

# Ceramics in Portugal in 1900

PAULO HENRIQUES\*

## 1. Introduction

In terms of ceramics, what was the set and what were the props in Portuguese daily life in 1900?

Tiles were one of the fundamentals, and were typically used to cover façades of buildings that were then crowned with sculptures, balustrades, pine-cone shaped finials and urns. They were also used in countless interiors of public and private buildings, often to suggest elevated status.

Artistic ceramics brought magnificent decoration to interiors, while everyday ceramics fulfilled its functional duties as services used at table, kitchen storage jars and – given its growing decorative quality – wash-stands in private bathrooms and even complete sanitary installations in grander households.

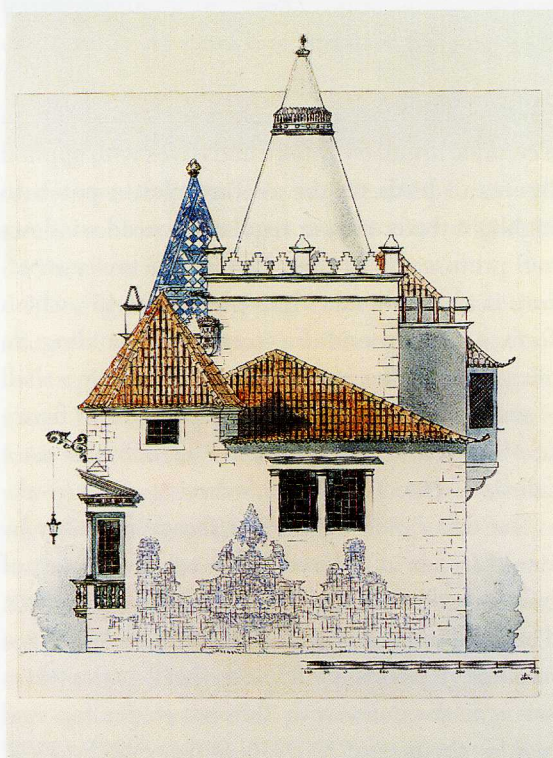
Pieces of ceramic very rarely bore the producer's mark or a date, except when it was a work of art. Sometimes, there was not even a factory mark, which makes accurate study difficult. This is further exacerbated by the little research done into the ceramic industry, which focuses more on social and economic history than on the aesthetic and historical aspects of the pieces produced.

Thus, a context for ceramics in 1900 is called for. I will take 1895 and 1905 as the borders for this contextualisation, since this period embraces expressions from the end of the old century and interpretations and development of themes from the start of the new.

## 2. Tiles

Raul Lino's rejected project for the Portuguese Pavilion at the Paris Exhibition in 1900 saw tiles

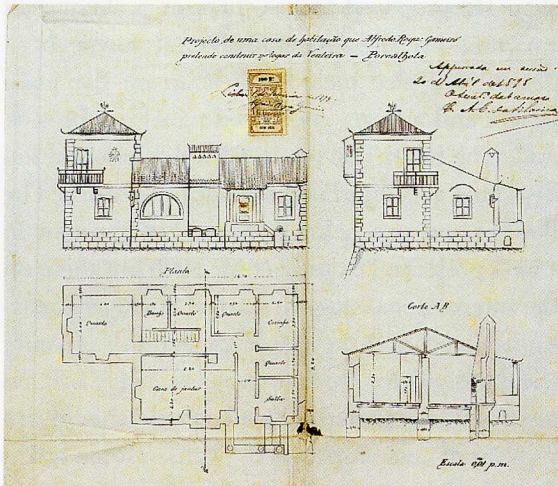
as an identifying element of Portuguese nationality. He proposed to use them as a chequered covering on the pyramid-shaped tower in a design that also included a lamp on the main façade and a huge, contoured panel on the side wall. The latter was a neo-Baroque composition depicting a *trompe l'oeil* fountain surmounted by flowers and peacocks. Tiles were a constant in Lino's projects. His project for 1900 put them on the international stage as part of Portugal's artistic heritage, and they later appeared in geometrical designs for modern projects. Later still, he insistently suggested that his clients should use replicas of ancient panels or even, in some cases, the originals.



> 1. Side elevation of the Portuguese Pavilion for the Paris Universal Exhibition, 1900. Raul Lino

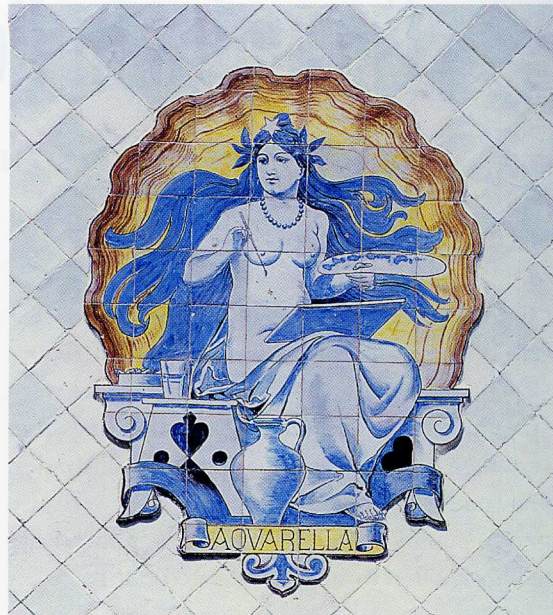


In 1898, Alfredo Roque Gameiro, a highly successful painter of watercolours and sociological point of reference for Portuguese popular tastes, produced a plan for his house in Venteira, Amadora, a project that Raul Lino made additions to in 1900. Adopting a spirit of simplicity that derived from the *domestic revival*, the entire



house had a purely Portuguese architectural framework. The bases and corners of the walls were made of masonry, framing expanses of white-painted stone, the roof was decorated with a ceramic armillary sphere and eaves with applied figures of birds on the roofing tiles, a porch to highlight the entrance, regularly spaced windows and profuse use of tiles. Part of the tower structure is covered with white tiles set at 45°, which form a background for cartouches holding an allegory of *Watercolour* – a female figure in a shell – and another allegory of *Engraving*. The figure of *Watercolour* reappears in the entrance as a full-size welcoming figure, ushering guests inside.

The decoration of the rear façade, possibly by Raul Lino, is in red and green cut tiles, a sort of hallmark of the work produced by the owner. These form a curving double line that supports a heraldic device, a shield with three escutcheons set against circles with flowers at the top and bearing the motto “NON IN SOLO PANE VIVIT



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2. Request for authorisation with elevations and ground-plans for Casa Roque Gameiro, Amadora.

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3. Allegorical figure of *Watercolour*, tiled composition, c. 1899. Façade of Casa Roque Gameiro, Amadora.

HOMO” (Man does not live by bread alone). This was a sign of the modern elegance that was inspired by English tastes.

The variety of the tiles used dominates the interior, creating a diachronic style that (regardless of the eclectic motifs) reveals highly sophisticated production and superb imagination. The Portuguese tradition of using tiles is inserted into visually all-embracing atmospheres, and simultaneously updated by the way in which this is



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4. Decorative composition using cut tiles, 1900. Rear façade of Casa Roque Gameiro, Amadora. Raul Lino?

achieved and the judicious positioning of the groups of tiles throughout the house.

The richly chequered decoration in the corridor features a very large module and places great emphasis on geometry, two features that are most unexpected. This unusual approach is still more



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7. Photograph showing Raquel Roque Gameiro in the dining room in the Casa da Venteira, Amadora, 1909.

evident in another chequered half-wall tiling or dado of an interior room, where a series of superimposed squares set against a patterned background create an optical illusion that the wall has more than its single plane.

The focal point of the house is the dining room, which has a superbly composed wall that leads outside and also established a fine balance between the fireplace, with its wintry light, and the greater springtime light that comes from the large

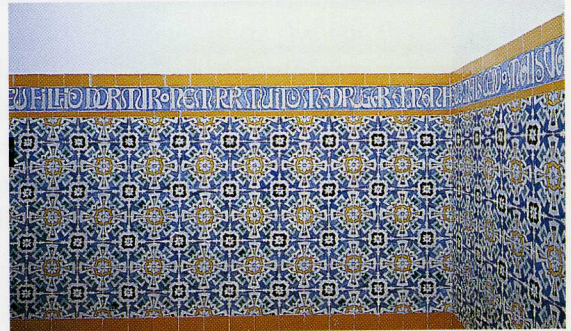


The same motifs appear on the upper border of the tiled panelling in the bedroom. Here, the aphorisms concern sleep, rest and sloth, with white lettering on a blue ground, bordered by yellow lines. The panelling consists of repeated *fer-*

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5. Section of the chequered dado in an interior room, Casa Roque Gameiro, Amadora.



window overlooking the garden. The room's entire circumference has a high tiled dado and a continuous frieze at the top of the wall. Produced at the Fábrica de Faianças das Caldas da Rainha, the pattern of these relief tiles centres on the point where four turnips and their respective tops meet and is finished by a bar that is identical to



*ronerie* motifs painted in majolica, copying a sixteenth-century Mannerist pattern used at Quinta da Bacalhoa in Azeitão.

These groups, involving erudite and historical allusions, appear alongside others of great technical simplicity: designs in blue stencilled onto white glaze. Yet the latter groups have a highly modern form that derives from *Arts and Crafts* taste and was possibly designed by Raul Lino,<sup>1</sup> involving sophisticated graphic plant-like motifs that are as transparent as lace and create abstract rhythms. The exceptional pattern in the kitchen, a repeating scroll of abstract lines, is of particular note.

The design's modernity is reinforced by the concept underlying the tiles' production, which possibly took place at the Fábrica Constância in Rua

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8. Section of the dado in the ground-floor bedroom, showing the border with inscribed aphorisms. Casa Roque Gameiro, Amadora.



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6. Dining room with fireplace, Casa Roque Gameiro, Amadora.

the Hispano-Moorish decoration in the Sala dos Árabes at the Palácio da Vila in Sintra.

The room's mediaeval feel is reinforced by the scrolling moulding at the top, which bears aphorisms on eating and food in "Gothic" lettering painted in yellow on the white ground between green lines.



das Janelas Verdes, Lisbon.<sup>2</sup> This required high quality materials and aesthetic values, and used simple (and thus cheaper) technological processes,



making it a forerunner of a design methodology used in the ceramic industry.

The way that the tiled coverings are distributed implies that there was an artistic hierarchy reflecting an entire programme of what was established good taste from the early part of the century.

Thus, tiles with noble connotations, a status confirmed by the contemporary taste for history, occupied the house's most important areas, while stencilled tiles were located in secondary spaces and adopted a frankly modern approach.

At the turn of the century, Amadora was still at the edge of open country, yet Roque Gameiro's house became an example of domestic elegance and images were published in the magazine *Ilustração Portuguesa*, establishing modern Portuguese aesthetic values based on Portugal's history and daily life.

Although Raul Lino provided the theoretical definition of the "Portuguese House," he also

introduced a new, modern and cosmopolitan sense of elegance in houses such as the Casa Montsalvat in Monte Estoril in 1901. Designed for pianist Alexandre Rey Colaço, the house was heavily influenced by Moorish architecture: large areas in an organically irregular composition, spans highlighted by bricks in full view, porches, balustrades defined by the geometry of the brickwork, and volumes and spans that are articulated with great freedom of form.

By simulating this organic expansion, the house makes evident references to Morocco, where Rey Colaço had been born. Tiles appear in one composition on the main façade that shows a sort of



zither – a harmonious instrument requiring great skill to play – which is surrounded by Mackintosh-style roses and set against a sun that is half-hidden by an undulating blue frieze.

The image develops a modern symbolist trend using an abstract synthesis of forms and sophisticated symmetry in the central motif, which is reflected in the design of the flowers, the sun and the frieze, together creating an image that suggests sound waves.

The broad upper bar running under some sections of the eaves is of particular note. This consists of dense dark blue leaves with roses, an organic

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9. Detail of the stencilled kitchen tiles. Casa Roque Gameiro, Amadora.

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10. Tiled panel at the Casa Montsalvat, Monte Estoril, 1901. Raul Lino



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 11. Tiled bar with detail of rising stems. Casa Montsalvat, Monte Estoril, 1901. Raul Lino



subject that is kept firmly within the rectangular bar, a schematic and anti-naturalist decorative element. However, in an elegant *art nouveau* decorative feature, the bar is supported by entwined stems that rise from the ground to the frieze, providing a botanical justification for the foliage.

Another of the leading architects at the turn of the century, Ventura Terra, exercised identical control when using tiles on the building in Rua Alexandre Herculano in Lisbon that won the Valmor Prize in 1903. In this case, the tiles created two bars, the lower one of leaves tied by ribbons, the broader upper one with sea-creatures among waves. These were French-style *art nouveau* themes with intense linear, flowing and organic rhythms, creating a sophisticated ceramic contrast with the austerity of the stone cladding on the façade.

Another winner of the Valmor Prize, this time from 1905, was the Casa-Oficina de José Malhoa in Lisbon, designed by Norte Júnior. This again used tiles as the dominant decorative element, producing a frieze that highlights the level of the first floor and garlands decorating the edge of the

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 12. Residence in Rua Alexandre Herculano, Lisbon, 1903. Detail of the decorative tiled frieze. Ventura Terra





eavés. The façade where the artist's workshop and the dining room are located stands out as it displays profiles of women in blue against yellow haloes. The same colour is also used in the cartouche with the inscription *Pró Arte* (For Art), which establishes a compromise between naturalism and the rhetoric of symbolism, which was fashionable in Portugal at the start of the century.



The Santana Sanatorium in Parede, a fine work designed by Rosendo Carvalheira and dating from 1902-03, used tiles in a modern functional sense as a hygienic covering material, but also as a means of decoration. The patterns and complex *art nouveau* compositions created by Alberto Nunes involved marine flora and fauna in an allusion to the nearby sea.

In 1905, construction work was completed on the building at n° 70-78, Rua das Janelas Verdes, Lisbon. This used applied relief ceramics to emphasise the verticals of the gable-ends and the horizontal levels of the different floors. The tiles



thus formed powerful frames and used foliage decorations in the *art nouveau* style with excellent glazes, all the work of Viriato Silva, produced at the Fábrica Constância.

The building in question had a rare all-embracing decorative programme where ceramics played the lead role. The exterior tiling was complemented by the dados inside the building, together forming a refined and consistent system of forms and glazes.

14. Santana Sanatorium, Parede, 1902-1903. Designed by Rosendo Carvalheira, tiles by Alberto Nunes.

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13. José Malhoa House and Studio, 1905. Detail of the tiled decoration with profiles of female figures. Norte Júnior



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15. Façade of Rua das Janelas Verdes, 70-78, Lisbon. 1905.



These examples of the architectural use of ceramics were complemented by the surprising neo-Moorish façade in Rua José Falcão in Oporto, which may have been produced by the Fábrica das Devezas in Gaia.

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16. Neo-Moorish  
façade in Rua José  
Falcão, Oporto,  
c. 1900.



As in the previous case, the façade's composition is conventional, and the Moorish style comes from the twinned windows on the first floor and the stepped merlons at the top. Yet it is the ceramic cladding that provides the most "Oriental" element.

The timidly exotic feel of the façade, which suggests the existing building had been modernised, gains some eloquence from the relief pilasters on the ground floor, the borders around the door and windows on the first floor, and the plátband and the relief pediment. The blue ground in mass-produced tiles and the foliage pattern suggesting textiles framed by a saw-tooth border complete the effect.

The process is efficient and the metamorphosis is dramatically completed by the dominant ochre and brown colour scheme, with a discreet metallic sheen that heightens the exotic effect of the whole and guarantees visual unity.

In order to equip cities with the facilities that progress demanded in the new century, Marques da Silva designed the São Bento railway station (Oporto) in 1900. His design was a compromise between neo-Renaissance classicism and *Belle Époque*, while Jorge Colaço drew up a project for

the tiles to cover the central atrium. The style he adopted was a historical late Romanesque that was in fashion in 1900 and would survive as the model of good taste in Portugal until as late as the second half of the century.

As shops were another essential aspect of city life, they were given a unified global decorative programme, as shown by Lisbon's Tabacaria Mónaco, which dates from 1894. The tile panels on the façade and interior were designed by Rafael Bordalo Pinheiro, as was the furniture and the ceiling decoration, with telegraph wires strung across the painting, a sign of the obsession with civilisation and progress. The Panificadora Mecânica de Campo de Ourique (Campo de Ourique Mechanical Bakery) in Lisbon, dating from the early 1900s, also included significant work by Rafael Bordalo Pinheiro. In this case, he created striking artistic decorative harmony: the façade is made of iron and glass, which were also the structuring materials from the interior, combined with wood painted in pale colours, mirrored small

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17. Interior  
of the Panificadora  
Mecânica de Campo  
de Ourique, c. 1905.





columns, paintings on the ceilings and excellent ceramic cladding.

The counters, now sadly lost, had tiles showing grasshoppers resting on ears of wheat, set between solid wood *art nouveau* decorations and under a marble surface. The tiles on the walls formed images of reeds framing birds, poppies and wheat, surrounded by others depicting butterflies and ears of wheat on a wickerwork ground. The posts and beams of the doors to the street were decorated with plaques showing large butterflies opposite ears of wheat.

This rare ceramic wall covering, with its great sense of poetry and aesthetic rigour, was ideally suited to a bakery, a civilised location where bread was venerated. Revealing an exceptional *art nouveau* style that Rafael Bordalo Pinheiro imbued with a markedly Portuguese feel, the work was rich in textures, linear rhythms and sinuous lines, while the impact of the colours used was heightened by a glaze that introduced intriguing changes in the light.

### 3. Artistic Ceramics

Rafael Bordalo Pinheiro was Portuguese ceramics' pivotal figure in 1900. Using his exceptional talent for observation and ability for acute criticism (as already shown in his caricatures), Bordalo Pinheiro started working with ceramics when he set up the Fábrica de Faianças das Caldas da Rainha in 1884. He worked there as the Artistic Director, while his brother Feliciano actually ran the factory. The energy that Rafael dedicated to establishing this modern factory to produce ceramics, coupled with the volume and quality of the work produced and exhibited, led the Minister of Public Works, Conselheiro Emídio Navarro, to visit the factory in 1886 and to successive appearances at major Portuguese and international exhibitions. These included the Lisbon Industrial Exhibition (1888), the Paris International Exhibition (1889), the Colombian Exhibition in Madrid (1892), the Antwerp Exhibi-

tion (1894), the Paris International Exhibition (1900) and the St. Louis International Exhibition, USA, in 1905, the year of Rafael's death.

As a caricaturist and ceramist, Rafael Bordalo Pinheiro was one of the most important creators of a new sense of national awareness. Joined by other artists from the *Grupo do Leão* (Group of the Lion), together they built up an artistic culture that was meant to be firmly rooted in Portugal, which explains the support they received from leading intellectuals such as Ramalho Ortigão, Fialho de Almeida and Joaquim Leite de Vasconcelos.

One fundamental aspect in reconstructing Portugal's image at the end of the century was to emphasise the nation's history and the people's customs. Thus, through a process of atavism, this would guarantee a close resemblance to Portugal's true cultural model.

Rafael Bordalo Pinheiro adopted the stereotypes of Caldas da Rainha's ceramics, adapting pieces of work by Manuel Cipriano Gomes (called "o Mafra") to produce *neo-Palissy* style pieces that were both internationally fashionable and proved to be ideally suited to his own artistic taste.

Rafael Bordalo Pinheiro's humorous creations in ceramic are not only important in that the material acquired a role in social commentary and subversion, but also because they made his drawings last longer and become better known. His characters gained new life as moveable figures, a great technical and expressive development that was only possible by transferring them into a ceramic form.

The exceptional gallery of moveable figures (cat. 30, 31, 156) he created – a sort of guide to the Portuguese – used his humorous drawings as the models. They ranged from the Portuguese symbol *par excellence* of Zé Povinho (the man in the street), who first appeared in *A Lanterna Mágica* in 1875, to the Viscount of Faria, who was widely held up to public ridicule for his role as Portuguese Commissioner at the Paris Universal Exhibition.





18. Clock given to D. José Pessanha, c. 1902. Rafael Bordalo Pinheiro

The Caldas da Rainha tradition used these figures to express a centuries-old taste for the absurd and the ridiculous. Within Portuguese collective imagery, they were the most Portuguese way of recording customs and politics at that time and the main point of reference for culture. Historical references first appeared in eclectic and international form. Renaissance revivalism was evident in an ornamental vase (1900) with dragon-shaped handles and whose body had oval reserves flanked by

acanthus scrolls, while a rocaille revival was eloquently expressed in the profuse *Belle Époque* imagery used on the clock that the artist gave to D. José de Pessanha in 1902. The latter style also reflected the dominant taste at the 1889 Paris

International Exhibition, in which Bordalo had participated.

Specific mention was made to Portugal's glories in pieces such as the monumental Manueline ewer from 1894, or the exotic Arabic perfume-jar from 1896, which combined profuse Arabic references, Portuguese filigree and even the Stations of the Cross. The artist made this last reference for his own benefit in this rather *fin-de-siècle* piece that was not only decadentist in terms of the overwhelming use of decorative elements but in the typology, creating this container for perfumes that evoked exotic, dreamed of environments.

Bordalo imitated the naturalist *neo-Palissy trompe l'oeil* model that Manuel Mafra had created, but he did so with another purpose in pieces from around 1900, such as *Rush basket with cod, garlic and onions* (cat. 102). The iconography of this large piece consists of typically Portuguese foodstuffs in hyper-realist style, playing with the

> 19. Manueline ewer, 1894, Rafael Bordalo Pinheiro. Lisbon, Museu Rafael Bordalo Pinheiro.

>> 20. Arab perfume-jar, 1896. Rafael Bordalo Pinheiro. Lisbon, Museu Rafael Bordalo Pinheiro.





ceramics' expressive potential and the observer's disbelief at the "accuracy" of the imagery.

In another piece from 1899 (cat. 103), a cloth was left hanging over the edge of a grape-picker's basket and a lizard – a common figure in Caldas' imagery – scuttles over it untroubled by any human presence. This moment of rural life is paradigmatic of much of Bordalo Pinheiro's ceramic work.

The large wicker basket (1900) (cat. 104) painstakingly transferred into clay, whose glaze provides an excellent imitation of the original material, suggests more formal work. While it could be seen merely as a demonstration of technical virtuosity, his work focuses on the specific visual quality of a material and an object that was made and used by the people.

The outstanding features on a celadon green pair of beaker-vases (cat. 105a, 105b) one with a jay, the other with a hoopoe, are the beautifully moulded naturalist motifs, including the highly detailed vegetation. In similar fashion, a fish stands out against the blue ground of a decorative plate (cat. 106), while the rim acts as a route for a mass of other fish to swim by. In both cases, the naturalist appearance is secondary to the imperatives involved in producing ceramics, revealing the typological structure of the object, the quality of the material used and the colour of the glazes.

When writing about the typologies of ceramic forms, Irisalva Moita pointed out that, "(...) another positive and decisive factor in Bordalo's work from this first phase – one that he returned to in the following phases – was the use of models from traditional pottery. He used his great art to revive and re-establish many models that were in danger of disappearing, which means that his work is of considerable ethnographic value."<sup>3</sup>

The bowl-shaped cup and pail-shaped jar from 1895 (cat. 108, 109), both of which had straight handles set at acute angles, were clearly based on traditional pottery. However, modernity was introduced through the objects' clear constructional

simplicity, the eloquence gained by the ancient pottery in conjunction with the unexpected geometry of the handles and the minimal decoration, which merely used Caldas' traditional dripping glazes.

Vernacular and popular models were used, as in the gourd with a lizard (cat. 110), possibly a perfume-jar, from 1899. This is a sophisticated piece that combined a traditional form with an archaic decorative technique used in Caldas, the repeated application of moulded decorations and the now customary Palissy-style lizard that seemed to have invaded the aesthetics of ceramics. The piece demonstrates extreme sophistication, is clearly Portuguese in its technical and iconographic references and is supported by an almost autonomous artistic development in forms and glazes.

The plasticity of clay allows for expressive challenges, as was the case with jar with goldfish (cat. 107) from 1898, which overextended the container's profile and had absurdly positioned handles. The entire piece was coated in an excellent monochrome glaze where the finely portrayed maritime flora and fauna stand out in a typically Portuguese allusion to the sea.

The emphasis laid on the qualities of the form and the material of each ceramic object (at the expense of naturalism) was one of the modernist paths that Rafael Bordalo Pinheiro explored. There are several fine examples of this. One is the jar with lizard (1899) (cat. 111), a simple form with monochrome glaze that is only disrupted by the animal's movement, which enhances the value of ceramic materials by contrasting them with a figurative image. This idea would be reused in the "ball" jar (cat. 112), a sphere with solid twigs from a medlar-tree and in the unlikely "dented" jar with a twig from a cherry tree (1900) (cat. 112). The latter takes the clay's plasticity to an extreme, almost destroying the rounded form and verging on an ironic comment on the production of ceramics.

Clear references to *art nouveau* vocabulary appeared in Bordalo Pinheiro's work after he



attended the Paris International Exhibition in 1900. In 1901, this influence timidly appeared on jars with extended necks (cat. 114) that he applied on several different forms, using different attributes and decorations suspended by ribbons on the body or adding the elongated form of a lily, symbolism's preferred flower. A single glaze covering the entire piece stopped any suggestion of imitated naturalism.

The superb bowl with dragonflies (1901) (cat. 115) is perhaps the most important work of *art nouveau* ceramics in Portugal. It brings together perfectly formed insects, plants and flowers into borders that define various tones of glazing which mimetically transpose the exotic material of dragonflies' wings to the bowl and contrast with smooth glazes on the densely sensual flowers and the thick stems.

French *art nouveau* values matched those that Rafael Bordalo Pinheiro had been developing in his finer pieces. One such aspect was the ubiquitous presence of organic and foliage motifs, but Rafael adapted them to Portugal's rural (*not* symbolic) imagery, as is clearly demonstrated by the tiles at the Panificadora de Campo de Ourique. That case reveals the co-existence of the symbolism of butterflies and grasshoppers, with concrete allusions to the rural world, especially the earth, as portrayed by the ear of wheat.

Yet another sign of this harmony came in the tiles showing frogs on water lilies (cat. 117), which had an exceptionally decorative effect. This was achieved by combining the repeated image of this urban flower found in garden ponds with that of the animal which was used as the symbol of the Fábrica de Faianças and of ceramics from Caldas da Rainha, possibly as a result of Bordalo Pinheiro's work.

Other works from 1901, such as the beautiful long-necked jar with a fish (cat. 118) or the vase with a lid and decorated with twigs (cat. 119), are highly sophisticated pieces, as shown by their lines and the subtle muffle glazes. These sug-

gested new dimensions in Rafael Bordalo Pinheiro's ceramic work: an attempt to achieve perfect eloquence from the material through technical experimentation. This brought him close to the Nancy School, moved him away from Caldas' stereotypes and pointed towards never before trodden paths that would be fundamental for twentieth-century ceramics in Portugal.

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#### 4. Industrial production

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Tiles maintained their position as the dominant form in ceramics from Portuguese daily life in 1900. Anonymous creations covered countless façades of residential buildings and shops were clad with mass-produced tiles, patterned forms with friezes round doors, windows and the ends of walls, often with a broad platband at the top of the buildings. The Fábrica de Louça de Sacavém in Lisbon was the main factory at the start of the century, using a very English notion of progress: expanding the premises, updating the machinery and production methods and increasing the volume of tiles sold throughout mainland Portugal, the islands and the colonies. Of particular note is the vast quantity of silk-screen printed, half-relief or bevelled tiles produced from powdered stone, many of which were used on *art nouveau* façades.

In Lisbon, the Fábrica do Desterro also produced stamped powdered stone tiles, while the Fábrica Cerâmica Viúva Lamego and the Fábrica Constância produced stamped and hand-painted paste tiles under the artistic supervision of Pereira Cão and José António Jorge Pinto respectively.

In the north, Oporto's Fábrica de Massarelos produced high-relief tiles and stencilled and stamped industrial paste tiles, which were also produced at the Fábrica das Devezas in Gaia and the Fábrica da Fonte Nova in Aveiro.

The Fábrica de Louça de Sacavém continued to be the main producer of everyday tableware, although it was later succeeded by the factories in





Alcântara (Lisbon), and Massarelos, Devezas and Carvalinho in Oporto and Gaia.

In general, ceramics were produced using moulds in a limited range of forms that were normally decorated using stencils onto very fine pastes, a technique imported from England and widely used in Sacavém, Massarelos and Alcântara.

Given the need to satisfy everyday demand, there was no room for theoretical reflection on the quality of mass-produced pieces. Moulds and decorations were used and reused, as shown by the longevity of the motif called "little horse" from the Fábrica de Sacavém.

However, some forms were updated by adopting international models, and there was a noticeable evolution in more modern decoration stencilled over existing models, albeit with no concern for unity of form, as was frequently the case in *art nouveau* decorations.

The fact that Portuguese industry was still at a very early stage in 1900 combined with the rarity of any artistic culture to stifle any hint of aesthetic

modernity in mass-produced goods.

The international state of development in 1900 would only reach Portugal's ceramics industry and the consumption of its products in the 1910s and 1920s.

The large Fábrica de Porcelana Vista Alegre maintained an aesthetic approach that the public had approved of in the previous century and, in general, produced new objects that suited eclectic tastes, including revivals of neo-rocaille and naturalistic decorations showing flowers, birds and landscapes. Only later would it risk large-scale production of *art nouveau* models, producing fine organic combinations of form and decoration.

It was only at the Fábrica de Faianças das Caldas da Rainha that renovation in ceramics for everyday use could be found. This had been Rafael Bordalo Pinheiro's original idea in 1884, producing powdered stone objects that would break away from existing models. While financially ruinous, he went back to the idea and achieved a compromise between artistic ceramics and everyday ceramics in 1900, uniting Caldas' figurative tradition with modern functional typologies.

It was in 1902 that Rafael Bordalo Pinheiro adopted a pioneering concept for designing ceramics, producing a dinner service that again reveals the modernity of his thinking. The general design was elegant, with simple forms that were perfectly matched by the stamped decorative motifs, ingenious *art nouveau* pansies and small flowers that were connected by the linked lines of the stems.



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21. Hand-basin.  
Fábrica de Louça  
de Sacavém, Lisbon.  
Early 20<sup>th</sup> century.

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22. Plate from  
a dinner service.  
Fábrica de Louça  
de Massarelos,  
1901-1904.

\* Museu Nacional do Azulejo

<sup>1</sup> Moita, Irisalva, *A Cerâmica de Rafael Bordalo Pinheiro*, exhibition catalogue, 1985, p. 12.

<sup>2</sup> Cravo, João & Meco, José, *A Azulejaria da Casa Roque Gameiro*, Câmara Municipal de Amadora, 1997, p. 18.

<sup>3</sup> Idem, p. 19.