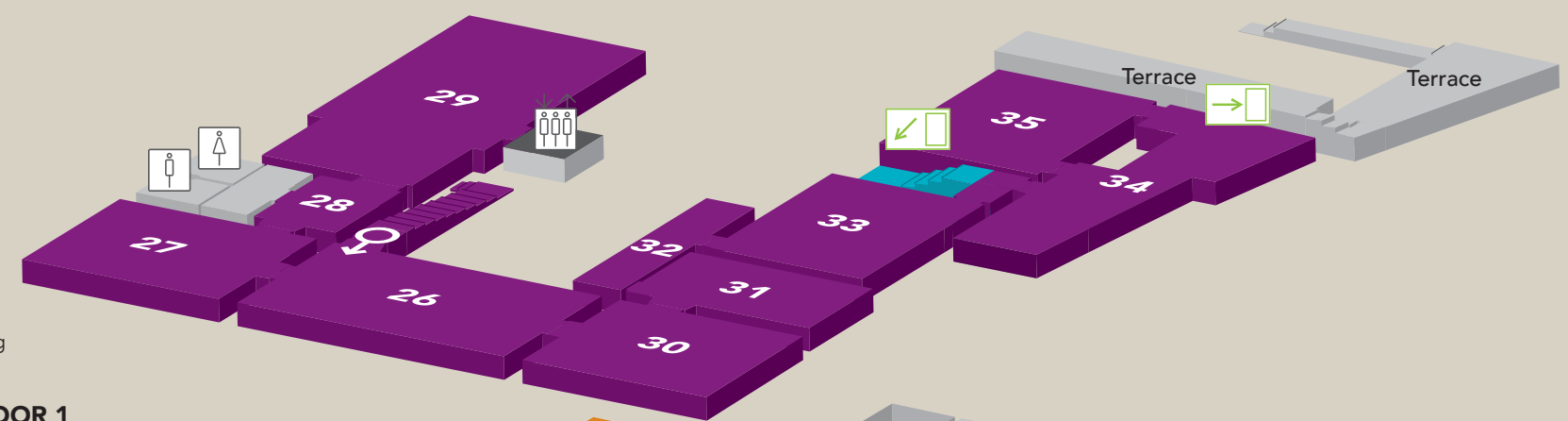


**FLOOR 2**

- 26 Real Fábrica de Louça, ao Rato
- 27 Devotional pannels I
- 28 Devotional pannels II
- 29 Pombaline renewal. New saints, new patterns
- 30 Revivalism
- 31 Eclecticism. Tiles of Oporto and Gaia
- 32 Rococo idyllic fantasies
- 33 Eclecticism and new techniques: stamping and embossing
- 34 Art Nouveau: decoration and advertising
- 35 The contemporary tile



**35 Paula Rego**  
Tile, *Menina e Cão* (Girl and Dog)  
Lisbon, c. 2000  
14 x 14 cm  
101-998



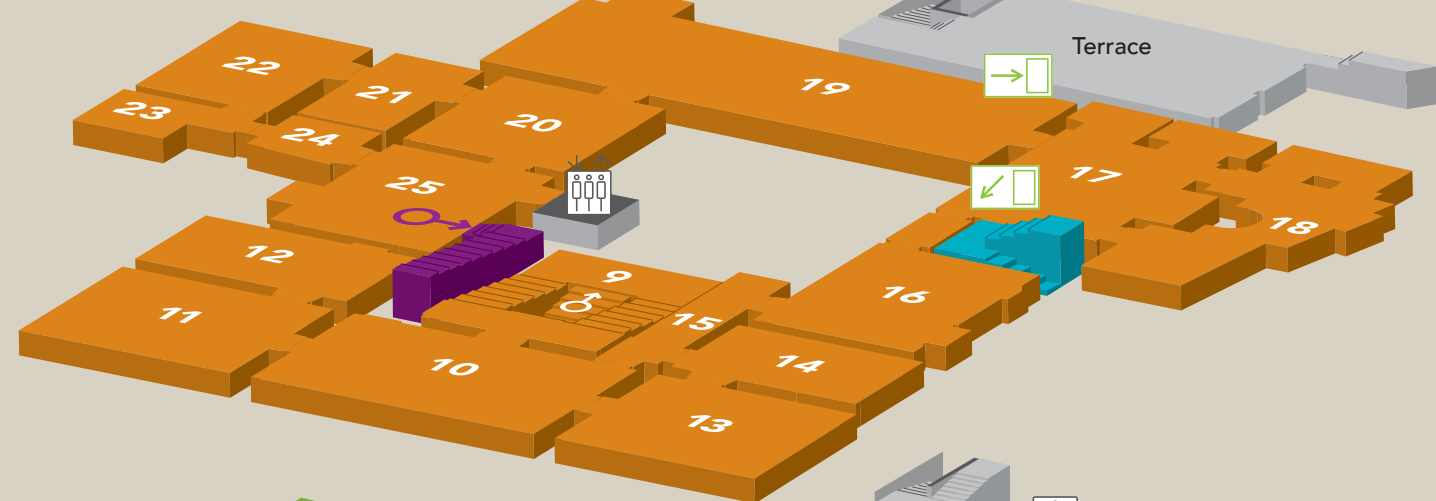
**31 Pattern Tile Panel (detail)**  
Porto, second half of the 19th century  
43 x 43 cm  
101-1222



**29 Pattern tile panel (detail)**  
Lisbon, c. 1760-1780  
114 x 184,5 cm  
101-1463

**FLOOR 1**

- 9 Devotions and diversions
- 10 Hall of Battles
- 11 Hercules Hall
- 12 Allegorical and picturesque figures
- 13 Apollo and Daphne Hall
- 14 Fascinated by China
- 15 Coimbra Rococo
- 16 Nourishment for the body and soul
- 17 Querubim Lapa's pantry
- 18 Rafael Bordalo Pinheiro among foreign modernists
- 19 Baroque ornaments and narratives
- 20 The age of the grand masters
- 21 Estremoz and Marian devotion
- 22 A Baroque bible
- 23 Portuguese "figura avulsa" tiles
- 24 Dutch tiles
- 25 Chosen like the sun. Beautiful as the moon



- Start route Floor 0
- Start route Floor 1
- Start route Floor 2
- Exit to Courtyard



**25 Nicolau de Freitas**  
Tile panel, Sun "*Electa ut Sol*" (detail)  
Lisbon, c. 1740  
352 x 287 cm  
101-205



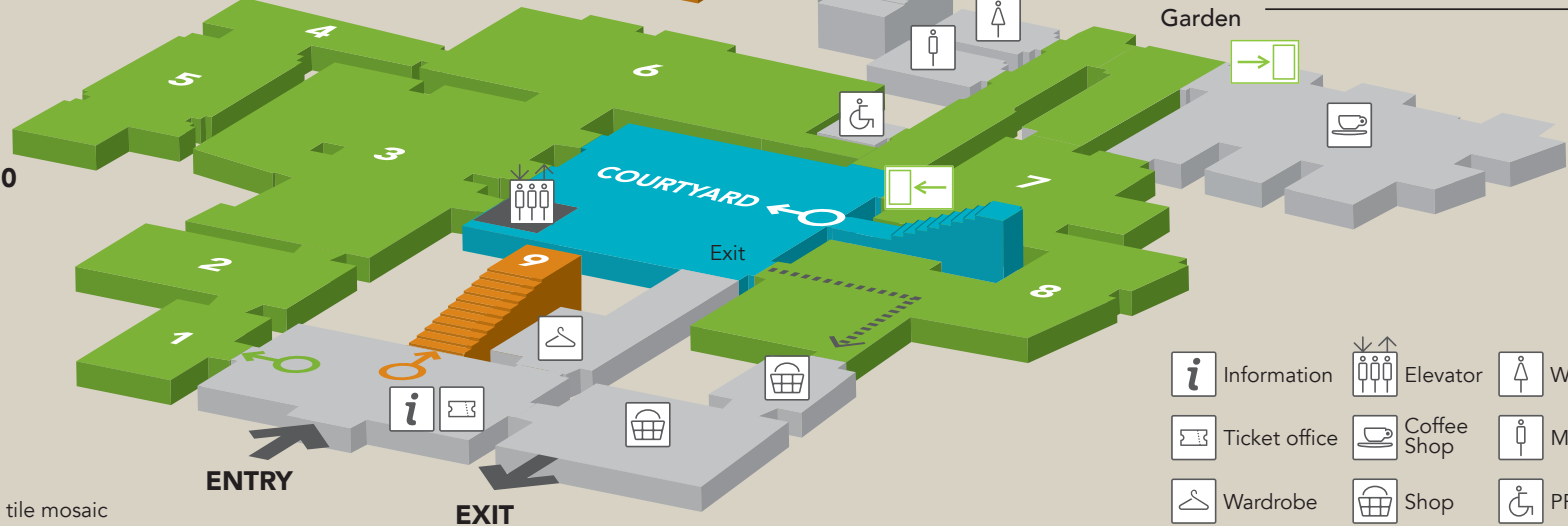
**24 Pattern tile panel, single figure (detail)**  
Netherlands, first half of the 18th century  
39,5 x 52,2 cm  
101-4169



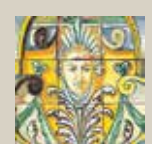
**19 Tile panel with fence, Heraldry of the Benedictine Order and symbols of temporal power (detail)**  
Lisbon, third quarter of the 17th century  
84,5 x 1352,5 cm  
101-390

**FLOOR 0**

- 1 Islamic origins
- 2 The great legacy of Al-Andalus
- 3 Maritime expansion. Arista tiles
- 4 Italy, Flanders and the Iberian Peninsula
- 5 Tiles of the Baroque and Enlightenment
- 6 Echoes of Flanders and Talavera
- 7 From textiles to tiles. 16th century patterns
- 8 Interior gardens. Baroque *Albarradas*
- CY Courtyard: Homage to the Estremoz encaustic tile mosaic



- Information
- Ticket office
- Wardrobe
- Elevator
- Coffee Shop
- Shop
- Women's WC
- Men's WC
- PRM's WC



**6 Tile panel "Mask" (detail)**  
Lisbon, 1565-1570  
61 x 100 cm  
101-395



**3 Tile**  
Seville, early 16th century  
12,8 x 12,5 cm  
XLII  
Private collection: Vera e Verónica Leitão



**CY "Alentejo" pattern**  
Encaustic mosaic from Estremoz  
80 x 80 cm

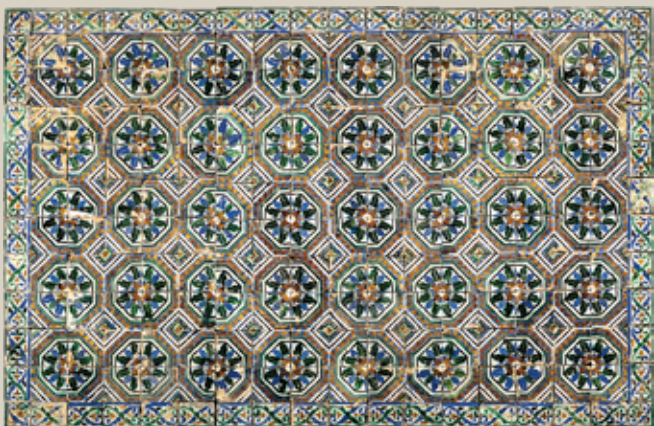


**800 YEARS OF TILE HISTORY**

## 800 YEARS OF TILE HISTORY IN THE MUSEU BERARDO ESTREMOZ

The Museu Berardo Estremoz is a joint initiative by the Berardo Collection and Estremoz Municipal Council. This museum presents what is considered the largest and most important private collection of tiles in Portugal. The Berardo Collection includes *in situ* tile sets, a heritage that includes the Bacalhôa Palace and Estate (Azeitão) and the Tocha Palace (Estremoz), and more than four thousand and five hundred movable examples dating from the 13th to the 21st century. The collection takes us on a journey through the secular history of tiles.

On display in the historic Tocha Palace, which already contains some magnificent late-Baroque and Rococo tile sets, the Museu Berardo Estremoz tells the story and history of the last eight centuries of tiling through its inaugural exhibition, "800 Years of Tile History".



Room 3

In the first rooms, visitors are welcomed with a remarkable set of Spanish tiles that demonstrate the evolution of the *cuerda seca*, *arista* and *majolica* techniques, as well as the *alicatado* style produced in Seville and Granada during the 14th, 15th and 16th centuries. In the Spanish section, the tiled ceiling and reconstruction of two 16th century monumental compositions, one made in the Spanish manner and

Room 2



the other in the Portuguese, deserve special mention. Also with their roots in the 16th century are the *ponta de diamante* pattern tiles from Seville and Talavera.

Entering the vast collection of Portuguese tiles, visitors can glimpse one of the paradigms of creativity of our 17th century tilemakers, the "Marvila" pattern tile panel, the largest design in the world formed by 12x12 diamond-shaped tiles. In the ground floor rooms is a large collection of patterns, some from

churches where the design often surrounds small panels with figures of saints, symbolic scenes or religious narratives. One of the more mystical themes is the representation of a monstrance, here present in the panel identified as the *Eucharist Allegory*, sustained by angels.

Access to the upper floor is via a monumental Estremoz marble staircase covered with tile panels from the end of the first half of the 18th century. The door directly facing the staircase gives access to the finest room in the palace on account of its valuable decoration containing historic tile panels. This hall was conventionally called the "Sala das Batalhas" (Battle Room) because it depicts several episodes of Portuguese victories immortalised in panels specifically designed for this space and commissioned during the 18th century from reputable Lisbon workshops.

The almost exclusively religious themes of the first half of the 17th century give way to a proliferation of more profane matters during the latter half of the century. One of the themes of Portuguese tiles from the 17th century on display, considered a true treasure, is that of the monkeys, satirical scenes - mostly led by apes - finding semblance in the Museu Nacional do Azulejo in Lisbon. From the final decade of the 17th century, the Portuguese tile entered a new evolutionary cycle that was characterised by the exclusive use of blue. This museum presents a number of panels from this period.

At the start of the 18th century tile painters were recognised as artists, as in the 16th century, and often signed their panels. This was the start of the golden era of Portuguese tiles - the Time of the Masters. At this museum you can see works by Manuel dos Santos, Master P.M.P., Teotónio dos Santos and Nicolau de Freitas, among others.

Included in the period known as "Return to Colour" are two extraordinary cut-out panels - *Chosen as the Sun* and *Beautiful as the Moon* - which date from the second quarter of the 18th century. Some of the most original Portuguese tiles of this century include the



Room 19

so-called "welcoming figures", of which there are several examples in the exhibition, with special mention to the female figure that welcomes visitors to the museum's atrium. Also on the first floor the visitor can get a glimpse of the "figura avulsa" (scenes painted on a single tile), the Dutch Production and the Coimbra Production.

Changes in taste from the mid-18th century coincided with the appearance of a new international style: Rococo. Some of the most interesting examples of tiles from this period, with continuity in what would follow, are the "registos" (depictions of Saints), which are largely represented in this exhibition.

In the Neoclassical style there is a prominent work: the "registro" of *Nossa Senhora da Conceição, São José com o Menino e São Marçal*, dating from 1802. Within this



Room 26

style, it is worth mentioning the pair of historic panels from the Monastery of Refóios do Lima and, with the same provenance, the pair of bench backrests, all dating from the beginning of the 19th century.

The Museu Berardo Estremoz also has a room dedicated to the Pombaline tile, with an enormous variety of patterns, and

extends through time to incorporate the Revivalist and Nationalist styles of the late 19th and early 20th centuries. Also present is a large exhibition showing industrial standardisation, taking us through the Art Nouveau and Art Deco movements to culminate with the great artists who made their mark during the latter half of the 20th century and those who began making theirs in the 21st century.



Room 35



### OPENING HOURS

Summer: 9:00 ~ 19:00h

Winter: 9:00 ~ 17:30h

Closed on Monday / January 1

Easter Sunday / December 25



## Museu Berardo Estremoz

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