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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).

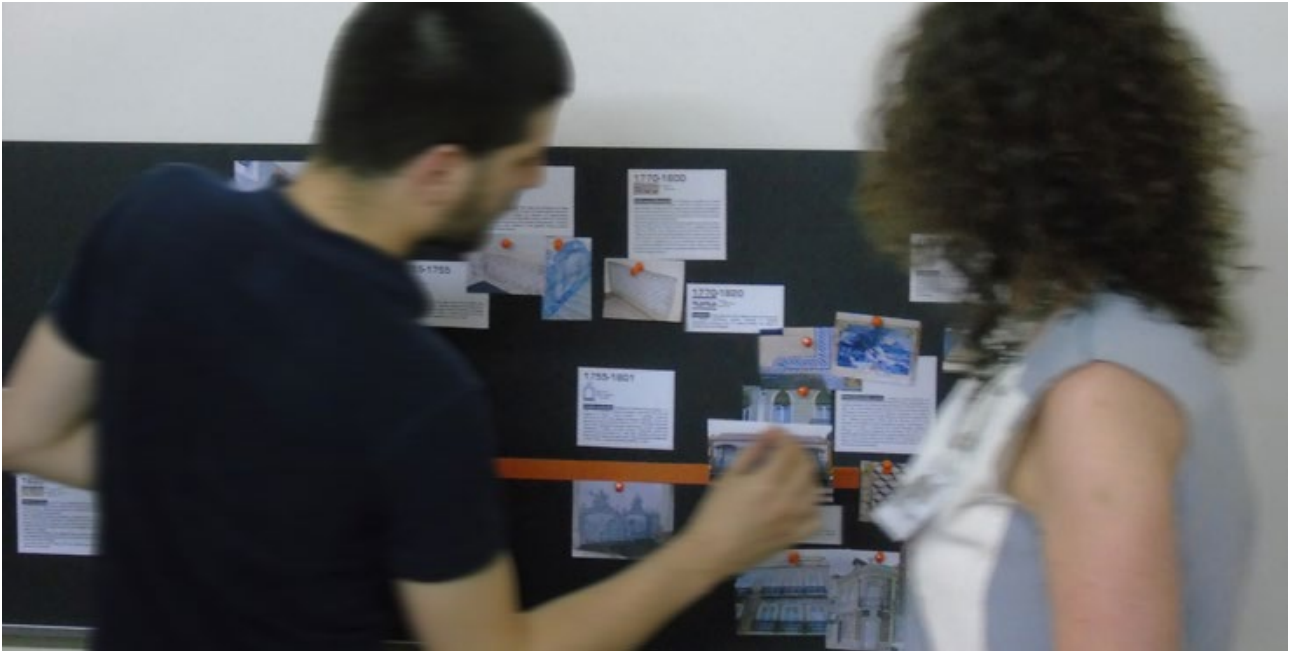


Fig.1 - Participants collaborating in the *azulejo* chronology during the AzLab#14 (photo by Ana Almeida)

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 YCBA HISTORIC FRAME COLLECTION: USING SEMANTIC WEB TECHNOLOGY TO CONTRIBUTE TO THE SCHOLARSHIP OF BRITISH ART

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ABSTRACT

Following a technical survey of its historic frame collection, the Yale Center for British Art has catalogued its frames as extensively as its art collection, and now shares it with the world via web pages for human users as well as through machine readable formats (LIDO XML, CIDOC-CRM RDF) for data aggregators. This paper proposes a data management and dissemination strategy model that relies on data exchange protocols and Linked Open Data to ensure that our rich cultural knowledge can be reused by scholars and contributes to the study of frames and the British art in general.

KEYWORDS

Frames | Linked Data | Semantic Web | Cataloguing | Art History

RESUMO

Na sequência de uma avaliação técnica da coleção de molduras históricas, o *Yale Center for British Art* tem vindo a catalogar as suas molduras tão extensivamente quanto a sua coleção de arte, e agora partilha esse trabalho através de páginas *web*, quer para utilizadores humanos quer através de formatos específicos (LIDO XML, CIDOC-CRM RDF) para agregadores de dados. Este artigo propõe uma estratégia para a gestão de informação e para um modelo de disseminação que assenta em protocolos de comunicação e no *Linked Open Data* para assegurar que o rico conteúdo cultural pode ser reutilizado por académicos e contribuir para o estudo das molduras e da arte britânica em geral.

KEYWORDS

Molduras | Linked Data | Web Semântica | Catalogação | História da Arte

Unlike many other museums, the Yale Center for British Art (YCBA) has extensively catalogued its collection of historic frames, and to explain why the museum did this extensive survey, we will first look at specific frames in the YCBA collection. This will take us through the changing tastes of British collectors from the 18th to the 20th century. The second part of this paper will offer some strategy on how to make frame research relevant in the network environment. I will highlight the innovative data management strategy that the YCBA has adopted to ensure wide dissemination of its research and support its scholarly mission. These two concepts of research and access will be recurring themes to demonstrate that they are particularly important where the study of frames is concerned, be they wood frames or tile frames, because frames have often been left out of the conversation.

The YCBA was founded in 1966 by the American collector Paul Mellon (1907-1999) to house his personal collection. Paul Mellon was the son of Andrew Mellon (1855-1937, an American banker/financier who served as United States Secretary of the Treasury from 1921 to 1932, and of Nora Mary McMullen (1879-1973), an Englishwoman. Paul spent his first seven summers in England and developed a lifelong fondness for English life and aesthetics from an early age. Like his father, Paul was a great philanthropist and distributed his collections to several museums in the US, such as the National Gallery, Washington, DC, the Yale University Art Gallery, and the Virginia Museum of Fine Arts, but having graduated from Yale University in 1929, his largest gift went to his Alma Mater.

Paul Mellon generously gave to Yale University the building (designed by Louis I. Kahn), works of art, and endowment that established the Yale Center for British Art. The museum opened in 1977 and today, with about 35,000 rare books and manuscripts, 50,000 works on paper, 2,000 paintings and 200 sculptures, the YCBA is the museum that holds the largest and most comprehensive collection of British art outside the United Kingdom, presenting the development of British art and culture from the Elizabethan period to the present day. In fact it is critical to know that the museum was intended by its benefactor to offer a survey of the best British Art in the US.

Paul Mellon could have donated his British Art collection to any institution, but he chose to donate it to Yale University, and this speaks directly to the notions of research and access I alluded to earlier. While he was quite clear that he did not mean for the YCBA to become a “vague nexus of “cross-fertilization,” rather than a place for the study of British art” (Mellon, 1992: 324), the academic setting of the museum meant that his British art collection was to be actively used by a wide range of scholars from different fields. He was also concerned that his collection was going to be as accessible as possible, and from the beginning this was mostly achieved through free admission to the museum and the generous sponsorship of visiting scholars. His forward thinking motivation still guides the museum today and this paper discusses how today we use Web technology to further this principle of open access today.

Fast forward to 2009, when we started collaborating closely with the frame historians Paul Mitchell and Lynn Roberts¹ on a major project to survey our collection of over two thousand frames. The reasons for undertaking this survey were twofold. First it was necessary to gain a sense of the YCBA’s frames, which represent an often-overlooked decorative arts collection. Second, frames themselves have a history, as do the relationships between painted objects and their frames, but those stories cannot be told without access to the frames themselves.

The first three exceptional frames that I propose to start this paper with are critical to understand the story of the paintings they are on. I will also discuss the historical contexts they belong to.

Let’s start by looking at a quintessential 18th century British frame, which is the Palladian, ‘William Kent’ frame² designed for the 1782 portrait of *Charles Stanhope, 3rd Earl of Harrington* by Sir Joshua Reynolds (1723-1792, British) [fig. 1]. The provenance of this painting is very straightforward: it was commissioned by the sitter and stayed in the family until 1966 when it was sold to Thomas Agnew who then sold it to Paul Mellon in 1967, who in turn gave it to the YCBA in 1977.

The sitter, Charles Stanhope (1753-1829), returned to England in the spring of 1782 from America, where

1. <http://www.paulmitchell.co.uk>

2. <http://collections.britishart.yale.edu/vufind/Record/3414344>



Fig. 1 · Frame: Unknown framemaker, British, Palladian, 'William Kent', 18th century, carved wood, later gilding over original gilding, Yale Center for British Art, B1977.14.69FR

Painting: Sir Joshua Reynolds RA, 1723–1792, British, Charles Stanhope, third Earl of Harrington, and a Servant, 1782, Yale Center for British Art, Paul Mellon Collection, B1977.14.69

he had served in the American Revolutionary War. On his return to England he was promoted to colonel and an aide-de-camp to the king, and it is likely that he commissioned this portrait to commemorate both his rise in military rank and his succession to the earldom, an event that had taken place while he had been in America. The presence of the black slave may allude to the Stanhope's military service in Jamaica but it is first and foremost a direct tribute to seventeenth-century conventions of full-length portraiture, particularly those of van Dyck, who often included black servants in his portraits.

This painting³ was the only full-length portrait Sir Joshua Reynolds exhibited at the Royal Academy in 1783, a year in which his contribution to the annual exhibition was affected both in size and reception by his having suffered a paralytic stroke in November 1782.



3. <http://collections.britishart.yale.edu/vufind/Record/1669237>

Its framemaker is unknown but with its sophisticated applied flowered guilloche with corner openwork raffle leaf ornaments; ribbon-bound fascies at sight with corner acanthus leaves, it is of exceptional quality. It is of the same period as the painting; however, we can't be sure it is the original.

Palladian frames of course are a most distinctive and quintessentially British design and we have to look at the political changes of the time to understand their rise and importance in England. With the reign of George I (1660-1727, reign 1714-1727), the Hanoverian dynasty was in search of a new artistic style to distinguish itself from the Baroque of France that were adopted by the Stuart regime before it.

This kind of frame is generally called a "Kent" frame after William Kent (1685-1748), painter, furniture designer, landscape gardener and architect, who was the protégé of the patron and high priest of English Palladianism, Lord Burlington (Boyle, Richard, third earl of Burlington and fourth earl of Cork (1694-1753), architect, collector, and patron of the arts). English Palladianism was inspired by the Italian architect Andrea Palladio, who was himself looking at Antiquity. Burlington met Kent while on his Grand Tour in 1714-15. Kent became interested in architecture before 1719, his second Grand Tour and came back at a time of great transformation in British culture. Kent was also influenced by the work of the British architect Inigo Jones (1573-1652). In Italy, Jones was exposed to the buildings of classical Rome and the work of Palladio. When Jones returned to England, he produced designs such as those for the Banqueting House, Whitehall, which are influenced by Palladio's buildings. Kent was greatly influenced by Jones, as his publication in 1727 of *The Designs of Inigo Jones* demonstrates. William Kent edited "The Designs of Inigo Jones" in 1727 and it inspired him to take up architectural designs, including over mantels and frames.

Kent was the first architect working in Britain to design every detail of a specific interior himself, as in Chiswick House, London and Holkham Hall, Norfolk. This became common practice later and is an essential characteristic of many Rococo interiors. From the architect's point of view, he was designing inward from the architecture of the building. The walls were organized according to the proportions created by the size of the room itself and then by the fixed

furnishings, such as windows, doors and chimney pieces. The paintings were fitted like the pieces of a puzzle into the spaces that were left. The frames were then tied even more closely to the whole by reflecting in their contours and ornaments the fixed fittings, the doors and chimney pieces.

One of the best frames in our collection is this splendid mid-18th century British, Rococo Trophy frame on a marine painting by Samuel Scott⁴ depicting *Vice Admiral Sir George Anson's Victory off Cape Finisterre* (1749)⁵ [fig.2]. I am excited about this frame not only because of its exquisite ornaments that reinforce the maritime theme of the painting, but also because it seems to converse quite nicely with Jorge Colaço's work, which I am interested to learn more about. It seems that Colaço's borrowed some ornaments from the Rococo vocabulary, especially with the frieze à la chinois, the pierced and trellised inlay between the sight moulding and the swept sides, with are also visible in the frame. Through the survey we were able to identify that this frame has not been altered and that it is the original because it is typical of the High Rococo style of the 1740s. The painting being from 1749 we can be sure that this frame is original.

Trophy frames of course are the most splendid and luxurious examples of carved giltwood setting. They were the products of the greatest of contemporary carvers and gilders. Extremely skilled réparateurs, gilders, carpenter-carvers, and master carvers were necessary to achieve this level of refinement. Only the framemakers of trophy frames might get recorded in inventories, but most are guessed really.

And this framemaker carved some really exquisite ornaments: the corners are great symmetrical swirls of scrolling raffle leaves and rocailles, and the frame is not even symmetrical across its horizontal axis, the top corners having reversed arcs. Further palms or rushes curve across the top, and festoons of roses are threaded around the outer contours.

We think perhaps the Huguenot Isaac Gosset (1713-1799) might have been the framemaker for this exceptional frame. Samuel Scott was working during the flowering of the Rococo style in England. He was also both financially and fashionably successful, which allowed him to call upon the best carvers for the

4. <http://collections.britishart.yale.edu/vufind/Record/3414391>

5. <http://collections.britishart.yale.edu/vufind/Record/1665227>



Fig.2 · Frame: Perhaps Isaac Gosset, 1713–1799, British, Rococo Trophy frame, mid-18th century, carved wood, later gilding over original gilding, Yale Center for British Art, B1981.25.559FR
Painting: Samuel Scott, ca. 1702–1772, British, *Vice Admiral Sir George Anson’s Victory off Cape Finisterre*, 1749, oil on canvas, Yale Center for British Art, Paul Mellon Collection, B1981.25.559

frame of this painting. Additionally Samuel Scott was friend with William Hogarth and some of Hogarth’s work is set in striking Rococo trophy frames that are possibly by Gosset. Gosset is known for his work for or in association with leading artists, such William Hogarth, Allan Ramsay, William Hoare and Thomas Gainsborough. In 1774, at the age of 61, he was appointed George II’s official framemaker. We know from similar examples that the cost of such exuberant trophy frames could sometimes be as much, or even more, than the paintings they framed, making frames a powerful reminder that concepts of value are not necessarily stable over time. This magnificent frame makes quite a strong statement about the importance of Samuel Scott as an artist.

Such a sophisticated frame also reveals the high social status of the person who commissioned the ensemble. After his victory over the French Vice Admiral Sir George Anson was quite the military hero and this display was appropriate for his status.

It is also interesting to note that the Rococo style was used in France as the new king’s artistic style.



Rococo style started in France after Louis XIV's death in 1715, after the Regence period (1715-1723 when Louis XV (1710-1774) was a minor and Duc Philippe d'Orleans was the regent). It might be surprising to find a continental inspired style on such a picture but actually after the Rococo style was introduced in Britain ca. 1721, with the arrival of George Michael Moser, a Swiss silversmith and pioneer of the style, Rococo picture frames slowly infiltrated Britain. The first pattern book of ornaments in the style was published in 1736. Through the 18th century in England the strong allegiance to French taste continued through the influence of Huguenot carvers and gilders who fled France after the Edict of Nantes (signed in 1598 by Henry IV) was revoked in 1685 by Louis XIV and made Protestantism illegal in France. The consequence was catastrophic as hundreds of thousands of Huguenots fled France and took their skills with them.

Not all frames in the YCBA collection are original to the paintings, but regardless they still play the important role of telling us about the changing taste of collectors.

This magnificent Duveen frame is one such example⁶ [fig.3]⁷. It surrounds this 1637-38 bigger than life size portrait⁸ by Anthony Van Dyck (1599-1641, Flemish, active in Britain in 1620-21; 1632-34; 1635-41) of Mountjoy Blount, Earl of Newport (ca. 1597-1666).

The painting has a pristine provenance and came directly from the Earls of Newport and family to Mrs. Anna Thomson Dodge, who sold it to Paul Mellon in 1971 (through John Baskett).

Blount enjoyed great favor with King Charles I throughout the 1620s and was rewarded with an earldom in 1628, taking his title from Newport on the Isle of Wight. He posed for this portrait in his capacity as Master of the Ordinance, a military office the king granted him for life in 1634, and from which Blount extracted a vast fortune.

It is likely that the Earl of Newport and van Dyck were well acquainted, since the earl's wife was the sister-in-law of van Dyck's great friend and patron, Endymion Porter. Van Dyck painted Newport more than once in the late 1630s; there exist two half-length portraits of him with

George, Baron Goring, the noted courtier. One is in the National Portrait Gallery, London⁹ and the other in the National Trust¹⁰. Both are presented unframed online so I have not had the chance yet to see which frames they are in.

Duveen frames were late 19th- early 20th century skillful imitations of frames made in 18th century France and then exported to America by the dealer Joseph Duveen (1869-1939). They may be only loosely based on original French frames but their details are all exactly imitated. Joseph Duveen was born in England in 1869. His father and uncle founded the Duveen Brothers firm which traded decorative arts and objects d'art. Joseph took over the family business in 1909 after his father died. His genius was to extend the family business to include fine arts and understand the new demands of the market: people were not interested in buying just a few antiques. They were now interested in contracting out the services of someone with established taste who could coordinate the decoration of entire rooms. This was traditionally the role of architects in the 18th century. The transition was eased by a taste for creating new rooms out of fragments of older ones.

Duveen's ambition to supply his American clients with entire interiors, predominantly French in style, as in the Fragonard room at the Frick collection in New York (Penny, 2007: 400-406). In 1915 it cost Mr. Frick a few million dollars to outfit it and Duveen oversaw every single detail including the porcelains, sculpture, chimneypiece, furniture and the gilt bronze objects. The room was resized to accommodate the Fragonard panels. The boiseries, or painted wall panels, were designed and executed in Paris by Auguste Decour in the Louis XVI style. Duveen not only designed whole interiors for private American patrons, such as Mrs. Horace Dodge's house in Detroit, he also supplied American museums, such as the National Gallery of Art, Washington, D.C., with many new acquisitions.

Duveen designed 3 standard patterns that he applied to fine British paintings bound for the American market (Penny, 2007: 400-406). He most probably discarded the British frames which were on the British portraits he sold to the American market. He occasionally conceded

6. <http://collections.britishart.yale.edu/vufind/Record/3414341>

7. <http://collections.britishart.yale.edu/vufind/Record/3414341>

8. <http://collections.britishart.yale.edu/vufind/Record/1669234>

9. <http://www.npg.org.uk/collections/search/portrait/mw02634/Mountjoy-Blount-1st-Earl-of-Newport-George-Goring-Baron-Goring?search=sp&Oonly=true&sText=goring&rNo=0>

10. <http://www.nationaltrustcollections.org.uk/object/486243>



Fig.3 - Frame: 19th century French framemaker such as Bourdier, Boullanger, Joubert, Lebrun, or Emile Joseph Remy, born 1868, French, active in London, French Régence 'Duveen' frame, late 19th to early 20th century, carved wood, matt and burnished water gilding over recutting: hatching, fluting, enriched diaper, Yale Center for British Art, B1977.14.52FR
Painting: Anthony Van Dyck, 1599–1641, Flemish, active in Britain (1620–21; 1632–34; 1635–41), *Mountjoy Blount, Earl of Newport*, 1637 to 1638, Yale Center for British Art, Paul Mellon Collection, B1977.14.52

to keep a fine Carlo Maratta frame but that was rare. Duveen hired very skilled framemakers such as Bourdier, Lebrun, Boullanger and 'Cadres Lebrun' who is still in business today. I found the names of these venerable framemakers in the archives of the Louvre museum when I did research there. All 3 styles were most probably used as early as 1910, and as late as the 1930s.

For full length portraits by Van Dyck measuring about 84 by 48 inches, such as the YCBA portrait, a style known as the 'Sulley full length frame' or 'full length Sulley van Dyck' was favored. The Duveen frame was put on the YCBA Van Dyck painting for its sale to Anna Thomson Dodge, the widow of Horace Dodge, co-founder of Dodge Brothers Company. At the time of her death she was known as one of the richest women in the world and Duveen associated himself with an architect (Horace Trumbauer) to completely



decorate her Detroit house in 18th century French style. The decoration cost twice as much as the price of its construction. Paul Mellon bought the YCBA van Dyck portrait at Christie's in 1971. Two other examples (Penny, 2009: 393) of such Duveen frames on Van Dyck paintings of this size are in the Metropolitan Museum, New York (*Robert Rich, 2nd Earl of Warwick*)¹¹, and the National Gallery, Washington, D.C. (*Queen Henrietta Maria with Sir Jeffrey Hudson*)¹², but again unfortunately these museums' online collections catalogues do not share framed images of their paintings.

Clearly our Duveen frame looks nothing like the original historic frame that was put on this Van Dyck painting, but its Duveen frame offers us a fascinating glimpse at the shift in taste throughout the centuries.

With these brief examples, I wanted to give you a sense of the YCBA collection, and how frames are essential to understanding how the paintings that they are on fit in historical, social and even political contexts.

This next section explains how the YCBA disseminates its knowledge via the network.

Disseminating knowledge has always been on the mind of scholars such as João Castel-Branco Pereira, as his quote from the 1995 catalogue on *Portuguese Tiles from the National Museum of Azulejo* suggests: "[...] turn the National Museum of Azulejos into an effective instrument with which to spread abroad information about this art, to provide for the advancement of knowledge in the subject within the discipline of the history of art[...]" (Pereira, 1995).

What distinguishes the Yale Center for British Art's approach in that regard is that the museum has embraced the opportunities that the web offers today. Indeed, the YCBA is committed to using technology to make its collections as accessible as possible, and that includes not only human users but also machine users. Consequently, our collection data is exposed via the web in both a human and machine readable format and this strategy is supported by 3 critical elements:

Open Access policy, data exchange standards and protocols, Linked Open.

In terms of enabling broad access to human users, it is worth noting that the YCBA features its frames as a full-fledged collection in its online collections catalogue [fig.4a, 4b]. The frame collection can be searched independently from all other collections. Additionally, in contrast with most other museums' online collections catalogues, the YCBA's online collections catalogue shows the framed paintings whenever possible [fig.5a]¹³. In fact it is YCBA policy to photograph our paintings framed recto and verso and unframed recto. Conversely, and whenever possible, it is also policy to digital capture the empty frame, as well as details of the lower right corner and ornaments, as seen in this British Provincial Rococo frame. This digitization policy is somewhat time consuming since some paintings are not available for bringing down to our digital studio but it is fully supported institutionally since studying frames contributes to the history of collecting as well as to our understanding of the paintings they highlight.

To further access even more, under Yale University's Open Access Policy¹⁴, the images of objects that are believed to be in the public domain can be downloaded for any use without licenses or other restrictions, including for commercial use. This policy applies to photographs of frames as well and the fact that it does clearly conveys the important role of frames in the study of British art [fig.5a].

In terms of data management, we are describing the frames in as much detail as possible, identifying the frame makers, styles, time periods, materials, cross-section, ornaments, features, and also if the frame was altered in some way, if it is original to the painting, and we assign them a quality classification (from exceptional to pastiche). In comparing a full-fledged frame record with a painting record, it is evident that both follow the same metadata standard [fig.5a, 5b]. Indeed we are using an International Council of Museums' International Committee for Documentation (ICOM CIDOC)¹⁵ supported metadata

11. <http://www.metmuseum.org/collection/the-collectiononline/search/436256?rpp=30&pg=1&ft=Robert+Warwick&pos=2>

12. <http://www.nga.gov/content/ngaweb/Collection/art-object-page.41651.html>

13. When images of framed paintings are not available it is because the frames are to be re-photographed separately from the paintings since they are color managed differently).

14. <http://ydc2.yale.edu/open-access-collections>

15. <http://network.icom.museum/cidoc/>

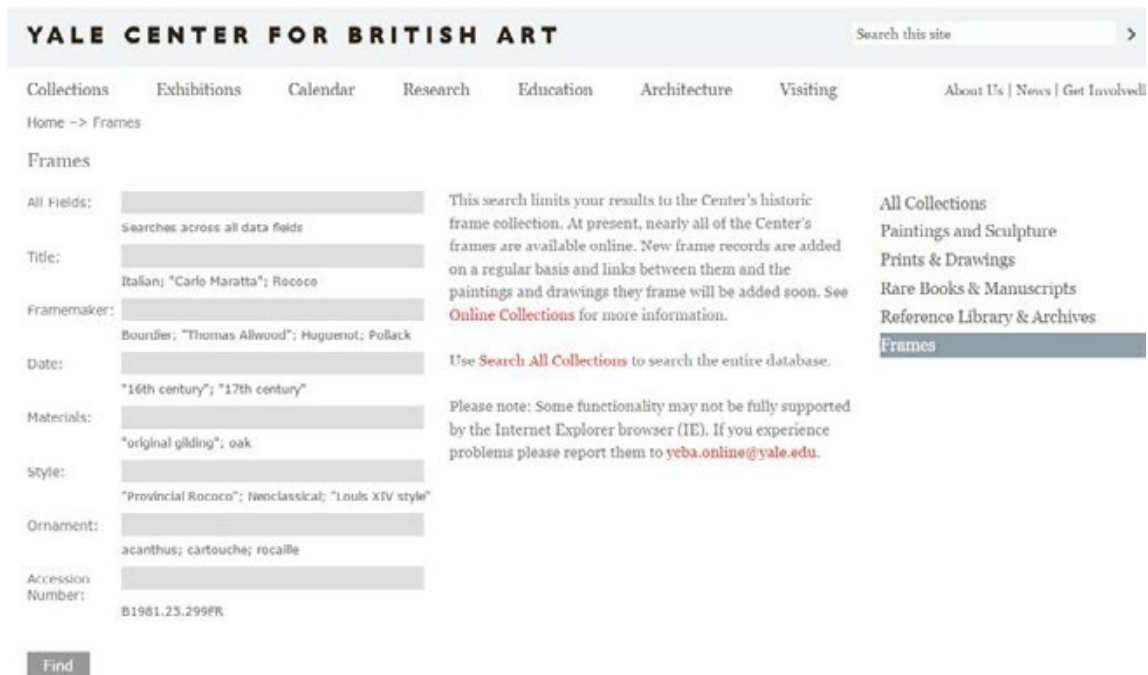


Fig.4a

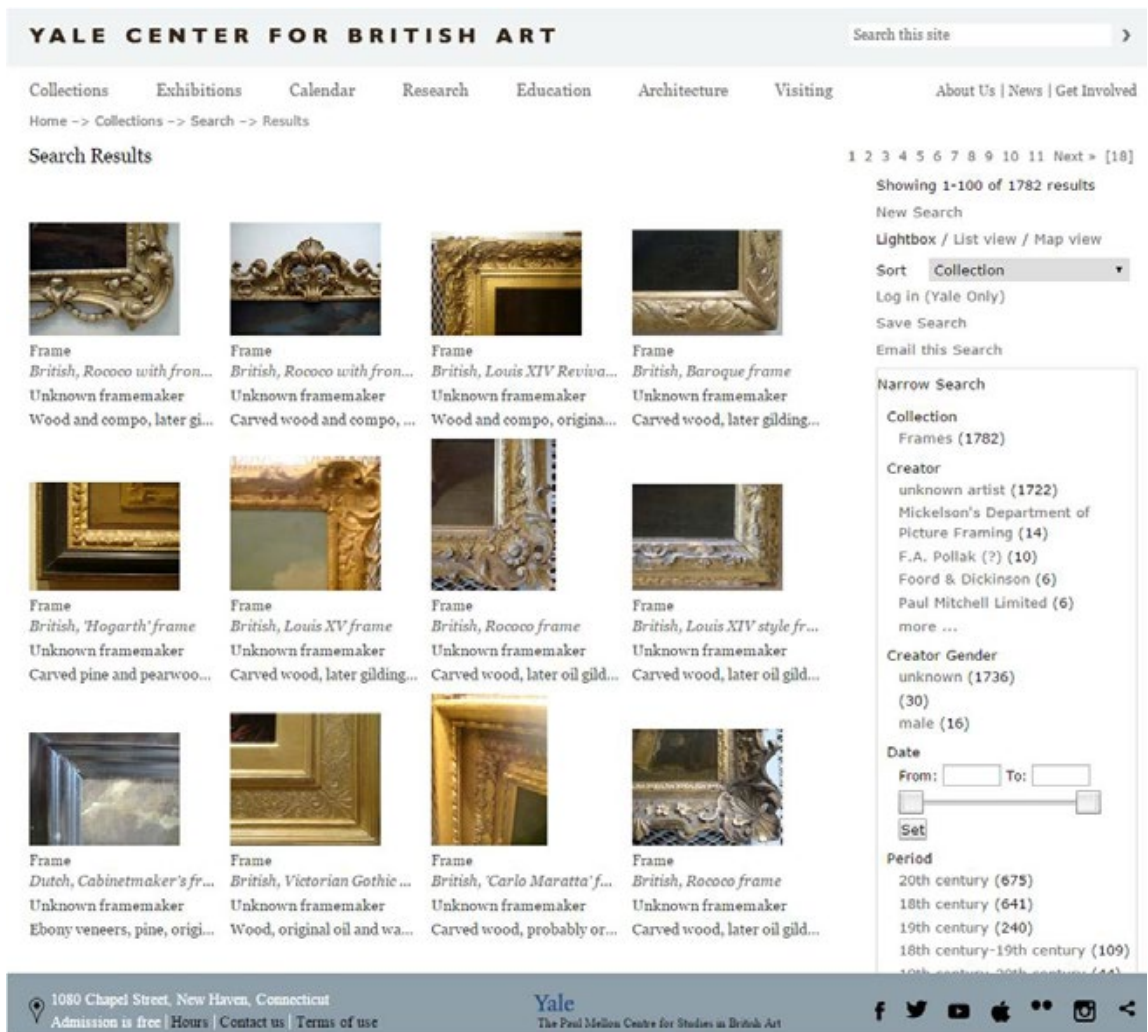


Fig.4b

Fig.4 · YCBA online collections catalog featuring frames as their own collection


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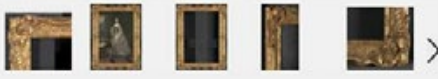
Home -> Collections -> Search -> Results -> British, Provincial Rococo frame

Search Details

Creator	Unknown framemaker
Title	British, Provincial Rococo frame
Date	2nd quarter of 18th century
Medium	Carved wood, later oil gilding over original gilding and sanded frieze
Dimensions	
Credit Line	Yale Center for British Art
Accession Number	B1981.25.232FR
Collection	Frames
Link to This Record	http://collections.britishart.yale.edu/vufind/Record/3414370
Cross-section	Shallow scotia with frieze
Ornaments	Leaf back; corner foliate scroll-&-rosette cartouches linked by flat 'S'-scrolls to raffle leaf centres; raffle leaf panels; astragal-&-triple-bead sight
Features	One of a pair Rare pattern
Alteration	no
Status	Original
Quality	Exceptional
Citation	Show Text or SMS Email
Export	RDF XML



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If you have information about this object that may be of assistance please contact us.

Fig.5a


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[Education](#)
[Architecture](#)
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Home -> Collections -> Search -> Results -> A Lady in a Drawing Room

Search Details

Creator	Arthur Devis, 1712–1787, British
Title	A Lady in a Drawing Room
Date	between 1740 and 1741
Medium	Oil on canvas
Dimensions	19 3/4 x 13 3/4 inches (50.2 x 34.9 cm)
Credit Line	Yale Center for British Art, Paul Mellon Collection
Accession Number	B1981.25.232
Collection	Paintings and Sculpture
Link to This Record	http://collections.britishart.yale.edu/vufind/Record/1670889
Subject Terms	blue chair drawing room hat interior portrait window
Publications	Ellen G. D'Oench, <i>The conversation piece, Arthur Devis & his contemporaries</i> , Yale Center for British Art, New Haven, 1980, pp. 9-10, 43, 89, cat. no. 3; AD list no, 173, pl. 3, NJ18 D5151 D64 OVERSIZE
Citation	Show Text or SMS Email
Export	RDF XML



cropped to image, recto, unframed
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If you have information about this object that may be of assistance please contact us.

Fig.5b

Fig.5 · YCBA digitization policy: show framed painting in all records with extensive cataloguing of both painting and frame. Generous YCBA Open Access policy positively impacts image download functionality

schema called Lightweight Information for Describing Objects¹⁶ (LIDO) to describe both. LIDO provides our cataloguing framework. This practice extends even to the indexation of subject tags. The subject terms for the painting are borrowed from the thesauri maintained by the Getty Research Institute¹⁷, which are a great tool to enhance discoverability. Conversely we are using the expert controlled frame vocabulary developed by our frame consultant Paul Mitchell, and we are considering contributing it to the Getty AAT thesaurus. This useful resource would encourage other institutions to use this controlled vocabulary to describe their own frame collections.

In addition to sharing our frame collection through webpages, we use the machine readable data standard LIDO as an XML harvesting schema [fig.6] to programmatically contribute our dataset easily with data aggregators such as Artstor and Google. Because we used data standards and are facile with the OAI-PMH data exchange protocol¹⁸, we were the museum who contributed the most object records (5,385) to the Google Art Project's second release in 2011¹⁹. This data sharing process allows data aggregators to harvest directly from our data server without having to check in with us first²⁰. This Create Once and Publish Everywhere approach allows us to not treat every bulk data request as an ad hoc project. We are making our standards compliant dataset available through a means with as few as possible barriers to dissemination and we hope that it is being reused actively, even for commercial purpose. We firmly believe that lowering the obstacles to programmatic engagement with our dataset supports the core mission of our institution and benefits the British art community at large.

One important thing to note though is that even though we are leading other museums in terms of data exchange protocol; we are still limited in the stories about our objects that we communicate to the world. Throughout this paper I have tried to present the complex historical, social and political narratives that revolve around the objects, but our online catalogue does not

convey these narratives or of the relationships between objects and people who were the commissioners, dealers, collectors. Such monolithic object records are not adequate to represent networks of people that artists and framemakers belonged to. Another example of the limitations of this knowing representation model is that it excludes the architectural context provided by the estates and rooms the frames and paintings were designed for, which is of critical importance for the study of azulejos. One of the reasons that this type of presentation is limited is that whatever we publish in our online collections catalogue comes directly from our collections management database, which was designed for administrative purposes and not to engage online users.

Contextual relationships and complex stories are better expressed using a Semantic Web technology called Linked Open Data²¹, another machine readable format²² which uses graphs as a way to represent rich knowledge. This knowledge representation is vastly different from the one imposed on us by our current relational database²³.

As many other cultural heritage institutions, the YCBA has been digitizing its collections for quite some time (cataloguing and imaging) but unlike many others, at least in the United States, it has taken the additional step to organize its data with an ontology called the Conceptual Reference Model (CRM)²⁴ [fig.7]. The CRM is also supported by the International Council of Museums' International Committee for Documentation (ICOM CIDOC). The role of this ontology is to express the relationships that exist between things, people, places, events, times, and concepts so that we can tell fuller stories about the objects cultural institutions care for. The CRM creates a framework onto which data from multiple institutions can be harmonized. The YCBA has implemented the CRM because our mission is to contribute the highest quality research data possible to the network, which in turn can support our scholarly projects. Since 2012 the museum has been giving free access to its RDF dataset through its semantic endpoint [fig.8]²⁵.

16. <http://network.icom.museum/cidoc/working-groups/lido/what-is-lido/>

17. <http://www.getty.edu/research/tools/vocabularies/>

18. <http://collections.britishart.yale.edu/oaiatmuseum/>

19. <https://www.google.com/culturalinstitute/collection/yale-center-for-british-art?projectId=art-project>

20. <http://britishart.yale.edu/collections/using-collections/technology/harvest-xml-data>

21. http://www.ted.com/talks/tim_berners_lee_on_the_next_web?language=en

22. <http://www.w3.org/RDF/>

23. For a longer discussion on the inappropriateness of traditional relational databases to represent scholarly research, see Oldman, 2014.

24. <http://www.cidoc-crm.org/scope.html>

25. <http://britishart.yale.edu/collections/using-collections/technology/linked-open-data>

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Fig.6 · Machine readable formats / data exchange protocols

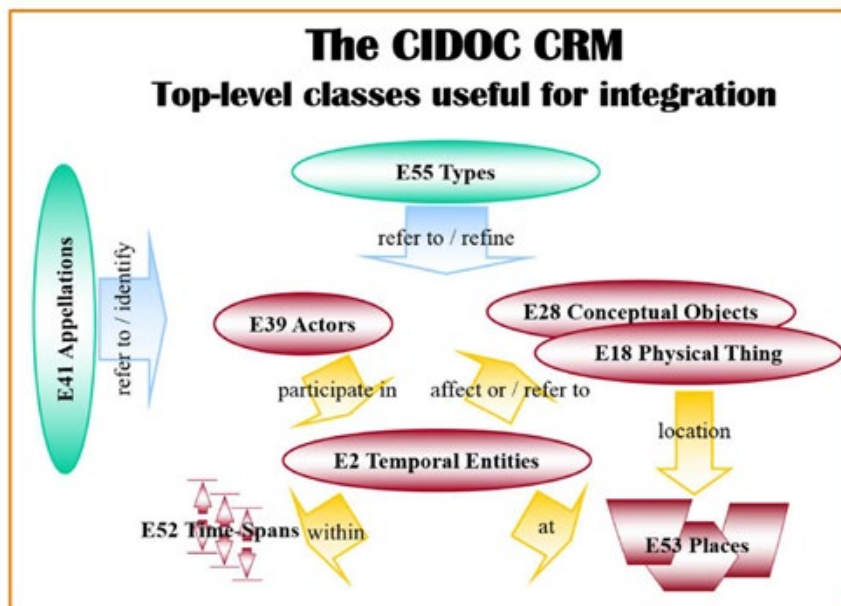


Fig.7 · Conceptual Reference Model (CRM)

collection.britishart.yale.edu/sparql/#

YALE CENTER FOR BRITISH ART SPARQL endpoint

Browse Data:

View Predefined Prefixes:

Example Queries:

- Select everything for object with URI: <http://collection.britishart.yale.edu/id/object/499>
- Select everything (subject, predicate, object) limited to 10 objects
- OWLIM full text search of labels containing word "ships" and return graph URIs limited to 10
- Select title and object URI limited to 10 objects based on inverse property
- Select all items in subject, and predicate format for graph context: <http://collection.britishart.yale.edu/id/object/5005>
- Select all Events this object with URI: <http://collection.britishart.yale.edu/id/object/5005> was present at

SPARQL query:

```
SELECT DISTINCT * WHERE {
  <http://collection.britishart.yale.edu/id/object/499> ?p ?o .
}
```

Results: **Browse** Submit Reset

- Browse
- as JSON
- as XML
- as XML+XSLT

Fig.8 · YCBA semantic endpoint for RDF dataset

15 Results

Object Type

- horizontal rectangle
- oil painting
- painting
- print
- vertical rectangle

Creator

- Anonymous
- Benedetto Genesi
- British
- Dutch
- Francis Barlow

Places

Created

- 1660-circa
- 1661-1734-circa
- 1679-1685-circa
- 1671
- 1675
- 1679

Technique

- oil painting (this field)
- etching
- hand-coloured
- oil paint
- printed

Material

- canvas
- oil paint
- wood

sorted by: Title, then by...

Retrieved from 500 originally (Reset All Filters)

Articulate with a Veil of Horror by Rembrandt

Cleopatra by Benedetto Genesi

Docks and Other Birds about a Stream in an Italianate Landscape by Francis Barlow

Elizabeth Jones, Countess of Kildare by Willem Verelst

John Foulke, 1st Earl Poulett by John Closterman

Luccombe by Sir Anthony van Dyck

Man in Oriental Costume by Rembrandt

POC19802 Oval portrait of Pierre Corneille; half length... by Anonymous and French

POC2020P Oval portrait of Jean Baptiste Pouquet... by Anonymous and French

PK134014 Portrait of William Penn, 1st Duke of Devonshire... by Charles Kneller

PK13403 Portrait of Humphrey... by Thomas Hill and British

PK13543B Portrait of Sir John Colton (1625-1702)... by John Hayls

PK16194 The house in the woods Etching on grey paper... by Hercules Segers and Dutch

Saskia van Uylenburgh as Flora by Rembrandt

The anatomy lesson of Dr. Nicolaes Tulp by Rembrandt

Rijksbureau voor Kunsthistorische Documentatie

Yale Center for British Art

British Museum

ResearchSpace is developing an online collaborative research environment based on the CIDOC Conceptual Reference Model

Fig.9 · ResearchSpace

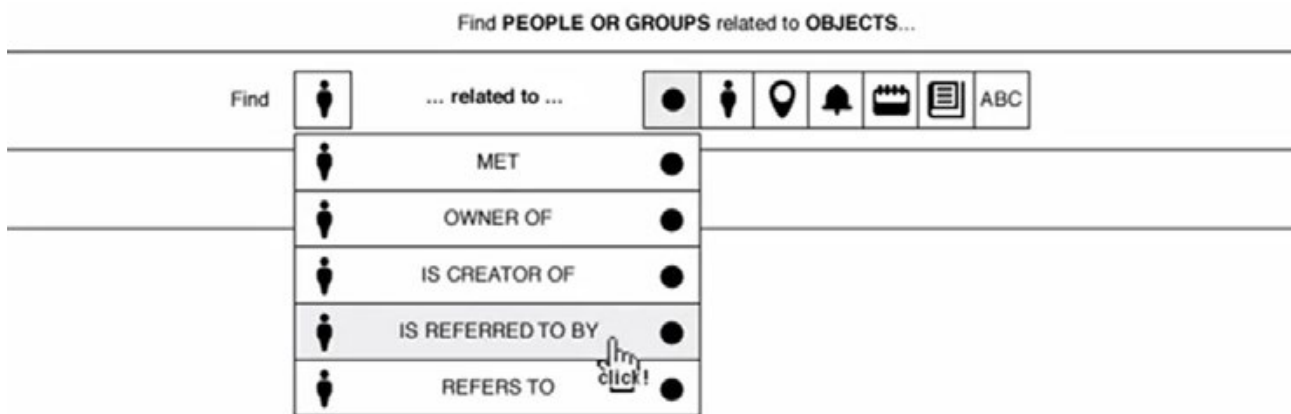


Fig.10 · ResearchSpace: contextual search based on CIDOC-CRM ontology. The CIDOC-CRM uses events and relationships to create a framework onto which data from multiple institutions can be harmonizing. <https://www.youtube.com/watch?v=VUGMIDc9B5w> and <http://www.researchspace.org/>

A Mellon Foundation funded project that has started to make use of datasets organized with the CRM is researchSpace²⁶, which is testing the power of the ontology by semantically querying on the 3 datasets of the British Museum, the Yale Center for British Art and the Netherlands Institute for Art History [fig.9]. In this environment, the relationships of people to objects for example [fig.10] are derived from real world practices and vocabularies and then harmonized into a semantic glue to search through various datasets. When represented in a graph mode, these relationships can be quite extensive. Although this knowledge representation means can be a bit dizzying, it is also quite flexible and appropriate to convey rich and complex stories without losing any specificity from the original dataset²⁷, unlike when mapping tables from multiple relational databases. So while I realize that this slide is a bit daunting, it is actually great news for scholars and curators because now we finally have a semantic framework that can handle the complexity of the narratives they want to tell.

This transparent and outward approach to data management and sharing is necessary to motivate the contribution of others outside the institution to the broader conversation. As we all know scholarship is built on previous scholarship and we should take advantage of semantic technologies that respect the complex knowledge that we craft. As an example, the YCBA has built a Linked Open Data application that

allows researchers to link frames and paintings. In terms of data flow, this knowledge does not come from the institutional collections database, but rather from a web based application that could potentially be used by anyone (it is currently only for YCBA staff). This type of tools is starting to erode the traditional view that all knowledge should come from the museum that cares for the objects. Instead it is inviting others to contribute their expertise via applications that generate data outside of the central database.

And of course others have already transformed their datasets into Linked Open Data, such as WorldCat²⁸), which makes the vision of a Linked Open Data world closer to reality. With such resources available, museums do not have to do all the hard work, but instead can rely on the library community by reusing their LOD resources, especially where name authority files are concerned.

To recap, the YCBA has taken an approach that is radically different from that of most other museums when it comes down to data management and data dissemination strategy. First and foremost, our frame collection exhaustive cataloguing campaign reflects an in-house practice by which frames are not considered accessories to the frames but rather of equal importance. This is very much in line with Nicholas Penny's (former director National Gallery, London) approach who advocates that frames be considered as works of art of

26. <http://www.researchspace.org/>

27. <http://www.researchspace.org/home/rsandcrm>

28. http://www.worldcat.org/title/reynolds/oclc/746898&referer=brief_results

their own rights (Penny et al, 2015). Frames critically contribute to understanding how the paintings were considered throughout their life time. In short, studying both paintings and frames is essential to enrich our knowledge about British taste and art, and even support hypothesis in terms of attributions and this paper has demonstrated this through the analysis of 3 frames in the YCBA collection.

Furthermore, we believe that putting as few obstacles as possible in front of online users in terms of access of images goes a long way to stimulate creative and scholarly

reuse of the images and data. This requires us to extract the appropriate data from the silos that are collections databases, and express it in machine readable format for data aggregators and the Semantic Web. Today, the YCBA has found that it is the most efficient way to reach a world-wide audience and support interest in the study of frames more broadly. I hope my talk has inspired you to make sure that your knowledge is managed in such a way that it can be easily reused by others. As the pioneers in a burgeoning research field, it is your responsibility to curate your information for the future.

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REFRAMING: CATALOGUING PATTERNED AZULEJOS FRAMES

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ABSTRACT

The present paper aims to analyze the cataloguing of *azulejo* frames, done for the project *Cataloguing Portuguese azulejo patterns* initiated in 2011, which can be consulted at *Az Infinitum – Sistema de Referência e Indexação de Azulejo* (Azulejo Indexation and Referencing System) (<http://redeazulejo.letras.ulisboa.pt/pesquisa-az>).

The importance of the *azulejo* frame and its independent study, and its connections with the study of the patterns that constitute the remain of the wall and ceiling coverings, has been a crucial concept since the beginning of the project, as it contributes to a better understanding of how pattern *azulejo* frames were understood throughout the centuries.

Also, the systematic cataloguing allows the addition and continuous processing of new data in *Az Infinitum*, stimulating the emergence of new questions and thus contributing to the production of theoretical knowledge, without never losing sight of its object of study: the work of art *in situ*.

KEYWORDS

Azulejo | Frames | Cataloguing | Photography

RESUMO

O presente artigo tem como objectivo analisar a catalogação de emolduramentos de azulejo no âmbito do projecto *Catálogo de padrões da azulejaria portuguesa*, iniciado em 2011 e que pode ser consultado através do *Az Infinitum – Sistema de Referência e Indexação de Azulejo* (<http://redeazulejo.letras.ulisboa.pt/pesquisa-az>).

A importância do emolduramento e do seu estudo independente – ainda que em articulação com o estudo dos padrões que constituem o revestimento – impôs-se como crucial desde o início do projecto pretendendo-se, deste modo, contribuir para uma melhor percepção de como os emolduramentos em azulejo foram entendidos ao longo do tempo.

Neste contexto, a catalogação sistematizada permite a permanente actualização da informação no *Az Infinitum*, estimulando a emergência de novas questões, contribuindo deste modo para a produção de conhecimento teórico, sem nunca perder de vista o seu objecto de estudo: a obra de arte *in situ*.

PALAVRAS-CHAVE

Azulejo | Emolduramento | Catalogação | Fotografia

INTRODUCTION

The first known comprehensive catalogue on 17th century Portuguese *azulejo* pattern, entitled “*Azulejaria em Portugal no século XVII*”, was initiated by João Miguel dos Santos Simões¹ and published in the 1970s by Fundação Calouste Gulbenkian. This work featured *azulejo* patterns and frames, illustrated by drawings partially coloured from Emílio Guerra de Oliveira². This catalogue displayed the items already organized by patterns, double, single and half or third *azulejos* frames, sometimes with corners, and grouped in what Santos Simões called “families”. These “families” were, in turn, defined by a group of common graphic motifs featured on each item. Moreover, the author identified the places where one could see the frames and patterns. This work was highly important for the study of *azulejo* and visionary for the way the subject was presented, yet only targeted a limited timeline. The need to extend the cataloguing to other centuries and to make it through the use of a digital system

that would support further the research, provided the rationale for the project *Cataloguing Portuguese azulejo patterns*. Presently, the project has already examples of frames of *azulejo* from the 17th to the 20th century. However, this paper will focus only 17th century frames.

The project began in 2011, in a partnership between Az – Rede de Investigação em Azulejo, a research group from ARTIS – Instituto de História da Arte of Faculdade de Letras (Universidade de Lisboa)³ and the National Azulejo Museum, aiming to create a comprehensive catalogue of the *azulejo* patterns and frames made and/or applied in Portugal. The work done within the project is displayed on *Az Infinitum – Sistema de Referência e Indexação de Azulejo* (Azulejo Indexation and Referencing System) and accessible online through (<http://redeazulejo.lettras.ulisboa.pt/pesquisa-az>).

CATALOGUING AZULEJO FRAMES

The project *Cataloguing Portuguese azulejo patterns*, aims to study *azulejo* frames and patterns of coverings that remain *in situ*⁴. This is critical because it allows a more realistic knowledge of how it has evolved until today. Being limited to the coverings that are inventoried, the research group analyses each frame and its corners. At this point is important to mention that *azulejo* frames have different and defined typologies:

A) double or triple *azulejo* frames formed by two or three juxtaposed rows of *azulejos*, ending in corners;

B) single *azulejo* frames are formed by only one row of *azulejos* and also ending in corners

C) half or third *azulejo* frames are formed by elements smaller than one *azulejo*, sometimes also ending in corners. [fig. 1]

In the catalogue each frame as an alphanumeric code, constituted by numbers and letters, and the letters are linked to the Portuguese name of each type of frame. So B designates double or triple *azulejo*

1. João Miguel dos Santos Simões (1917-1972) was a researcher which is still considered a key figure in Portuguese *azulejos* area of study, with work published in Portugal and internationally. His fundamental work – especially in inventory and research – contributed decisively to promote Portuguese *azulejaria*, as legitimate and crucial area within History of Portuguese Art. To a more complete biographical note and bibliography, see http://redeazulejo.fl.ul.pt/redeazulejaria_en/pagina,278,354.aspx
2. Emílio Guerra de Oliveira (b. 1933) is a painter who collaborated with Santos Simões. His drawings can be seen on a recently launched project entitled *Digitile*, which also displays online a collection of photographs and documents from Santos Simões research work. <http://digitile.gulbenkian.pt/cdm/search/searchterm/Oliveira,%20Em%C3%ADlio%20Guerra%20de,%201933-/mode/exact>
3. Az – Azulejo Research Network, ARTIS – History of Art Institute, Faculty of Letters, University of Lisbon.
4. The study subject of this research team is *in situ azulejo* coverings, as *azulejo* is seen as integrated heritage. However, some examples of frames and patterns, especially older ones, are more difficult to see *in situ* or are highly damaged. Consequently, in order to provide complete knowledge about patterned *azulejo* frames, the research group may use photographs of *azulejos* that are in the National Azulejo Museum or in private collections.

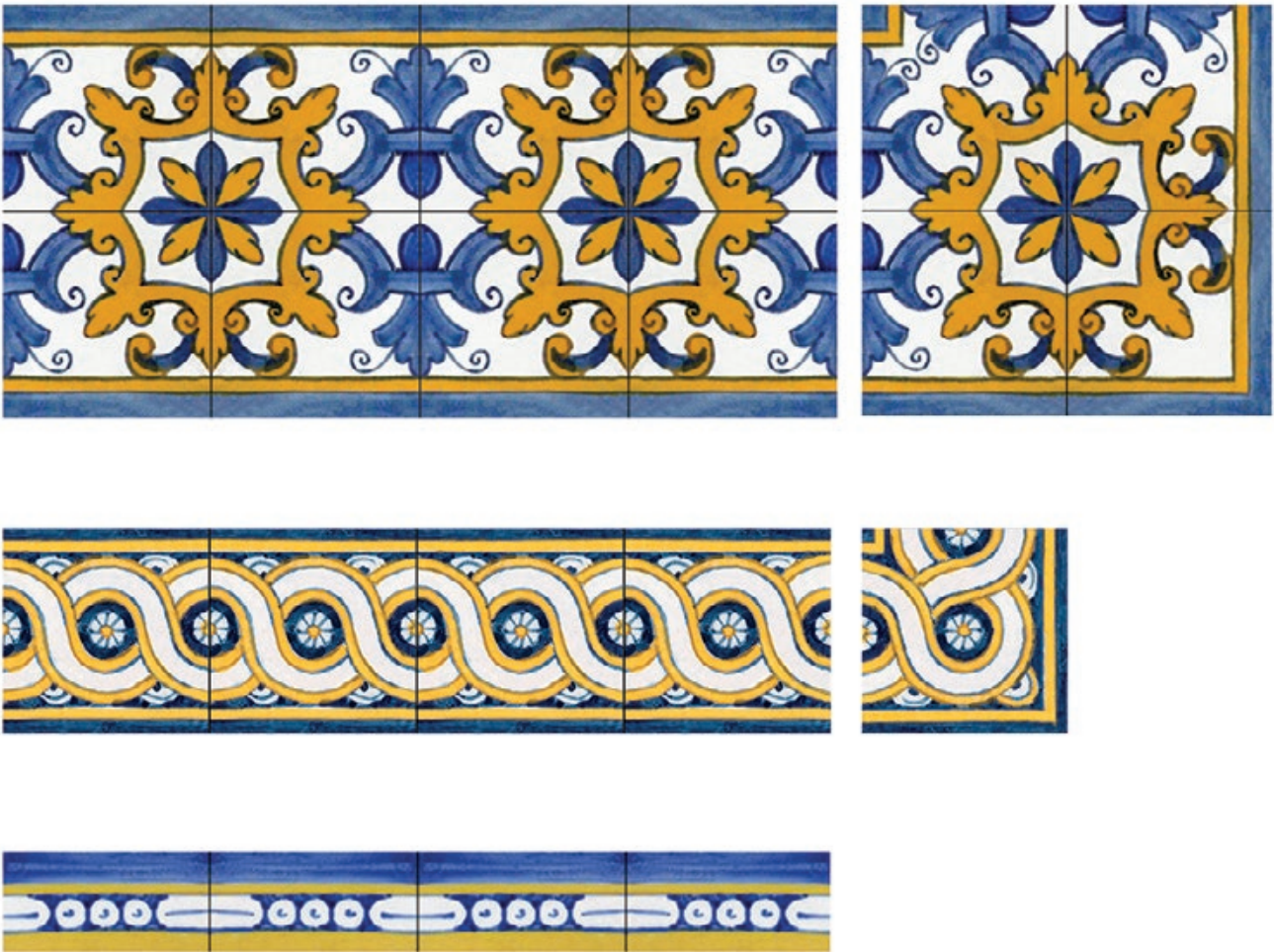


Fig.1 · Examples of a double and single *azulejo* frames with corners and a half *azulejo* frame. B-17-00056 with B-17-00056-ct01 | C-17-00170 with C-17-00170-ct01 | F-17-00053 (photo by Inês Aguiar, 2015)

frames – in Portuguese, *barras* –, the C designates the single *azulejo* frames (*cercaduras*) and the F designates the half or third *azulejo* frames (*frisos*). The alphanumeric code – or catalogue code – also contains the century of production and a five digit number that is the catalogue number of the frame⁵. In the cases where the frame has one or more corners, its catalogue code will also integrate the code of the corner. So, the code for corner *ct* – in Portuguese *canto* – is added to the original double *azulejo* frame code, as well as the number of the corner, and then linked to the specific frame.

This naming convention was created with Santos Simões codes as basis. However, it was adapted, in order to allow attributing new codes to frames that might not have been catalogued. Additionally the *ct* code was created so corners may be catalogued, described and analyzed independently. This *link* to Santos Simões work, through the catalogue code is important because it indicates certain continuity between the two catalogues, with the purpose of comparing them and generating new findings. The catalogue also reveals that there were 17th frames and corners that did not feature in the 1970s published catalogue.

5. As it was early mentioned, our catalogue codes had as base the catalogue codes from Santos Simões in order to avoid attributing two different codes to the same item. As an example, C-71 in Santos Simões will be C-17-00071 in our catalogue. Therefore, all “new” findings were given catalogue numbers after the last number attributed by Santos Simões. The order of new pattern and frame catalogue numbers is linked to the *in situ* inventoring projects.

Describing 17th century frames – and patterns – may be a challenging task, mainly because frames may look very similar. But when subjected to a more thorough observation, they reveal small yet significant changes in ornamental motifs or organization. New findings generate different descriptions which, in turn, generate different catalogue codes. Each frame that is being catalogued and entered in the *Az Infinitum* database is first studied through photographs. These photographs will later be used as a base for photomontages which also have an important role for the frames study. The description focuses exclusively on what is seen on the frame and not the information the research group has on that frame. A typical description indicates features as the colour of the outline, the shape of the main elements and of the linking element⁶ [fig.2] or how they behave with each other in repetition. In the cases of similar frames – that usually are linked in a *family*⁷ –, the descriptions follow the same structure in order to highlight the different motifs.

The study of *azulejo* frames is in its early stages. Nevertheless, the work developed so far reinforces the

notion that – as far as the 17th century is concerned – the variety of decorative solutions exceeds the ones presented by Santos Simões (Pais, 2012: 83). Currently, 37 single *azulejo* frames are catalogued and indexed in *Az Infinitum*, yet only 8 of them match the 134 single *azulejo* frames catalogued by Santos Simões. For double *azulejo* frames, Santos Simões catalogued 63 examples, from which only 4 match our 12 catalogued double *azulejo* frames. The cataloguing of half *azulejo* frames is yet inconclusive since the research group has repeatedly found the same examples in the *in situ* coverings, although Santos Simões has catalogued 49 different half *azulejo* frames.

As already has been mentioned, in our catalogue the corners are described, illustrated and catalogued independently, although they are linked to the frames they were applied to. This procedure allows us to have a more complete understanding of the creative solutions used by 17th century tile-layers⁸ (Carvalho et al, 2012a: 52), as corners connect with the frames in order to create distinct graphic



Fig.2 · Example of a main element and a link element of the same single *azulejo* frame. C-17-00139 (photo by Inês Aguiar, 2015)

6. The main element of an *azulejo* frame is the motif that covers more widely the surface of the module. In repetition, all the main elements are linked by smaller motifs, designated as linking elements. However, other situations may occur such as frames in which all the main elements are directly link to each other, or frames that have two different and equally *relevant* elements, disposed in alternation.
7. The concept of “family” applied to patterned *azulejos* refers to a group of frames (or patterns) that share common motifs and behave similarly in repetition. These “families” often have names derived from the shared motif, such as “acanthus” (acantos), “lace” (rendas) or “hammers” (martelos). These are not scientific designations, but popular names that persisted through time, already used by Santos Simões.
8. In Portuguese they are denominated *ladrilhadores*.

dynamics. This can be observed in cases where the frames have two different corners. In such cases, the corners *play* with the frames in two ways:

A) Each corner is created to be linked to different elements of the frame but that does not change the visual effect of the frame when applied on a surface [fig.3];

B) Each corner is created to be linked to different sides of the frame, which can be applied one way or upside down⁹, therefore changing the visual effect of the frame [fig.4].

The corners are then linked to the frame, in *Az Infinitum* so all its information, including these visual changes, can be easily accessed by users.



Fig.3 · Example of two corners articulating with different elements of the same single *azulejo* frame.
C-17-00139-ct01 | C-17-000139-ct02
(photo by Inês Aguiar, 2015)

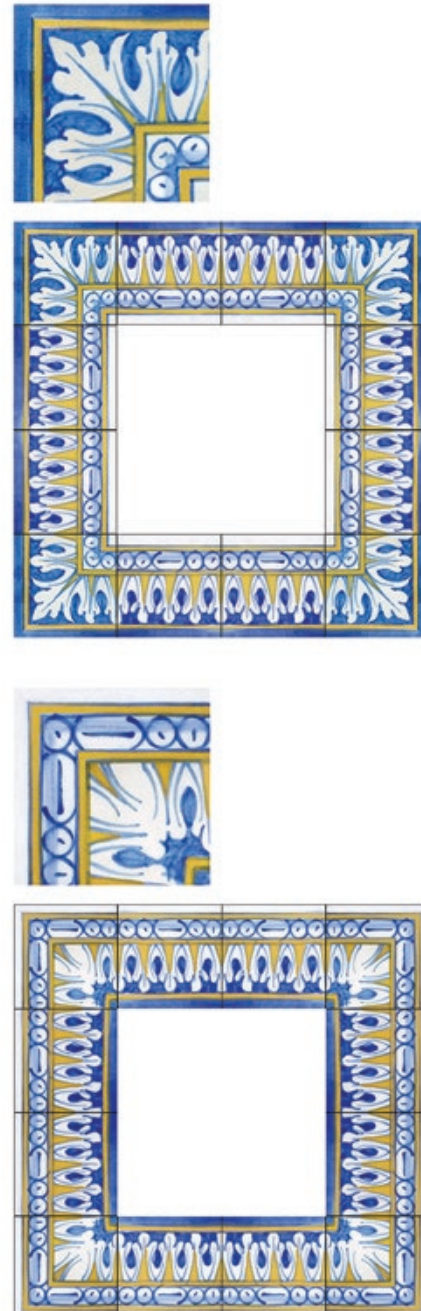


Fig.4 · Example of two corners articulating with different sides of the same single *azulejo* frame.
C-17-00007-ct01 | C-17-00007-ct02
(photo by Inês Aguiar, 2015)

9. This effect can happen when the frame is not symmetrical. The asymmetrical frames are the ones which have two graphically distinct sides, when one draws a longitudinal imaginary line through its middle.

DIGITAL PHOTOGRAPHY AS A VISUAL RESOURCE

At this point it is important to mention the role of digital images for the research. The study of *azulejo*, as any study in History of Art, also relies on information generated from visual resources. In “*Azulejaria em Portugal no século XVII*”, the patterns and frames were illustrated with the drawings of Emílio Guerra de Oliveira. However, these drawings were only partially coloured, highlighting the module, which is the minimum number of *azulejos* needed to constitute the graphic element that – in repetition – generates the pattern or frame. Unfortunately, this mode of illustration in the print publication does not work well for replicated patterns.

Early in the project *Cataloguing Portuguese azulejo patterns* we asked ourselves how the frames should be illustrated in their online catalogue records. During the inventory process, digital photographs are taken in order to document the frames *in situ*, which allow us to record information, such as how the frame was applied, how it was articulated with the place where it was applied, with which patterns and frames¹⁰ and what was its physical condition at the time of the inventory, among other things. Nevertheless, the

lighting conditions are distinct in each location and generate frame images that vary from each other. This makes comparing frames challenging. Taking the frames out of their context in order to study them, is an exercise of abstraction that needs imagery to support our goal: *clean* illustrations that can present the frames’ features at the same level, so they may be analyzed, described and compared. In fact, these difficult circumstances with *in situ* photographs may have been one of the reasons that led to the use of drawings instead of photographs to illustrate Santos Simões’ catalogue.

Nowadays, the use of digital photography simplifies this task. In the present project, frames – in their abstract form – are represented by photomontages generated from the digital photographs. We choose the photograph of *azulejos* that are in better condition, i.e. that are more complete in its graphic elements, for which the images are devoid of elements that may interfere with the reading of the pattern, such as impurities or small defects. The photographs are then digitally processed to create a simulated assemblage of the frame [fig.5]. The same procedure is applied to corners.



Fig.5 · Detail of an *in situ* double *azulejo* frame. The double *azulejo* frame photomontage (photo by Inês Aguiar, 2015)

10. It is highly common to see more than one or even all types of frames from the 17th century, applied together.

To resume digital photography is used for the analysis and study of *azulejo* patterns in two ways: first, as an *in situ* document, where one can get information about all the frames, corners and patterns and their architectural environment; second, the photomontages, where frames and corners

are isolated to be analyzed in their singularities, described and catalogued in the online database. Despite of the technological developments, one may say that photography continues to contribute to the production of knowledge, within History of Art, not only by representing it but also by taking part in it.

ORGANIZING AND DISPLAYING INFORMATION

Since the beginning of its implementation *Az Infinitum* is conceived as Digital Humanities tool. It allows the upload of visual information as well as documentation. Furthermore it is permanently increased to and accessed by an online community. Yet, since *azulejo* is an integrated heritage¹¹, it is also important that the user access information on its own terms.

Az Infinitum is an Indexation and Reference System for *azulejo*, which is accessible online through five great areas: (1) *In situ*; (2) Iconography; (3) Patterns and Frames; (4) Authors and (5) Bibliography, all interconnected. It is at the same time the system where the data is uploaded. It is also the publishing platform and our main project that aggregate all the other projects. The project *Cataloguing Portuguese azulejo patterns* generated the area "Patterns and Frames", which users can access the information produced in the project. Each frame has its own record that displays information, such as the frame description, catalogue code, chronology, area of production, technical information, bibliography or the persons who were involved in the inventory process. It is also possible to see all the places where the frame is applied and to access, with just a click, the individual files of those places. Finally, it is possible to see all

the frame's corners, as well as the frames that belong to the same "family" and, likewise, to access their files [fig.6]. If the search is initiated through an *in situ* file, the user will have access to information about the place, organized hierarchically and linked to the frame information mentioned above.

The visualization of all this levels of information – textual and visual – is crucial to a more comprehensive understanding of each frame, and in time can generate findings that lead to geographical and chronological readings, furthering our knowledge in patterned *azulejo*. Finally, it is worth mentioning that in order to enhance scholarship, *Az Infinitum* will soon link engravings to frame records to reveal the visual sources of figurative *azulejo*. Furthermore, archival photographs will be indexed so it will be possible to see where each covering was applied throughout time and to what changes it was subjected, or see coverings that have disappeared. *Az Infinitum* will work as an interface where these photographs provided by digital archives will be linked in order to build a "map" of each *azulejo* covering, thus allowing to compare different levels of information, aiming to make new connections, shedding light on areas in the history of *azulejo* still unknown today.

11. Although each *azulejo* is an independent tridimensional item, it is created to integrate a specific architectural structure, in order to change it visually and solving different problems. Therefore, should not be considered as an object but integrated heritage. For an example on how 17th century *azulejos* were applied to visually solve different problems in the same building, see (Carvalho et al, 2012: 52-54).

Az Infinitum - Sistema de Ref. & Indexação de Azulejo

In site | Iconografia | Padrões e Enolduramentos | Autorias | Bibliografia

Pesquisa Padrões e Enolduramentos | Resultados | Fiche

Número:
C-17-0007

Designação / Justificação:
Azulejos - SIMÕES - Az. Séc. XVII, tomo 1, 1997 [1971], p. 136

Módulo:
1x2/5

Descrição:
Carcadura policroma, de contorno azul, com bordos azul e branco, desenvolvendo duas faixas delimitadas por filões amarelos. Uma, branca, dispõe quatro pólitas intercaladas por elemento elíptico, todos sombreados e com traço sugerindo volumetria. A outra faixa, de maiores dimensões, dispõe, sobre fundo azul, uma sequência de filhas trifoladas brancas, com nervuras azuis e amarelas, estas de formato triangular.

Cronologia 17

- 1601-00-00 | 1640-00-00, Cerâmica(Século XVII [Manufatura])

Produção 17

Portugal(Lisboa/Lisboa)

Informação técnica 17

Técnica
Cerâmica de revestimento(Técnicas de decoração?Faiança?A mão livre)

Cor
Branco (Vidrado)
Amarelo (Pintura)
Azul (Pintura)

Bibliografia - Monografias 17

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Investigação 17

- Rosário Salmo de Carvalho (2011-09-20, Coordenação)
- Alexandre Nobre Pais (2011-09-20, Coordenação e revisão)
- Ana Almeida (2011-09-20, Autoria)
- Inês Aguiar (2011-09-20, Autoria)
- Isabel Pires (2011-09-20, Autoria)
- Lucía Martín (2011-09-20, Autoria)
- Patrícia Nóbrega (2011-09-20, Autoria)
- Rosário Salmo de Carvalho (2011-09-20, Autoria)

Padrões relacionados 17

C-17-0007-001 Relação: Conta / Carcadura	C-17-0001 Relação: Composição	C-17-00148 Relação: Composição	C-17-0007-002 Relação: Conta / Carcadura
C-17-00169 Relação: Composição	C-17-00159 Relação: Composição	C-17-00157 Relação: Composição	

Revestimentos in situ 17

Revestimento cerâmico da nave e capela da Igreja de Nossa Senhora da Penha
Igreja de Nossa Senhora da Penha
[Castelo de Vide]

© AZ - Rede de Investigação em Azulejo | Condições de acesso | Sobre o projecto

Partença | Apoio | ULLM | ARTIS | FCT

Desenvolvido por Sistemas do Futuro

Fig.6 · Az Infinitum. C-17-0007 file (photo by Inês Aguiar, 2015)

CONCLUSION

Usually considered a peripheral subject, the study of *azulejo* frames is still in its early stages. The work of Santos Simões established an important basis on the subject and today we have the tools to review and enhance this field of research. Nevertheless, the work done so far in the project *Cataloguing Portuguese azulejo patterns*, suggests that we are facing an autonomous, complex and highly creative subject. For the purpose of this research, visual resources – as well as documentation sources – should be used in all their forms in order to add more levels of complexity, to promote new scholarship and a new understanding of *azulejo* frames, in essence to reframing it. Among these visual resources, photography – which traditionally worked as a visual document – has, in its digital form, opened new possibilities as a resource

that continues to actively contribute to the production of knowledge. The management of great volumes of diverse data its only possible thanks to digital systems such *Az Infinitum*, where structured data is indexed and linked to allow a more in-depth perception of *azulejo* in all its physical features and historical complexity. Moreover, it allows this information to reach a wider community, thus actively starting a more dynamic relation between researchers and society at large, connecting them on the updating of historical readings on such an important cultural art form that are *azulejos*. Finally, it is important to mention that practice of indexing structure data, have another role highly relevant role as it paves the way for future contribution to Semantic Web, which is web 3.0 or even web 4.0.

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CATALOGUING BAROQUE AZULEJO FRAMES A PROJECT IN PROGRESS

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ABSTRACT

The present article focuses on the cataloguing Baroque *azulejo* frames and aims to explain the methodology of the project as well as the expected results. I will discuss the importance of cataloguing and the system used – *Az Infinitum* – *Azulejo* Indexation and Referencing System (redeazulejo.fl.ul.pt/pesquisa-az). I will also address the different cataloguing options, some of which came from conclusions drawn during the actual cataloguing work. I will also assess the benefits offered by this kind of systematisation for the study of *azulejos* and related decorative systems within the context of the Baroque concept of artistic totality, which is typical of Portuguese interiors from the last decades of the 17th century to the first decades of the following century.

KEYWORDS

Frames | Azulejo (tiles) | Cataloguing | Baroque | Digital Art History

RESUMO

O presente artigo apresenta o projecto de catalogação das molduras em azulejo do período barroco, procurando explicar e justificar as principais opções metodológicas seguidas e os resultados esperados. Discute-se a importância da catalogação e o sistema utilizado – *Az Infinitum* – *Sistema de Referência e Indexação de Azulejo* (redeazulejo.fl.ul.pt/pesquisa-az), assim como as opções de catalogação, algumas das quais resultantes já de conclusões de trabalho efectivo, avaliando as potencialidades que uma sistematização deste género pode trazer ao estudo da azulejaria e dos sistemas decorativos, entendidos no contexto da totalidade artística barroca que caracteriza os interiores portugueses entre as décadas finais do século XVII e as primeiras da centúria seguinte.

PALAVRAS-CHAVE

Emolduramentos | Azulejo | Catalogação | Barroco | História da Arte Digital

INTRODUCTION

Just like *azulejo* decorations, *azulejo* frames must be considered in context, that is, in their original location, in articulation with the architecture and other artistic modes of expression [fig. 1]. Whether in the form of double, single, half *azulejo* frames and mouldings (rectilinear or sinuous)¹, frames constitute key elements in the organisation of these complex decorative systems. They are therefore well worth cataloguing and studying, both individually and on a wider level, highlighting their integration with the surrounding space. Only such a global understanding, focused on the dialogue between different artistic modes of expression, can help grasp the Baroque concept of artistic totality², typical of Portuguese art from the late 17th century to the first decades of the 18th century³.

The main goal of the ongoing research project “Cataloguing Baroque *azulejo* frames” is to create a database of *azulejo* frames from the Baroque period, applied in Portugal (including the archipelagos of Azores and Madeira). Through the systematisation of existing knowledge, we hope to be able to answer, or at least to shed some light on, in the near future, several issues concerning the manufacture of *azulejos* in Lisbon workshops, the commissions, the articulation between artistic interventions, the main trends and taste of the period under analysis. The paper will discuss the chosen methodology, including the cataloguing process, with the aim of assessing the benefits that this kind of systematisation can offer to the study of *azulejos* and the decorative systems they are part of and with which they interact.



Fig. 1 · Évora, Church of Misericórdia, 1715-1716 (photo by Joaquim Carrapato)

1. In Portugal, frames or border tiles are divided according to their shape and mode of application into “barras” (double *azulejo* frames), “cercaduras” (single *azulejo* frames), “frisos” (half or third *azulejo* frames) e “cantos” (corner *azulejos*). We added a new one, the mouldings.
2. The term refers to the combination of different artistic modes of expression used in the creation of decorative systems and iconographic programmes.
3. The period under analysis is divided into at least three cycles, all exemplified by the blue and white painting that will remain until the middle of the 18th century: (1) *Transition Period* (1675-1700) exemplified by the appearance of the first examples of paintings exclusively in blue and white; (2) *Masters’ Cycle* (*Ciclo dos Mestres*) (1700-1725) exemplified by quality and erudition of the painting; (3) *Great Joanine Production* (*Grande Produção Joanina*) (1725-1750) exemplified by the more scenographic decoration.

THE IMPORTANCE OF CATALOGUING

During the 20th century, the Portuguese study of *azulejos* managed both to find its own place within Portuguese Art History and to distinguish itself from the study of ceramics as an independent research field. These two achievements were greatly due to the work of João Miguel dos Santos Simões [1907-1972] (Carvalho, 2007: 237-254), who is also credited for underlying the importance of inventories as a way of laying the ground for a systematic and accurate study of *azulejos*.

To a great extent, it is thanks to this legacy that today's research on *azulejos* is able to offer multiple approaches to a series of complex challenges, inherent to tile production itself. These challenges include, among others, a very wide time-span (from the late 15th century to the present day); technical and material issues related (or not) with tile manufacture; a transcultural dimension, especially noticeable during certain key moments of intercultural interaction, exchange and syncretism (Meco, 1998-1999, 8-17; Pais and Monteiro, 2013, 59-64); the articulation and dialogue with architecture and other artistic forms; the networks of artists and commissioners; and the participation in global decorative systems.

Azulejo studies are a “complex problem”, which – just as Santos Simões had suggested, anticipating what can be defined in today's language as computational thinking (Wing, 2011) – can therefore benefit from the compartmentalisation into sub-problems, easier to analyse and interpret.

Consequently, it was decided, drawing on Santos Simões' legacy regarding 17th century patterned *azulejos* (and frames) (Simões, 1971) – already used as inspiration for the project *Catalogue of Portuguese azulejo patterns*⁴ – that the same methodology should be applied to Baroque frames. The new project, outlined below, centres on the repetition of double and single *azulejo* frames, and mouldings models (or simply isolated motifs) recurrent throughout the Baroque period but never truly systematised. Resorting to a relational database – *Az Infinitum* –, the project integrates the challenges of what is currently called “Digital Art History” (DAH) (Zorich, 2012), a field of research addressing new questions and developing new interpretative models, beyond the scope of the so-called “Digitized Art History” (Drucker, 2013: 5-13).

AZ INFINITUM AND THE CATALOGUING PROCEDURE FOR BAROQUE FRAMES

The *Az Infinitum – Azulejo Indexation and Referencing System*⁵ [fig.2] is a routinely updated computer system specifically designed to gather data about *azulejos*. This relational database enables users (both researchers and non-experts) to query data about the locations where *azulejos* were applied, the decorative motifs (either the iconography or the patterns), the authorship, chronology, materials, techniques, and the documentation associated with each example. It is organised according to five major areas: *In situ*, Patterns and Frames, Iconography, Authorships and Bibliography.

Baroque frames can be found in the “padrões e emolduramentos (patterns and frames)” tab, but link to all the other tabs, particularly to the “in situ” area, displaying tile decorations still found in their original locations. For each frame it is thus possible to determine with accuracy “where” (a given frame was applied), “when” (whenever a date is available) and “who” (whenever the author is known). Frame cataloguing provides a controlled vocabulary for the indexation of Portuguese *in situ* tile decorations, which makes it easier to find and access the existing records.

4. The ongoing work can be followed on the platform *Az Infinitum – Azulejo Reference and Indexation System*.

5. <http://redeazulejo.fl.ul.pt/pesquisa-az>. This online database, coordinated by the author and Alexandre Pais, is the result both of the work carried out by five researchers and of a partnership between Az – Azulejo Research Network (ARTIS-IHA/FLUL), the National *Azulejo* Museum and the company *Sistemas do Futuro*.



Fig.2 · Logotype of *Az Inifinitum – Azulejo Indexation and Referencing System*

However, the way in which the data is structured and interconnected also allows users/researchers to view it from various angles, to ask questions and to think in different modes.

A file is created for each frame and given an alphanumeric code, linked to a visual sample (a manipulated digital image) of the frame. In addition to a brief description

and the subject indexation following the *Iconclass* system⁶, the file also includes information about chronology, authorship, manufacture and technical information. As mentioned above, the frame's location is indicated through its articulation with the *in situ* area and through the comparison with other examples with similar compositions and decorative motifs.

CATALOGUING PROCESS

The frames dating from between the last decades of the 17th century (*Transition Period*, already in blue and white) and the first quarter of the 18th century (*Masters' Cycle*) adopt the traditional scheme of double, single or half *azulejo* frames (the last one rarely used), articulated with corner tiles [fig.3]. However, there are some variations especially in the painting technique. During the 17th century, *azulejos* were painted individually, according to an initial drawing repeated as many times as necessary [fig.3]. This means that in order to obtain a continuous double *azulejo* frame made of four alternating *azulejos*, the artist simply copied the four designs, *azulejo* by *azulejo*. In repeating Baroque double and single *azulejo* frames, this technique co-exists with another one, in which frames are painted throughout the frame's final length. In these cases, although the decoration does follow a sequence, the scrolls of acanthus, for example, occupy different places within each *azulejo*. More importantly, the articulation between these double and single *azulejo* frames and the corner tiles is not so

strict, allowing for more variations [fig.4]. Furthermore, this methodology requires a more specific painting technique, conditioned by the decoration's length, even though the frames are still relatively independent from the figurative section.

In short, whereas in *serial* frames the double *azulejo* frames, corners, figurative sections and place of application remain independent from one another, and whereas each of these elements can even be carried out by different artists, in the second model frames tend to become specific, adapting to the surrounding space and are prone to interdependency that will increase over the years.

The alphanumeric code ascribed to each frame consists of a letter – B for double *azulejo* frames, C for single *azulejo* frames⁷ and F for half or third *azulejo* frames – followed by the century in which they were produced – 18, in this case – and by a sequential number with five digits.

6. www.iconclass.org

7. The C relates do the Portuguese word "cercadura". The other terms have the same initial letter in Portuguese and in English.



Fig.3 · Double *azulejo* frame B-18-00003 and corner B-18-00003-ct01 (photos by Rosário Salema de Carvalho)



Fig. 4 · Double *azulejo* frame B-18-00009 and corners B-18-00009-ct01 and B-18-00009-ct02 (photos by Rosário Salema de Carvalho)

With time, frames grow increasingly complex, with acanthus scrolls and other decorative motifs applied both vertically and horizontally, giving rise to specifically horizontal or vertical double *azulejo* frames, complete with architectural and sculptural simulations. While vertical double *azulejo* frames have a left and a right side, horizontal ones, usually repeated above and below, display a central motif (also catalogued), with the left and right sides mirroring one another. According to each design, the corners are either integrated or independent. However, contrary to what might be expected, there are only slight drawing variations allowing for the

articulation of the same vertical double *azulejo* frames with different horizontal ones, and vice-versa. These cases required that the double and single *azulejo* frame's alphanumeric code be changed and that an H (horizontal) or V (vertical) be added to the sequence number, along with the indication of the other double *azulejo* frame with which it can be combined [fig.5].

The specificity of these decorations also led to the definition of a new decorative type, namely mouldings. Generally speaking, mouldings are "enclosures that function as a whole, usually indented and articulated with the painted section and/or panels" (Carvalho



Fig.5 · Redondo, Convent of São Paulo – Hotel Museu da Serra d’Ossa, staircases with double *azulejo* frames B-18-00021-V and B-18-00022-H. The B-18-00021-V can be applied with the B-18-00026-H and B-18-00036-H. Example of the double *azulejo* frame record B-18-00021-V on *Az Infinitum* (photos by Rosário Salema de Carvalho)



Fig.6 · Moulding M-18-00005 (photo by Inês Aguiar)

et al., 2014), and that cannot be divided into separate parts. A moulding code is similar to the one mentioned above, but the letter used is M. The task of cataloguing mouldings is much more complex and problematic than the previous ones.

The first problem relate to the moulding length. It was determined that the cataloguing should focus on the lengthiest known examples, with the shortest examples viewed as condensed versions thereof, duly adapted to the surrounding space [fig.6]. The ease with which these mouldings are transformed, in response to the requirements of each situation, seems to indicate the pre-existence of a wider model, which is why the longer moulding was chosen for cataloguing. However, while in the previous cases the frames and the figurative sections remained relatively independent, these examples display

a complete interconnection between the different areas, painted together and mutually overlapping.

Some specific elements are indeed copied and the profusion of motifs with architectural and sculptural simulations, textiles, angels, animals, cartouches, etc. render these frames very complex and prone to slight variations that can nonetheless have a strong impact on the final decorative solution. The mouldings indentations, both internal and external, attest to a decorative conception different from the previous one, favouring wainscoting solutions rather than overlapping compositions covering entire walls (Santos, 1957: 129-131).

It is also worth mentioning that, in certain cases, mainly within the context of the *Great Joanine Production*, the



Fig.7 · Viana do Castelo, church of Misericórdia, Policarpo de Oliveira Bernardes, 1719-1721 (photo by Rui Carvalho / SCMVC)

definition of frames as compositions enclosing sections applies to a solution that is relatively frequent, albeit impossible to catalogue. It is the case of imaginary architectural compositions taking up entire walls and enclosing figurative scenes [fig.7]. In these solutions, the wall's surface is regarded as a whole containing both the real and the imaginary architectural elements, the latter painted on the *azulejos* and articulated with the former ones, in order to create a simulated architectural structure wherein the depicted narratives take place.

A clear definition of the different types of frames leads to a preliminary definition of three Baroque decorative systems (Carvalho, 2014):

- (a) *azulejo* decorations covering entire walls (sometimes extending to the ceilings);
- (b) *azulejo* wainscoting articulated with gilt woodwork and easel painting;
- (c) *azulejo* wainscoting with an indented upper edge.

These systems influence the organization of space and the perception of the enclosed narratives, but they also enable us to determine whether there were different ways of conceiving Baroque interiors – either globally or cumulatively – within the context of the artistic totality that defines them.

Finally, when the frame catalogue is cross-referenced with the location of each decoration, another indexation is used, focusing on the way each decoration interacts with the surrounding space. Two different lists enable the identification of the decorative system to which a given frame was applied, as well as other details, namely the existence of a single line signalling the limits (since there are identical models with different limits, which we chose to catalogue together). This last aspect influences the impact and final effect of the work, particularly the tri-dimensional effect it aimed to produce, highly relevant to our current research. This indexation, based on the application of each decoration, will allow us to determine the dominant trends of the period under consideration.

DISCUSSION AND SUMMARY

As mentioned above, the setup of this cataloguing system followed very specific requirements. As such, it is not impartial and neutral. In the present article, I have merely explained the main options followed, some of which are already being implemented within the project. Even without referring to concrete examples, the new methodology itself allows us to substantiate a series of aspects that were hitherto only intuited. These newly revealed aspects include the different painting techniques, the tastes and trends, as well as the importance of the use of perspective, among others. They are also related with wider questions such as the clear definition of decorative systems, the painters' and tilers' work methods, or even, for instance, the process whereby a religious interior was commissioned, involving the cooperation of craftsmen of various kinds.

In the near future, once the catalogue is concluded, it will be possible to accurately account for the evolution of frames throughout a long time-span (pinpointing

continuities and breaking points) and for the more popular models. It will also be possible to determine whether frames were shared by different workshops; or whether there might have been an initial cooperation between different workshops within the same work, one of them in charge of frames and the other of figurative sections; which sources of inspiration were used; the nature of the relationship between tile painters and woodcarvers, given the dissemination of motifs between these two artistic forms, etc.

Begun in September 2013, this project has been active for about two years. To this day it includes more than 100 frames, corresponding to approximately 70 out of the 320 *in situ* decorations known to date (Carvalho, 2012). The first phase the work advanced slowly, due to the need to define working methods and, afterwards, to the task of editing each frame's visual sample. Today the current filing of *in situ* inventory records is much swifter, greatly due to the repetition of double *azulejo* frames, whose variations are not

significant enough for a new catalogue number to be created. Nonetheless, there is indeed a great variety of double *azulejo* frames, and particularly of solutions intended to “trick” the observer into thinking he is faced with a new frame, when in fact it is only a mere variation of an already existing one, to which an element was added or subtracted.

In fact, even though today historiographers regard frames as elements devised to integrate decorations within space, in the Baroque period they were seen as marginal elements, outweighed by history paintings,

organized in long narrative sequences inspired by engravings circulating across Europe. Be that as it may, this project’s first results attest to the importance of frames for the spatial structuring of decorations – organizing them, interacting with the surrounding space and thus playing a decisive role in the decorative systems they are part of. Therefore, by addressing this problem within the context of a wider research focus, and by introducing a high level of systematisation, we hope to be able to contribute to a renewed and more consistent assessment of Portugal’s Baroque *azulejo* production.

NOTE

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FRAME SIMULATIONS IN 18TH CENTURY AZULEJOS

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ABSTRACT

The present article is the result of an ongoing research project and aims to draw attention to simulated *azulejo* frames. On the one hand, these decorative elements isolate the compositions, closing them in on themselves. On the other hand, simulated *azulejo* frames help integrate with the tile decoration they are part of, which in turn is part of a global decorative system in line with the concept of artistic totality typical of the Baroque period. This article will examine the various solutions that resort to this kind of frame, known as canvas-frame, including decorative elements, plastic compositions and their effects or consequences for the overall decorations. Finally, the focus will turn to future research directions, based on the systematic cataloguing of the known examples.

KEYWORDS

Frames | Frame simulations | Azulejo (tiles) | Baroque

RESUMO

Resultando de uma investigação ainda em curso, o presente artigo pretende chamar a atenção para as molduras simuladas em azulejo que, ao contrário de outras tipologias mais conhecidas, isolam e fecham as composições sobre si próprias, mas sem deixar de as integrar no revestimento azulejar que, por sua vez, é parte integrante de um sistema decorativo global, próprio da totalidade artística barroca. Analisam-se as diversas soluções desta tipologia de moldura, designada por moldura-quadro, aí se incluindo os elementos decorativos, a construção plástica e os efeitos ou consequências provocados no conjunto em que se inserem. Por fim, apontam-se perspectivas de investigação futura baseadas na catalogação sistemática dos exemplos observados.

PALAVRAS-CHAVE

Molduras | Simulação de molduras | Azulejo | Barroco

INTRODUCTION

Frames are important not only because they provide works of art with an edge and a frontier, thus helping to individualise them and to set them apart from their surrounding environment, but also because they help preserve works of art. Frames have long been used as functional objects, and their structure has changed alongside the various changes in taste, becoming an important source of information concerning the introduction of new artistic languages.

As far as *azulejos* are concerned, in addition to enclosing the decorations, frames also help to integrate them within the surrounding architectural space. In the case of *azulejos*, however, frames are painted, that is, simulated. Whether applied on entire walls (and ceilings) or as wainscoting, Baroque frames tend to assume a global dimension, visible in their organization, but also in the articulation with other artistic forms.

This integration seems to draw on a tradition of placing *azulejos* on the walls surface, similar to the one found in 17th century patterned decorations, e.g. following a decorative model that was gradually abandoned during the 1720s in favour of more dynamic frames. In fact, Baroque tile decorations usually include rectilinear repeating double *azulejo* frames¹ (as a means of unifying the decoration), but also indented and more sinuous frames, increasingly favouring simulated architectural structures and sculptural elements. The idea of limiting the figurative compositions is always present (especially when divided by sections), but while both frames and figurative compositions enjoy, at first, total independence, they are gradually made to intersect one another, with the frames literally “invading” the figurative sections.

The purpose of the present article is to explore another decorative type, namely the simulation of frames, a

case where the dialogue between the decorative motifs found in woodwork, marble inlays and *azulejo* is particularly noticeable (Coutinho and Ferreira, 2014: 393-411). Often complemented with other frames, these simulations constitute unusual experiments in that they seem to regard figurative composition as paintings, isolating them from the surrounding decoration, conceived as a whole. The traditional double *azulejo* frames thus represent transitional areas, while this simulated tile frames close the figurative sections in on themselves in a more concrete manner, virtually isolating them. On the one hand these decorations share the context of narrative cycles painted on other media, on the other hand, the simulated *azulejo* frames under consideration separate the compositions from one another, allowing each one to be perceived on its own, and thus granting it unity, identity and a guarantee of visibility (Stoichita, 1999: 89-90). This mechanism is described by Nicolas Poussin as follow:

“Quand vous aurez reçu votre tableau, je vous supplie, si vous le trouvez bon, de l’orner d’un peu de corniche, car il en a besoin, afin que, en le considérant en toutes ses parties, les rayons de l’œil soient retenus et non point épars au dehors, en recevant les espèces des autres objets voisins qui, venant pèle-mêle avec les choses dépeintes, confondent le jour” (Marin, 1982 : 8).

With the aid of several examples, this paper will describe the different options followed by the artists when creating what will henceforth be called canvas-frames², integrating this solution within the context of the decorative systems of the first half of the 18th century. The work hereby put forward is the result of an ongoing research effort, and as such the systematic identification of all existing frames is not yet available. Nevertheless, the examples hitherto identified can offer a significant contribution to the debate regarding *azulejo* frames, particularly during the Baroque period.

1. In Portugal, frames or border tiles are divided according to their shape and mode of application into “barras” (double *azulejo* frames), “cercaduras” (single *azulejo* frames), “frisos” (half or third *azulejo* frames) e “cantos” (corner *azulejos*).

2. This is a new term that refers specifically to the mouldings that simulate individual and portable frames.

ISOLATED BUT INTEGRATED FRAMES

The notion of *quadri riportati* – an Italian expression used in the context of ceiling painting to designate a painting that should be seen on a wall but was instead moved to the ceiling, keeping its overall composition and the frame that separates it from the surrounding decoration – entails a sense of isolation or self-sufficiency vis-à-vis the surrounding space. To a certain extent, this is what happens with the figurative areas in tile decorations, divided into sections displayed alongside the frames but with an independent internal composition.

Even when the frames intersect the figurative sections, although there is a mutual dependence in what regards the pictorial execution, the frame and the enclosed scene remain independent from one another. These two elements form a grid responsible for the distribution of the figurative sections within space and for their articulation with the surrounding areas (sometimes shared by more than one figurative composition), granting a global dimension to the decoration.

This is the most frequent kind of frame, with enclosed spaces that are nonetheless integrated within a whole often transcending ceramic compositions and extending to other artistic forms, in line with the Baroque concept of artistic totality. The scrolls of acanthus, *putti*, birds, *espagnolettes* and other motifs displayed throughout the double *azulejo* frames evoke gilt woodwork decorations (Coutinho and Ferreira, 2014: 393-411), and the overlapping of the limits (usually a line or two) create a sense of tri-dimensionality. Other motifs evoke models more often found in sculpture, architecture and architectural sculpture. Nevertheless, *azulejos*, woodwork and marble inlays were all inspired by the numerous engravings in circulation during this period, some of which also relate to treatises of architecture. A very interesting example of these artistic interconnections is the Church of Santa Maria, in Óbidos (1670- 1680), where the canvases enclosed by gilt woodwork frames, decorated with acanthus leaves on the back and sight edges, and gadrooned at the top edge, are limited by another frame of acanthus leaves, simulated in *azulejo* and thus making up a double frame [fig. 1].

Although Baroque figurative compositions are generally considered to be *quadri riportati*, in the aforementioned sense, the present study is concerned above all with



Fig.1 · Óbidos, Church of Santa Maria, 1670-1680
(photo by the authors)

the simulations created through what was previously called canvas-frames. In these the decorations are sought to close the represented space in on itself, isolating it from its surroundings, which in turn resort to the frames described above in order to achieve a global effect. On the one hand, decorations like the ones found, for instance, in the Church of Nossa Senhora da Conceição, in Peniche [fig.2], or in the Basilica of Nossa Senhora da Conceição, in Castro Verde, are representative of mixed solutions, in which the painter resorted to a bar of acanthus scrolls whose inner limit nonetheless simulates a wooden frame, with foliate motifs. On the other hand, on the ceiling of the Church of Santiago's main chapel, in Estômbar, whose *azulejos* were applied in 1719 (Simões, 2008: 107), the frame used to separate the different figurative sections is adorned with leaves of acanthus on both limits, thus amounting to a similar, albeit more complex simulation, given that the double *azulejo* frames decorating the vault's edges have but only one line signalling the limits [fig.2]. The achieved effect is one of separation, resembling a panelled ceiling where each scene is enclosed by its own frame.

During the last decade of the 17th century, single and half *azulejos* frames were used in order to outline the figurative sections. In a way, they evoke the small figurative sections typical of 17th century compositions, enclosed by numerous single and half *azulejos* frames or by a single line signalling the limit between the patterns and the figurative sections. Examples can also be found, for instance, in the Church of Nossa Senhora da Assunção, in Alvito (c. 1647) [fig.3a]; in the Church of Santiago, in Marvão [fig.3b]; in the Church of São Pedro, in Moura; or in the Chapel of Nossa Senhora das Candeias, in Alvito³ [fig.3c]. It is also useful to compare these solutions with the one devised by Gabriel del Barco for the Church of São Tiago (1699), in Évora, among others [fig.3d]. Another noteworthy example can be found in the main chapel of the old Convent of Nossa Senhora da Luz, in Rio de Moinhos (Simões, 2010: 508; Carvalho, 2012: 1114), where the blue and white patterned decoration is divided into different compositions depicting scenes from the life of Saint Paul the Hermit, enclosed by simulated frames with a concave section and adorned with foliage [fig.4].



Fig.2 - Peniche, Church of Nossa Senhora da Conceição; Estômbar, Church of São Tiago, main chapel, 1719 (photos by the authors)

3. A particularly interesting example, due to its use of astragal and triple bead motifs, often found in wooden decorations.



Fig.3a



Fig.3b



Fig.3c



Fig.3d

Fig.3 · Alvito, Church of Nossa Senhora da Assunção, c. 1647; Marvão, Church of Santiago; Alvito, Chapel of Nossa Senhora das Candeias; Évora, Church of São Tiago, Gabriel del Barco, 1699 (photos by the authors)



Fig.4 · Rio de Moinhos,
Convent of Nossa
Senhora da Luz
(photo by the
authors)

Well into the 18th century, it is easy to find examples of canvas-frame simulations assumed as such. In the Church of Nossa Senhora da Ajuda, in Peniche (1723-1724) (Gonçalves, 1982: 13), B-18-00006 double *azulejo* frame⁴ applied on the wall's second level give the decoration a strong sense of unity. However, each figurative section is highlighted by means of a single *azulejo* that recreates a frame decorated with floral and vegetal motifs, with a concave and convex section [fig.5].

The feature of the convex section is very similar to the one found in part of the inner cornice, probably attempting to recreate ashlars, which might also exist in gilt woodwork. The multiple simulations enabled by these various art forms, mutually evoking each other, make it difficult to identify the original materials, but do not weaken the illusion of a closed frame. In fact, this kind of simulation is very frequent in *azulejo* decorations⁵ and can be found, for example, in the main chapel of the Church of Misericórdia, in Redondo,

4. For a description please see <http://redeazulejo.fl.ul.pt/pesquisa-az/padrao.aspx?id=732>.

5. Particularly in the cartouches dating from this period. Another interesting case can be found in the Chapel of Senhor dos Passos, in Monforte, where a frame with a convex section, enhanced at the corners with acanthus leaves and flower buds, is shared by the various figurative sections, each enclosed by a rectilinear frame.



Fig.5 · Peniche, Church of Nossa Senhora da Ajuda, 1723-1724 (photo by the authors)



Fig.6 · Braga, Church of Pópulo, Chapel of Santa Apolónia, António de Oliveira Bernardes (photo by the authors)



Fig.7 · Castro Verde, Basilica of Nossa Senhora da Conceição, Master P.M.P. (attr.) (photo by the authors)

dating from 1727 (Carvalho, 2007: 127). Here, this same convex frame section, partly covered by fake carved elements, is used to simulate an architectural structure found in the decoration's lower level. The same kind of approach is found yet again in simulated ceilings painting frames, such as the one found in the Church of Nossa Senhora da Ajuda, in Peniche, carried out in 1719 and ascribed to the painter Pedro Peixoto (Gonçalves, 1982: 40-41).

Identical solutions can also be found in works signed by, or ascribed to, the Bernardes workshop, such as the decoration of the Chapel of Santa Apolónia in Braga's Church of Pópulo [fig.6]⁶, or the main chapel of the Church of Mártires, in Fronteira. Both display a simulated architectural structure with a convex frame decorated with circular elements and covered by acanthus leaves at the centre and corners. Another example of simulated architecture, the decoration of the Basilica of Nossa Senhora da Conceição's main

chapel, in Castro Verde [fig.7], houses a series of compositions bound by the same kind of convex frame.

One of the oldest known examples, possibly dating from 1703, is the decoration of the main chapel of the Church of São Tiago and São Mateus, in Sardoal, where the side walls' upper level displays scenes from the life of Saint James, enclosed by architectural sculptures. The latter cover in turn what seems to be a gadrooned frame, similar to the gilt woodwork frames found, for example, in the Church of Terço, in Barcelos, or in the Church of Anjos, in Lisbon.

In Portalegre, the decoration of the Church of São Lourenço, ascribed to Gabriel del Barco and originally found in the Church of Misericórdia, exhibits a complex structure isolating a square frame with beveled (concave) corners and a convex foliate frame, adorned with foliage.

6. Signed by António de Oliveira Bernardes with a latin formula followed by the word 'inventor': *Antonius aboliva / inventor*.

Another kind of frame – a foliate frame – can be found in the Church of Nossa Senhora da Nazaré, in Cascais [fig.8]. In this case, the outer limit of the three *azulejos* frame enclosing several figurative sections is adorned with a frame of foliage, while an inner limit ensures the specific isolation of each section. Scrolls of acanthus, winged children and faces, animal and other figures fill the space between both limits, sometimes covering them. The frames of the main chapel of the old Convent of Santa Joana, today the Museum of Aveiro, are also foliate, but with cross-bound fascies at the corners and acanthus leaves at the corners. These frames enclose scenes from the life of Saint Joan.

A later example can be found in the Church of Boa Fé, in Évora, where the upper level of the aisle walls, decorated in the mid-18th century, already in rococo style, displays episodes from the life of the Virgin Mary (Simões, 2010: 516), enclosed by canvas-frames with a double section and semicircular corners adorned with foliage, standing out against a marbled background.

Whereas the canvas-frames recreated on wall decorations isolate the compositions but somehow manage to blend

into the global decorative solutions, ceiling decorations stand out in a stronger and much clearer way. Ceiling frames assume other shapes – rectangles with circular smaller sides; octagons – but the foliage and acanthus leaves on the corners are identical to those found in many of the aforementioned examples. Yet these frames appear more detached from the surrounding decorations than the wall examples due to their being placed in central positions or over backgrounds of scrolls of acanthus or compositions including architectural simulations. On the vault of the passageway leading to sacristy of the Sanctuary of Nossa Senhora da Nazaré, in Nazaré (1714) [fig.9], the central painting depicting the *Assumption of the Virgin Mary* (inspired by an engraving by Rubens (Simões 2010: 242)) stands out from a background of scrolls of acanthus, in much the same that Nossa Senhora da Conceição gains importance vis-à-vis the surrounding composition on the ceiling of the old Chapel of Nossa Senhora da Conceição, in the Church of Mercês, in Lisbon. Both decorations were ascribed to the painter António de Oliveira Bernardes (1662-1732) (Simões 2010: 242; Meco, 1989: 79-81; Sobral, 1999: 71-90).



Fig.8 · Cascais, Church of Nossa Senhora da Nazaré (photo by the authors)



Fig.9 · Nazaré, Sanctuary of Nossa Senhora da Nazaré, 1714 (photo by the authors)

ISOLATED FRAMES

The Palace of the Marquis of Minas, in Lisbon, contains two *azulejo* panels, attributed to Master P.M.P., with an indented oval shape, portraying a man and a woman believed to be the Marquis and the Marchioness of Minas [fig. 10] (Parra 1994: 52; Pais 2006: 156). Even though the original location of these decorations remains unknown, their indented shape and configuration, as well as their mode of application – isolated and with no connection to the surrounding space – seems to indicate that they were conceived as tile portraits, simulating real oil paintings with wooden frames.

Applied side by side on the same wall, both figures seem to be a pair, judging from their placement and the shadows they cast. Their frames, however, are different from one another. The one enclosing the male figure displays foliate motifs with cross-bound at the

centre top and lateral edge, while the one enclosing the female figure displays knotted motifs with cross-bound top edge at the corners and centre. Both frames' inner edges are adorned with dark semicircles evocative of Dutch tile frames (Parra 1994: 52) (see, among others, the panel *Dance Lesson*, ascribed to Willem van der Kloet, in display at the National *Azulejo* Museum, inv. 1680).

Two other medallions of the same kind are known, enclosed by cartouches and part of a wider decoration found on the stairway of the old Guedes Quinhones Palace, today the Real Palácio Hotel (Rua Tomás Ribeiro, n.º 150) (Pais 2006: 156). Equally ascribed to Master P.M.P., these medallions also contain a male and a female figure, and their frames, with a convex section, are adorned with vegetal motifs tied with a cross-shaped knot to the frames' vertical axis.



Fig.10 · Lisbon, Palace of the Marquis of Minas (photo by the authors)

Also, old photographs from the Leitão Collection (an art dealer whose photos were digitized by Az – *Azulejo Research Network* under the project *Studies on Provenances*) show more medallions featuring male and a female figures, integrated in a wainscot from a house in Lisbon, although its location remains unknown.

The fact that these medallions are part of a wider decoration makes one wonder even more about the indented shape and isolated application of the medallions found in the Palace of the Marquis of Minas. Nevertheless, this decoration is typically found on wooden frames of this period.

FINAL REMARKS

The identification of the canvas-frames used in *azulejo* decorations from the first half of the 18th century is part of the ongoing research carried out by the two authors of this article, both as a continuation of the research focusing on Portugal's modern frame tradition (Machado, 2015) and as part of an ongoing postdoctoral research project devoted to Baroque *azulejo* frames (see Rosário Salema de Carvalho's contribution to this issue). The first catalogue results, resorting to controlled vocabulary for the identification of decorative elements, are available online at *Az Infinitum – Azulejo Indexation and Reference System*⁷, in the "patterns and frames" tab.

As mentioned earlier, this is a work in progress, and as such still lacks a wider set of examples, which would enable us to make concrete hypotheses regarding the use of this kind of decoration in Baroque *azulejo* coverings. However, considering the decorative systems used during this period, the idea of isolation and autonomy visible in some figurative compositions might be justified by a matter of taste and articulation with easel painting, as well as to the narrative efficiency pursued by the artists. In the near future, we hope to be able to contribute to the debate concerning this and other questions, offering a wider understanding of the *azulejo* (integrated in, and articulated with, the architecture and other art forms) within the artistic totality typical of the Portuguese Baroque period.

7. <http://redeazulejo.fl.ul.pt/pesquisa-az>

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EARLY FAÇADE AZULEJO FRAMES BY FÁBRICA ROSEIRA OF LISBON

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ABSTRACT

The paper reviews the importance and distinguishing character of façade azulejo frames as used in the region of Lisbon and presents and discusses the early frame patterns designed and produced by Fábrica Roseira in the mid-19th century.

KEYWORDS

Façade tiles | Azulejo frames | Fábrica Roseira | Lisbon azulejos

RESUMO

Este trabalho refere a importância e características distintivas das molduras em azulejaria de fachada, em particular das produzidas durante as primeiras décadas de actividade da Fábrica Roseira de Lisboa.

PALAVRAS-CHAVE

Azulejos de fachada | Molduras na azulejaria urbana de Lisboa | Fábrica Roseira

EARLY FAÇADE AZULEJO FRAMES BY FÁBRICA ROSEIRA OF LISBON

The matter of *azulejo* frames when it comes to façade tiling is particularly relevant for several reasons: firstly, their balanced use imparts to façades an unmatched decorative harmony and beauty; then they are characteristic of the region of Lisbon and of a few more towns supplied by its factories – in Oporto, façade tiling is more often than not devoid of frames which suggests that the lining of urban façades with *azulejos* may have originated independently in both towns. Finally, and maybe most importantly, it is in its application that the fundamental role of the tile layer is properly appreciated. The need to frame windows and other architectonic interruptions of the flat surface, often with curved contours, brings to light the art of the tiler and the results tell of the quality of the professionals engaged [fig.6].

The use of *azulejos* on outer walls, eventually lining the whole area, was not unknown in Portugal before

the 19th century but they were invariably used on those faces of buildings turned to gardens and never on the street façade. The earliest lined street façade in Lisbon that we know of and to which a date may be attributed through documental or local evidence is that of the building in Rua Nova da Trindade where Cervejaria Trindade is located [fig.1]. The history of this building has been reviewed by Ana Margarida Portela Domingues (Domingues, 2009: 43, 324) and although there is no documentary evidence as to the date of the tiling, the many archaic features strongly suggest its contemporaneity with the date inscribed on a tablet in the balcony ironwork: “1838”. The façade was not lined with the characteristic semi-industrial *azulejos* with stencil decorations but rather with 18th century pattern tiles and small figurative panels likely recycled from the interior of the extinct Convento da Trindade. Since the owner was a particularly rich immigrant from Galicia (Domingues, 2009; op.cit.)



Fig.1 - The earliest dated façade tiling in Lisbon known to us. Left: detail of the first floor showing the inconspicuous single *azulejo* frames used around the central windows. Right: Double-row *azulejo* frieze under the cornice and tablet bearing the date (photos by J-M Mimoso, 2012)

it was certainly not the cost of new façade tiles that motivated this option. Tiles specifically for façade use were simply not yet at that early time. His reasons for the tiling may have been those that motivated later cases (avoiding the cost of periodically re-lining the façade with render and re-painting it) but more likely it was just an instance of ostentation – a nouveau riche flaunting to all passer-byes his wealth.

The building in Rua Nova da Trindade is particularly important because through its prime location and early date it may have been influential in the development of façade tilings in Lisbon (Pais et al, 2012). And in this respect it is worth noting that not only does it display frames rounding some windows, but also that the lining includes a frieze under the cornice [fig. 1].

Fábrica Roseira was established in Lisbon by an immigrant (from Bohemia) whose name in Portuguese would be registered as “Victor Roseira”¹ (Pais and Monteiro, 1997: 96, 97; Arruda, 1998:34, 35). In 1899 Charles Lepierre who had visited it and likely had known well João Roseira, son of the founder, wrote that it was the oldest factory of faïence still in existence and that originally it had manufactured only tin-glazed ware but had started producing *azulejos* and other architectural ceramics in 1840 (Lepierre, 1899: 134). This statement confirms it as one of the first – maybe even the very first – factories of Lisbon to specialize in decorative building faïence, particularly façade tiles.

A façade in Calçada do Cardeal, in front of where Fábrica Roseira was once located (Arruda, 1998:29) shows a typical early application of their *azulejos*, depicting the lining, the frame and the frieze under the cornice [fig.2]. This example should be compared to figure 1 and the similarities noted, namely the fact that the frame is made up of *azulejos* with the same dimensions as the lining, as was in all early examples of tiled façade in Lisbon, and that the frieze was made up of a double row of tiles.

From the patterns used inside and out in the buildings of Calçada do Cardeal/ Rua dos Caminhos de Ferro 18 and Beco do Belo 6, both once owned by João Roseira (Arruda, 1998: 29) a catalogue of patterns used before 1870 may be tentatively built up (Mimoso

et al, 2015: 81-90). Buildings in Lisbon where *azulejos* of those patterns are still found may now be used to widen the “catalogue” on the basis that since three patterns are usually employed (one for the lining of the façade, one for the frame and one for the frieze), if one is by Roseira, the others may be assumed to have the same provenance as well, particularly whenever a number of such cases confirm each other mutually. The date of construction of such buildings, when available (e.g. inscribed in tablets in the ironwork or the *azulejo* panels themselves) may also be used to assess the succession of designs and trends. As respects the frames (and subsidiarily the friezes) by Fábrica Roseira, the following conclusions may be drawn:

1. All early façade linings used frames and often also friezes under the cornice. When friezes are found on an intermediate floor, that floor was the top at the time when the façade was originally lined, but the building was subsequently heightened. All frames in early façade linings (i.e. dating from the 1840s up to the last years of the 1850s) were painted in cobalt blue on the white faïence and were made up from square tiles of the same size as the *azulejos* lining the façades (wide frames);
2. The prevailing Roseira pattern used for the wide sized frames during the 1840s and 1850s was the twining band design seen in the façade illustrated in [fig.2], of which there were a number of variations. It was inspired by a pattern already used in 18th century Portuguese *azulejo* frames;
3. The second most common Roseira frame designs were a Greek pattern, also copied directly from 18th century Portuguese *azulejos* [fig.3a] and a simpler twining leaf design [fig.3b] of which there were also many variants;
4. There are many other Roseira early designs (e.g. that in [fig.3c]) but they are quite rare and many seem to have been used on a single case. Often such patterns are relatable to other patterns of the same factory – for instance, the medallion in the pattern seen in [fig.3c] is clearly inspired by the medallion of the frieze in [fig.2]. Although a stencil product, most of these early patterns involved a considerable amount of brushwork;

1. According to Luisa Arruda (1998: 29) his true family name was “Rosinska”. It was originally transliterated to Portuguese as “Vicente Roseira” and later as “Victor Roseira”.



Fig.2 - Early façade lining with *azulejos* by Fábrica Roseira at Calçada do Cardeal 15. Besides the use of full-sized *azulejo* frames and double row frieze, all characteristic of the early decades of façade lining in Lisbon, another archaic feature is noteworthy: the left side make-believe stone corner made of white *azulejos*. Notice that the *azulejo* pattern is inspired by the checkered “*enxaquetado*” patterns used in Portugal in the 17th century and seen e.g. in the church of the former Pena Convent in Sintra (photo by Maria de Lurdes Esteves, 2012)

5. Friezes are often decisive to identify façades tiled with *azulejos* by Fábrica Roseira. The most characteristic early pattern used is again that seen in [fig.2]. Its origin is unknown but the inspiration is clearly neo-classical and there are curious resemblances with the 17th century frieze applied on the 1838 tiling at Rua Nova da Trindade (right side of [fig.1]) but these may well be merely coincidental. Roseira used other friezes but they are all relatively rare compared to the previously mentioned which, starting in the early 1860s, was also produced in green or more often in combinations of two or three colours;
6. Many early façade patterns by Fábrica Roseira are “constructed” by rotating the same tile at 90° steps and need a width of two and sometimes four *azulejos* to be wholly perceived and appreciated (see for instance that in [fig.4]). The coming into use of the narrow frames probably stems from the fact that often the wall width between windows and other architectural elements did not leave enough room for that many tiles, because of the width of the early frames. A corner building at Praça de São Paulo in Lisbon depicts what is likely one of the earliest tilings with *azulejos* by Fábrica Roseira using the narrow frame and clearly demonstrates how it enhances the main façade pattern



Fig.3a



Fig.3b



Fig.3c

Fig.3 - Roseira wide frame patterns of the mid-19th century (photos by J-M Mimoso, 2012)

by allowing vertical and horizontal rows to be at least two tiles wide [fig.4]. The frame made up of a single colour is aesthetically unsatisfactory but may derive from the early use of strips cut from full one-colour tiles.

The most common early narrow frames manufactured by Fábrica Roseira are the white and blue striped design [fig.5a] which was much more satisfactory than the monochromatic solution, as well as narrow versions of the earliest twining patterns and two entirely new floral patterns [fig.5a, 5b] widely used for decades after their introduction. The pattern in [fig.5c] was also produced by Roseira in 3-dimensional raised form, usually with the pattern in white protruding from

a blue background – one of the few instances of such contoured tiles being produced by the factories of Lisbon.

The introduction of the narrow frames (possibly during the late 1850s – but the exact date still remains uncertain) marks the coming of age of *façade azulejo* tilings in Lisbon. By around the same time a wider colour palette also started being used. The narrow frames often called for strikingly darker or lighter shades, so that the boundaries would be clearly marked, reaching an aesthetic summit during the 1870s and 1880s that, in the opinion of this author, was never surpassed as far as *façade linings* are concerned.

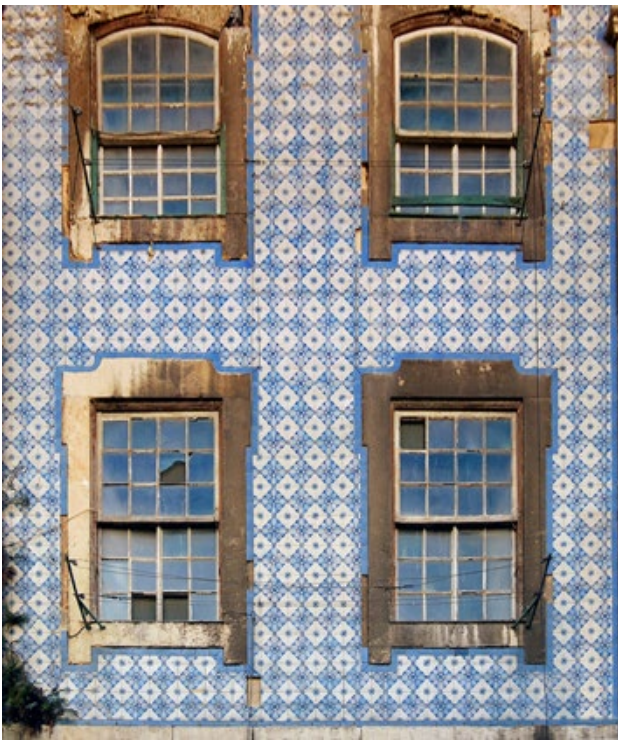


Fig.4 · An early tiling with *azulejos* by Fábrica Roseira using the narrow frame (photo by J- M Mimoso, 2012)



Fig.5a



Fig.5b



Fig.5c

Fig.5 · Some early narrow frame patterns by Fábrica Roseira (photos by J-M Mimoso, 2012)



Fig.6 · The simple beauty of the frame enhanced by the tile layer's fine work (photo by J-M Mimoso, 2012)

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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.^{ma} 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, 543/1^oREP/PG 18851, fl. 1.

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

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

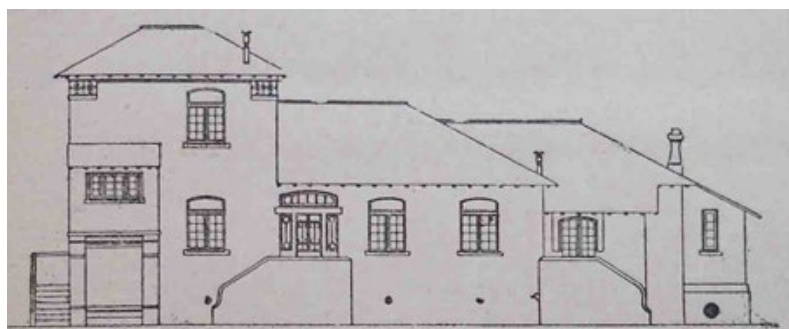
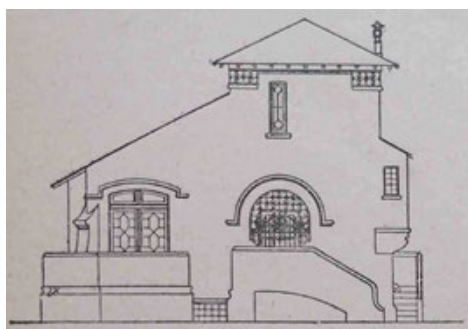


Fig. 1 · Main façade drawn elevation (left) and side elevation (right) for Júlio César de Mouta e Vasconcelos house (Collares, 1902: 169)

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.^{ma} 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 (Carvalho, 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 (Mananças, 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 Morais 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 commercial 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, freguesia 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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JORGE COLAÇO

IDENTITY AND TRANSCULTURALITY IN AZULEJO FRAMINGS

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ABSTRACT

The azulejo frames of Jorge Colaço here in study present themselves as an independent area, an available space for technical and artistic experimentation, unifying and revealing multiple influences. These, which come from the author's own know-how and the history of azulejo, are crossed with coeval artistic influences. Colaço filtered, shaped and transformed these references, creating an identity based in its own decorative vocabulary, capable of distinguish him from other artists of his time who explored the historicist narratives in azulejo. Simultaneously, in some cases, the frames complement, contextualize or dialogue with the respective figurative composition, emphasizing the construction of a global artistic narrative. Colaço also takes advantage of the frames, by structuring and organizing them into multi-parceled spaces that best serve and fit his artistic discourse, enhancing the experience provided by the architecture with azulejo.

KEYWORDS

Azulejo | Jorge Colaço | Frames | Transculturality | Identity

RESUMO

As molduras azulejadas de Jorge Colaço, em estudo, apresentam-se como uma área autónoma, um espaço disponível para a experimentação técnica e artística, aglutinadora e reveladora de múltiplas influências. Estas, que provêm da própria vivência do autor e da história da azulejaria, são cruzadas com influências artísticas coevas. Colaço filtrou, moldou e transformou estes referenciais, criando uma identidade assente num vocabulário decorativo próprio, capaz de o distinguir de outros artistas da época que exploraram as narrativas historicistas no azulejo. Simultaneamente, em alguns casos, as molduras complementam, contextualizam ou dialogam com a cena figurativa que enquadram, acentuando a construção de uma narrativa artística global. Colaço tira ainda partido das molduras estruturando-as e organizando-as em espaços multi-parcelares que melhor servem e se ajustam ao seu discurso artístico, intensificando a experiência proporcionada pela arquitectura azulejada.

PALAVRAS-CHAVE

Azulejo | Jorge Colaço | Molduras | Transculturalidade | Identidade

INTRODUCTION

An imported art form – although one that assimilated characteristics that made it an identity reference of the Portuguese culture from a very early stage –, the *azulejos* produced in our country still reflect the influence of diverse cultures in a process of assimilation and cultural transmissions that existed throughout its history. Thus, in the early 20th century, the construction of an idea of national artistic and cultural identity found in the *azulejo* a privileged means of expression.

In the wake of Rafael Bordalo Pinheiro (1846-1905), but within a different language, motivation and the existence of a time lag, Jorge Colaço (1868-1942) was also appointed as a renewal agent of the national ceramics, sharing with Bordalo Pinheiro a duty of allegiance to the artistic tradition of their homeland¹.

Painter and ceramist, Colaço conceived and executed works of great monumentality, created under a strict line and a sense of a complete and complex artistic system, giving the same importance of plastic expressiveness both to the figurative central composition and the frames. Getting involved in the historicist painting, the artist sought to build a sense of identity and nationality through the recovery of remarkable episodes in Portugal's History, interspersing them with tinges of romanticism that involved, at times, the representation of traditions, the picturesque and the bucolic.

In turn, the space of the frames was seen as another field of action, where the artist has incorporated a unique and distinctive figurative vocabulary, seeming to understand these as experimental areas. As a matter of fact, the frames, which outline and highlight the figurative central composition, are references to a benchmark of artistic appropriations assimilated by the *azulejo*, such as the hispano-moorish *azulejo*, the grotesque and the exotic, but where it's possible to identify some alignment with the European artistic practices of the time, like the Art Nouveau and Art Deco, among others.

This paper aims to discuss the transculturality in the work of Jorge Colaço based on four examples, or case studies, in the context of which the aforementioned languages can be identified, in a particularly strong way, and covering a long period of his career: Room of *Passos Perdidos* of the Faculdade de Ciências Médicas da Universidade Nova de Lisboa (Nova Medical School) (1906), Buçaco Palace Hotel (1907), São Bento Train Station (1915), and the Palace of Justice of Coimbra (1933-35). There will also be an attempt to understand the reasons for the contrast that can be found between the figurative composition and the frames, as well as the sense of modernity that underlies them.

THE FRAMES: INFLUENCES AND APPROPRIATIONS

The thinking and action of Colaço² are inscribed within the historicist and revivalist currents that, in the late 19th century, dominated much of the Portuguese

enlightened society (Meco, 1989: 246; Souto, 2010: 159). Motivated by the political and social conjuncture, weakened by several constraints, among which is the

1. In addition to the international artistic influences, the national ones must be referred, especially, the work of Rafael Bordalo Pinheiro, of which Colaço could not have been unaware. If both shared some confluences, such as the humorous exercise or the *azulejo* production, they were diametrically opposed regarding their critical and political awareness. Just over two decades separate the two artists, Bordalo, being the oldest, openly progressive and republican, unlike Colaço, more conservative. The role Bordalo played in the Caldas da Rainha Faience Factory, which he directed from 1884, was critical to the renewal of ceramics and, in particular, for the reinterpretation of the in relief *azulejo*. According to Joaquim de Vasconcelos, Bordalo "revives our old artistic *azulejo*" (Vasconcelos, 1891: 11-12).
2. Caricaturist, painter and ceramist, Jorge Colaço distinguished himself mainly as a painter of *azulejo*. Son of the Portuguese consul in Tangier, Colaço was born in that city in 1868, but studied painting in Madrid and Paris, he studied with Fernand Cormon, the precursor of the historicist painting in France. In Lisbon, he began to dedicate himself to caricature, in particular, in the humorous supplement of the newspaper "O Século" and in the "O Talassa", newspaper that he founded and that was closer to his political preferences (Arruda, 1999: 416).

British Ultimatum, this quadrant of society, averse to progress, found in the nationalism affiliated in the romanticism the way to consolidate an idea of nation. This idea based itself, on the one hand, in the reunion with the remarkable events of the Portuguese History³ and, on the other, in the creation and establishment of a vocabulary of practices and ethnographic objects, able to perpetuate the singularity of being Portuguese. In this sense, the painter found in the azulejo the ideal vehicle for propaganda and celebration of a patriotic collective memory, based on the great achievements of the past and the uniqueness and originality of the Portuguese culture, where he believed he had a key role to play⁴ (Colaço, 1933: 7).

Although Colaço came into his own in the context of the Baroque decorative matrix, the multiplicity of artistic languages present in his work is extensive, specifically when considering the frames. These, often polychrome and incorporating motifs of Arab, Renaissance or Flemish influence, along with a decorative grammar featuring Art Nouveau and Art Deco characteristics, aligned with the coeval international currents, contrasted sharply with the figurative areas, in blue and white. The narratives, patriotic and illustrative of the national traditions and customs, evoked the 18th century *azulejos* (1675-1750), that distinguished themselves by an erudite painting and mostly executed in blue and white. Thus, if the return to a significant period of the History of Portuguese azulejos is inscribed in the historicist and revival thinking of Colaço, the technique he used deviates completely from what was the tradition and the ceramic painting explored by the Portuguese Baroque masters. Aware of the instability that the firing of *azulejo* entailed, Colaço preferred to paint in enamel over fired glaze, choosing the traditional technique of *majolica* only occasionally and in certain areas, as sometimes happened in the frames. This decision, unusual at the time, led the author to justify his choice in a manifesto written in 1913, entitled "Como me decidi pintar como pinto" (How I have decided to paint like I do) (Colaço, 1933: 7-8), where he claims not to want to be dependent on

the contingencies imposed by the traditional painting. The painting technique over fired glaze requires a third firing to fix the ceramic inks (Mendes, 2004: 130) but on the other hand, assures a watercolor effect that distinguishes it from the Baroque painting, resulting from the use of low-fire paints (Santos et al, 2015).

The frames, understood, quite possibly, as another area for exploration and innovation, stand out, then, by the plurality and confluence of exogenous influences, yet acting in an assertive way in the discourse or in global narratives. To this extent, the frames of Colaço are not just a boundary, or a structure capable of organizing a narrative articulating it with its surrounding environment, but are also active spaces of "commentary" or of complementarity with the figurative program.

If the figurative program, with a historicist and nationalistic inclination, fed an identity dialogue whose roots dated back to the second half of the 19th century, the frames reflect the permeability of the painter to other influences – historical and contemporary –, in a process whose contours have yet to be fully studied, and of which this article is just an initial trial.

One of the most visible influences of the work of Jorge Colaço, and perhaps the oldest, is the Arab culture. In fact, the interest in the culture of his country of origin strongly marked all his artistic career, being present in the choice of some of the themes of his oil paintings, such as "Nos campos de Arzila" (In the fields of Arzila) and "Filósofo árabe" (Moorish philosopher) among others, or the panel "Conquista de Socotorá" (The conquest of Socotra) that he designed for the Military Museum of Lisbon (Pamplona, 1954-59: 109-110). However, this inspiration was also a constant in his ceramic works and, particularly, in the frames. As a matter of fact, the hispano-moorish patterns, whose recreation played a key role in the work of Rafael Bordalo Pinheiro, constituted a huge influence of enormous relevance to Jorge Colaço, either from the point of view of the decorative grammar, or from a technical point of view⁵.

3. Visible in the succession of commemorative anniversaries of the Portuguese culture that, in the late 19th century, swarm the social agenda, and among which stands out the Camões tercentenary in 1880 (Almeida, 2010: 148).

4. The *azulejo* work of Colaço extends all over the country, having some applications across borders, mostly in the European and American continents. There's a doctoral thesis in progress by Cláudia Emanuel dos Santos, in the Universidade Católica do Porto (Oporto Catholic University), which will provide an exhaustive list of Jorge Colaço coverings applied in Portugal.

5. In the factory where he began his ceramic work, the Sacavém Factory, the painter found a privileged space for creation and experimentation and that allowed him to grow, especially from a technical point of view. Benefiting from, quite possibly, friendly relations with James Gilman, the Sacavém Factory administrator, he explored various conformation and decoration techniques, including the in relief, of hispano-moorish reminiscence, such as the "cuerda seca", as well as processes linked to technological advances applied to the *azulejo*, as is the case of the serigraphy (Souto, 2010: 157).

THE ROOM OF *PASSOS PERDIDOS* IN THE FACULDADE DE CIÊNCIAS MÉDICAS DA UNIVERSIDADE NOVA DE LISBOA (NOVA MEDICAL SCHOOL) (1904-1906)

The incorporation of Arab motifs is visible on the first *azulejo* covering designed by the author [fig.1], for the Room of *Passos Perdidos* in the Faculdade de Ciências Médicas da Universidade Nova de Lisboa (Nova Medical School)⁶. Executed between 1904 and 1906, in the Sacavém Factory, this work was much celebrated at the time, earning the painter a significant number of visits to his workshop on the D. Pedro V Street⁷ and later, a new *azulejo* commission for the Buçaco Palace Hotel⁸.

Painted in blue and white, with polychrome frames, the covering of the Room of *Passos Perdidos*, of an elliptic plant, has five sections of historicist meaning. The larger ones represent “Saint Elizabeth of Portugal among the lepers in a 14th century hospital” and “Queen Amelia in a children’s dispensary in Alcântara”. The remaining three represent the figure of “João Semana”, the kindly village doctor created in literature by Júlio Dinis; an allegory to “*Sciencia afugentando a Ignorância*” (Science driving away Ignorance) and, finally, the surgeon “Ambroise Paré” on the battlefield, rescuing the wounded. Due to the room configuration, the sections alluding to João Semana and to Ambroise Paré are curved, in an adaptation to the architecture.

The frames, a polychrome border with in relief motifs, delimited by a double half *azulejo* frame (ochre and gold) in the upper and lower areas, are identical in all sections⁹, having only small variations characteristic of the *azulejo* manufacturing. They dispose, on a golden background, a sequence of lozenges with bevelled corners, in other tones, determining reserves with arabesques in a water green tone. The lozenges inscribe divergent semicircles that delimit a scaled area.

In the upper border, at the left and right extremities, the lozenges are replaced by three circles inscribing, each one, the outline of a female figure with a white veil over her head and golden ornaments, where a cross stands out. Taking into account the iconographic context, it’s probably a nurse, possibly religious, although with allusions to the Arab culture as well. The sections of larger dimensions, with association to the Royal House, feature the Portuguese coat of arms in the upper border.

The use of gold, immediately present in this first work, became a mark of innovation and experimentation in Jorge Colaço, and we will find it again in the ceramic covering of the Buçaco Palace Hotel.

The characterization of the composition in semi-relief suggests an eastern influence, specifically the 16th century Ottoman *azulejos*, which were also taken over by the Art Nouveau [fig.2].

6. Inaugurated in 1906 under the project of the architect José Maria Nepomuceno, this building has benefited from a decorative program whose iconography is related to the practice and history of medicine (*Ilustração Portuguesa*, 1906: 121- 127). In relation to the latter, special mention should be made of a wing with three distinctive spaces: the room of Actos (Acts), with frescos of Veloso Salgado and ceiling of João Vaz, depicting aspects of the history of medicine; the *Sala de Reunião dos Júris* (meeting room of juries), with works of José Malhoa and Columbano Bordalo Pinheiro (Rafael Bordalo Pinheiro’s brother), with the latter immortalizing former teachers of the School; and, finally, the Room of *Passos Perdidos*, with a ceramic covering of Jorge Colaço.

7. The Pombaline building is still conserved today in numbers 18 to 30, and is considered as a property of municipal interest (IPA.00029699), but it also benefits from multiple contexts of heritage protection provided by the geographical area to which it belongs. It maintains the same functions as before – commercial on the ground floor and residential on the upper floors. The ground floor features, in the façade between the doors of number 18 and number 20, where the atelier of Colaço may have been, a panel in shades of blue and white of his authorship with St. George’s iconography. Another panel made by Colaço and of similarity in color, representing an eagle attacking a fallen horse, is kept in a hall of the fourth floor of number 30.

8. The commission of both coverings was due to the then minister of Public Works and his friend, the Earl Paçô-Vieira (Paçô-Vieira, 1916: 11-12).

9. In the first wall, to the right of the main entrance, a frame is applied with the same characteristics as the rest, registering, however, the absence of the figurative panel. In here, it would be applied one of two panels dedicated to “João Semana”, which flanked the main entrance. However, between 1974 and 1975, both panels were no longer applied, being unknown its whereabouts. The existing panel displayed on the left side of the entrance, which depicts “João Semana” was painted based on a photograph of the original panel, by Jorge Colaço, and was applied in 1998 (Pina, 2007: 178-180). We should further note the existence of figurative *azulejos* cut in the panels that intersperse with the window openings and with the back door, suggesting an intervention in the room, after the application of the ceramic covering, perhaps for the opening of these spans.



Fig.1 - "Queen Amelia in a children's dispensary in Alcântara", section of the covering of the Room Passos Perdidos (photo by Duarte Belo, 2012)



Fig.2 - (from left to right) Detail of a frame from the covering of the Room Passos Perdidos/ XV century Ottoman tiles © V&A Museum, museum number: 1620-1892 and © Metmuseum, accession number: 1998.246/ Detail of a façade in (Lemmen and Verbrugge, 1999: 105)

BUÇACO PALACE HOTEL (1904-1906)

Designed at around the same time (1904-1906), and in the same factory, the Buçaco Palace Hotel *azulejos*¹⁰ characterized once again by the blue and white figurative compositions and the polychrome frames, cover the vestibule, the staircase and the outer gallery¹¹. In these there are visible motifs of Arab, naturalist and Art Nouveau influence.

The vestibule, which unfolds in small chain linked spaces, presents a series of sections evoking the Battle of Buçaco, highlighting some of its key moments and related personalities (Mendes, 2004: 126-133), as well as episodes linked to the Portuguese Discoveries. The frames have foliage motifs with leaves and acorns and, in other panels, of scrolling branches, the glow derived from the use of golden tones standing out particularly.

In the rest of the vestibule the theme remains, but with frames of Moorish influence, in relief, where the presence of arabesques, stars and crescents is visible. These are interrupted, in the corners, by medallions with the busts of generals and colonels.

Covering the outer wall of the stairs there is the “Combate na região do moinho de Sula” (Battle in the region of Sula’s mill), with an in relief polychrome frame interspersing *azulejos* with elephants. The original project, now in the National Museum of *Azulejo* (MNAz)¹² collection presents some differences concerning the framings.

Opposite to this panel there is a covering of a distinct theme, organized into different sections and illustrating scenes from *Os Lusíadas*, with the polychrome frame depicting exotic foliage, medallions with busts of indigenous people or figurative animals and, in the lower area, the shield with the cross of Christ. The frames present exotic motifs that relate to the

representations of the central narratives and that are taken over on the staircase.

On the staircase [fig.3] there are, opposite each other, two sections of large dimensions, allusive to some of the exceptionally valuable events of the Portuguese History. The frames are characterized by a lush profusion of palm branches, green on a yellow background, that go beyond these threshold areas, “invading” the blue and white figurative compositions. The exoticism of this set is noticeable on the upper frames where, visible among the foliage, there are medallions with busts of warriors and lions (panel “The conquest of Lisbon from the Moors”) and busts of Indians and elephants (panel “The arrival of Vasco da Gama to India”). In the middle of the panel, the contour of the frame takes on an irregular shape as it inscribes the cross of the Order of Christ with a terrestrial globe marked at its center by the shield of Portugal.

The outer gallery [fig.4] presents episodes from *Os Lusíadas*, from *Autos* of Gil Vicente (writing for Theater) and from Bernardim Ribeiro’s *Menina e Moça*, delimited by frames with decorative motifs of Art Nouveau influence. The foliage, stems and flowers (sunflowers, chrysanthemums, daisies, etc), the zoomorphic elements (with the predominance of birds, insects, reptiles and hybrid imaginary animals) are especially noticeable, showing a naturalist trait and being close to a Portuguese Manueline¹³ style concerning to the use of the hybrid imaginary animal. This decorative motif was also taken over by Art Nouveau which can be found in a French catalog of the time (*Revêtements Céramiques de la faïencerie de Choisy-le-Roi*, 1898, feuille F, g). In one of the panels there is also a female face, likewise of Art Nouveau influence. In certain sections, and linking up with the aforementioned elements, other Portuguese culture iconography is visible, such as caravels or the cross of the Order of Christ [fig.5].

10. According to the consulted bibliography, the contract between Jorge Colaço and the Ministry of Public Works for the provision of the Buçaco Palace Hotel *azulejos* was celebrated in 1904 (Mendes, 2004: 131). The same source states that the last payment to Colaço, and corresponding to the completion of the work, dates of February of 1906, which is why we present the interval of these two dates for the creation of Colaço’s ceramic work for this building (Mendes, 2004: 131).

11. Of the initial tribulations that characterized the work of the Buçaco Palace Hotel (Silva, 2004: 44-49), with successive changes of function and direction of the same, initiated in 1886, it is important to retain that the painting and *azulejo* decorative campaign took place from 1903. The intervention of Jorge Colaço dates back to the next year – 1904 –, replacing the work of *azulejo* of António Ramalho, who had not met the deadlines for the ceramic covering of the staircase and the gallery.

12. Museu Nacional do Azulejo (M.N.Az.)/National Museum of Azulejo, project P- 631.

13. Designation that, in the 19th century in Portugal, is attributed to the artistic production that began in the reign of King Manuel and was extended to the reign of his son, King John III. By identifying identity traces of Portuguese history and culture, the Manueline style has been considered, since then, “the true national style” by some authors (Neto and Soares, 2013: 52-53).



Fig.3 · On the staircase, Buçaco Palace Hotel, "The arrival of Vasco da Gama to India" "panel (photo by Patrícia Nóbrega, 2015)



Fig.4 · The outer gallery covering, Buçaco Palace Hotel (photo by Patrícia Nóbrega, 2015)



Fig.5 · Examples of caravels and the cross of the Order of Christ among the frames decoration elements, outer gallery, Buçaco Palace Hotel (photo by Patrícia Nóbrega, 2015)

SÃO BENTO TRAIN STATION (1906-1915)

Already under the influence of Art Deco, the São Bento Train Station in Oporto, constructed on the former convent of São Bento da Avé Maria, with the project of the architect José Marques da Silva (Carvalho, 2007), dates back to 1904 and was inaugurated in 1915. The vestibule walls are fully covered with *azulejos*, arranged at different reading levels, with evocative sections of defining moments for the nation and, sometimes, related with the region's History or with local customs and traditions.

Naturally, the space available for the *azulejo* is determined by the architecture, discernible by the rhythm of large openings and the presence of the granite that imposes itself on the space, being distributed through the basement, entablement, pilasters and the frame of the archways, contrasting with the surface covered with *azulejos*. On the North, South and East walls three reading levels can be observed, the first two painted in shades of blue and white and without frames (only separated by a stone frame that runs across the space) and the last one near the ceiling, polychrome, illustrating the evolution of transports

throughout the ages. This last one is delimited, in the lower and upper area, by a four *azulejo* frame [fig.6] which also extends to the fourth wall of the vestibule, and that acts as a separating element, rather than as a traditional frame (Arruda, 1999: 417).

It is characterized by a sequence of polychrome stylized forms, highlighting the circular ones with the overlapping of foliage elements in an x, which refers to both eastern influences and those close to the Art Deco. These finials may also allude to the rose of the winds, clearly seen in the context of the train station where they are.

On the West wall, the decorative system becomes more complex [fig.7], also due to the rhythm conferred by the openings, but keeping the three reading levels. The first refers to the function of the main building, inscribing, in a medallion, the front of a locomotive. The second level features allegorical figures, among which are the Seasons, also inscribed in medallions. These are delimited, in the upper and lower areas, by a sequence of stylized forms, interrupted by the openings, with concentric circular forms with a center in the shape of a star, decorated by foliage and floral elements, in a geometric language that reminds us of the Art Deco vocabulary.



Fig.6 · South wall of the vestibule, São Bento Train Station (photo by Ana Almeida, 2015)



Fig.7 · West wall of the vestibule, São Bento Train Station (photo by Ana Almeida, 2015)

PALACE OF JUSTICE OF COIMBRA (1933-1935)

Finally, and advancing in time until almost the end of Jorge Colaço's career, the Palace of Justice of Coimbra¹⁴ presents a covering executed in 1933 and 1935 in the Lusitânia Factory¹⁵, where the painter started working in 1923. The covering is vast and eclectic, employing different aesthetics [fig.8] and it is applied mainly in the circulation areas.

The iconographic program defined meant to extol the values of Moral and Justice, through the representation of allegories and the use of historical events that illustrate them, occasionally evoking figures or episodes of the local History, a narrative composition, very characteristic in the work of Colaço (Nunes, 2000).

Since the commission was much more extensive than originally planned, Jorge Colaço had the collaboration of António Costa, in the painting of the ornamental panels but also in some of the frames. Due to timing issues and deadlines, it was even necessary to resort to other collaborators for the execution of the frames. It should be noted that some authors refers, sometimes, to this question, advocating that Colaço delegated the making of the frames to his collaborators (Soares, 1983: 17), which was a common practice in the context of the workshop. Nevertheless, even though the frames may have been executed by collaborators, as it happened in Coimbra, the truth is that their design and artistic creation were undoubtedly of Jorge Colaço's authorship, as evidenced by some projects

that are in the collection of the National Museum of Azulejo¹⁶. In this regard, it should still be noted that the coverings were designed simultaneously and as a whole, that is, with the figurative areas and their frames, wherein Colaço first painted in watercolor, on which he traced, afterwards, a reticulate equivalent to the space where the *azulejos* were to be placed.

Returning to the Palace of Justice of Coimbra, the frames recuperate a decorative grammar characteristic of the Baroque, but also of hispano-moorish and of Renaissance affiliation. A classical type of frames can be identified alongside others with a higher degree of complexity, close to the Baroque ideals but which, through a sectoral division of the space, enable several reading levels. This creation of sub-categories within the same frame allows for a reconfiguration of the space giving a volumetric illusion to the two-dimensional surface. In this regard we can conclude that Colaço conceived imaginary architectures through the way he played with and organized the frames.

Another feature that can be identified is the predominance of eastern elements that are inscribed in the Art Deco vocabulary, visible in the frames' geometric language [fig.9] and that we can associate to decorative elements published in catalogs of that time (Minton Tiles, 1909). In fact, the work done in the context of the Sacavém Factory certainly allowed the painter a privileged contact with the catalogs of other factories, especially English and French¹⁷, which resulted in the incorporation of "new" models, illustrating an entire decorative grammar then in vogue in Europe, in various production centres, and which were adapted to the national taste.

14. It is located in the former Dominican College of St. Thomas, a building adapted for the residence of the Earl of Ameal in the late 19th century and acquired by the State in 1928, to be converted into a judicial building (Figueiredo, 2006).

15. The public tender for the decoration of the various building spaces through painting and *azulejo* was opened in 1933, the laying of this extensive *azulejo* commission took place in during the two following years (Nunes, 2000).

16. Among these we point out, in the Jorge Colaço's collection, the projects for the frames of the Palace of Justice of Coimbra (National Museum of Azulejo's collection -MNAz projects P-381 e P-1127, and a project for a panel located in the vestibule of the Buçaco Palace Hotel MNAz P- 631).

17. The english *Minton Tiles* (Minton Tiles, 1909) was one of the most distinguished and whose catalogs had greater influence on the Portuguese *azulejos* of the time, but the French factories should also be mentioned, such as the *Revêtements Céramiques de la Faiencerie de Choisy-le-Roi* (1898), of Paris.



Fig.8 · “Saint George and Portugal” panel, Palace of Justice of Coimbra (photo by Francisco Queiroz, Instituto de Promoció Ceramica de Castellón, Spain 2010)



Fig.9 · Detail of a frame, with decorative elements reminding Art Déco's vocabulary, Palace of Justice of Coimbra (photo by Francisco Queiroz, Instituto de Promoció Ceramica de Castellón, Spain 2010)

CONCLUSION

As we have been trying to demonstrate, the main contributions of Colaço's work were brought about by the innovations he made in the frames. These reveal a wide range of influences, which extends from the hispano-moorish motifs and goes through many languages and artistic contaminations that the *azulejo* knew how to assimilate and transform throughout History. Thus, if the figurative compositions are decisive in assuming a nationalist and identity discourse, the frames reveal a unique modernity. Corresponding, on the one hand, to a moment of alignment and synchronization with the coeval artistic creation, but then, on the other, they evoke the History of the *azulejo*, reinterpreted and updated in a global perspective. Nevertheless, they often underline the message of the ceramic narrative, through coats of arms or medallions, whose iconography refers to the figurative scenes illustrated. Let us remember the outline of the female figures of the Faculdade de Ciências Médicas da Universidade Nova de Lisboa (Nova Medical School), the coats of arms of the staircase in the Buçaco Palace Hotel to which reference has been made, or the frames of the Battle of Buçaco,

in the latter's vestibule. In the section depicting Lord Wellington on horseback, general Marbot and other soldiers, the frame displays, in the upper area, the duke of Wellington's coat of arms and, in the lower area, two lions involving a cartouche with the inscription Lord W. On the lateral frames the coat of arms of Portugal and of the United Kingdom can be observed.

In this respect, the frames of Jorge Colaço also assume the nationalist and identity discourse, albeit wrapped in a different figurative language. They constitute, like the *azulejo* production since the late 15th century to the present day, a repertoire of worldviews resulting from the incorporation of several artistic languages and their specific interpretation, filtered by a nationalist discourse based on the nation's remarkable historical features. The present paper constitutes, therefore, a contribution to the appreciation and comprehension of Jorge Colaço's work in the light of the idea of an identity reference that the Portuguese *azulejo* claims to have, since the mid-19th century, and that is also the result of an assimilation of multiple influences.

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ARCHITECTURE, CERAMICS AND FRAMES THREE CASE STUDIES IN THE WORK OF JORGE BARRADAS

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ABSTRACT

Throughout the history of the *azulejo* (a Portuguese form of tin-glazed ceramic tile), frames have played a decisive role in the articulation of this element with its architectural support. From the late 1940s onwards, Portuguese artists have felt the influence of the International Modern Movement, especially via the Brazilian model and its solutions for integrating *azulejos* within the new architectural forms. This movement translated into new buildings and equipments, promoting the interaction between architects and artists. Moreover, it led to the renovation of Portuguese ceramic coverings, prompted by the emergence of a new generation of artists strongly influenced by Jorge Barradas.

The present article aims to examine three ceramic coverings by Jorge Barradas, focusing on their frames and their articulation with the architecture. The first *azulejo* covering is the so-called Atlântico Palace, the headquarters of a banking institution in Oporto (1950); the second is located at the Parish Church of Nossa Senhora de Fátima, in Parede, Cascais (1953); the third one is at the Lisbon's Palace of Justice (1969).

KEYWORDS

Jorge Barradas | Ceramics | Azulejo (tile) | 20th century | Architecture | Modern movement

RESUMO

Os emolduramentos desempenharam, ao longo da história do azulejo, um papel fundamental na articulação deste com o suporte arquitectónico. A partir do final da década de 1940 assistiu-se, em Portugal, à influência do movimento moderno internacional, no qual a via de influência brasileira conquistou importância, nomeadamente no modo como o azulejo passou a ser integrado nas novas formas arquitectónicas. Este movimento traduziu-se em novas construções e equipamentos e promoveu uma maior interacção entre arquitectos e artistas, contribuindo também para a renovação da cerâmica de revestimento em Portugal com o surgimento de uma nova geração de artistas fortemente influenciados por Jorge Barradas.

Neste sentido, este artigo pretende analisar três revestimentos cerâmicos da autoria de Jorge Barradas, observando os emolduramentos na sua relação com a arquitectura: O Palácio Atlântico, a sede de uma instituição bancária no Porto (1950); a Igreja Paroquial de Nossa Senhora de Fátima na Parede, Cascais (1952-1953) e o Palácio da Justiça de Lisboa (1969).

PALAVRAS-CHAVE

Jorge Barradas | Cerâmica | Azulejo | Século XX | Arquitectura | Movimento Moderno

INTRODUCTION

Since the late 1940s, and especially during the two following decades, Portugal's traditional architecture, promoted by the *Estado Novo*¹, was transformed under the influence of the International Modern Movement, which led to the construction of new architectural typologies. One of the main characteristics of this movement was the deconstruction of the traditional façade, rendered 'free' by the use of *pilotis* and opening up circulation areas, as advocated by the French architect Le Corbusier (1887-1965) (Corbusier, [1923], 1977). These areas of transition between the building's interior and exterior, open to every citizen and clearly inspired by Greek and Roman classical architecture, came to include ceramic coverings. The first example of this is the tile coating designed by Cândido Portinari (1903-1962) for Rio de Janeiro's former Ministry of Education and Culture (MEC), a building inaugurated in 1946 and coordinated by Lúcio Costa (1902-1998). Acting as project consultant, Le Corbusier was responsible for the inclusion of *azulejos* in the ground floor's independent volumes, whose walls were not entirely flat or regular.

This change in the architectural medium had a great influence on the attitude of artists and architects vis-à-vis ceramic coverings. Furthermore, it led to a greater articulation between architecture and the other arts, in line with what would later be called 'the synthesis of the arts', a concept that re-emerged during the post-war period (Moos, 1982:265-255) and translated – in Brazil, but above all in Portugal – into a new and modern way of envisaging the integration of art within the new buildings. As regards *azulejo* coverings, this change led to the gradual abandoning of the ceramic wall covering tradition, rooted in the late 15th century, and to a radical decrease in the use of frames. The inclusion or evocation of these elements, acting until then as frontiers between different areas of the same covering, or between each covering and the surrounding architecture, became dependent upon the artists' and the architects' creative freedom. Due to this new interaction between artists and architects, as well as to the adoption of new construction methods, the mediating role played by frames in the past centuries was gradually discarded.

This period saw the emergence of a new generation of Portuguese artists, including Maria Keil (1914-2012), Manuel Cargaleiro (1927), Querubim Lapa (1925) and Cecília de Sousa (1937). However, Jorge Barradas (1894-1971) was the main responsible for the renovation of Portuguese ceramics, becoming a reference within the artistic community. Indeed, he was the first to turn exclusively to this artistic medium, creating a large number of works applied in different architectural typologies designed by the most important architects of the 1940s, 1950s and 1960s, included in different generations and aesthetic trends.

Having himself belonged to the modernist generation, together with José de Almada Negreiros (1893-1970), and having developed a fruitful activity in the fields of painting, illustration and advertising, Jorge Barradas ended up choosing ceramics as his exclusive mode of expression. This decision, first envisaged in the 1930s and fully embraced in the beginning of the 1940s, when the artist was already 46, was not without important consequences for Portuguese ceramics, namely in what regards the technical aspects of *azulejo* production. These changes were greatly favoured by moving his workshop to the Viúva Lamego Ceramic Factory. The technicians of this industrial unit assisted him in his intensive research concerning, among others, the issue of colour – a knowledge he later imparted to artists such as Maria Keil or Manuel Cargaleiro, who also worked as his assistant.

As soon as 1947, the researcher João Miguel dos Santos Simões (1907-1972) consolidated Jorge Barradas' referential status by praising him as the renovator of Portugal's artistic ceramics, and by writing: "Se considerarmos que a "geração" artística a que pertence Jorge Barradas – aquela a que incontestavelmente ficámos a dever o sopro de aragem renovadora e europeia da arte portuguesa – podemos admirar-nos de só agora, passados tantos anos, surgir em Portugal um ceramista, no mais verdadeiro sentido da palavra! [...] Jorge Barradas é hoje – digo-o com a autoridade que me confere este estudo a que me dedico

1. Portugal's 48-year-long authoritarian regime.

com teimosia – uma extraordinária realidade no mundo da cerâmica de arte!” (Simões, 1948)².

In 1939 Barradas had already designed a ceramic panel depicting *O Infante D. Henrique e a Escola de Sagres*³, for the Portuguese Pavilion of New York’s International Exhibition, where the main figure was placed in a sort of niche enclosed by a gothic arch with a protruding section⁴.

Yet Jorge Barradas’ works in the field of ceramics only became public in 1943, due to an article written by Diogo de Macedo in the magazine *Panorama*⁵, with photos by Mário Novais (Macedo, 1943: 26-28). The works in display were tridimensional modelled figures, the result of an ongoing work developed privately since the mid 1930s, which already displays the tendency for modelling and tridimensionality later revealed in his wall ceramic works.

In 1945 Barradas’ ceramic work was displayed for the first time in an individual exhibition, in the SNI Gallery, and shown afterwards at other venues, namely the Ateneu Comercial do Porto, in 1949 – in an exhibition which, according to António Rodrigues (Rodrigues, 1995: 94), earned him his first large scale commission, for the so-called Atlântico Palace, headquarters of the former Banco Português do Atlântico, in D. João I Square, in Oporto. This work was chosen as the first case study of the present article.

From this commission onwards, until the end of his life, Jorge Barradas was responsible for a vast series of ceramic works integrated within private and public buildings. These works were mainly the result of official commissions, from all over the Portuguese mainland and the Portuguese colonies, or destined for Portuguese national representations abroad, and encompassed various architectural typologies, from religious to judicial buildings – such as Ovar’s Courthouse (1965) or Lisbon’s Palace of Justice (1969), our third case study. In the field of religious architecture, it is worth highlighting his works for the Chapel of

Santo Eugenio, in Rome, and the Chapel of Cova da Piedade, both dating from 1950, as well as the Parish Church of Parede (1953), our second case study, and an altar that was never built, destined for the Church of the Apparitions, in Fátima (1953).

Other important highlights are the façade of Portugal’s House in Paris (1956), now removed, the patterned covering and the sculptural reliefs for a fountain in the lobby of the Palace of São Clemente, in Rio de Janeiro (1959) (which housed, at the time, the Portuguese Embassy in Brazil) and the ceramic covering of the former residence of the Governor of Angola, in Luanda (1967).

The work of Jorge Barradas is characterised by a profound knowledge of the history of ceramics and the *azulejo*, both in Portugal and abroad, as was shown by the lecture he gave at the Calouste Gulbenkian Foundation, in 1967 (Barradas, [1967]: 132-143). This knowledge is expressed in many of his works, which include several references to the *azulejo* tradition, albeit transformed by a tridimensional and more expressive approach to the ceramic surfaces.

Jorge Barradas’ evocation of the *azulejo* tradition has not translated, however, into a general use of frames. Instead, the artist has followed the modern tendency to adopt new, architecturally inspired decorations, abstaining from the use of frames, and profited from the artistic freedom typical of this period, which allowed both for the presence and absence of frames in ceramic coverings.

In this context, we have chosen three case studies covering a time-span of about twenty years, documenting different approaches to the use of frames within the work of Jorge Barradas: the Atlântico Palace (1950), in Oporto, designed by the atelier ARS Arquitectos; the Parish Church of Nossa Senhora de Fátima, in Parede (195-1953), by Guilherme Rebelo de Andrade; and Lisbon’s Palace of Justice (1969), by João Andersen and Januário Godinho.

2. “If we consider the artistic “generation” to which Jorge Barradas belongs – to whom we are undoubtedly grateful for inflating a renewed European breath into Portuguese art – we must wonder why Portugal has only now, after so many years, produced a ceramist in the true sense of the word! [...] Jorge Barradas stands today – I say it with the authority invested upon me by the research I have stubbornly devoted myself to – as an extraordinary reality within the world of artistic ceramics!” (author’s translation).
3. Henry the Navigator and the School of Sagres (author’s translation).
4. This pavilion was designed by Jorge Segurado (1898-1990) and decorated by a team of artists including Fred Kradolfer (1903-1968), Carlos Botelho (1899-1982), Bernardo Marques (1898-1962), José Rocha (1907-1982), Paulo Ferreira (1911-1989), Emmerico Nunes (1888-1968) and Tomaz de Mello – Tom (1906-1990).
5. Published by the former Secretariat of National Propaganda, forerunner of the SNI (National Secretariat of Information).

CERAMICS AND FRAMES. THREE CASE STUDIES

ATLÂNTICO PALACE, OPORTO, 1950

This building was designed by ARS Arquitectos⁶, also in charge of the new design for the surrounding square, wherein the façade of the Atlântico Palace played a pivotal role [fig.1]. The image shows the façade dominated by a large entrance with a porticoed gallery – a solution in line with the new typologies favoured by the Modern movement, as mentioned above.

Unlike the Brazilian Ministry of Education and Culture, the Atlântico Palace's *azulejo* work is not confined to the walls or to the large embossed ceramic panel at the entrance. It also extends to the ceiling, where the art work is lodged within a series of coffers articulated with the façades' *pilotis*. In keeping with the commission's requirements, the entire intervention is figurative and includes ethnographic, historical

and mythological motifs related to Portugal and the Portuguese colonies.

In the embossed panel positioned at the interior, the frames are evoked by a pair of classical pilasters enclosing the central figure of Neptune, whilst the outside decorations resort to traditional two *azulejos* frames, delimiting each coffer and integrating it within the architecture. The sequence of nine coffers depicts six different themes, namely (from left to right): 1) mermaids, 2) an Allegory of Navigation, 3) navigators, 4) fishermen, 5) Neptune and Amphitrite, 6) fishermen, 7) navigators, 8) an Allegory of Trade, 9) mermaids. The decorations follow two symmetrical, albeit different compositional schemes, one of them organised according to a central axis and the other displaying a central cartouche. The ensemble begins and ends with the mermaid motif, whereas



Fig.1 - Atlântico Palace, Oporto, 1950 (photo by Ana Almeida)

6. Whose members were António Fortunato Cabral (1903-1978), Morais Soares (1908-1975) and Francisco Cunha Leão (1909-1980).

the central coffer contains the image of Neptune and Amphitrite, aligned with the embossed panel at the interior, also depicting Neptune. The entire work is organised in such a way as to articulate and highlight the mythological themes. Accordingly, the ethnographic and historical motifs appear to be subordinated to, and structured by, the mythological coffers [fig.2].

Each coffer contains a perfectly individualised composition, enclosed by a frame that repeats itself and acts simultaneously as a limit and as a means of rendering the set more uniform. This frame is also present at a different compositional level, forming a 90° angle with the rest of the composition and achieving thereby a perfect balance with the architecture. This second frame is composed of marine elements, including a sequence of fish on both sides of a central coat-of-arms with a double, symmetrically placed small wing. The fish are aligned with the axes of the inner compositions and at the corners are positioned small wings and a triangle, both highlighted with a lighter colour, along the coffer's concave section. It is worth mentioning that the sketches for this work, stored in the National *Azulejo* Museum, do not include the frame⁷.

As regards the observer's point of view, all sections were conceived individually, in order to be appreciated while looking upwards. Apart from the strong colours and the thick outline, the use of the same frame throughout the entire set helps unify the different compositions, which remain within sight even in perspective [fig.3].

Even though this was Jorge Barradas' first large-scale ceramic work, he was by this time an experienced and mature artist. The intervention in the Atlântico Palace clearly testifies to his profound knowledge of ceramics, anticipating many of the aspects that would come to characterise his later work: in particular, the revival of traditional, ornamental, ethnographic, mythological and allegorical themes, expressively translated into ceramics.

His awareness of the history of Portuguese ceramics is plainly visible in the work's conception, and the link between the ceramic tradition and Modern architecture is no less evocative of the coffered ceilings from the 17th and 18th centuries, whose painted compositions were also enclosed by frames.



Fig.2 · Atlântico Palace, Oporto, 1950. Jorge Barradas, The six different themes (photo by Ana Almeida)

7. MNAZ Inv. n.º P-114, P-115, P-116.



Fig.3 · Atlântico Palace, Oporto, 1950. Jorge Barradas,
The interior of the porticoed gallery (photo by Ana Almeida)

PARISH CHURCH OF NOSSA SENHORA DE FÁTIMA, PAREDE, CASCAIS, 1953

Jorge Barradas' acquaintance with the history of ceramics and the *azulejo*, both in Portugal and abroad, is once again displayed in the interventions he carried three years later, in 1953, in the Parish Church of Nossa Senhora de Fátima, in Parede, with an architectural design by Guilherme Rebelo de Andrade (1891-1969). The collaboration between the two had started in 1947, when Barradas designed the stone reliefs for Lisbon's Monumental Fountain, and would continue until 1950, with the project of an altar for a chapel in Cova da Piedade, in Almada.

The access to the Church of Parede, built on top of an elevation, is granted by a stairway. The building has a traditional spatial structure, with a single aisle and

a main chapel, and the façade includes three main portals and is flanked by a bell tower [fig.4].

Unlike the building in Oporto, this church was very criticised by the Movement for the Renovation of Religious Art (MRAR)⁸. In the Exhibition of Contemporary Religious Architecture, held in the year of inauguration of the Church of Parede (1953), the project was included in the section devoted to 'Fake traditionalism' (Cunha, 2014:158), considered to fall outside of a more up-to-date architectural culture. Jorge Barradas went along with the author's more traditional style, openly revisiting the history of ceramics and the *azulejo*. The bas-reliefs at the main façade's three tympana denote the direct influence of Lucca della

8. The MRAR was linked to the Modern movement, and its founding members were architects such as Nuno Teotónio Pereira (1922), João de Almeida (1927), António Freitas Leal (1927), João Correia Rebelo (1923-2006), José Maya Santos (1928-2010), Henrique Albino (1921-2003) and João Braula Reis (1927-1989).



Fig.4 · Parish Church of Nossa Senhora de Fátima, Parede, Cascais, 1953 (photo by Ana Almeida)



Fig.5 · Jorge Barradas, Pattern azulejos at the interior. Parish Church of Nossa Senhora de Fátima, Parede, Cascais, 1953 (photo by Ana Almeida)

Robbia (1400-1482), especially in the blue background and the sculpted figures, covered with white enamel.

The central tympanum shows the kneeling figure of Nossa Senhora de Fátima, facing the observer and flanked, on the other two tympana, by two angels flying towards her. Unlike the works produced by della Robbia's workshop, usually framed by thick garlands of flowers and fruits, these three bas-reliefs are enclosed by stone frames. Nonetheless, Jorge Barradas' acquaintance with, and admiration for, this kind of production was clearly expressed in the lecture he gave at the Calouste Gulbenkian Foundation, in 1969, where he mentioned that "Ao falar de faiança temos de destacar o nome de Luca della Robbia que a praticou no século XV e que tanto engrandeceu com o seu génio, conferindo a ela uma superior dimensão, e a mim a convicção segura de poder afirmar e repetir

– A Cerâmica Não é uma Arte Menor, a cerâmica não é uma parente pobre" (Barradas, [1967]: 135-136)º.

Inside the church, Barradas designed a covering with patterned *azulejos*, applied from floor to ceiling in the lower choir section, and as wainscoting in the nave and the main chapel. This pattern is inspired by 17th century ornamental motifs, namely by brutesque motifs with yellow, green and brown vegetable elements against a milky white background. The elements are enclosed, above and below, by a half *azulejo* frame with brown limits and vegetable scrolls in the same colour. On the lower end, the frame is completed by a row of sponged ochre skirting *azulejos*, running along the pavement and following its differences of height. As in the case of the Atlântico Palace, the sketches for this pattern do not include the frame¹⁰ [fig.5].

9. "When it comes to faience, one must highlight the name of Luca della Robbia, active during the 15th century, whose work was heightened by his genius, raising to it a superior dimension, and raising in me the sure conviction of being able to assert and repeat – Ceramics is Not a Minor Art, ceramics is not a poor relation" (author's translation).

10. MNAz Inv. n.º P-119 Proj.

The artistic motifs of the altars placed on both sides of the triumphal arch, also evocative of the 17th century, draws on the tradition of tiled altar cloths, which Jorge Barradas includes, as though they were windows, within the patterned covering. On both cases, the composition is symmetrical and centred around Christ's cross. However, it also includes 18th century motifs regarded, at the time, as exotic, along with floral motifs (*albarradas*). The altar cloth is separated from the surrounding area by a sponged green half *azulejo* frame. In the main chapel, next to the upper frame, a composition with the symbol of the cross, included in the patterned covering, is flanked by two elegantly stylised angels. This composition is enclosed on the side and lower limits by a half *azulejo* frame with squared elements on each corner [fig.6].

Contrary to what happened in the Atlântico Palace, the frames in the Parish Church of Parede do not appear to have played as important a role in the conception of the work's visual unity. In the previous

example, the unity of the space, marked by a diversity of compositions, was achieved through the use of frames. In the Church of Parede, however, visual unity was attained through the use of the same pattern, and the two *azulejo* frames play a secondary role, acting as mere finishing elements. In fact, the frames are confined to the upper and lower limits of the *azulejo* covering, 'ignoring' the pilasters emerging from the walls at regular intervals. It is thus easy to understand why Jorge Barradas resorted to a traditional *azulejo* typology – the patterned *azulejo* – while at the same time renouncing to the architectural integration typical, for instance, of 17th century decorations, but still found in many patterned façades from the 19th and 20th centuries, whose architectural elements (doorways, windows and others) are not enclosed by frames. The reasons for this option are still unknown, allowing for different readings: from a supposed gap (or, at any rate, a poorer articulation) between the ceramic and the architecture to the search for a wider unity, considering that the pilasters override the *azulejo* covering.

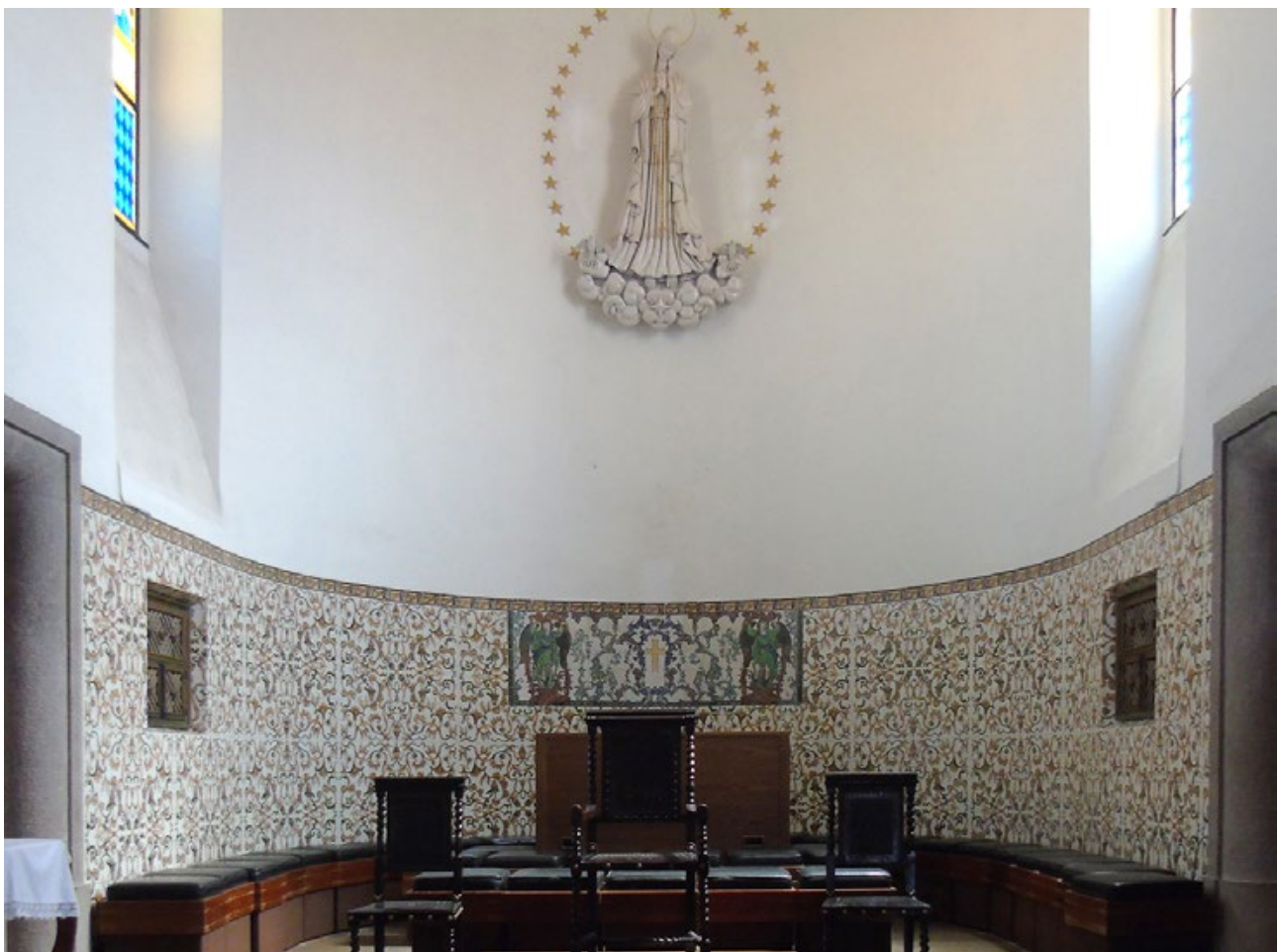


Fig.6 - Parish Church of Nossa Senhora de Fátima, Parede, Cascais, 1953 Jorge Barradas, Main Chapell (photo by Ana Almeida)

PALACE OF JUSTICE, LISBON, 1969

This building was erected in accordance with an architectural project by Januário Godinho (1910-1990) and João Andresen (1928-1967). The project began in 1960 and the building was inaugurated ten years later. It was built in exposed concrete and rests upon a vast external gallery supported by *pilotis*, a late evocation of the spirit of the Modern movement, which had influenced both architects¹¹.

Jorge Barradas designed four ceramic panels for the Palace of Justice, confined to four rectangular areas already defined in the initial project. He placed the compositions inside niches, which can also be regarded

as frames insofar as they constitute a means of separation/mediation between the wall and the motif put in evidence (Stoichita, 2000: 41-42).

Here, then, the artist's intervention is different from the two previous case studies. His work is located in the building's external gallery, in a space that is similar to the one in the Atlântico Palace. The same gallery also contains works by Júlio Resende (1917-2011) and Querubim Lapa – two artists whose oeuvres, due to their quality and importance, represent two landmarks in the ceramic output from this period [fig.7].



Fig.7 · Palace of Justice, Lisbon, 1969. Jorge Barradas, The interior of the porticoed gallery (photo by Ana Almeida)

11. The Palace of Justice's original project included the construction of four buildings, but only two were actually built: the Civil Courthouse and the Police and Penal Enforcement Courthouse, located in the place of the former Machine Gun Military Quarters 1, the Hunters' Military Quarters 5 and Lisbon's Penitentiary (Nepomuceno, 2007).



Fig.8 · Palace of Justice, Lisbon, 1969. Jorge Barradas, The four ceramic panels (photo by Ana Almeida)

An artistic commission coordinated by the architect Raul Lino (1879-1974) was created in 1967 with the aim of selecting the works of art to be included in the new equipment. But Januário Godinho personally intervened in the selection process, advocating the inclusion of works from different artists, belonging to different generations, in the building's interiors¹². In view of this, the architect wrote a letter to the Director and Deputy for the New Public Service Facilities, dating from December 13th 1967, stating that: 'from the perfect conjugation of subject, artist and technique may depend, to a great extent, the success of this undertaking' (Nepomuceno, 2007: 33). It is also worth mentioning that this was not the first time Jorge Barradas created ceramic decorations for buildings designed by Januário Godinho. Both artists had already collaborated in Ovar's Courthouse, inaugurated in 1966.

Sixteen bas-reliefs, 3 metres high for 4 metres long, also designed by Jorge Barradas, were initially planned for the main entrance. However, following a suggestion by Raul Lino, the work was ascribed to three ceramists who would have to work as a team: Jorge Barradas was given four panels whilst Júlio Resende and Querubim Lapa received six panels each.

Jorge Barradas' panels are placed two by two next to the two main entrances, a privileged location that compensates for his having received only four panels. The northern entrance is decorated with the works entitled *The Outside Judge and The Code*, whilst the southern entrance is decorated with *The Scales and Justice* [fig.8].

As mentioned above, Barradas adopted a similar scheme in all panels: a central niche with a protruding

12. The decorative programme also included artists such as Joaquim Correia (1920-2013), Martins Barata (1899- 1970), Adelaide Lima da Cruz (1908-1985), Barata Feyo (1899-1990), Manuel Lapa (1914-1974), Artur Bual (1926-1999), António Duarte (1912-1998), João Cutileiro (1937), Leopoldo de Almeida (1898-1975), Virgílio Domingues (1932), Martins Correia (1910-1999), Carlos Amado (1936-2010) and João Charters de Almeida (1935), among others.

frame enclosing a sculpted figure emerging from a background of vegetable motifs, recurrently found in his works, evolving into two bunches of flowers placed symmetrically on both sides of the niche. In this work, Barradas resorted to the same compositional scheme he had created for the panel for New York Exhibition, designed 30 years before, in 1939. This composition, described above, was also repeated in the two panels designed by the artist, also in 1969, for the staff cafeteria of the Calouste Gulbenkian Foundation.

Observing the decorative set from left to right, the first panel is *The Outside Judge*, where the hieratic figure of the Court Judge fills the entire niche, wearing a robe and originally holding a rod, now missing. The panel entitled *The Code* shows an open book representing the Law, set against a blue background. The next panel, *The Scales*, shows a set of untipped scales. Finally, the Justice panel replicates the style of Jorge Barradas' first ceramic depiction of Justice, represented as a female figure with closed eyes, holding Moses' Stone Tablets.

FINAL SUMMARY

Originally active in the fields of illustration and easel painting, Jorge Barradas started experimenting with ceramics in the 1940s, and went on to produce ceramic works integrated into buildings and to collaborate with the authors of the architectural projects. He can thus be considered a vehicle of transition between the first modernist generation, active in the 1920s and 1930s, and the generation influenced by the Modern movement, active in the 1950s. To this latter generation, Barradas became a reference not only in technical terms, but also – and above all – due to his pioneering exploration of the expressive possibilities of ceramics, even though his aesthetic options clearly departed, as time went by, from those of the young artists whose work he helped shape.

Although frames are sometimes absent from his work, in accordance with the aesthetic canon of the period, the three case studies discussed above include frames of different kinds, adapted to each particular subject in order to meet each commission's specific requirements, but also as a means of respecting each architect's specific style.

The azulejo present at the Atlântico Palace, due to the building's specific location, is clearly inspired by Portuguese coffered ceiling painting from the 17th and 18th centuries (but also by the more traditional use of frames as a means of organising the *azulejos* within space). The decoration is enclosed by well-defined frames, which constitutes an exception within Barradas' oeuvre. By contrast, the façade of the Parish Church of

Parede is clearly influenced by Italian ceramics – evoked in some of Barradas' tridimensional works – but also by Portuguese patterned *azulejos* from the 17th century and brutesque painting from the same period (with known examples in *azulejo*). The use of a half *azulejo* frame as a finishing solution was repeated later, in 1960, in the courtyard of the former Portuguese Embassy in Rio de Janeiro (a project by Guilherme Rebello de Andrade, the architect of the Church of Parede).

The framing solution used in Lisbon's Palace of Justice, wherein each figure is placed inside a niche, in an individual panel, is more frequent in Jorge Barradas' works, and can also be seen, as already mentioned, in the 1939 panel depicting Henry the Navigator or in the cafeteria of the Calouste Gulbenkian Foundation, dating from 1969. The artist also placed individual figures in independent panels in his 1943 decoration for Curia's railway station, whose polychrome figures are enclosed by blue and white frames, in a clear evocation of 18th century *azulejo* frames.

The frames found in the three case studies discussed above, included in three different architectural types – a banking institution, a religious building and a judicial building – and displaying different aesthetic trends – from the most modern to the most traditional – are nonetheless indicative not only of Jorge Barradas' knowledge of the history of ceramics and the *azulejo*, along with the history of their use, but also of his acquaintance with the history of art in general, and of painting of particular.

As António Rodrigues wrote, the analysis of these case studies reveals the eclectic nature of Barradas' oeuvre, displaying "A monumentalidade e a luxúria duma cerâmica intensamente modelada e estilizada de modo decorativo, o desmando fantasista e o ecletismo inspirador, o horror do vazio" onde o "iconográfico, o histórico, o alegórico e o decorativo se encontram"¹³ (Rodrigues, 1995: 90-91).

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13. The monumentality and lust of intensely modelled and stylised decorative ceramics, a fanciful rebelliousness and inspiring eclecticism, a horror of emptiness ' where 'the iconographic, the historical, the allegorical and the decorative meet' (author's translation).

RETHINKING FRAMES IN CONTEMPORARY AZULEJO

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ABSTRACT

This essay's primary objective is to rethink the use of frames in contemporary *azulejo* by presenting how artists have been approaching this subject, whether to rescind of frames or to use them. In order to achieve this goal we present six case studies, three of which focus on no framing as way to blend *azulejo* coverings in its urban environment, whereas the others demonstrate how the artists use frames in order to contemporarily reinterpret *azulejo* traditions.

KEYWORDS

Contemporary Azulejo | Frames | No-Frames | Public Art | Reinterpretation

RESUMO

O presente artigo tem como principal objectivo repensar a utilização de emolduramentos na azulejaria contemporânea, propondo uma perspectiva de análise sobre a forma como os artistas têm interpretado esta questão, optando quer pela sua presença, quer pela sua ausência. Para tal, apresentam-se seis casos de estudo, três dos quais reflectem a forma como os artistas concebem os seus revestimentos azulejares sem aplicarem emolduramentos, com o objectivo de integrar a obra na própria paisagem urbana. Os restantes demonstram a maneira como alguns dos artistas compreendem as soluções de remate, através de uma reinterpretação contemporânea da tradição azulejar.

PALAVRAS-CHAVE

Azulejo Contemporâneo | Emolduramentos | Não-Emolduramentos | Arte Pública | Reinterpretação

INTRODUCTION

Frames have been used on *azulejo* (tile) coverings throughout the centuries with the intent of delimiting, organizing, integrating and articulating the ceramic compositions with the architectural support in which they were applied. However, after the second half of the 20th century¹, the use of frames was gradually abandoned due to different reasons. On the one hand, the affirmation of the ceramics authorship in Portugal gave the artists more creative freedom, allowing them to reinterpret the *azulejo* tradition within their contemporary productions. On the other hand, the appearance of new urban equipments (Henriques, 2011: 27-28), such as public transport stations, viaducts and walls, also provided new aspects for the abandonment process, since they are known for their flat and long areas, contrary to churches and palaces. It is worth mentioning the arrival of this new architecture, shaped by the *Movimento Moderno Internacional em Arquitectura* (International Modern Architectural Movement)², which ignored bordering solutions, such as single and half *azulejo* frames (Tostões, 2002: 217-218).

Even though the artists had started to discontinue framing since the 1950's, its total abandonment in the 1970's is also related with their pursuit of breaking the boundaries between the ceramic coverings and its surroundings. This desire is associated with how public art started being seen as a means of urban rehabilitation, having sometimes been used as a way to construct the place³. In order to pursue its objective of requalifying public spaces, "constructing a place" uses artistic interventions which blend into the urban landscape with the purpose of respecting local lore and memories, making that place a part of the community.

Although the majority of contemporary artists who work with *azulejo* choose not to use frames, some still include them in their work but with a different interpretation. On the one hand, and following a more traditional view, framing is seen as a means to merge *azulejo* with its fitting area, to fragment or delimit it, in multiple sections, regarding the places or spaces where it is applied. On the other hand, framing may also be seen as a way to explore *azulejo* tradition, albeit subverting its function.

In order to examine these two approaches to bordering solutions, we shall consider six case studies referring to public art:

1. The *azulejo* covering on the embankment wall (1972-1982) in Calouste Gulbenkian Avenue in Lisbon's, by João Abel Manta;
2. The "Cota Zero" project (2011), by Catarina Almada Negreiros and Rita Almada Negreiros, in the new ticket hall of the South and Southeast river station, in Terreiro do Paço;
3. One of the main façades of Oceanário de Lisboa (1996-1998), by Ivan Chermayeff;
4. The *azulejo* covering made by Françoise Schein in Lisbon's Parque Underground station (1994);
5. Helena Almeida's work in Lisbon's Rossio Underground station (1998);
6. The frames of Add Fuel as part of his "Devolver o azulejo à rua" project (since 2012).

1. As stated by João Manuel Mimoso (see the contributions to this issue), many 19th century main façades, albeit smaller, had rescinded the usual bordering solutions due to the exiguity of the wall surface.

2. This movement had Athens Charter (1993) as its guideline.

3. The term construction of place is related to the idea of a specific place as a part of everyday life, associated to people's memories and experiences. It is connected to the idea of heterotopia, presented by Michael Foucault, Henri Lefebvre and Michel de Certeau (Foucault, 1994: 754-755; Lefebvre, 1991: 26-33; Certeau, 1990: 159-163).

BREAKING BOUNDARIES: THE “DELIBERATED IGNORANCE” OF FRAMING

Ever since the second half of the 20th century, *azulejo* in Portugal has been seen as an element of urban rehabilitation. It was only during the 70's, however, that this ceramic material started being worked in public places considering a habitability angle. This concept derives from the idea as a part of constructing

the place, which foresees an examination of the attributes and dynamics of the place where the *azulejo* will be implemented so as to blend it in the urban landscape. With such an idea in mind, some artists choose not to include the traditional bordering *azulejo* solutions in their work.

THE EMBANKMENT WALL IN CALOUSTE GULBENKIAN AVENUE (1972-1982)

In 1970, Lisbon's City Council commissioned João Abel Manta (1928) to create an art intervention for the embankment wall in Calouste Gulbenkian Avenue⁴ [fig.1]. In order to blend his *azulejo* work, the artist designed a mural, which took into account the specifics, the chromatic and identity of the area

where it would be implemented, an expressway with an accentuated slope near the Águas Livres Aqueduct. Through an abstract and rhythmic game of forms and colours chromatically changing between cold and warm shades, João Abel Manta created a covering, which gives the drivers a sense of movement (Henriques, 2000: 85-87). As the architect Luís Fernandes Pinto points out: “the «decorative treatment» goes beyond embellishing an embankment wall, it is now an integral part of the landscape”⁵ (Pinto, 1994: 50).



Fig.1 - Embankment wall, 1972-1982, João Abel Manta (1928), Calouste Gulbenkian Avenue, Lisbon (photo by Ana Almeida)

4. João Abel Manta created this covering in 1972 but it was only placed 10 years later (Henriques, 2000: 85). At first, this project was meant to be a part of a landscape treatment initiative, with architect Gonçalo Ribeiro Telles (1992), but it was never concluded (Henriques, 2000: 85).

5. Translation by the author of this text, Inês Leitão.

THE “COTA ZERO” PROJECT, SOUTH AND SOUTHEAST RIVER STATION, TERREIRO DO PAÇO (2011)

The “Cota Zero” Project, by Catarina Almada Negreiros (1972) and Rita Almada Negreiros (1970), seen on the new ticket hall on the south and southeast river station in Terreiro do Paço, is part of a plan to expand and restore the station’s building⁶ [fig.2]. The remodelling plan accounted not only for its rehabilitation but also the conversion of the old river station into an interface which would connect it to Terreiro do Paço’s Underground station.

Considering the distinctive features of the place, the transition from a subway station (underground,

negative coordinate) into a river station (above ground, zero coordinate) Catarina and Rita Almada Negreiros designed an art intervention emulating the water’s surface and giving passersby an idea of emersion. In order to achieve such an effect, the ceiling and columns of the new river station’s ticket hall were covered with several blue, white and black *azulejos*. As Catarina Almada Negreiros stated, “It’s as if it floats. The project was related with the cross section cut between the underground passageways and those on the surface. It is connected to diving, to the flow of travellers coming and going on a daily basis (...). It reflects, it doesn’t. Are we up or down? (...)”⁷ (Quintela, 2012: 2). This emersion feeling only happens due to the optic illusion given by the *azulejo* covering, which seems to expand itself beyond the ceiling due to the absence of framing.



Fig.2 · “Cota Zero”, New ticket hall, 2011, Catarina Almada Negreiros (1972) and Rita Almada Negreiros (1970), South and Southeast river station, Terreiro do Paço (Lisbon) (photo by Inês Leitão)

OCEANÁRIO DE LISBOA (1996-1998)

The Oceanário de Lisboa (Lisbon Aquarium) was one of the main pavilions built for the international Expo ‘98. Under the theme “The Oceans – heritage for the future”, its goal was to (re)create a new link

between the Tejo River and the Lisbon’s community. One of the main façades of the Oceanário⁸ has been covered with *azulejo* work [fig.3] by the designer Ivan Chermayeff (1932)⁹, who got his inspiration from the blue and white ceramic coverings from the first half of the 18th century (Chermayeff et al., 1997: 6).

6. The original plan was conceived by architect Cottinelli Telmo (1897-1948) in 1932.

7. Translation by the author of this text, Inês Leitão.

8. In 2011, Oceanário de Lisboa was remodelled and a new construction on the south façade, by Pedro Campos Costa, was made. Much like the old façade, this new one has ceramic covering by Toni Cumelle Vandrell.

9. Oceanário de Lisboa’s main façade by Ivan Chermayeff, dates from 1996 even though it was only inaugurated in 1998.

Despite this reference to *azulejo* tradition, the designer went against the usual practice of framing and decided to blend them in the building's areas, such as doors and windows.

Ivan Chermayeff expanded the walls covering and created patterns with Information Technology (IT) symbols, only

perceptible at short distance, which change considerably when looked at from afar, where they appear to be elements of the sea's fauna and flora (Chermayeff et al., 1997: 2-3; Oliveira, 2000: 181). These sea creatures appear to be moving (from left to right, right to left and forward), enhancing this main façade's dynamics and enhancing its duplicity: proximity *versus* distance.

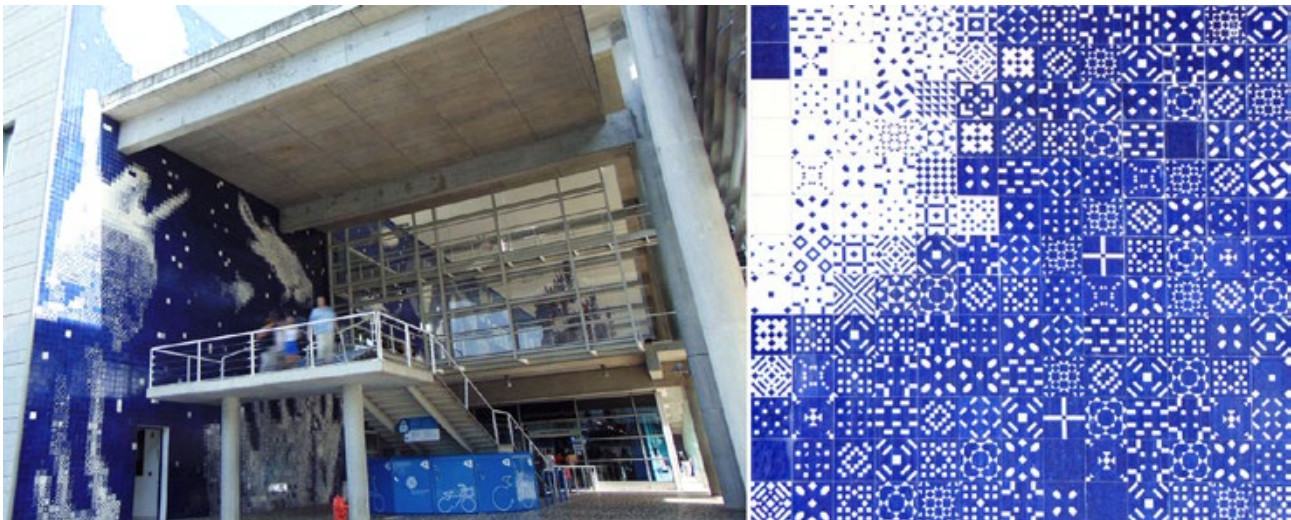


Fig.3 · Main façades, 1996-1998, Ivan Chermayeff (1932), Oceanário de Lisboa (Lisbon Aquarium), Lisbon (photo by Inês Leitão)

THE REINTERPRETATION OF AZULEJO TRADITION: THE USE OF FRAMING

If most contemporary ceramic coverings do not use framing, some artists propose different plastic artistic solutions and perspectives using bordering of *azulejo*.

PARQUE'S UNDERGROUND STATION (1994)

Parque's Underground station is part of Francisco Keil do Amaral's (1910-1975) first phase of the first stage in Lisbon's underground subway construction. Maria Keil (1914- 2012) was the artist commissioned to cover

the ticket halls, corridors and platforms with *azulejo* (Henriques, 2007: 17). In 1993 as a part of a policy for the rehabilitation of existing underground stations (Henriques, 2001: 140), Parque received new *azulejo* coverings by Françoise Schein (1953). The artist from Belgium kept the original architecture of the station as well as the *azulejo* covering by Maria Keil but suggested a new covering under the Human Rights¹⁰ and The Portuguese Discoveries theme for the boarding platform area, as well as the corridors and staircases entrances [fig.4].

10. Françoise Schein's work for Parque's station is a personal project by the artist and intended to register Human Rights in public spaces worldwide (Henriques and Mântua, 2007: 8).

Françoise Schein's project considered the use of wide *azulejo* bands, placed lengthwise and sideways, which highlight the vaulted ceilings, wainscots and the various written and illustrated designs of the ceramic covering (Henriques, 2001: 147-148).

By creating a framework using monotone *azulejo* lines to delimit several sections and by choosing not to make them blend with the architectural structure of the area, the artist has, thus, managed to incorporate both contemporary and traditional elements of the *azulejo* covering. Bordering solutions were most commonly used on windows, doors and other elements of the architectural support. In this case, the surface of the

station's walls have no such elements, meaning they are autonomous from the specificities of the support and highlighted due to their plastic composition which thrives to bring different rhythms of reading. The artist divided the ceramic covering into two levels (walls and roofs) with several sections. The gap between the walls and the ceiling were covered with three grey bands, with a light green and a dark blue frame around them, where one can see the underground station's name "PARQUE". The different sections, illustrating heaven's cartography, maps and texts related to Portuguese Discoveries and Human Rights (Henriques, 2001: 147-148) are framed by two lines of dark blue *azulejo*.

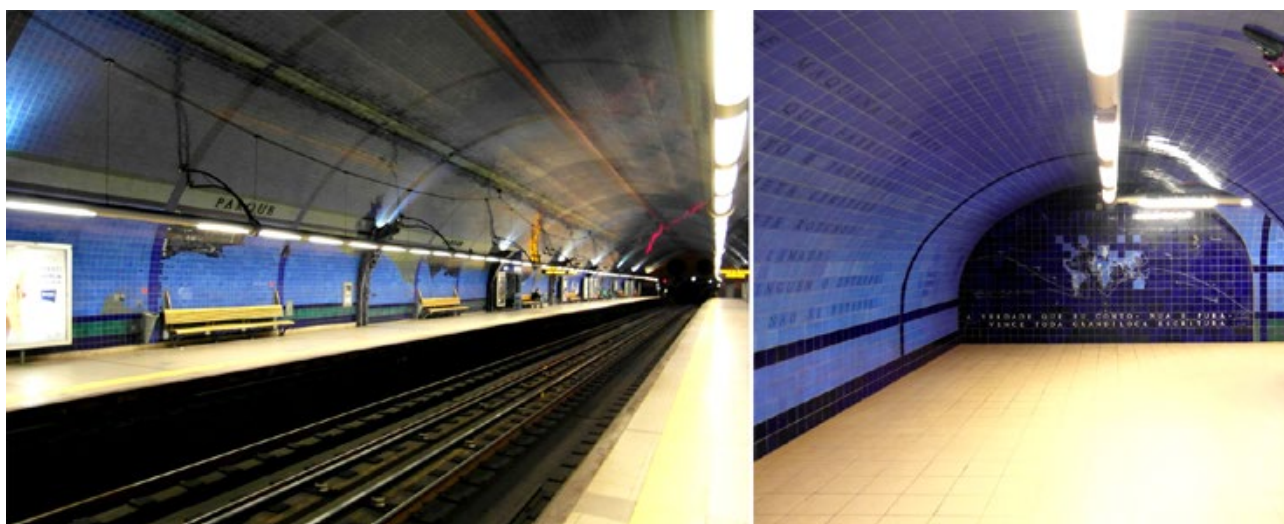


Fig.4 - Platforms, 1994, Françoise Schein (1953), Parque Underground station, Lisbon (photo by IngolfBLN [CC BY-SA 2.0 (<http://creativecommons.org/licenses/by-sa/2.0/>)], via Wikimedia Commons)

ROSSIO'S UNDERGROUND STATION (1998)

Much like Parque, Rossio's Underground station was also in the first phase of the first stage in Lisbon's underground subway construction and was remodelled in 1998¹¹. The main architect, Leopoldo Rosa, brought together two old ticket halls into one single gallery and Artur Rosa (1926), alongside Helena Almeida (1934), were the artists responsible for conceiving two metallic structures and a long frieze [fig.5]. The frieze of *azulejos*, which can be seen throughout the new underground station's ticket hall, is composed of a white and blue moving female form, simulating a photographic frame, with a yellow and blue limit¹².

Helena Almeida reinterprets the half *azulejo* frames idea with a more contemporary way. The artist sees this framing as a decorative element meant to guide the travellers as they journey within the station, placing it at eye-level, and not as a way to frame or limit anything. Her view of single *azulejo* frames is very horizontal, contrary to the traditional one in which such architectural elements can be placed in many different ways. One can say that Helena Almeida seems to take inspiration from friezes, seen on many early 20th century buildings, which present the same horizontal view. As seen on António Cota Fevereiro's contribution to this issue, these friezes can be considered the framework of the building itself.

11. Despite the stations requalification, Maria Keil's ticket hall and passageway *azulejo* coverings were reused and are still applied in some parts of its original locations.

12. This idea was conceived by Paulo Henriques (Henriques, 2001: 155-256) and Ana Almeida (Almeida, 2009: 71).

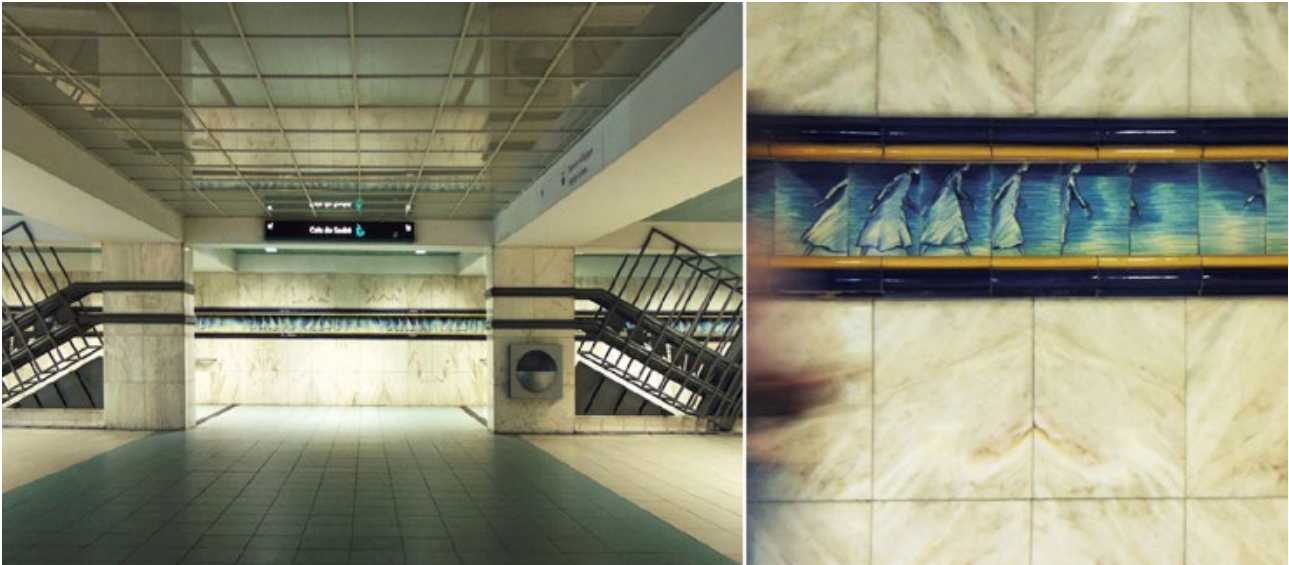


Fig.5 · Ticket hall, 1998, Helena Almeida (1934), Rossio Underground station, Lisbon (photo by Inês Leitão)

“DEVOLVER O AZULEJO À RUA” PROJECT (SINCE 2012)

Within the project “Devolver o azulejo à rua” (“Return the *azulejo* to the street”), Add Fuel (1980)¹³ has recently set himself to reinterpret the themes found in old *azulejo* patterns by inserting cultural elements, leaving behind certain “urban notes” in every city he goes through (Jornal I, 2014). Within the project, and up until now, he has used three frames.

“Street Ceramics – MTV” (2013) [fig.6] was ordered by the music television channel MTV to be integrated in a promotional video under the theme “Este é o ano em que volto às raízes” (“My wish is to return to my roots”) (Add Fuel, 2014). The music channel challenged the artist to take over a wall in Calçada de São Francisco, in Lisbon¹⁴. Considering the elements of the wall, in this case a window, Add Fuel decided on a traditional take of *azulejo* covering, using framing around the window in an attempt to leave behind that “urban note”, as the original project intends, he achieved to create an illusionary aspect between the ceramics and the viewer. When seen from afar, this urban work seems to be an average single *azulejo* frames but, at

a closer look, one sees comic book and videogame elements within the frame.

The other two framings within this project can be found in Paris and London. In “Street Ceramics – London” (2013), the artist reinterprets the use and function of framing in correlation with urban culture [fig.7]. Basing himself on *azulejo* tradition, Add Fuel framed an air vent but disregarded its structure. Instead of following the it’s edges of said element, the artist took a videogame approach and gave the *azulejo* a Tetris¹⁵ form which fits on the side of the air vent.

In “Street Ceramics – Paris’ 13” (2013), the artist once again the artist explored framing functions with yet another “urban note” [fig.8]. This time he placed *azulejo* with a pattern inspired by 19th century single *azulejo* frames on top of a wall, a pattern found in many of Lisbon’s building’s main façades.

In what frames is concerned, Add Fuel goes against tradition. Instead of trying to create an actual single *azulejo* frame around an element, he tends to leave ceramic compositions open so as to create the illusion that they can be reproduced ad infinitum.

13. Diogo Machado aka Add Fuel.

14. This framing was stolen, which is why it can no longer be seen *in situ*.

15. Popular videogame developed by the Soviet Union and launched in 1984.



Fig.6 · "Street Ceramics – MTV", 2013, Add Fuel (1980), Calçada de São Francisco, Lisbon (photo by Diogo Machado); Old patterned azulejo (photo by Diogo Machado) (to be seen from left to right)



Fig.7 · "Street Ceramics – London", 2013, Add Fuel (1980), London (photo by Diogo Machado); Tetris videogame (image by Inês Leitão) (to be seen from left to right)



Fig.8 · "Street Ceramics – Paris'13", 2013, Add Fuel (1980), Paris (photo by Diogo Machado); 19th century patterned azulejo (photo by Inês Aguiar) (to be seen from left to right)

CONCLUSION

The presented case studies show how the use of framing is directly connected with the artist's views and how they see and work with *azulejo*, particularly in contemporary public art. Throughout this essay, we meant to demonstrate how some artists decide to "deliberately ignore" (Nery, 2007: 115) bordering or framing solutions, considering them as an obstacle in the act of blending the ceramic coverings with its environment. Others include these solutions as a way to reinterpret *azulejo* tradition in

a contemporary way, sometimes changing the original function of double, single and half *azulejo* frames.

As it presents a diversity of ways to use *azulejo* in contemporary times, this essay also shows how the use or refusal to use frames can be relevant in blending this ceramic covering style to the architectonic environment. This serves to prove that this subject is cause for debate today.

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