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Iberian tile styles versus global taste: foreign influences in Spanish Modernismo and Portuguese Arte Nova wall tile production

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Abstract

In Spanish Modernismo and Portuguese Arte Nova architecture, colour and ornament was often added by applying architectural ceramics and tiles sometimes designed by well-known architects and designers in collaboration with local factories. This stimulated tile factories in both countries to develop a broad offer in art nouveau style. Part of these art nouveau designs are recognizably different, because Spanish and Portuguese tile factories clearly adopted foreign art nouveau tendencies by copying or adapting designs from English, French, German and for the most important part also from Belgian factories. This international influence is in this paper mainly traced by analysing a great amount of trade catalogues of tile factories in the different countries and by looking at some remarkable in situ ensembles.

Key words: Modernismo; Arte Nova; Art Nouveau; Jugendstil; architectural ornament; tile design; technological evolution; trade catalogues; cultural exchange; national taste

Introduction

In Spanish Modernismo and Portuguese Arte Nova architecture, colour and ornament was often added by applying architectural ceramics and tiles. In both countries many well-known architects and designers worked together with local factories to produce new colourful designs to their own taste. This stimulated tile factories in both countries to develop a broad offer in Art Nouveau style¹. A large part of the designs created around 1900 is typical for the

¹ For a general overview of the Art Nouveau wall tile production in both countries see the chapter *Southern Extravaganza* in Hans VAN LEMMEN & Bart VERBRUGGE. *Art Nouveau Tiles*, London, Laurence King / New York, Rizzoli International Publications, 1999, p. 131-151.

Iberian peninsula and is rooted in the long tradition of tile production in both countries so that an Iberian tile style can be identified.

However, a small part of the art nouveau buildings in both countries is decorated with art nouveau tiles from other European countries that are recognizably different. This brought Spanish and Portuguese wall tile factories to adopt foreign art nouveau tendencies by copying or adapting designs from English, French, German and Belgian factories.

Though some attention has already been given to the English influence on the wall tile production in Spain and Portugal, influences from other countries have hardly been signalled. New in depth research based on the study of a large collection of original tile catalogues of the different countries as well as on inventories of tiles in museums or private collections and of in situ realisations in Modernismo or Art Nova style broadens significantly the existing knowledge on this subject.

The English influence

In the past the influence of English tile technology and tile design on Spanish and Portuguese wall tile production from the 1840s onwards has regularly been mentioned².

For Spain, the importance of the London born Charles Pickman Jones (London, 4.03.1808 – Sevilla, 4.06.1883) for the development of a modern ceramics industry by introducing new English technologies for the production of fine earthenware and dust pressed tiles in his factory in Sevilla, is recognized since several decades.

In her detailed study on the history and production of the Pickman factory, founded in 1841 and also known as La Cartuja, Beatriz Maestre acknowledges explicitly the innovative role of this factory for the Spanish tile industry by introducing new techniques as “estampado” or transfer printing and “cloisonné”³.

² Some examples of original English and copied counterparts are illustrated in Alfonso PLEGUEZUELO & João CASTEL-BRANCO PEREIRA (ed.). *The splendour of the cities. The route of the tile*, Lisboa, Fundação Calouste Gulbenkian, 2013, p. 90 & 307 and in Hans VAN LEMMEN. *The influence of Stoke tile technology and design on Portuguese and Spanish tiles. Presentation at the international conference Exporting Stoke and Beyond. Tiles and architectural ceramics in the world context. Potteries Museum & Art Gallery, Stoke-on-Trent. 12th November 2011*, available at <https://tilesoc.org.uk/conference/exporting-stoke-2011/papers/vanLemmen.pdf>. Consulted on 30.05.2023.

³ Beatriz MAESTRE. *La Cartuja de Sevilla. Fábrica de cerámica*, Sevilla: Pickman, 1993, p. 147.

Based on trade catalogues and other documents in the factory archives Maestre distinguishes several different design influences. While a large part of the production remains traditional - inspired by the local production of Hispano-Muslim tiles from the XIIIth century onwards found in buildings as the Alcazar and the Casa de Pilatos in Sevilla, the Alhambra and Generalife at Granada, or the Mosque at Cordoba -, the transfer printed and stencilled production is clearly largely influenced by English Victorian and Arts and Crafts designs – with many designs from the Minton companies including some of Augustus W. N. Pugin and Christopher Dresser⁴ – while part of the cloisonné production – that is rooted itself in Persian and Japanese traditions - is clearly influenced by French factories such as Vieillard & Cie (1835-1893) in Bordeaux⁵.

For Portugal, the Fábrica de Louça de Sacavém founded in 1856 was around 1861-1863 sold to the Englishman John Stott Howorth (Rochdale, 14.05.1829 - Lisbon, 11.12.1893) who introduced new production techniques from the Stoke-on-Trent region in the United Kingdom to the Lisbon area⁶. Under his direction the factory became one of the most important factories of fine earthenware in Portugal, and was so successful that it got the privilege to add ‘Real’ or ‘Royal’ to the companies name. After Stott Howorths death the management was taken over by James Gilman (1838-1921) later joined by his son Raul and from 1907 onwards also by Herbert Gilbert. Gilman - as is brought to light by the research of Renate Petriconi on Art Nouveau tiles in Portugal in 1996⁷ and by Ana Paula Assunção in 1997⁸ - introduced large-scale tile production in the dust press or “pó de pedra” technique at the Fábrica de Louça de Sacavém around 1904, using not only English tile presses but also buying or copying the necessary relief moulds and transfers, some of them in Art Nouveau style. One

⁴ Hans VAN LEMMEN. “Tiles in Seville”, *Journal of the Tiles & Architectural Ceramics Society*, vol. 8 (2000), p. 13.

⁵ B. MAESTRE. *La Cartuja*, p. 154 and chapter VI.4. “Las fuentes de inspiracion”, p. 155-164.

⁶ Gilbert CLIVE. “Fábrica de Louça de Sacavém and its British connections”, *The British Historical Society of Portugal. Annual Report and Review*, vol. 30 (2003), p. 45-54 & Idem. “A Short History of Fábrica de Louça de Sacavém (1856-1994)”, *The British Historical Society of Portugal. Annual Report and Review*, vol. 38 (2011), p. 43-63.

⁷ Renate PETRICONI. “English Moulds for Relief Tiles of the Fábrica de Louça de Sacavém, Portugal”, *Glazed expressions. Tiles & Architectural Ceramics Society*, No. 33 (Autumn 1996), p. 5-6.

⁸ Ana Paula ASSUNÇÃO. *Fábrica de Louça de Sacavém. Contribuição para o estudo da indústria cerâmica em Portugal 1856-1974*. S.L., Edições Inapa, 1997/2, p. 67-76, chapter “Da produção de Azulejos na (Real) Fábrica de Louça e Azulejos de Sacavém”.

design is identical to one used by H. & R. Johnson Ltd (1901-1968) and also produced by The Henry Richards Tile Co. Ltd., Longton (1903-1931). A second one – design Number 6 in the 1910 Sacavém catalogue – was used not only by the Photo Decorated Tile Co. Ltd. (1900-ca.1909), but also by at least three other English factories e.g. Pilkington’s Tile & Pottery Co. Ltd, Manchester (1891-1938), The Henry Richards Tile Co, already mentioned above, and Corn Brothers (c.1897-c.1912), Tunstall. As for the transfer print designs, next to a few older designs taken from the Minton companies, the art nouveau design number 411 in the 1910 Sacavém catalogue is an adaptation of a T. & R. Boote Ltd (1842-1963) design. Systematic research in English tile catalogues could probably bring more resemblances to light.

The success of these dust press tiles was so big that many of the Sacavém patterns were also produced by the Fábrica de Louça do Destorro and provided with their back mark, so some tiles marked by this firm also go back to English designs.

The striking examples of technological and design influence by English industrials mentioned above have long given the impression that all innovation in the Iberian tile industry of the 19th and early 20th centuries had come from this country. However, ground breaking research by Vicent Estall i Poles on the industrial and technological development of the Spanish tile industry during the 19th century clearly indicates that not all innovations came from England and that other countries such as France, Germany and Belgium were also of some importance and that from 1840 onwards⁹.

Traces of French and German influence through ornament books

As mentioned above, Maestre identified already in 1993, in the 1907 catalogue of the Sevillian Pickman firm, next to the English influence, also a series of 21 designs close to the

⁹ Vicent ESTALL I POLES & José LUIS PORCAR. “El desarrollo industrial y tecnológico durante el siglo XIX hasta al primer tercio del siglo XX”, in *La Ruta de la Cerámica*, Castellón, Asociación Española de Fabricantes de Azulejos, 2000, p. 144-154 & Vicent ESTALL I POLES. “Los privilegios y las patentes de invención o de introducción en la evolución tecnológica de la industria azulejera española durante el siglo XIX”, in Josep PÉREZ CAMPS & Vicent Joan ESTALL I POLES. *El azulejo, evolución técnica. Del taller a la fábrica. Actas del XI Congreso Anual de la Asociación de Ceramología celebrado en el Museo del Azulejo “Manolo Safont” de Onda, del 7 al 9 diciembre del 2006*, Onda, Fundación Museo del Azulejo “Manolo Safont”, Asociación de Ceramología, 2008, p. 41-68.

production of the Vieillard company in Bordeaux¹⁰. The Persian or Ottoman and Japanese influences dominate in this offer executed in what the French called “émaux en relief cerné” or cuerda seca patented in 1864 by Eugène Collinot. This technique was quickly popularised by several important French earthenware factories, not only that in Bordeaux, but also those at Longwy, Creil et Montereau and Gien¹¹. This success clearly inspired manufacturers in many other countries to produce tiles in this technique. For Germany we can mention the Villeroy & Boch factory at Mettlach. For Belgium the Boch Frères factory at La Louvière. And for Spain we find, next to Pickman, designs in this technique in a catalogue of the Centro de Productos C eramicos Tarres Macia y Ca in Barcelona with next to several English inspired tiles¹² also a small selection of these French style designs, some of them also represented in the Pickman catalogue.

Furthermore, the many technological advances in the production of ceramics in France in the 19th century - as published in the scientific studies by the director of the Manufacture Nationale de S evres Alexandre Brongniart¹³ and by the chemist Alphonse Salv etat¹⁴ - attracted many young ceramists from outside the country to the factories and schools in S evres and Limoges in order to learn more about the newest inventions in their field.

In biographies of many great European ceramists we find traces of this, as is the case for the well-known Zuloaga family of Segovia in Spain. Thanks to the research of Abraham Rubio Celada we know that several members of this family, including Daniel Zuloaga (Madrid, 8.04.1852 – Segovia, 27.12.1921) – considered as one of the innovators of art pottery in Spain - studied at the S evres factory in Paris¹⁵.

¹⁰ B. MAESTRE. *La Cartuja*, p. 161 which shows catalogue sheet 6 that illustrates 21 different cloisonn  designs.

¹¹ Jacques G. PEIFFER. *Emaux d'Istanbul   Longwy. L'Europe de la fa ence*, Thionville, G. Klopp, 1995.

¹² For example: the Mintons China Works model 1237 after Owen Jones can be found in the Tarres Macia y Ca catalogue under number 84.

¹³ Alexandre BRONGNIART. *Traite des arts c eramiques ou des poteries consid er es dans leur histoire, leur pratique et leur th orie*, Paris, B chet jeune / A. Mathias, 1844/1 – second edition Paris, B chet jeune, 1854/2 – third edition Paris, P. Asselin, 1877/3 and reprint of this last edition Paris, Dessain et Tolra, 1977, 3 volumes.

¹⁴ Alphonse SALV ETAT. *Le ons de c eramique profess es   l'Ecole Centrale des Arts et Manufactures ou technologie c eramique, comprenant les notions de chimie, de technologie et de pyrotechnie, applicables   la fabrication,   la synth ese,   l'analyse,   la d coration des poteries*, Paris, Mallet-Bachelier, 1857, 2 volumes.

¹⁵ Abraham RUBIO CELADA. *Los Zuloaga, artistas de la ceramica*, Alcobendas (Madrid), Tf Editores, 2007.

So it is not surprising that Celada could identify in the work of Daniel Zuloaga, next to Persian and Japanese influences, not only several designs inspired by illustrations published in English art journals as *The Artist and The Studio*, but also some undisputable traces of French and German design influence¹⁶.

Indeed, several tiles by Daniel for the La Segoviana, the family factory in Segovia, are directly inspired by the French Art Nouveau style. One flower design is taken from a wall paper design published in 1900 in the art magazine *Art et Décoration*¹⁷, while a plaque with the head of a woman is an adaptation of the well-known ‘Zodiac’ design made in 1896 by Alphonse Mucha and published in the magazine *La Plume* in 1899¹⁸.

A tile design with an image of a white swan has a German source as it is copied from the German ornament book *Neue Ideen für dekorative Kunst und das Kunstgewerbe*¹⁹ by Arnold Lyongrün²⁰.

The same title inspired Zuloaga also for the design of the central tile panel on one of the most spectacular Art Nouveau buildings in San Sebastian, the Casa de Mendizábal, calle Prim (1905). The three water nymphs on that panel are taken from two different sheets in this publication and ingeniously combined to a striking new unity²¹.

It must be clear from these examples that further research in factory archives and in the many ornament books and art magazines that were published around 1900 all over Europe will bring many more cases of similar influences to light.

¹⁶ Abraham RUBIO CELADA. *Cerámicas de estilo Modernista diseñadas por Daniel Zuloaga en la Fábrica de Loza La Segoviana (1893-1906)*, in Marta SALINÉ I PERICH & Roser VILARDELL I PARRUELLA (ed.). *Tradición y modernidad. La cerámica en el modernismo. Actas del Congreso celebrado en Esplugues de Llobregat, 29-31 octubre 2004, IX Congreso Anual de la Asociación de Ceramología*, Barcelona, Publicacions i edicions de la universitat de Barcelona, 2006, p. 305-308.

¹⁷ A. RUBIO CELADA. *Cerámicas de estilo Modernista*, p. 94.

¹⁸ A. RUBIO CELADA. *Cerámicas de estilo Modernista*, p. 88.

¹⁹ Arnold LYONGRÜN. *Neue Ideen für dekorative Kunst und das Kunstgewerbe*, Berlin, Verlag Kanter und Mohr, 1901-1903.

²⁰ A. RUBIO CELADA. *Los Zuloaga*, p. 88.

²¹ A. RUBIO CELADA. *Los Zuloaga*, p. 178-179.

Traces of foreign influence through trade catalogues

Another very valuable source for research on design influence between countries and factories are without any doubt the trade catalogues of the then contemporary tile manufactures, as I could illustrate in a recent article on this subject with examples from Great-Britain²² and from Eastern European countries²³.

The importance of such research was in the Iberian world already in 2013 recognized by João Castel-Branco Pereira who stated that trade catalogues were not only fundamental to the commercialisation of tiles, both nationally and internationally, as they enabled clients to understand better the possible use of these decorative materials. But at the same time they enabled competing firms to have access to a large ornamental source for inspiration²⁴.

For Spain this last aspect is well-illustrated by Pia Subias who documented several examples of tile designs that were taken out of a catalogue of the Manises tile factory La Productora de Azulejos Vilar, Arenas y Compañia by the Hijo de Jaime Pujol y Bausis firm of Esplugues de Llobregat near Barcelona²⁵. Research by Spanish scholars on the 19th century tile production in the Onda²⁶ and Valencia²⁷ region bring many more examples of designs that were produced by many different companies.

²² Mario BAECK. “Tiles on Paper : The study of trade and tile catalogues – a useful key to understanding the design and use of 19th and 20th century floor and wall tiles”, *Journal of the Tiles & Architectural Ceramics Society*, Volume 27, 2021, p. 8-21.

²³ Mario BAECK. “Tiled Interiors on Paper: Trade Catalogues as a Key Source to Understand the Use of Floor and Wall Tiles in European Interiors”, *Acta Academiae Artium Vilnensis*, 104 (2022), p. 58-89, online available at <https://aaav.vda.lt/journal/article/view/93>. Consulted on 30.05.2023.

²⁴ João CASTEL-BRANCO PEREIRA. “The tile under the sign of progress: The nineteenth and twentieth centuries”, in Alfonso PLEGUEZUELO & João CASTEL-BRANCO PEREIRA (ed.). *The splendour of the cities. The route of the tile*, Lisboa, Fundação Calouste Gulbenkian, 2013, p. 83-111, and specifically p. 88-89.

²⁵ Pia SUBIAS, “La cerámica arquitectónica en Cataluña”, in -, *La Ruta de la Cerámica*, Castellón, Asociación Española de Fabricantes de Azulejos, 2000, p. 160.

²⁶ Vicent Joan ESTALL I POLES. *Catálogo de la colección de azulejos de serie del siglo XIX*, Museo del azulejo Onda, Castellon, Faenza Editrice Iberica, 2000.

²⁷ Inocencio Vincent PÉREZ GUILLÉN. *Cerámica arquitectónica. Azulejos valencianos de serie. El siglo XIX. Del clasicismo academicista de finales del siglo XVIII al eclecticismo historicista*, Castelló, Institut de Promoció Ceràmica, 2000, 3 vol.

As for other international influences on the Iberian tile production next to those from factories in Great-Britain, we find more striking examples from a few continental European factories if we search systematically for such foreign design influences in the many Spanish and Portuguese wall tile catalogues kept in public and private collections²⁸.

For the Spanish factories we could find until now only one English Art Nouveau model that was taken into production. It is a Rhodes Tile Co, Burslem (1902-1955) design copied by the Augustin Martínez firm in Castellon which is used as a decorative flower element in the rather plain dado “Empanelado n° 6”.

French influence is found in the catalogue of de Fabrica de Azulejos El Pelicano in Valencia with a nice floral design nr. 23 that goes back to a 17th century floor tile design found in Lisieux and put into production by the Fabrique de Produits Céramiques de Maubeuge at Douzies-Maubeuge.

The stylized rose design in art nouveau style with factory number 202 found in a catalogue of Vda é Hijos de Juan Vila of Barcelona is possibly inspired by a similar design of the Faïenceries de Sarreguemines, Digoin et Vitry le François in their 1905 catalogue, serie A, planche 14.

Other examples have – somewhat unexpectedly, seen the leading role of France in the international art nouveau movement – not yet been found.

The German influence, however, is more visible. The Jugendstil designs with factory numbers 3148, 3149 & 3150 of Villeroy & Boch – without doubt the most important German wall and floor tile factory around 1900 - were copied by Dominguez Hno y Trigo of Manises (design numbers 125 & 225) as well as by González Hermanos of Sevilla (model number 71).

²⁸ For generously giving access to their important collections of tile catalogues my sincere thanks go in Spain to: the direction and librarians of the Instituto de Promoción Cerámica in Castellon, the Museu de Ceràmica de Manises, the Museu del Taulell Manolo Safont in Onda - in Portugal to: the direction and librarians of the Museu Nacional do Azulejo of Lisbon, the Museu de Ceràmica de Sacavém, to Antonio José de Barros Veloso & Isabel Almasque, to Ana Margarida Portela and to Francisco Queiroz. I also made use of the online accessible collections of the Universitat Jaume I in Castelló de la Plana and the Universitat de València, and of the catalogues in my personal collection.

Dominguez Hno y Trigo has another German inspired design with curvilinear relief lines in its catalogue (128 & 228). That model was originally created by Wessel's Wandplatten-Fabrik of Bonn²⁹.

Two other designs, with factory numbers 828 for a two tile image of a swan and 806 a & b, with a garden scene over two tiles, were originally produced around 1900 by the A.G. Norddeutsche Steingutfabrik - also known as NSTG - from Bremen-Grohn. Both these designs are executed in stencil technique by several Spanish tile factories, amongst them the Fábrica de azulejos Azulev Lluch y Domingo S.L. of Valencia with factory in Onda (factory numbers 70 & 71), the Azulejos Pablo Piquer Parrilla of Manises (factory numbers 58 & 60), the Fabrica de Azulejos de Vda de Leopoldo Mora mas also of Manises (factory numbers 58 & 60) and a few other companies.

A third NSTG model - number 660 with a three – is used as a decorative element in dado “Amadero 38” in a catalogue of La Construcción Moderna Pedro Simó in Barcelona³⁰.

Just as in Spain, we can find a few older English designs – mostly Minton inspired – in Portuguese tile catalogues. First of all in those of the Sacavém factory as mentioned above, but also in the catalogues of the Fabrica do Carvalhinho A.N. Dias de Freitas & Filho in Porto (design numbers 16 & 288) and of the Fabrica Ceramica e de Fundição des Devezas Antonio Almeida da Costa & Ca of Villa Nova de Gaya (design numbers 10, 39/49 & 57).

In both the catalogues of the Sacavém (design number 200) and the Devezas (design number 84) factories we can also identify a traditional Dutch design that was hand made between 1880-1920 in factories in Harlingen, Utrecht and Makkum and is known under the names “Engels net” or “Braziliaan”³¹. Both names seem to indicate that the design was in Holland associated with an English or a Portuguese-Brazilian origin, and it is thus a sign of inverted influence.

²⁹ The design is illustrated in Michael WEISSER. *Wessel's Wandplatten-Fabrik Bonn*, Keulen, Rheinland, 1979, (Katalog 1 zur Ausstellung Volkskunst im Wandel, Führer und Schriften des Rheinischen Freilichtmuseums und Landesmuseums für Volkskunde in Kommern), p. 110, illustrations 61 & 62. See also: <https://rheinland.museum-digital.de/object/1390>. Consulted on 30.05.2023.

³⁰ In this catalogue - which contains a few German and many art nouveau designs taken from Belgian tile factories (see further on) - is explicitly referred to “Arrimaderos de varios colores y formas del Pais y Extranjeros”.

³¹ Jan PLUIS. *De Nederlandse Tegel. Decors en benamingen : The Dutch Tile Designs and Names. 1570-1930*, Leiden, Primavera Pers, 2013/3, p. 281, classification number A.01.21.13.

Traces of modern influences from both these countries, or from France have not yet been found in Portuguese catalogues. It is therefore rather remarkable that there are – just as in Spain - a few traces of inspiration from German Jugendstil. This influence can be found between the Carvalhinho and Sacavém factories and that of Villeroy & Boch. The Carvalhinho designs C47 & 272 are directly inspired by the Villeroy & Boch models 403 & 446, while the Sacavém designs 217 & 218 are clearly inspired by the Villeroy & Boch numbers 684 & 684a. The border 685 belonging to this set is also adapted by a Portuguese factory, and this motif is also found in a catalogue of Goarmon & Co of Lisbon under the heading “Azulejos Estrangeiros”.

On the basis of the above research we can conclude that there is to detect a certain foreign influence on the Iberian tile design in art nouveau, but that important countries as Great-Britain, France and Germany had no great impact. There is however one country that attracted much more attention of Spanish and Portuguese tile factories and designers, and that is Belgium.

The Belgian technological and design influence³²

Although a small country, Belgium had become in the 19th century, due to its coal mines and steel factories, one of the leading industrial countries on the European continent. Many new ceramic and tile technologies developed in England, France or Germany were quickly adopted and also further developed³³. Around 1900 the Belgian tile industry was booming, and many new companies entered the market and offered a broad range of attractive designs in all styles,

³² Mario BAECK. *Belgian Influences on Spanish and Portuguese Tile Production of the Late 19th and early 20th Centuries, Queremos Saber O Que Andam A Estudar! Investigação Em Azulejo - We want to know what you are studying! Azulejo Research - 13 de Novembro de 2019 Faculdade de Letras da Universidade de Lisboa - November 13, 2019 School of Arts and Humanities of the University of Lisbon*. Abstract: https://blogazlab.files.wordpress.com/2019/09/azlab52_mario_baeck-1.pdf. Consulted on 30.05.2023.

³³ For further information of the development of the Belgian tile industry see: Mario BAECK. *Splendeurs domestiques. Les carrelages de sol et de mur en céramique et en ciment en Belgique*, (Les dossiers de l’IPW, 11), Namur, Institut du Patrimoine wallon, 2013.

including the then fashionable Art Nouveau³⁴. The openness of Belgian designers towards the floral as well as the geometric variety to this style, together with the high quality and cost effectiveness of the tile production and the relatively low railway and shipping costs easily opened the global world market for the Belgian tile industry³⁵. So in 1907 the export of Belgian tile manufacturers could be estimated for wall tiles to about one third of the total production of nearly 20 million pieces per year³⁶.

The Manufactures Céramiques d'Hémixem, Gilliot & Cie of Hemiksem near Antwerp, founded in 1897, could therefore in only a few years become the biggest tile factory on the European continent, with shortly before 1914 a daily production of no less than 250.000 tiles a day, of which 35.000 were floor tiles, 135.000 undecorated and 55.000 decorated wall tiles³⁷. Tile manufacturers of other European countries were thus eager to make a factory visit to one of the Belgian factories to better understand the possibilities of modern production methods.

In June 1913 the Union Céramique et Chauffournière de France visited the Gilliot factory and the delegation – all professionals of the French ceramic industries - were clearly impressed of what they saw there³⁸. The year before a delegation of tile manufactures of Manises paid a visit to the S.A. Usines de La Dyle in Wijgmaal near Leuven and made notes on the production methods there³⁹.

³⁴ Mario BAECK. “The Flourishing of Belgian Ornamental Tiles and Tile Panels in the Art Nouveau Period”, *Journal of the Tiles & Architectural Ceramics Society*, Volume 20, 2014, p. 14-25 & Mario Baeck, “Featuring : Belgian Wall Tiles. From Avant-Garde to Mass Production : Destaquem. Les rajoles belgues per a revestiment de parets. De l'avantguarda a la produccio en massa”, *Coup de fouet. The Art Nouveau European Route Magazine. La revista de la Ruta Europea del Modernisme*, 36 (2021), p. 2-13.

³⁵ On the export of Belgian floor and wall tiles see: Mario BAECK. “Vloer- en wandtegels, een verhaal van import en export. Thema-artikel voor de website Open Monumentendag Vlaanderen” available at www.academia.edu/349061/Vloer- en wandtegels een verhaal van import en export. Consulted on 30.05.2023.

³⁶ Marcel DE MEESTER. *Les industries céramiques en Belgique*, Bruxelles, J. Lebègue & Cie, 1907, p. 119.

³⁷ Mario BAECK. “Manufactures Céramiques d’Hémixem Gilliot & Cie, Hemiksem. Manufactures Céramiques d’Hémixem Gilliot & Cie, Hemixem”, Mario BAECK, Marc LOGGHE, Anne PLUYMAEKERS, Norbert POULAIN (ed.). *Belgische art deco keramiek. Céramiques de l’Art Déco en Belgique*, Torhout, Museum Torhouts Aardewerk/Andenne, Musée de la Céramique, 2011, p. 62-70.

³⁸ Fernand WATTEBLED. “Excursion de l’Union Céramique et Chauffournière de France en juin 1913”, *La Céramique*, serie 1, deel 16, 232-233.

Additionally, sample tiles and a catalogue sheet of Gilliot & Cie, now in the collections of the ceramic and tile museums of respectively Manises and Onda, were found in the local factories and bear further witness of the interest of Spanish industrials in the Belgian tile production⁴⁰.

This interest for the Belgian tile technology eventually brought change in the production methods for tiles in de Manises-Onda-Valencia region. Next to the traditional production of tiles made with red clay in the standard format of 20 x 20 cm some Manises factories began to produce tiles in what they called “tipo belga” or the “Belgian system”: dust pressed tiles with a harder white body, in relief or decorated in the tube line technique and completely in line with the Belgian production that the Spanish apparently were more familiar with than with those of the British, German or French counterparts⁴¹. The technology for this Belgian tile type was in 1934 explained in detail to all the members of the Unión Nacional de Industrias Cerámicas⁴² and was since then common knowledge to Spanish specialists.

This particular interest for the Belgian technology can also be seen in trade catalogues of a few Spanish manufacturers. So, the firm of Viuda de J. Ma. Verdejo of Manises announced itself proudly in one of its later catalogues as a “Fabrica de Azulejos Finos Sistema BELGA”, while the Vda é Hijos de Juan Vila company from Barcelona presented five different designs for what they called “cenefas Belgas relieve” in its Suplemento al Catalogo de Azulejos, in which a Belgian inspired dado design taken from the catalogue of Gilliot & Cie was also illustrated.

This unquestionable interest for Belgian tiles on the Iberian peninsula was probably also fuelled by some prestigious orders executed by Belgian tile factories for Spanish and

³⁹ Josep PÉREZ CAMPS. “La industria azulejera en Manises entre 1800 y 1940”, in Jaume COLL CONESA, Vincent ESTALL I PEREZ e.a. *Azulejería en Valencia de la edad media a principios del siglo XX : Tile design in Valencia from the Middle Ages through the early 20th century*, Valencia, Generalitat, 2006. p. 164.

⁴⁰ With thanks to the museum directors Josep Pérez Camps and Vicent Estall i Poles for bringing this to my attention.

⁴¹ See the chapter “The manufacture of ‘Belgian system’ tiles”, in J. COLL CONESA, V. ESTALL I PEREZ e.a. *Azulejería en Valencia*, p. 164-166.

⁴² V. DE J. BELLVER. “Fabricación de azulejo tipo belga”, *Cerámica industrial y artística. Revista mensual. Organó de la Unión Nacional de Industrias Cerámicas*, 4 (1934), 34, p. 184-187 & 4 (1934), 37, p. 241-245.

Portuguese building projects that are still to be seen in situ or are kept dismantled in museum collections.

For Spain, a spectacular project that was for a large part executed in 1912-1914 by Gilliot & Cie - which was active on the Spanish market through their representative M. Penalosa de Acevedo in Madrid - is certainly the impressive series of no less than 28 publicity panels locally known as “Los murales de Faro” in Vigo (Galicia)⁴³. Another remarkable Gilliot ensemble is to be found in the Casa Museo Juan Vide in Trigueros (Huelva) where several Gilliot dados are installed next to some regional tile panels. Ongoing research on Modernismo tiles all over Spain⁴⁴ will certainly bring many more interesting in situ realisation to light.

For Portugal, where no such direct references towards the Belgian tile technology and production are known for the moment, we could identify several building projects that have tile decorations made in Belgium.

Boch Frères tiles and tile panels are used in the façade of the Chalet Grinalda, Av. Marques Leal in São João do Estoril. The most complete arrangement with Boch tiles, however, can be found in the interior of the Pastelaria Padaria Sao Roque in Lisbon, until now in the specialized literature only recognized as from foreign origin⁴⁵.

The Brussels based Maison Helman Céramiques made several custom made tile panels for the Palacete Jardim in Covilhã, built in 1915 for the Belgian citizen Joseph Bouhon⁴⁶.

Gilliot & Cie was also very active in Portugal. The good trade relations between the ports of Antwerp and Porto made a commercial relation between Belgium and Portugal relatively easy

⁴³ Juan José YARZA URQUIZA. *Los murales de Faro*, Vigo, Faro de Vigo, s.a.

⁴⁴ In situ research on Modernismo tilings is done by Joan San Miguel Moragas within his broader project on Spanish Art Nouveau architecture, see: <https://art.nouveau.world/joan-sant-miquel>. Consulted on 30.05.2023. - with many thanks for generously sharing a few of his results.

⁴⁵ Antonio José de Barros VELOSO & Isabel ALMASQUE. *O Azulejo Português e a Arte Nova. Portuguese Tiles and Art Nouveau*, Lisboa, Edições Inapa, 2000, p. 86-87 fig. 50, and p. 89.

⁴⁶ Ana Mónica Pereira Reis de Matos Romãozinho. “Arte Nova e Eclectismo no palacete projectado por Ernesto Korrodi para a família Bouhon”, *Anais do Museu Paulista. São Paulo*, New Series vol. 21 (2013), 2, p. 79-124.

for internationally orientated companies as Gilliot and import-export traders as Mombel-Bossart & Fils of Brussels who also represented this firm in Portugal. So it is not unexpected that a few of Porto's Arte Nova buildings have tile panels made in Belgium. This is the case with the warehouse in the Rua José Falcão in Porto (built in 1914) and with the Restaurante Commercial in the Rua do infante dom Henrique which have custom made tile panels by Gilliot while the famous lavabos in the Passeio Alegre are tiled with standard models presented in the trade catalogue of this firm⁴⁷. The original designs for the tile panels of the first two buildings are kept in the Gilliot & cie archives of the Gilliot & Roelants Tile Museum at Hemiksem near Antwerp that keeps the memory of this remarkable company lively. Furthermore, other Gilliot & Cie panels or dados have also been located in Faro and Braga.

The international success of the Belgian Art Nouveau tile is also made visible by the fact that many Belgian tile designs were copied by tile manufacturers in both countries.

The tile panel design 'Electricité' by Jacques Madiol for the Maison Helman was adapted in 1907 by the Portuguese tile artist M. Quiriol for the exterior decoration of the well-known Animatografia do Rossio building in Lisbon⁴⁸. 'Iris', another tile panel design by Helman - also in use by the Manufacture de Céramiques Décoratives de Hasselt that shared the copyrights on this design - was adapted by the Ceramica Artistica Arcolena⁴⁹.

A tile panel with a sailing ship in 1912 painted by Licínio Pinto for the Fábrica da Fonte Nova is very close to a standard tile design by Gilliot⁵⁰. Several other tile designs of Gilliot, La Dyle at Wijgmaal and Boch Frères were copied by the Devezas factory⁵¹.

A design of the Société Générale de Produits Réfractaires et Céramiques de Morialmé was produced by the Cerâmica Lusitânia⁵².

⁴⁷ A.J. B. VELOSO e.a. *O Azulejo Português e a Arte Nova...*, p. 110, fig. 84.

⁴⁸ A.J. B. VELOSO e.a. *O Azulejo Português e a Arte Nova...*, p. 40, fig. 5 and p. 119.

⁴⁹ A.J. B. VELOSO e.a. *O Azulejo Português e a Arte Nova...*, p. 84, fig. 49b.

⁵⁰ Antonio José de Barros VELOSO & Isabel ALMASQUE. *A Arte Nova nos Azulejos em Portugal. Coleção Feliciano David - Graciete Rodrigues*, Aveiro, Câmara Municipala, 2011, p. 114-115, fig. 63.

⁵¹ A.J. B. VELOSO e.a. *O Azulejo Português e a Arte Nova...*, p. 67, fig. 30a for the Gilliot and La Dyle copy, p. 67, fig. 29 c and p. 39, fig. 4 for the Boch Frères copies.

⁵² A.J. B. VELOSO e.a. *O Azulejo Português e a Arte Nova...*, p. 98, fig. 69.

Finally, the Sacavém factory seems to have copied (model 413) at least one Gilliot design although this could also have been copied from Villeroy & Boch that produced a very similar design.

In Spain several Gilliot designs were copied by the firms of Viuda de Segarra Bernat in Castellon, Hijos de Justo Vilar S. C. of Manises, Eloy Dominguez Veiga of Manises and Onda, Vda é Hijos de Juan Vila of Barcelona, Productos Cerámicos José Coral of Barcelona and La Construcción Moderna Pedro Simó also of Barcelona Designs of both Gilliot and Boch Frères were copied by Dominguez Hno y Trigo of Valencia and were still present in the 1967 catalogue of Azulejos Cedolesa Cerámica Dominguez de Levante S.A. of Manises and Onda, Valencia.

The firms of Luis Vila Hijo of Manises and the fabrica de Azulejos Lucio Gallego of Manises both copied designs made by the S.A. La Céramique Poulet of Forges-lez-Chimay.

These examples, together with the rest of this research, indicate an interesting and until now virtually unknown foreign influence besides the already accepted English influence on the Iberian tile production. Further research on Modernismo and Arte Nova architecture and tiles will undoubtedly uncover more interesting cases in Spain and Portugal.

Curriculum Vitae

Mario Baeck (1958), post doctoral researcher on Belgian art nouveau ceramics and tiles. Took his doctoral degree in 2015 at Ghent University, Belgium, with a thesis on the development of the Belgian industrial wall and floor tile 1840-1980 in a European context.

Published and lectured widely in different languages on various aspects of ceramics and tile history (See for some papers: <http://independent.academia.edu/MarioBaeck/Papers>) and contributed already to the 3 earlier CDF congresses.

Was/is curator for national and international exhibitions in which the Belgian & European ceramic production between 1840-1940 is put in the spotlight.

As a member of several scientific societies he regularly advises public heritage institutions in Flanders, Brussels and Wallonia on tile restoration projects.

Was co-promoter of several master's theses in the field of conservation / restoration of ceramics and on Monuments and Landscapes