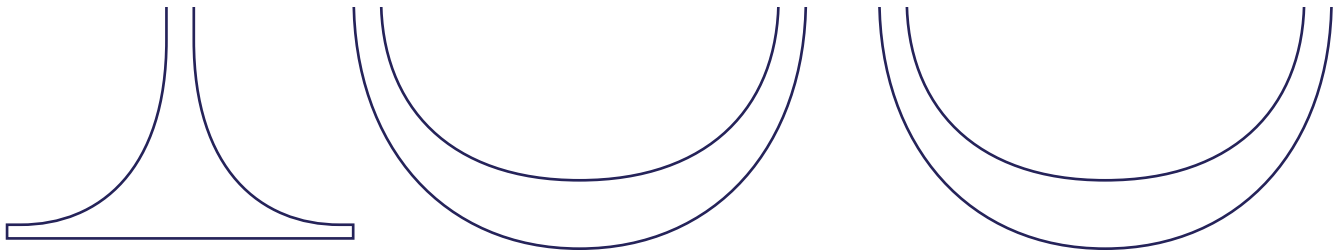


Valadares

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*Since 25 Abril 1921*



**Title** *Valadares Ceramic Factory*  
*Centennial anniversary*

**Author** Marta Meleiro  
2021, Vila Nova de Gaia

This publication is edited to mark the celebration of the centenary of the  
Valadares Ceramic Factory.

**Graphic design and pagination** Marta Meleiro  
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1<sup>a</sup> Edição  
\*

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««

Legacy

There are things in life that justify its meaning and reaching 100 years is one of them. Anyone may yearn to live unforgettable or meaningful moments as well as to be able to share them and feeling that we contributed towards history in the making.

At the end of the day, the year and a lifetime we hold the memories that make an impression on us and make us go forward. Whether they are memories of pain or happiness, we always feel alive and perform a role even if unaware of its meaning.

*I speak in the first person, a privilege of many who could be by my side right now and who lived and suffered for an ideal that engulfed us effortlessly towards values and symbols above suspicion coming from an entity which is not what it seems, Valadares. I do not speak neither about a company nor its products and buildings or even the space and people that shaped it and created its environment. This is no place for grandeur, no place to boast if we are big or small, let alone to judge history whose memory feeds on new events. I talk about the spirit, the soul that spreads amidst those who enter and hangs on to the strength of its walls, to the truth of its workforce and to the magic of the manufacturing process. It is impossible to stay indifferent by those who enter, impossible to be forgotten by those who exit.*

100 years were thus constructed. Generations taught generations, conveying values built on difficulties and successes. Men and women were trained and by lending their efforts they gained, without exemption, the pride in belonging to something with a strong identity and which they considered as their own. A small part of them at least. Indeed they all had the opportunity of feeling complete and confident the day they realized their work counted and how the battles were won up to that date. They will never be the same with such a replenished soul and a cause to fight for, Valadares.

This is now the legacy we are proud of and the one that we want to live on. It is a great privilege to be able to give live to many of the memories of those who built Valadares. We are here to honour them and never Forget. It is about nourishing the spirit that keeps us connected to something bigger than ourselves. The future awaits us.

*O Futuro espera-nos.*

# Foreword

Similarly to other companies in the national landscape the Fábrica de Cerâmica Valadares has as a peculiar characteristic in its relation to the place where it was founded in April 1921.

Over the 100 years of its existence Valadares' products have carried the parish with the same name everywhere, nationally and abroad, therefore establishing a common identity between the factory's products and the inhabitants of the locality, having many of them worked as factory workers.

*"On the 18th and 19th centuries, there existed no fewer than 18 ceramic factories in Gaia.*

*Most of them lived on until the first quarter of the 20th century to which Valadares was then added. This fact is not recorded on any literary work or ceramic study in the country or on the North of Portugal for that matter".*

*(VILA, Romero)*

The image that Valadares won among the portuguese society, and not just within the market on the northern region of the country, resulted from an industrialising effort as well as various adaptations, from a well-established industry that was showing signs of decline. Among the 18 factories known in Gaia, the one located on Rua da Estação would be the only one to survive.

The factory's managers response to the downward trend in the market by creating new breeding space for the launch of new products such as the case of Sanitary ware unexplored until then by companies in the same market segment. As years went by Valadares knew how to adapt to the market's needs and began to abandon decorative ceramics gradually moving towards a more industrialised path.



*This book represents a celebration of the identity and memory of Portuguese ceramics with special relevance to the efforts made by "Fábrica Cerâmica de Valadares" over more than nine decades. It is written in order to perpetuate its memory through the voice of those who once belonged and helped to build the Valadares empire and is dedicated to those who understand the value and meaning of what the company represented at the national level. It aims to convey a developed and detailed history of the different periods that marked its manufacturing life without ignoring the specific manufacturing process and packaging.*

Remarks

The word “ceramic” comes from the greek term “Keramike”, which means clay. It is a natural resource that allows the creation of all kind of objects from many types of clay whether decorated or not. Clay becomes very plastic and easy to mold when wet, turning hard by subsequent drying or firing (Durão, 2011).

We know that ceramics are present in many cultures since antiquity and that the properties of clay are exploited since 10,000 years ago. The discovery that plastic clay, with the action of fire, became a resistant and durable material has changed the way people live, forcing man to develop new working ways. Therefore, it is possible to establish a relationship between human evolution and the way humankind worked on the ceramic materials (Silva 1990).

Portugal contains the richest clays in Europe and in fact this raw material is found quite abundantly especially in the North and Center regions (Moutinho, S. and Velosa, A., 2017). For many years, ceramics in Portugal were characterized by a production from the collection of raw materials until the firing phase. The shaping of the pieces was done manually on the potter’s wheel, being later

hand painted and finally fired in a firewood oven. Hand-made production later gave place to the industrial production, which emerged in order to respond to the needs at the time, perfecting the production quality and quantity. Despite potters paving the way to factories, it is important to note that industrialisation did not result in the disappearance of the craft, since many factories were just vast workshops that produced according to their potential.

According to the information in the document “Cerâmicas portuguesas-Evolução empresarial e estruturas edificadas”, the foundation of factories is divided into three periods: the Pombaline period, the liberal period and the industrial period.

In the Pombaline period (18th century) from an early stage a group of companies somehow enjoyed privileges of mercantilist type since there were worldwide entry bans of chinaware. Imports from China and India were the only exceptions to this rule. It is worth highlighting the geographical location of these first ceramic industries which were aligned along the two banks of the Douro river - first on the Porto side, then on Gaia’s. The preference given to the river’s proximity is easily explained by physical constraints involved by land transportation of both raw materials and end products.

At this moment in time the notion of a factory is relative given the fact that it meant a three to four storey building which also served as the owners’ residence while the lower floors were divided between production facilities and ones with an administrative function.

In this period there were four emblematic production facilities in existence:

Massarelos, Miragaia, Cavaquinho and Vale de Piedade. Some of these would go on until the 20th century showing signs of longevity and adaptation capabilities during harder times such is the case of the French invasions and their aftermath and the 1808 and 1810 decrees that opened up the Brazilian ports to the English meaning a virtual withdrawal of the overseas market for the Portuguese metropolitan products. The transformations that occurred during the liberal period

Led to the disappearance of the Junta do Comércio and the end of the concession of privileges and exclusivities thus driving factories towards the highly competitive market. As a result factories went through a rougher period due to the market conditions and many disappeared by the greed of the competition

Factories sprung with small working capital and deficient premises,



taking advantage of empty spaces located in places ranging from chapels or convents in ruins to normal houses. Buildings were determined by expressive economic conditions. The dominant technology was still that of the previous phase - essentially sustained by manual labour, although some mechanisms had already been introduced, such as the Clayton machine at the Vale de Piedade factory. During this period, they presented an attempt at regularization, through the creation of an agenda for the fixing of minimum prices. Exports have substantially declined. Finally, the industrial period (which took place in the 19th century), in which the competitive situation of this century in itself gave rise to some selection in this sector. The surviving units and those that emerged later adopted behaviours of greater efficiency, providing the emergence of large-scale units with concerns about technical equipment, in order to respond to market demands and international competition, while offering a higher qualitative level of production.

The buildings were completely different from the residence of the owners, who sometimes lived in remote areas and where the car would cover the distances that were previously problematic. The corporate name of these firms evolved from a limited partnership to the new forms allowed by commercial legislation, particularly the limited liability company from 1901 onwards, later generalizing to a public limi-

ted company. However, what would deeply mark the factories in the sector would be the option for market segments, clearly specialized and susceptible to series production. Construction was the main driving force behind the factories at this time, which essentially responded to the demand generated by urban growth. It is therefore not surprising that the direction of its production was essentially oriented towards construction materials (tile and brick) and exterior decoration (Soeiro, T.; Alves, J.; Lacerda, S.; Oliveira, J., 1995). However, a complementary market for domestic artefacts was ensured, which came to show high quality displays and conquered a substantial geographic space for their consumption. Over time, the production was endowed with an improvement in materials and techniques, accompanied by a specialized and growing concentration of workers.

The century The 20th was a remarkable period in the development and growth of the ceramic sector, having been a consequence of the late impact of the industrial revolution on Portuguese society. The emergence of new manufacturing units, and with them technological advances, greater production capacity and the economic environment favourable to exports were factors that allowed this sector to make a positive contribution.

•

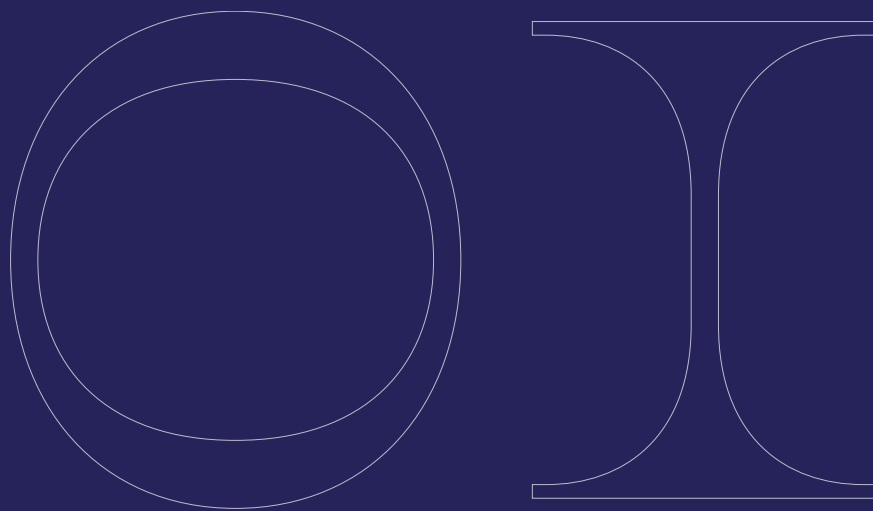
1 •  
River banks of Vila  
Nova de Gaia,  
We can see the chimney  
of the Devesas factory  
working far at the  
distance





# Founding History

Since 1921 —



## *Fábrica de Cerâmica Valadares*

»

In the seventeenth and nineteenth centuries, when factory production was truly characterized by the profusion of its pieces and care in the colourfulness, there were no less than 18 ceramic factories in Gaia, as presented in the Boletim Amigos de Gaia.

Most of these continued to exist until the first quarter of the 20th century, to which Valadares then joined. However this fact is not mentioned in any literary work or studies on ceramics in Portugal, or, more specifically, in the North of Portugal.

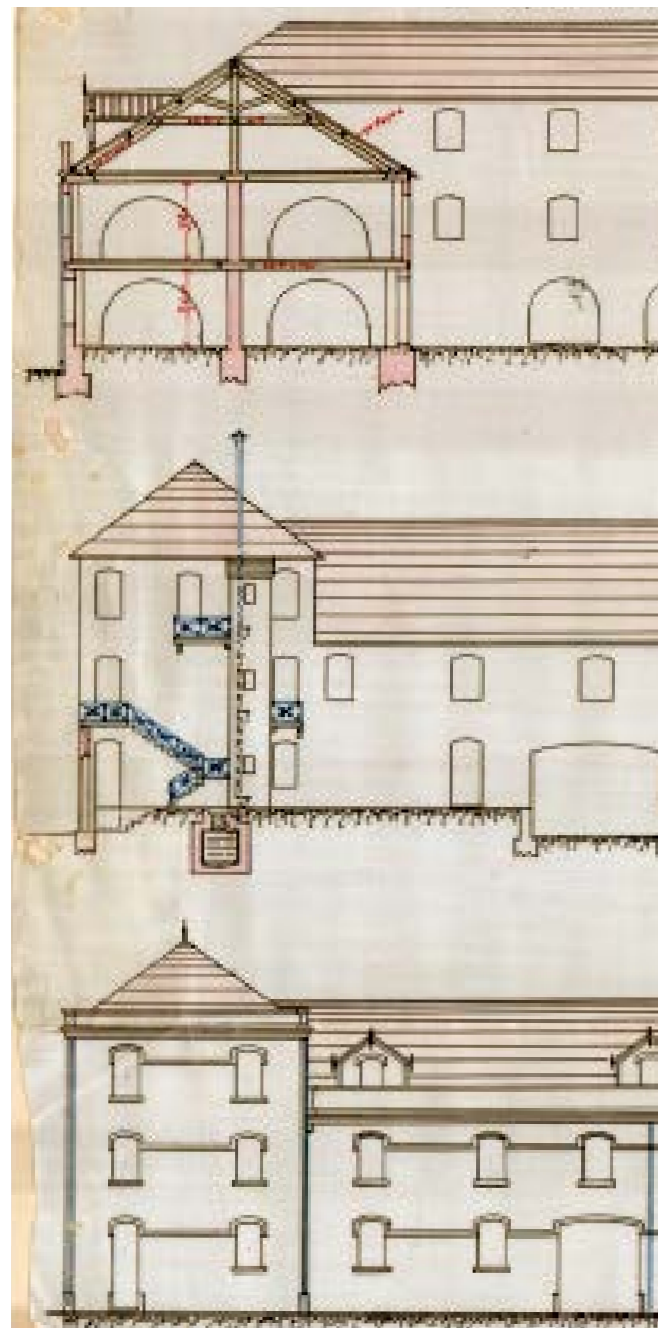


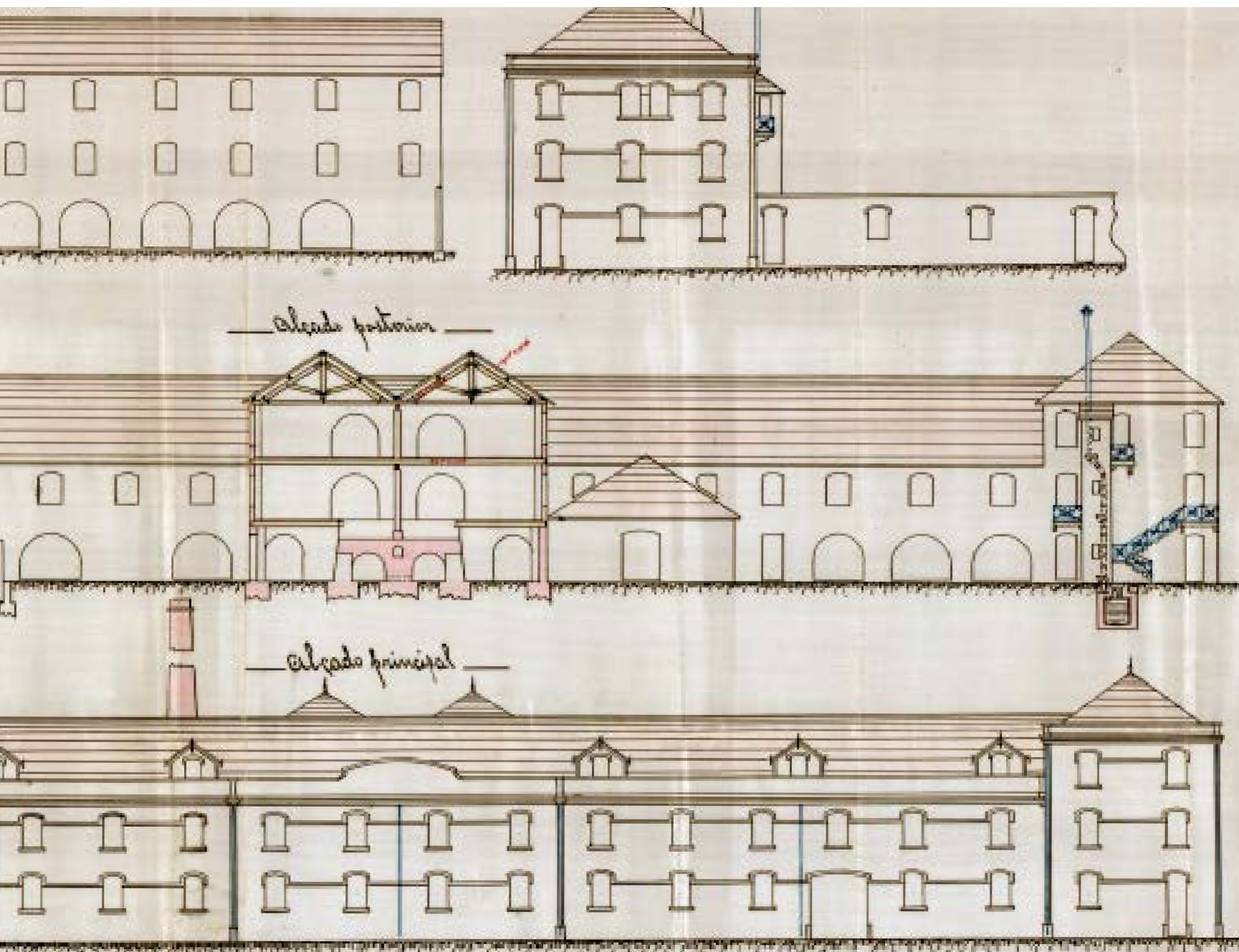
*In Vila Nova de Gaia, the ceramics industry, the most fascinating of all the industrial arts that are derived from human work, represents the highest exponent of the qualities and talent of its people and the richness of its soil. Since long and immemorial times, the manufacture of Chinaware and wall tiles has been one of the most flourishing modalities of the effort and ingenuity of its craftsmen, as attested by the notable theories of manufacturers, craftsmen and sculptors of Gaia or those connected to it.*

*Cultural association “Amigos de Gaia”  
Newsletter Amigos de Gaia, Nº XLIX*



2 •  
Project for the main  
elevation of the factory  
and photo of the  
Valadares ceramic  
building's façade





»

This year of 1979,  
14th February,  
the continuous factory  
plant that comprises today's  
Valadares Ceramic factory  
commemorated its 30th  
anniversary of its new  
industrial phase and it is  
nowdays the biggest and  
the most evolved production  
centre of Sanitary Ware and  
Wall tiles known in Portugal  
and abroad.

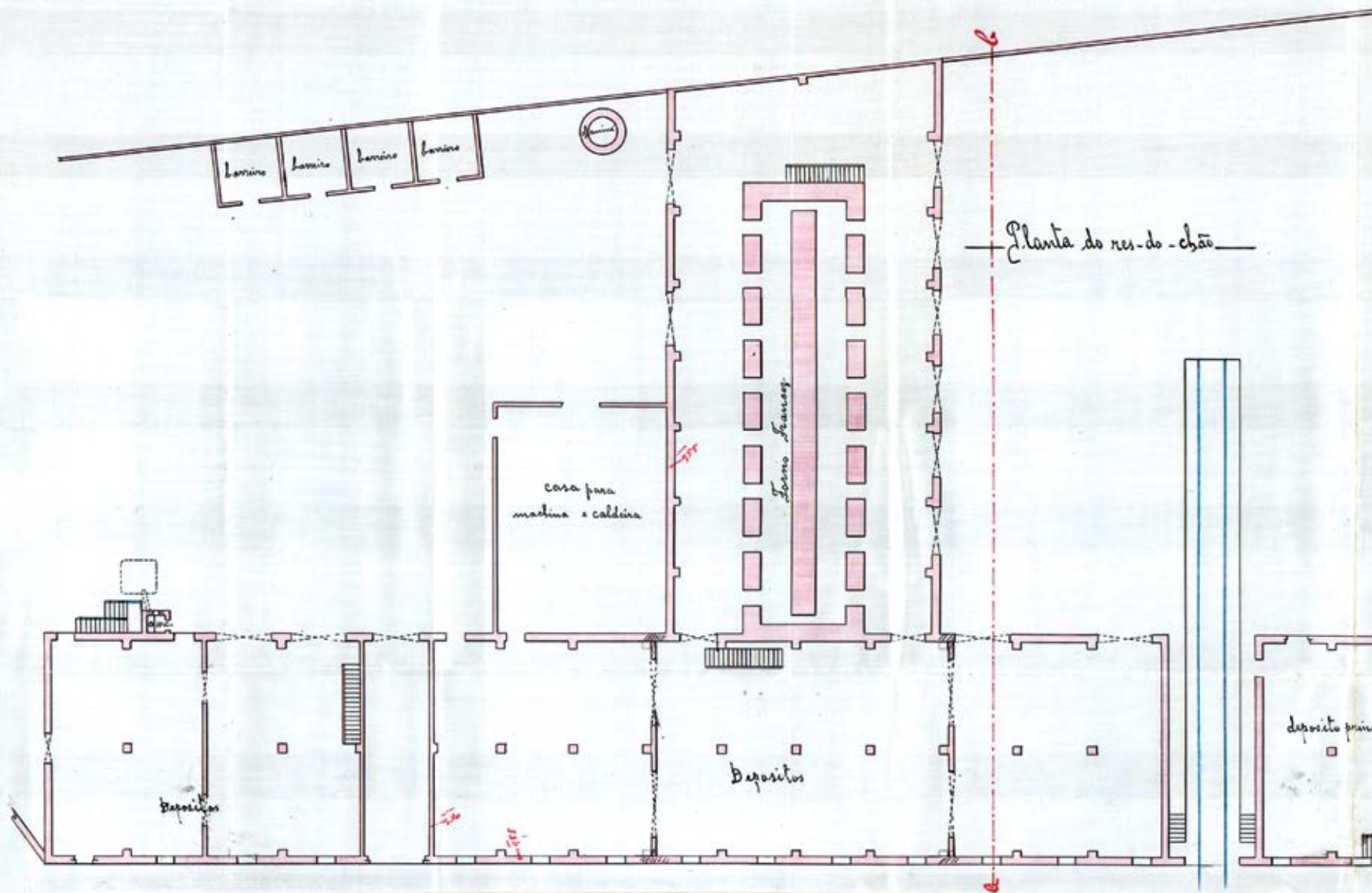
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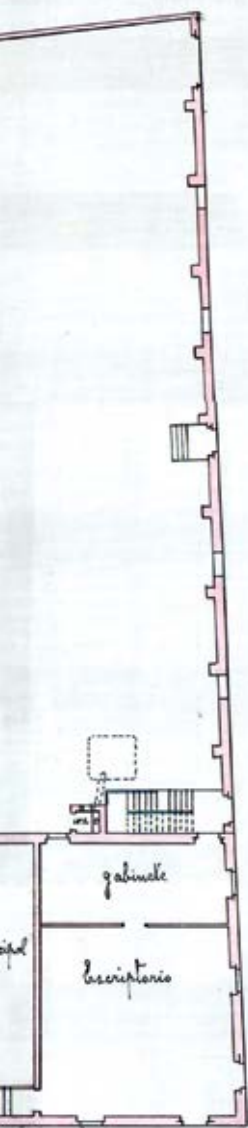
Arthur Gonçalves da Silva e Antonio Teixeira d'Oliveira,  
moradores na rua 14 de Outubro-Jaya; Directores da Fabrica  
Ceramica de Valadares L.<sup>da</sup>, possuindo um terreno no lugar  
da Estação, da dita freguesia de Valadares e Concelho de Jaya,  
e desejando construir um edificio para a dita fabrica, assim  
como pedir também licença para atravessar na rua um  
ramal de linha vinha da Estação dos Caminhos de Ferro, como  
indica nos desenhos juntos e planta topographica, veem  
por este meio pedir a Ex.<sup>ma</sup> Camara licença para a dita  
construção, bem como da passagem da linha através da  
Avenida.

Pede deferimento

Jaya 9 de Fevereiro 1921  
A Direcção

Arthur Gonçalves da Silva  
Antonio Teixeira d'Oliveira





On the 25th April 1921 six men from the North of Portugal together with a firm joined forces at José de Oliveira Mourão's notary's office, located on Rua Mouzinho da Silveira, at the city of Porto. They were:



Artur Gonçalves da Silva, industrialist, António Teixeira de Oliveira, industrialist, Joaquim António Alves, dealer, Manuel Carlos Moreira Alves, dealer, Joaquim António da Silva, capital provider, António Domingues Esteves, master of works and representative of the firm Saul D Esteves & Irmão and Artur Venceslau da Rocha, industrialist

25th April 1921

Book nº 9338 page. 25

Of all of them just one- Artur Venceslau da Rocha, from Coimbra, considered the clay center of the county was well versed on the ceramic manufacture art. He belonged to the majority of the population that was dedicated to the ceramic industry in the big factories at Devesas and Carvalhinho.

The limited industrial company under the name "Fábrica Cerâmica de Valadares, Limitada" was formed on the land belonging to two of the partners Artur Gonçalves da Silva and António Teixeira de Oliveira who according to the public deed their share was two thousand and two hundred escudos which actually meant:



a slope called Estrada or dos Alves, located in the place of Campolinho or Estação da Freguesia de Valadares, municipality of Gaia, facing from the north with José

Domingues Simões, from the south with path, from the east with António José de Oliveira and west with the road described in book B ..... .. and an uncultivated windmill called Safeias de Baixo, located in the same place as the Station, confronting the source with heirs of Manuel Moreira da Silva, from the north with Maria Rodrigues de Jesus, to the south with path, a building that is not yet described in the respective conservatory, today both buildings being free and allodial.

*Ibidem*

Its share capital was 140,000 \$ 00, thus obtained: 5,000 \$ 00 from partner Artur Venceslau da Rocha; 10,000 \$ 00 from Firma Saul D. Esteves & Irmão; \$ 25,000 from partners Artur Gonçalves da Silva, António Teixeira de Oliveira, Joaquim António Alves, Manuel Carlos Moreira Alves and Joaquim António da Silva. Artur da Rocha's share was held at 10% in cash, with the remaining 90% to be paid in the same kind within four years from the date of the deed; each of the shares of the partners Artur Gonçalves da Silva and António Teixeira de Oliveira was held as follows: 50%, that is, 12,500 \$ 00, of which 1,100 \$ 00 in furniture and 11,400 \$ 00 in cash. Thus, of the partners Saul D. Esteves & Irmão, and Joaquim da Silva, the remaining 50% of the shares were to be paid in cash in 1921 and as the social needs demanded.

The management of the factory was carried out by two partners of the Firm in the first two years, one remaining with the commercial part and the other with the technical part.

## *Fábrica de Cerâmica Valadares*

The company had a rapid development, since in less than a year it was necessary to turn to a new partner who came in with the amount of 8,000 \$ 00, raising the capital of the factory to 148,000 \$ 00. This partner was called João de Oliveira Quito, resident in Oliveira do Douro. The factory would thus have eight partners and a few dozen workers for its industrial development.

<<>>

*According to all... they reinforce the company's capital, which was one hundred and forty thousand escudos and is fully paid up, with the amount of eight thousand escudos, thus the share capital being raised to one hundred and forty-eight thousand escudos and therefore this capital share increase is carried out by the subscription of eight thousand escudos thanks to this second party ... who thus joins the company as a new partner, having already paid the amount of this subscription in cash.*

1st March 1922 Book nº 940— 8  
page. 65

Two years later, on April 28, 1924, society began a new economic and social phase. It was transformed from a private limited liability company into a public limited liability company, but always under the name of Fábrica Cerâmica de Valadares.

<<>>

*Putting its deliberation to the present deed transforms the so-called private limited liability company into a public limited liability company whose statutes are.....*

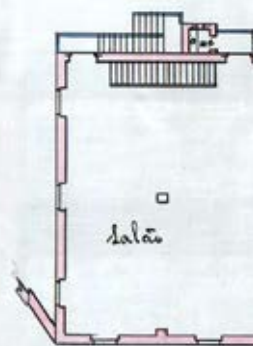
28th April 1924 Book nº 39— b  
page. 43

From now on, the company would proceed in a gradual and solid progress, with its ups and downs, in a more artistic and industrial phase, as demonstrated by the remarkable production of decorative tableware (of fantasy, as its catalog called it), never leaving the manufacture of bricks from stoneware tubes, as stated in Art. 3 of its statutes.

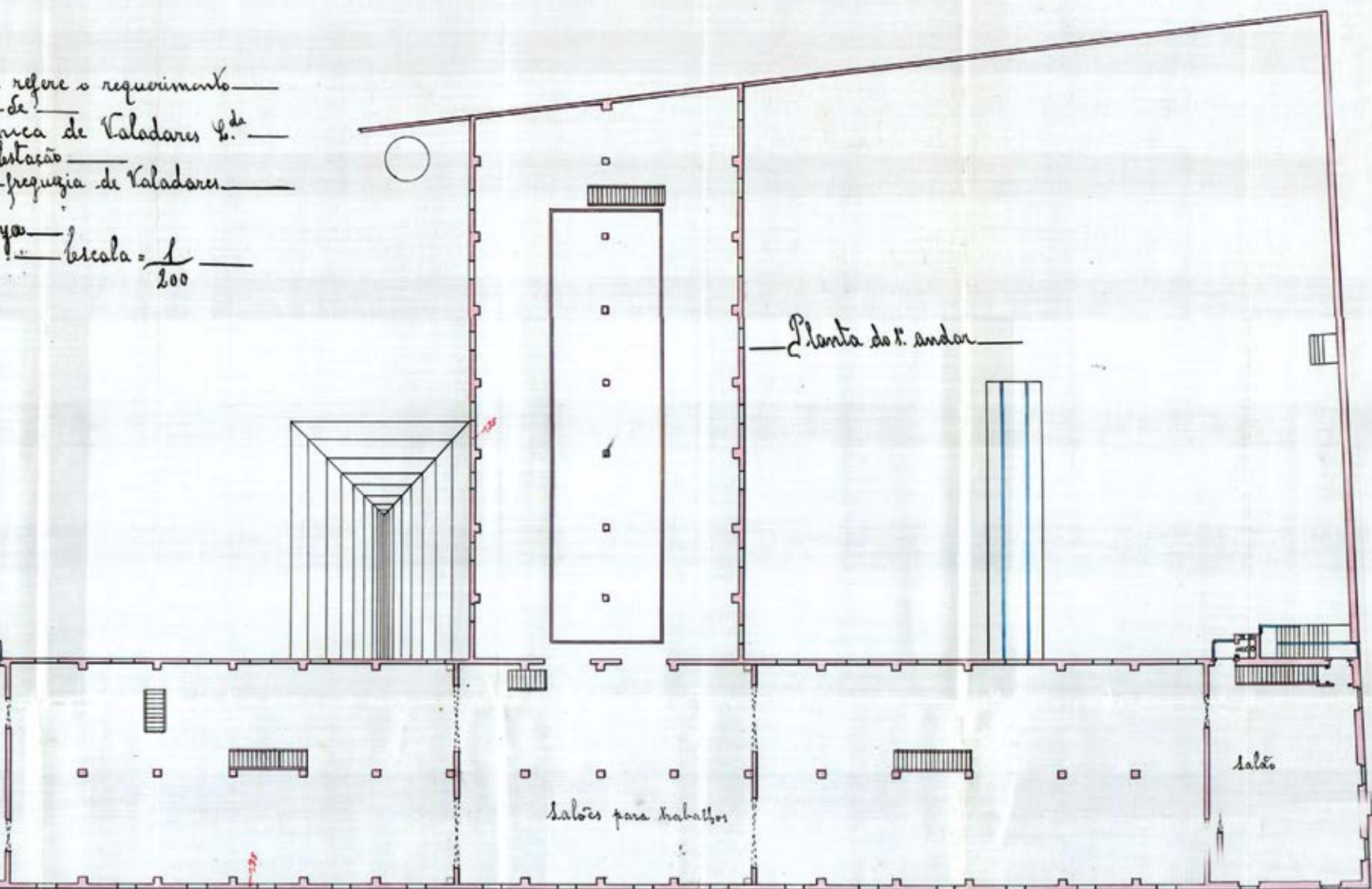
The share capital has since risen to \$ 2,000,000, fully subscribed and paid up divided into 20,000 sections of \$ 100,000. On June 11, 1925, the statutes underwent some changes, according to the deed drawn up at Leal Júnior's registry office, in Gaia, in book N°423, pages 40 to 42, however the capital remained the same.

3•  
Layout corresponding to the ground and first floor of the main and oldest part of the factory's plant.

Desenho a que se  
— Fábrica Cerâm  
— lugar da  
Concelho de Gaia



refere o requerimento  
de —  
mca de Valadares S.<sup>a</sup> —  
Estação —  
Freguesia de Valadares —  
4<sup>o</sup> —  
Escala =  $\frac{1}{200}$  —



## *Fábrica de Cerâmica Valadares*

A few months after the founding of the factory, an application was sent to the Municipality of Vila Nova de Gaia for the granting of a license for the construction of an internal railway line, which would cross part of the interior of the factory and which would serve as a link to the railway at Valadares Station.

At the time, the industries took advantage of the proximity to the railroad as an opportunity to sell their product faster, such as the Fábrica Cerâmica and Fundação das Devezas.



*The railway was undoubtedly the most important element of the so-called Industrial Revolution, becoming one of its main protagonists, allowing the transport of raw materials to factories quickly and effectively, taking finished products to people, to distant regions and to the countries where they were most needed.*

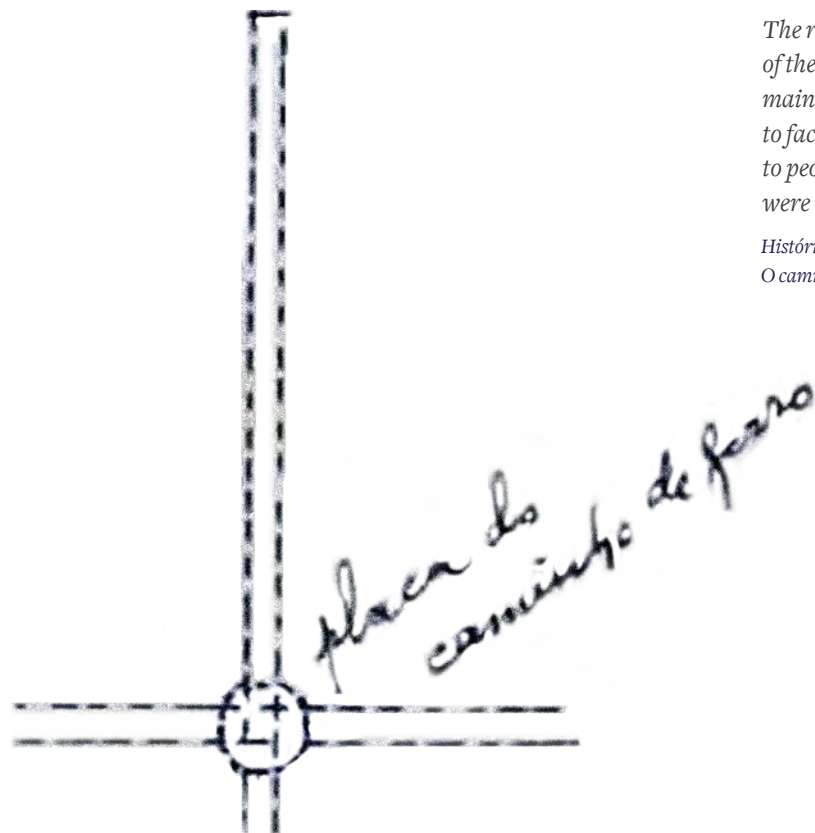
*História com Histórias.  
O caminho de ferro.*

4•

Topographic plant  
to which the request  
for the railroad  
construction refers.

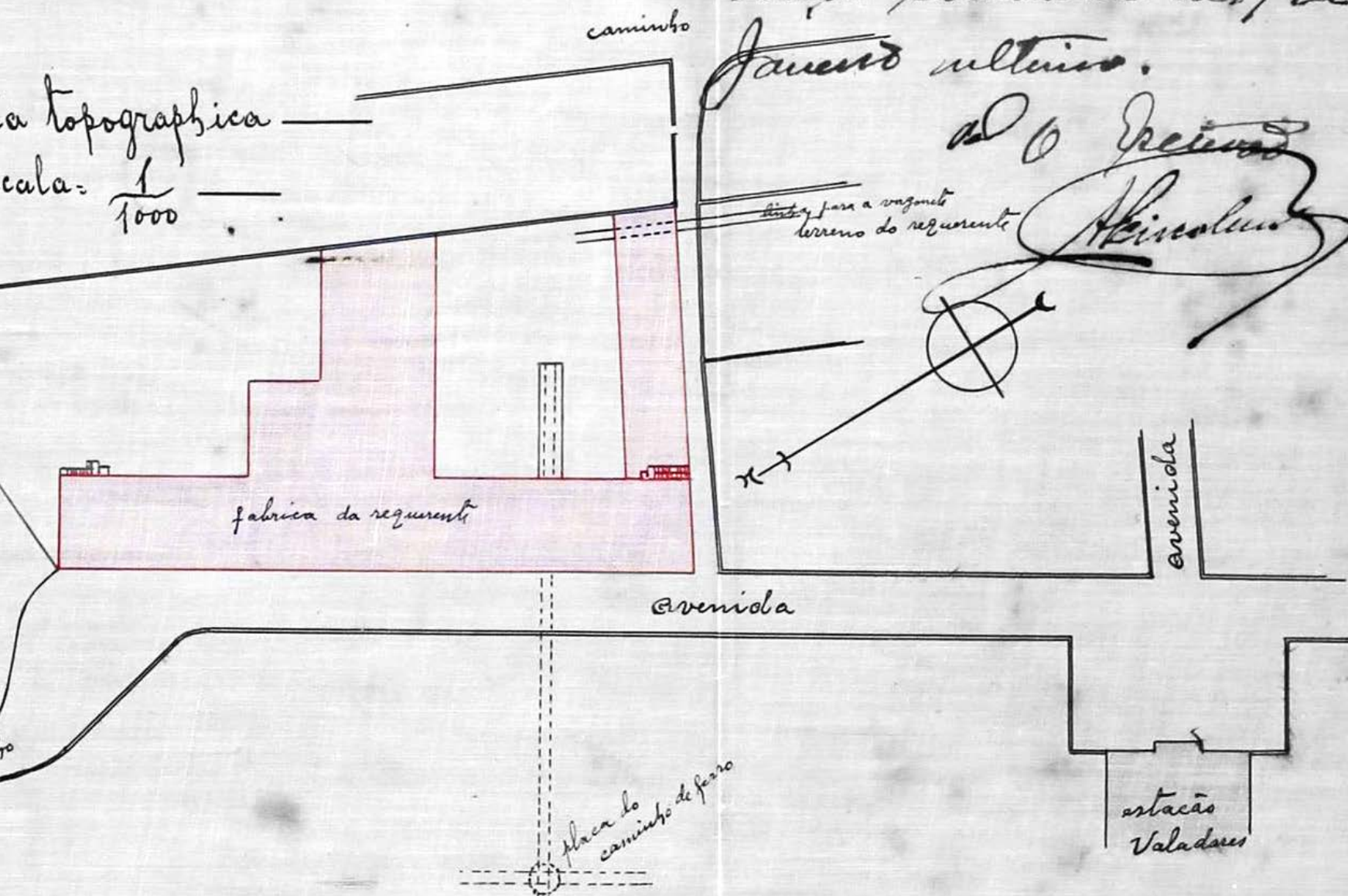
### **Next page •**

License application  
to cross the public  
pathway in order to  
construct the  
Railroad.



Planta a que se refere o requerimento \_\_\_\_\_  
de \_\_\_\_\_  
da Ceramica de Valadares L.<sup>da</sup> \_\_\_\_\_  
\_\_\_\_\_ lugar da Estação \_\_\_\_\_  
reguezia de Valadares \_\_\_\_\_  
\_\_\_\_\_ Concelho de Giza \_\_\_\_\_

Planta topographica \_\_\_\_\_  
Escala:  $\frac{1}{1000}$  \_\_\_\_\_



Francisco Pereira Rodrigues  
Giza 1.º Novembro 1941



Planta a que se refere a deliberação da Câmara de 19 de Janeiro ultimo.

Do Pretório  
Herculano

A fabrica Ceramica de Valadares L.<sup>da</sup> requer  
licença para atravessar o caminho publico junto  
à mesma fabrica, arrentar uma linha ferrea  
para servicos de vagonetes para um terreno fronteiro  
que possui, e como indica a tinta azul da planta  
junta, pelo que: dá o valor à presente servidão de  
cincoenta exaudos, o maximo.      Pede deferimento

Jaya 9 de Novembro 1921  
pela seguinte  
Francisco d' Oliveira



*Gaya, 9 de Novembro 1921*

*Francisco d'Oliveira*

***The Valadares ceramic factory ltd  
requests a license to cross  
the public pathway besides its factory,  
lay down a railroad for a Wagon  
service at its land border as is indicated  
by the blue ink of the map, and endows  
the present certificate with the  
maximum of 50 escudos.***

Servitude demarcation to construct a railroad.

Sophia de Mello Breyner Municipal archive

# DIONÍSIO MATIAS & C<sup>a</sup>

DEPÓSITO (FILHO)  
DE  
MATERIAES  
de  
CONSTRUÇÃO

# CANTARIAS



Exportação:

ILHAS, AFRICA & BRASIL.

ESCRITÓRIO

Campo das Cebolas, 12-A  
TELEFONE 2 6576

ARMAZENS

Campo das Cebolas, D. M. F  
Beco dos Armazens do Linho, 3

LISBOA

SUCURSAIS EM PAÇO D'ARCOS E ESTORIL

DEPOSITÁRIOS DA

FÁBRICA CERAMICA DE VALADARES

TUBOS E ACESSÓRIOS DE CRÉZ

»

*December 3rd, 1930*

Under the decorative pottery production phase, which made Valadares known throughout the country and even abroad, reined a certain economic shock. In a deed held at the Notary of Artur da Silva Lino, in Porto, on page 63 of book N° 56-B, the capital is reduced to 1,600,000 \$ 00. The legal periods under which directors and officers hold their posts changes from two years to three and the social year coincides with the civil year from 1st January to 31st December.

*June 30, 1932*

The decline would again be accentuated by the reform of its statutes. According to the deed drawn up in the same Registry, the following were representatives of the company: Adelino Nunes Pereira, António Teixeira de Oliveira and Joaquim António Moreira Alves, reducing the capital to 400,000 \$ 00 with 16,000 shares of 25 \$ 00 each.

*4th October, 1949*

Valadares continued in its artistic and industrial work according to his social objective, having faced new horizons in his financial position and industrial direction. A new era of ceramic exploration and vitality was born, transforming it into the large industrial complex that gained national reputation and became a landmark in the city of Vila Nova de Gaia. Thus, in a deed done at the Notary Office of Francisco Maria de Sousa, the statutes were entirely reformed, continuing the Factory with the same name

## *Founding history*

<<

“Fábrica Cerâmica de Valadares, Limited Liability Company”, headquartered in Valadares, Vila Nova de Gaia, and the capital went from \$ 400,000 to \$ 3,000,000.

From this date on, the company found itself on a broad path of social progress and expansion of its manufacturing facilities.

### *27th November 1963*

On the 27th of November 1963 in Lisbon, at the 20th Registry of Dr. Carlos Maria Chagas, some of the articles of its statutes were reformed and the share capital increased to 16,000,000 \$ 00. But, in fact, only after more than four months, by deed of 3 May 1964, in the same Notary's Office, 7,600,000 \$ 00 would be added to the capital, being in fact raised to 8,000,000 \$ 00 and the shares valued at 500 \$ 00 each. On December 19, 1972, the capital was in fact changed from \$ 8,000,000 to \$ 16,000,000, in line with deed done at the 6th Cartório do Porto, by António Augusto Veloso Martins.

### *30th October, 1973*

Under the phase of vertiginous industrial and financial savings, Fábrica Cerâmica de Valadares grew solid due to the conscious and effective management of its responsible and administrators, changing its capital on October 30, 1973, by one or more times, up to 40,000,000 \$ 00, according to deed in the 20th Lisbon Registry, Book N° 51-E, pages 84 and 85.

### *9th January 1976*

On January 9th, 1976, at the same Lisbon Registry, by writing in Book N° 63-G, pages 40 to 43, the capital increased from 144,000,000 \$ 00 to 160,000,000 \$ 00, the shares were valued at 10,000 \$ 00 each.

In this capital of financial validity and industrial expansion, Fábrica Cerâmica de Valadares presents itself as a company of high national value and international projection due to its ceramic product, which, in its unique specialty, is dedicated to the manufacture of tiles and sanitary ware and other building materials. It has always been characterized as a company of impeccable industrial dignity and commercial and technical honesty.

6•

Advertisement for  
stoneware tubes  
and accessories  
from Valadares ceramics.  
Railroad Gazette.

## MEMORANDUM

FABRICA CERAMICA DE VALADARES, L.<sup>DA</sup>

(EM FRENTE Á ESTAÇÃO DE VALADARES)

VILA NOVA DE GAIA-PORTUGAL

Fabricamos toda a qualidade de artigos para a construção civil,  
produtos refratarios para todas as industrias, botijos, tubos, etc.

Valadares,

Il.<sup>mo</sup> Sr.  
\*C.<sup>a</sup> L.<sup>da</sup>

Tele { fono, Santo Ovidio 23  
gramas, CERAMICA-Valadares

de Agosto de 1923

Recbdo 7 / 8 1923  
Resp. 19

Am.<sup>os</sup> e Srs.  
Acurramos a recepção da prezada carta de V.  
S.<sup>a</sup> de 24 do p. passado sapeando q' saque de Esc. 5.292  
com vencimento em 3 d' Outubro p. futuro, o qual devi-  
damente legalizado aqui incluímos, pedindo deson-  
pa de o não ter remettido mais cedo, cujo motivo  
foi a ausência de um de<sup>o</sup> gerentes, em P. das Salgadas.  
E' favor dissem-nos quando recebem cabrio  
e qual o p. preso.

Com estima, somos  
V8777

pela Fabrica Ceramica de Valadares, L.<sup>da</sup>

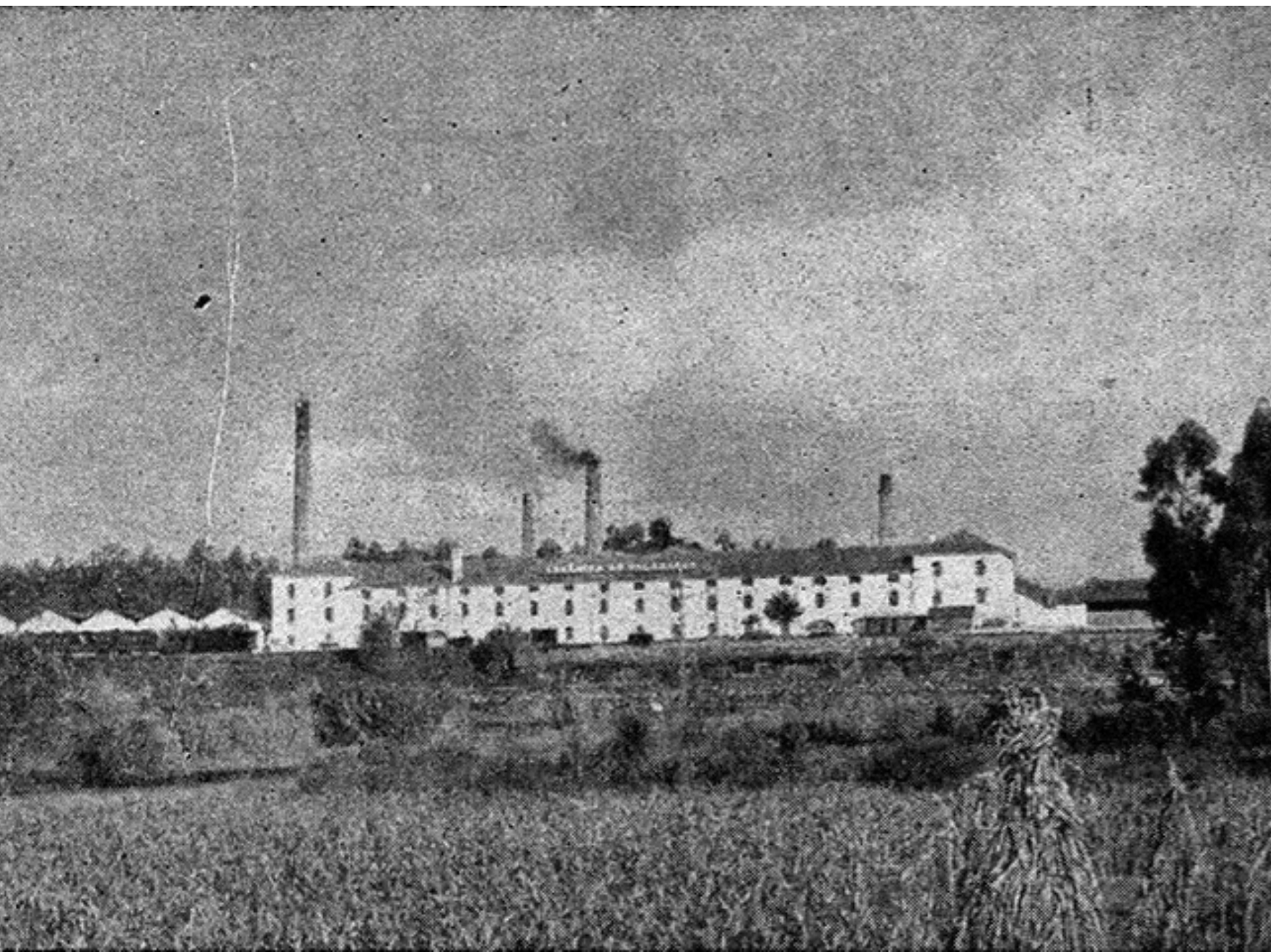
O GERENTE

De V. S.  
João Antonio Alves

»

In the phase of dazzling industrial and financial savings, Valadares ceramic factory grew solid due to to the conscious and effective management of those responsible as well as their managers, changing on October 30, 1973 by one or more times their share capital up to 40,000,000\$00

<<





***The parish developed thanks to the factory in Valadares. Several generations passed through here and Valadares helped to value this area.***

***The built-up area was 9 hectares, but its entirety would be an area of 17 hectares.***

***These 8 hectares would not be used to build new factories, but rather to build housing for employees, highlighting the social conscience of the Valadares management.***

Manuel António,  
Verbal testimony



*Perfectly shaped pieces, right down to the painting and the smallest finishing details. It doesn't get any better, since it is, in fact, very difficult to match what is shown there to the Porto public. But in addition to pieces cast in own style, it's also worth admiring those of the tasty old style. (...)*

*The design is impeccable in correctness and the choice of shades - the big secret of this industry - it is made with great artistic spirit, so as to obtain truly enchanting beauty ensembles.*

“Artisitic tableware from Valadares ceramic factory and Soares dos Reis from Vila Nova de Gaia”

Jornal de Notícias, 23rd de May 1945

# Capt Artistic production

Years 30 — 40





*Primeiro de Janeiro Newspaper*

***A remarkable and surprising collection of earthenware, produced by the renown Valadares ceramic factory and Soares dos Reis ceramic factory, Lda - two exemplary and important organizations that, in their specialties, honour the national industry.***

Exhibition of precious 'Artistic tableware' in earthenware  
21st May 1945

Since the beginning of its existence, the Fábrica de Cerâmica Valadares has not stopped working for the good of the Portuguese ceramics and clay industries, always in a varied and upward production trend, improving its pieces and articles.



*It is known that in red clay articles it produced a numerous variety of solid and refractory bricks, hollowed out, curved for chimneys or wells, for sills, ornate for gardens, homes, turrets, ornate or plain, clay bricks, refractories pieces of all formats for greenhouses, muffles, boilers, ovens, gasogenes, any variety of roof tiles such as Marseille type, «northern», peninsular, baby, scale, watercolours; half tiles, ridges, slabs, crosspieces, ornaments and hoods for chimneys, bread ovens and vases: in stoneware; tubes, curves, crosses, smooth funnels with cuts, forks, branches, shorts, boots, forks, siphons of all kinds, amendments, roofs, elbows, dowels, lids, conical basins and cylinders; assorted tiles and sanitary ware.*

*Cultural Association Amigos de Gaia  
Friends of Gaia Newsletter, No. XLIX*

When the factory started to manufacture earthenware, and for more than twenty years on, it entered the line of fame and positioned itself as one of the numerous and old Gaia factories that always stood out for their exquisite presentation, variety of their pieces and execution of painting and drawing. Its crockery product, “which its catalogues call fantasy and, commonly, due to its appreciation by experts, is called decorative crockery”, had quality as the main orientation.



7•  
Oriental vase with  
renaissance paint



***There were more than 286 earthenware painted mainly in blue on a white background, with well-chosen and conceived designs, in exquisite models of painstaking manufacture.***

Cultural Association Amigos de Gaia  
Friends of Gaia Newsletter, No. XLIX



*The dozens of workers which began their work would increase gradually and also in terms of quality year after year, knowing that in the year 1947, close to the stage in which it would become the large group of ceramic production in sanitary ware and tiles that is still currently considered, became the largest and the first in the quantity of production in terms of its quality, in the country.*

*Friends of Gaia Cultural Association  
Boletim Amigos de Gaia, Nº XLIX*

It is known that in the year 1948 one hundred and seventy-one workers worked in the factory, who were distributed in eighty-four major workers, four minor workers, fifty-five major workers, two minor workers, twenty-four women of the eventual staff and two men hired eventually and variably. During this period, it was mainly developed the manufacture of various and artistic pieces that reached a prominent position in decorative and fancy faience crockery, both at home and abroad, due to its characteristic preparation and execution.



*Specimens of rare presentation were found in a ceramics exhibition in the United States, at a time of fading national position.*

In this way, the extraordinary artistic sensibility of our ceramics and earthenware manufacturers was shown to everyone. Pieces ranging from mugs and domestic dishes to jars, chandeliers and miniatures well made and ornamented with beautiful drawings with blue and polychrome lines. There were also designed some wall plates laced with acanthus leaf and with background of children's scenes and landscape, according to the taste of the time, as well as large bell-bottom vases that were part of the manor houses and socially dominant houses of ancient nobility.



Here are described all the pieces that “an old and rare catalogue from the decade of 1940 discloses to the trade and the public”, containing all the specimens of decorative china from the factory and which, by peculiar classification, was called Fantasy Crockery.



***Jars and jars***

*Vase with bowl and two wings, vase with curved wings, vase with straight wings, vase with three-winged, two-winged jug, amphora, gourd jar, funnel jar, glove jar, carving jar with wings, vase, vase, old jar, bell jar, amphora jar, Japanese jar, jar with lid, square jar with bowl, tulip jr with base, tulip vase with buds, vase with wings, miniature vase, square jar; Italian type pot, pot with wings and lid, pot with ings, without cover and with pedestal, vase without wings and without cover, vase without wings and without lid and pedestal, vase with lid and pedestal, oriental vase with lid and pedestal, octave vase.*

***Mugs and Bottles***

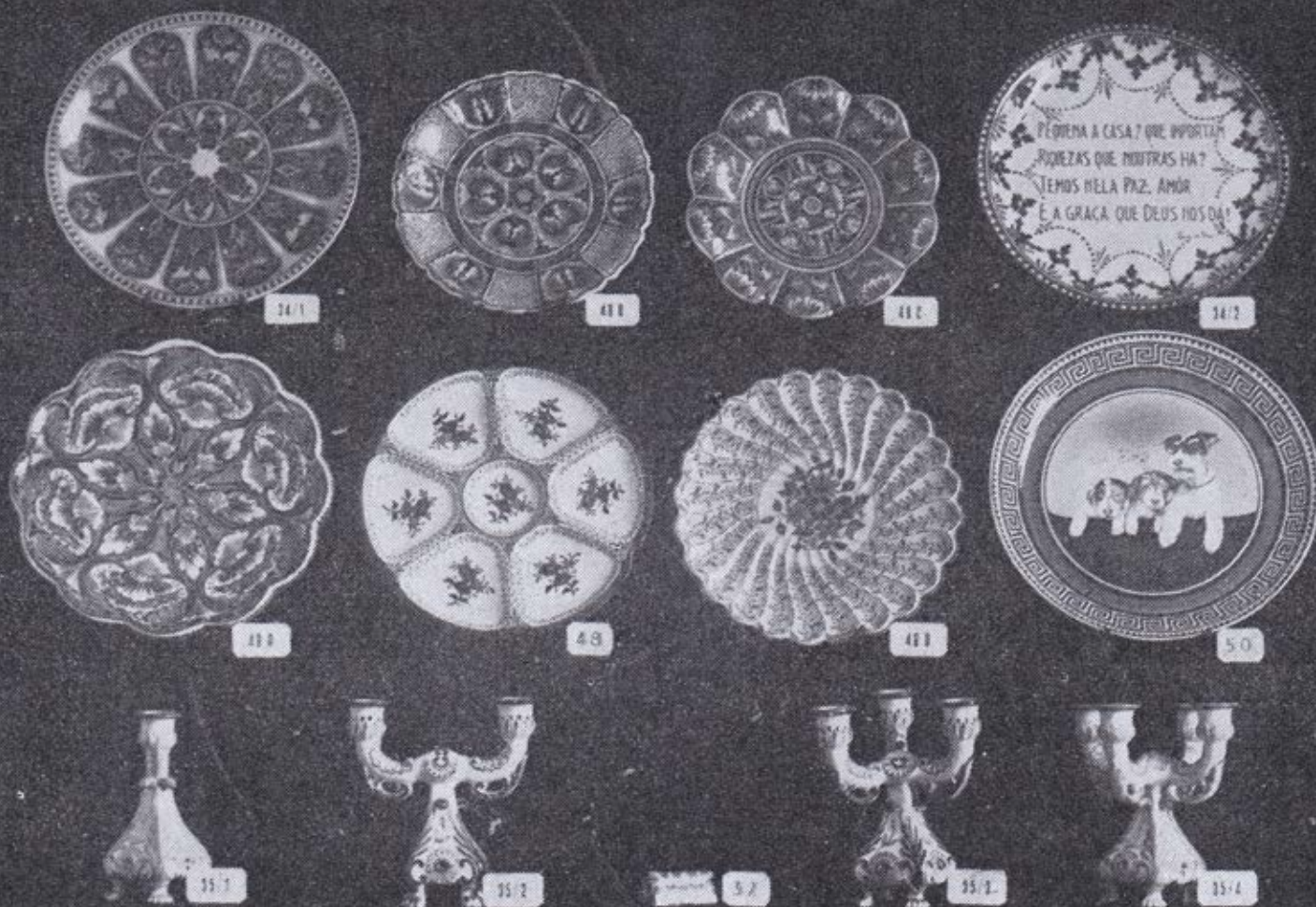
*Cup mugs, milk mug, low mug, tall mug, slim mug, mug with lid; Bottle with six glasses, perfume bottle, bottle with handle, conical bottle, bottle with cup and plate.*

***Cups and Platters***

*Cup, lacy fruit cup, oval fluted cup, fruit cup with bow, cup with lid, cut-out cup, oval lace cup with or without foot, round cup with or without foot, oval platter.*

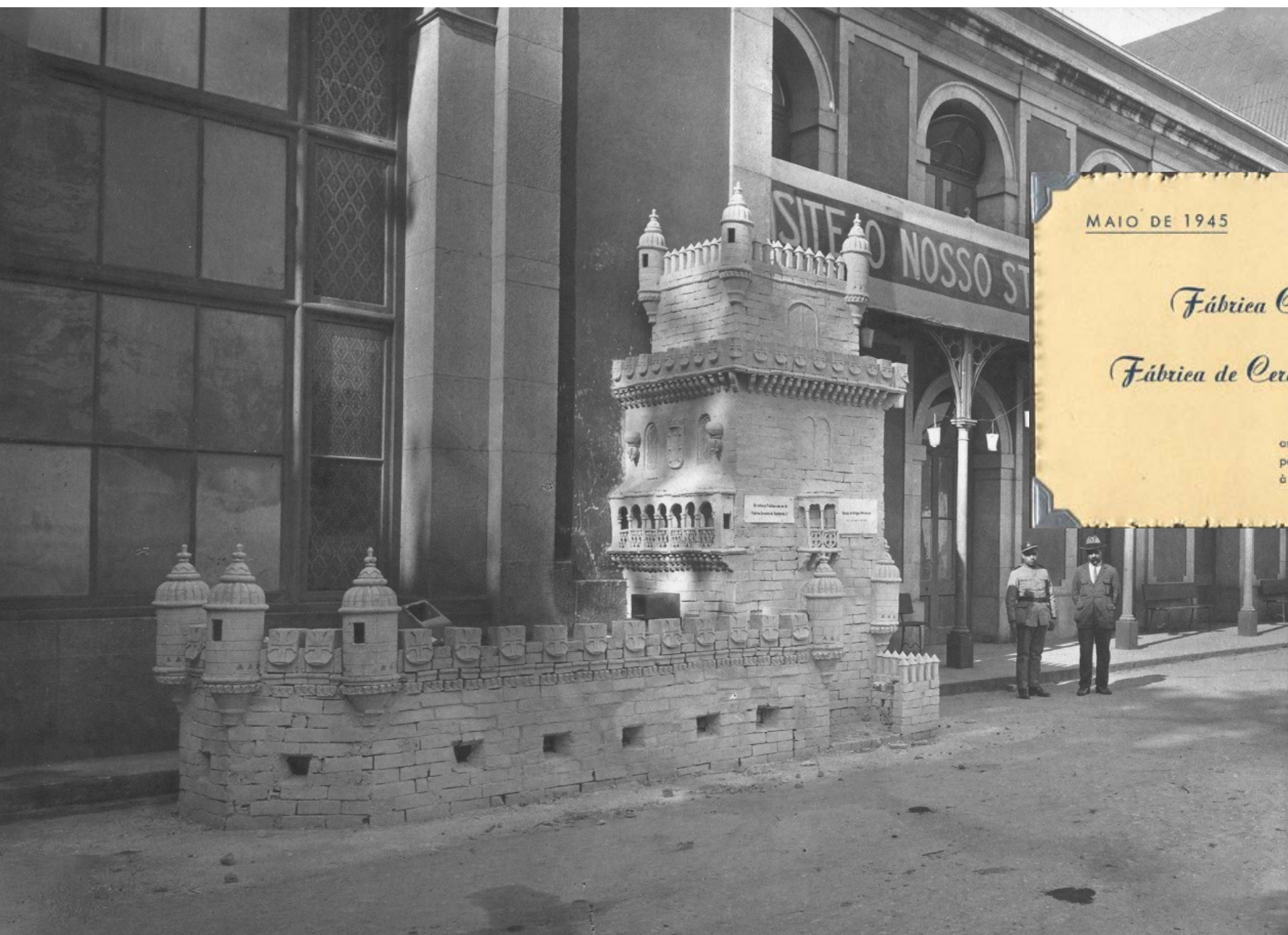
***Plates***

*Oval lace plate, lace plate, ribbed plate, decorative plate, plate with sayings, lacy plate, cut plate, round plate, meat plate cold, wall plate, center lace plate, round plate with open, lacy eighth dish, cold meat dish (sauces).*



- 89 ANFORA — policromada  
Fábrica — Valadares  
Marca — CV - P. F. n.º 6/C  
Época — 1940  
Expositor — Jaime Gil
- 90 BILHA — policromada (flores)  
Fábrica — Valadares  
Marca — H-4 — O.  
Época — 1940  
Expositor — Jaime Gil
- 91 CANDEIA — policromada  
Fábrica — Valadares  
Marca — n.º 17/B JN  
Época — 1940  
Expositor — Beatriz Cal Brandão
- 92 GUARDA-JÓIAS — amarelo e verde em vários tons  
Fábrica — Valadares  
Marca — n.º 151-RI.  
Época — 1940  
Expositor — Jaime Gil
- 93 Pequeno PRATO de parede — policromado — bordos rendilhados  
Fábrica — Valadares  
Marca — *Cinatti*  
Época — 1940  
Expositor — Beatriz Cal Brandão
- 94 PRATO de parede — policromado, bordos vazados — paisagem  
Fábrica — Valadares  
Marca — 11-24-*Cinatti*  
Época — 1935  
Expositor — Beatriz Cal Brandão

- 95 Pequeno PRATO de parede — bordos vasados — policromado  
Fábrica — Valadares  
Marca — *Cinatti*  
Época — 1935  
Expositor — Beatriz Cal Brandão
- 96 CINZEIRO — policromado  
Fábrica — Valadares  
Marca — n.º 14 T S  
Época — 1935  
Expositor — Jaime Gil
- 97 GUARDA-JÓIAS — policromada (3 cores)  
Fábrica — Valadares  
Marca — n.º 151 — J. N.  
Época — 1935  
Expositor — Jaime Gil
- 98 Pequeno POTE — policromado c/ tampa  
Fábrica — Valadares  
Marca — 171 — M  
Época — 1935  
Expositor — Jaime Gil
- 99 Pequeno COFRE triangular — policromado  
Fábrica — Valadares  
Marca — n.º 144  
Época — 1940  
Expositor — Jaime Gil
- 100/1 Par de JARRAS bojudas — policromadas  
Fábrica — Valadares (Cerâmica Valadares — Gaia)  
Marca — T. P. L.  
Época — 1930  
Expositor — Jaime Gil





11 •  
Belem Tower mockup,  
built with materials from the  
Valadares factory, exposed in  
May of 1923 in the old Crystal  
Palace of Porto.

12 •  
Thank you card  
referring to the exhibition  
of “Louças Artísticas” in  
earthenware, inaugurated in  
May 1945 at the Publications  
Agency.

## Decorative

### Utilities

Four-long box, heart box with flower or without flower, four-long box with feet, box  
round box with feet, round box or round box, chicken format box, round box with  
three legs, convex box, pyramid-shaped box, rustic ashtray with chimney, round ashtray,  
square ashtray, quad ashtray, round ashtray with box.

D. João V Cachepots, small vase with words, coloured vase, round vase, with sieve, vase-  
cachepot, octagonal basket without handle and with handle, vase-pot.

Countess (basket), sitting petiza (walking papers), Japanese woman (statuette), woman's  
head, clog, dog, boot with rats.

Three-legged pan, lamp with bowl, lamp, rice dust box, coat rack, triangular toothpick  
holder, candelabra, pincushion, complete cruet, cruet holder, cruet ducks, tray, muggle  
bombs, table lamp (5 candles), cream bowl, centerpiece, round biscuit, octagonal biscuit,  
liqueur (conical or low glasses), serving miniature dinner and tea, miniature cruet, miniature  
stove, chandelier miniature, miniature lamp and miscellaneous miniatures, square ashtray,  
quad ashtray, round ashtray with box.

There were, therefore, immense varieties whose existence is  
currently ignored and here presented as a historical reality. Ceramic  
exhibitions have already been held in Porto and other cities, but  
no specimen of this factory was ever present, “whether displayed  
in their shop windows, suspended on a wall bracket or placed on a  
table”.

The Fábrica Cerâmica de Valadares, whose existence is not as faded  
as it is supposed, had a famous period in the production of decorative  
tableware, made by notable and prestigious artists such as A. Cinatti,  
Artur Venceslau da Rocha, Carlos Branco, António Braga, among  
others.



Aspecto da  
Exposição realizada no Palacio  
de Cristal, em MAIO de 1923



Outro Aspecto da  
Exposição realizada no Palacio  
de Cristal, em MAIO de 1923



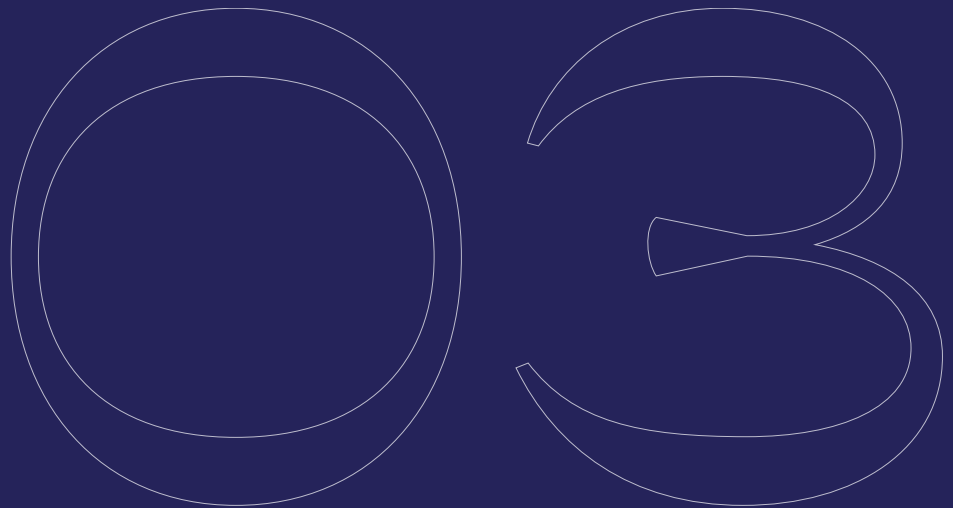
*Ceramics from Porto and Gaia are of relevant importance in the national industry, both for the quality of the clays and the shine, as well as for the variety and shapes of the manufactured pieces.*

*The factory in Valadares (founded in 1921) has been specializing in construction products for some years, however, it has already produced domestic China and decorative works.*

Carlos de Passos  
In Ceramica Portuguesa

# Industrial Production

30's —





# CERÂMICA DE VALADARES

S.A.R.L.

A MAIOR FABRICA NACIONAL DE CERAMICA PARA CONSTRUÇÃO

- AZULEJOS

Branco  
Cor  
Decorados

- LOUÇA SANITARIA

(Vitreous China)

Branco  
Monocolors  
Bicolors

- MOSAICO CERAMICO VITRIFICADO

Normal e Vidrado

o material mais resistente para revestimento  
de pavimentos e fachadas



## VALADARES

símbolo da mais alta qualidade em cerâmica

13•

Advertising  
to Valadares construction  
products, referring to  
“the biggest ceramic  
factory  
for construction”.

14•

Project for the main  
elevation of the  
manufacturing unit and  
photography  
of the facade of the  
Valadares ceramic  
factory



11304-1-A



11304-2-A

Factory production, which consisted of “articles of red clay, sandstone, sanitary and decorative china, tile and refractories” (an expression taken from an old report) had a slight decline in the last years of the 1940s. Thus, the report presented in the year 1948 (but which was considered in the year 1947) stated:<>

<<>>

*it is not necessary to be a great industrialist to appreciate what represents a year of work, in which the staff was maintained with all the benefits and in which the production was done in a single way in a very costly way because it did not reach the minimum cost limit to be remunerative within the legal limits*

*Friends of Gaia Cultural Association  
Boletim Amigos de Gaia, Nº XLIX*

The need was felt to give new impetus to the factory’s work and replace the old mechanisms and work systems. Therefore, the same report added:

<<>>

*today, only large mechanized establishments in order to replace the worker as much as possible can have an easy life and our factory, not being one of the largest, has, as far as we are concerned, the capacity to transform properly, to return capital, soon and afterwards, a decent compensation, creating at the same time reserves that allow in the future to follow the development of the industry*

*Ibidem*

Thus, for a higher course of the ceramic industry and longer production, on January 6, 1949, Mr. José Isidoro de Almeida Pinheiro and Mr. Augusto Serras were admitted as new shareholders through the issue of 13,500 shares. With this contract, the factory embarked on new industrial and financial destinations, experiencing a great period of industrial development and sale of its products, as well as a broader and more easygoing expansion of its facilities.

<<>>

***We would work three people to load the kilns, one to unload them, and two to sort them. Nowadays this is done by two people. I spent many Christmas and New Year’s Eve here, putting ware inside the wagons. This was a family. What one brought in was not just for him, it was meant for everyone.***

Camilo Dias  
Verbal testimony



16 •  
Stoneware bottles  
With the Valadares'  
factory stamp  
1950.

The stoneware pieces are mainly produced for water and gas piping and in the case of Valadares - privileged by its proximity to the wine industry present on the banks of the river Douro, where most of the Port wine cellars are located- traces of sandstone bottles that used to store the wine are also found for subsequent trading and export

The article “Grés, wine and immigration: archeology of wine production, São Paulo, 1920-1950”, by Rafael de Abreu e Souza, presents the results of the excavations carried out at the Chácara Cayres archaeological site, located in the municipality of São Bernardo do Campo, São Paulo. The site represents an old family farm from the first half of the century XX, in which a cellar for the production for home made wine was built.

The analysis of the artifacts associated with the structures that made up the cellar, with special emphasis on the sandstone bottles, allowed us to expose some possibilities for the historical archeology of the city of São Paulo, immigration and the reuse of bottles from other producers.



*The use of stoneware bottles of Portuguese origin, generally dating before the beginning of wine production in the Chácara Cayres cellar, suggests processes of durability and preservation of the artifacts. (...) In the present example, Portuguese stoneware bottles produced in the 20th century (perhaps at the end of the 19th century) were consumed and reused during the 1930s and 1940s in the São Paulo region.*

*Stoneware, wine and immigration: archaeology of a wine production region, São Paulo  
1920-1950*

In the sample collection recovered after the dig, stoneware makes up 14% of the collection, with the second most abundant material being of Portuguese origin, more specifically from the north of Portugal, an area of traditional ceramic and wine production.



*The analysis showed that there are four types of bottle: bojuda (manufactured by Fábrica Campos, Filhos, in Aveiro, Portugal), cylindrical (manufactured to contain verde wine, by Fábrica Cerâmica Madalena, in Vila Nova de Gaia, Portugal), with an angular shoulder (manufactured by Cerâmica Valadares, in Vila Nova de Gaia, Portugal) and with rounded shoulder (also manufactured by Campos, Filhos), the first type being the most abundant.*

*Stoneware, wine and immigration: archaeology of a wine production region, São Paulo  
1920-1950*



17 •  
Stoneware bottles  
at the inside of the  
cellar.

18 •  
Valadares Stamp  
On the stoneware  
bottles.

The brands on the bottles refer to the ceramic factories that produced them and, as mentioned in this book, Cerâmica Valadares, upon its foundation in April 1921, dedicated its initial production to the manufacture of bricks and tiles, later turning into the manufacture of ceramic stoneware - like the ones we can find in the article by Rafael de Abreu e Souza -, before moving on to the production of decorative chinaware, tiles and bathroom sanitaryware. Through a collection of correspondence dated 1923 and existing between the Fábrica de Cerâmica Valadares and other entities, it was possible to confirm that this type of manufacture was of main importance for the start-up of the manufacturing unit, since the mention of its production was even part of the headers of its stationery - which allowed adding other ceramic items to its array, such as products dedicated to civil construction and other industries, cylinders and tubes.



***According to the factory itself,  
through previous consultation, the  
production of stoneware bottles ended  
some time between 1940 and 1945.***

Rafael Souza  
Stoneware, wine and immigration: archaeology  
of a wine production region, São Paulo  
1920-1950

# FABRICA CERAMICA DE VALADARES, L.<sup>DA</sup>

(EM FRENTE A' ESTAÇÃO DE VALADARES)

VILA NOVA DE GAIA—PORTUGAL

abricamos toda a qualidade  
artigos para a construção civil,  
produtos refratários  
para todas as indústrias,  
Botijos, tubos, etc.

Telefone, Santo Ovidio 23  
gramas, CERAMICA-Valadares

Valadares, 21 de Junho de 1923

Ilmo. Sr. Taveira Laidley & C<sup>a</sup> Lda  
Porto

Recb. 21/7 1923  
Resp. 24/7 1923

Amos e Srs.  
Temos presente o favor de V. S.<sup>as</sup> de  
19 do corrente. Saquendo o valor  
de Esc. 5.292\$00 para saldo da sua fatura  
de 5 do corrente, que devolvemos, por  
te, 1.<sup>o</sup> porque falta avater o frete de Porto  
A a Douradas, conforme conpeingdo, no va-  
lor de Esc. 112\$00, 2.<sup>o</sup> porque o prazo que  
pedimos e que todos os mformações de car-  
pão, no dia é de 90 dias.

Tudo porem se pode remediar sem se pira  
o selto da fleta, autorisando no V. S.<sup>as</sup> a por o au-  
te com a declaração de vencimento em 15 de Ju-  
nho e os 212\$00 no serem abonados ou que con-  
trados em compras que de futuro lhe faremo  
Com estima, somos.

De V. S.  
Amo. Aff. e p.  
Joaquim Antonio M.  
pela Fabrica Ceramica de Valadares, L.<sup>da</sup>



*The name says it all, we were pioneers.  
Valadares was the first factory to make sanitary ware  
in Portugal, the first toilet formulations  
date from 49-50. Therefore, around the 50s, we would  
already experiment with toilet manufacturing, making a  
know-how supply contract with Richard Ginori, the Italian  
company that taught us how to manufacture toilets,  
around 1955.  
Valadares pottery is internationally known  
and it is one of the great industrial centres in the country, by  
the number of people it used to employ and for the quality  
of its works.*

Eng. Rocha Ferreira  
Verbal testimony

# Industrial expansion

50's — 80's





# FÁBRICA CERÂMICA DE VALADARES

S. A. R. L.



**Azulejos**

**...sempre jovens**

**Louças sanitárias  
vitrificadas**

**Os melhores produtos nacionais  
exportados para os mercados mais  
exigentes da Europa**

**Nove milhões de kw/h de energia anuais consumidos**

**Vinte cinco milhões de azulejos por ano**

**Vinte mil peças sanitárias por mês**

Os azulejos produzidos numa semana cobririam a Praça da Liberdade, no Porto, e os produzidos num ano, colocados lado a lado, cobririam a distância do Porto a Moscovo.

As louças produzidas em cada mês permitiriam instalar todos os quartos de banho numa cidade com a população da Figueira da Foz.

**VALADARES**



**PORTUGAL**

20 •

Anúncio presente no jornal "O Gaiense", de 1 de abril de 1963.

21 •

Areal view

Valadares Ceramic factory,

With total area of 170.000m<sup>2</sup> and more than a thousand workers.



***We were very flexible and control the whole process. We would buy the raw materials to transform them and turn them into actual pieces. But we would also make tools and the moulds for the presses, we had a locksmith shop where thirty to thirty-five people worked there, who supported the rest of the factory.***

Eng. Rocha Ferreira  
Verbal testimony

22 •  
Topographic plant  
For the construction  
of The sanitary ware  
factory. July 1959.

On July 17, 1959, Fábrica de Cerâmica de Valadares begins its land expansion with an application made to the Municipality of Vila Nova de Gaia, asking to grant a license for construction, for a period of 12 months, within the local parish. This construction order concerns the project to expand its manufacturing facilities, with Fábrica de Cerâmica Valadares intending to carry out the construction of a new unit, the “The sanitary ware factory”.



*In the implementation of this new unit, it was taken into consideration the limited area of the existing land and due to the size of the new projected premises to be submitted for the approval of the city council, the backwards resetting of part of the west façade was decided given the need to facilitate the loading and unloading of materials to be driven by vehicles that will penetrate the body destined for “warehouse chinaware” across a back quay, set back around 2,50mt., from the current alignment. To the north, the new unit based on “current layouts” provided by foreign firms specialized in factory assemblies began to be structured. It was also taken into consideration the lack of new alignments for a new road for which the transit was non-existent which incidentally was based on an outdated topographical plan (1956). This is the reason why the Project takes up the area of land where the new “Sanitary Factory” is to be built and up to the limit of the current alignment .*

*Sophia de Mello Breyner municipal archive Process POP nº 6464*

The structure was the result of a study that had to satisfy as economically as possible the program’s outlines as indicated by the plans’ distribution. In this case, what was intended was achieved through materials with less conservation care and easier labor. Thus, there was the advantage of arranging differently the nuclei that make up this new manufacturing unit, without forgetting the constraints and other regulations considered in the elaboration of the descriptive memory of the project.



Vila Nova de Gaia, 4 de JULHO

de 1959

PAGE

7

2.036/1959

O Eng.º Chefe,

Gabo

Secretaria

Perra de C...

*[Handwritten signature]*

O REQUERENTE

Câmara Municipal de Vila Nova de Gaia  
COMISSÃO DE LICENÇAS E PERMISSÕES

APROVADO

em reunião de 25 de Julho de 1959

*[Handwritten signature]*

APROVADO, segundo as condições  
impostas pela Licença dos Serviços  
Técnicos no alvará de Licença.

Em 4 de agosto de 1959

O PRESIDENTE

*[Handwritten signature]*

APROVADO, segundo as condições  
Impostas para a execução dos serviços  
Técnicos no alvará de licença.

Em 11 de agosto de 1907  
O APROVANTE

*plc*  
*1*

nova fabrica do sanitário  
"A CONSTRUIR"

fabrica do  
azulejo  
"EXISTENTE"

Câmara Municipal de Vila Rica de G.  
CONSELHO DE ADMINISTRAÇÃO

APR 17 1907  
em reunião de 25 de julho de 1907

*Antônio Souza*  
*27*



***It has always been a beacon in Portugal, when it comes to the production of toilets.***

***Valadares' knowledge spread to other places, it ended up being an incubator for technicians.***

***It was a school that transmitted a series of knowledge, which in a virtually anonymous way ended up expanding and allowing the creation of other companies.***

Eng. Rocha Ferreira  
Verbal testimony

23 •

Plant which illustrates  
The dimension of the tile  
Factory already in a  
finished state and  
the project of the new  
sanitary ware factory.



*The lack of space for the development of this new unit, at low height of the structures that lead to this roadway and the low level traffic that will serve the Factory through this way, are factors that we feel it is good to focus on to explain the need and reason for such implementation. The Valadares Factory is trying to buy the land to the east and north of this new unit, land that adjoins the aforementioned roadway and where it plans to build new facilities, which will be designed to meet the implantation impositions now foreseen by this Hon. Council.*

Sophia de Mello Breyner municipal archive  
Process POP nº 6464

This new “Sanitaryware factory” is made up of several structures linked together. Sanitary services are distributed and located in such a way as to meet the best criteria, having been design to house a total of seventy-five workers (twenty-five women and fifty men). All structures are ventilated and lit directly from the outside, with the central body, which corresponds to the filling area, illuminated from above and ventilated and heated by mechanical processes, as this area must be kept permanently at a certain temperature.



*It should be clarified that this entire new unit is under the wing of the “Mother Factory” which already holds its own “Social Facilities”, where the general changing rooms, showers, toilets, cafeteria, kitchen, living room and games, occasional dorms, etc, are located thus explaining the lack of these facilities in the new unit being built.*

*Ibidem*

»

Valadares discusses the leadership of the national market, exporting around 60% of its pieces to the most diverse countries, including extremely demanding markets such as Switzerland or Canada. As regards the Sanitary ware, there were 13 sets and 11 different types of built-in washbasins and still the different "technical" pieces

«



***It wasn't until 79 that we went to see what was being done in Europe and what kind of equipment was being used. There was a concern to remain competitive. Regarding the national market, until the 1980s, Valadares was the one that controlled the national market and had a very good image and remains a landmark in the memory of the Portuguese.***

Eng. Abel Barandela  
Verbal Testimony

In addition to the extension of the “Sanitary Ware unit”, on March 2, 1960, the request for expansion work of the “Tile Factory”, which had been built in 1956 was submitted. This project included the construction of a new unit north of the existing ones with a width of 10.00m and a length of 100.00m, which is in all the same as the existing ones, as can be seen in the collected maps.



*The structure, all in reinforced concrete, consists of spaced triangulated frames 7.00m and the length of 100.00m, which is the same as the existing ones, as per verified in the plans, sections and elevations together.*

*Sophia de Mello Breyner municipal archive  
Processo POP nº 6464*

The purpose was to build a new structure, an area dedicated to the “washing of kaolins”, one of the raw materials, and which, according to the description of this process, was composed of three large longitudinal porticos locked by transverse beams and purlins and prestressed concrete where the covering plates would be placed. The description concludes by stating that the existing unevenness on the various floors would be the result of the function of the various works to be carried out there.



*The side walls will be in rustic granite blocks or double brick nets suitably waterproofed and plastered.*

*Ibidem*

On November 25th, 1961 a new order was submitted from Fábrica de Cerâmica Valadares, S.A.R.L. to the Vila Nova de Gaia City Council requesting an expansion license, within 120 days, to proceed with a new project to increase the building corresponding to its Tile Factory, located at Rua Manuel Moreira da Costa Júnior, similarly to the aforementioned process.



*This case refers to the project to expand the Tile Factory, which consists of the construction of three new warehouses south of the existing ones, with the width of 30.00m and the length of approximately 100.00m, being this construction, in general lines, in everything the same as the existing one, as seen in the plans, sections and raised together. The structure, all in reinforced concrete, consists of triangulated frames spaced 7.00m spaced apart, locked together by beams and purlins that support the fiber cement sheets.*

*Sophia de Mello Breyner municipal archive  
Processo nº 1293*

In 1965, Valadares' growth was gradual and it was faced with the need to expand in order to increase its production line and respond to market challenges. To this end, it started to expand its borders, buying land in and around its manufacturing facilities.

However, within the expansion plans was the Royal School building with full observance of the interests of the land and its people - not without the latter, in various ways, having opposed the transaction for purely sentimental reasons -, nonetheless the factory built another Primary School, much bigger and better equipped in place of the Church.

According to the newsletter of the Amigos de Gaia Cultural Association, it was Admiral Américo Tomás who inaugurated it in 1971, "as well as putting the official seal on a solution that now, many years away, did not discredit anyone and was even beneficial for all".



24 •

Wagons ready  
to enter  
the drying phase  
in the kilns.

25 •

Topographic plant  
for the expansion of the  
Tile factory.

Vila Nova de Gaia, A de 2.036 1959  
Pess. 7 Junho de 1959  
A. R. Pereira

O Eng.º Chafé,

Perra de C...

APROVADO, segundo as condições  
impostas, pela Direcção dos Serviços  
Técnicos no alvará de licença.

18 Junho de 1960

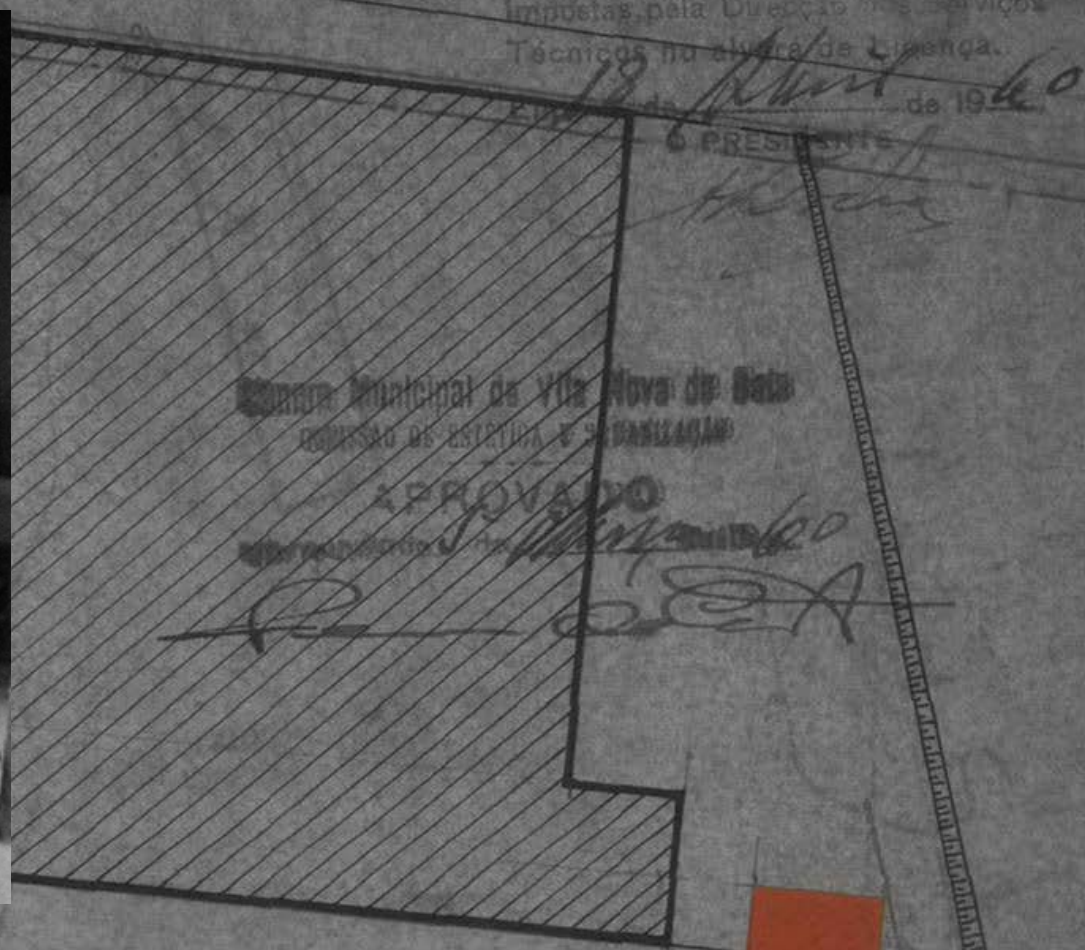
O PRESIDENTE

[Signature]

Câmara Municipal de Vila Nova de Gaia  
COMISSÃO DE ESTÉTICA E SANEAMENTO

APROVADO

[Signature]



AUMENTO DA FABRICA DO AZULEJO

LAVARIA

EICA

As a result of its expansion in the Sanitaryware sector, the company built a new building located at the eastern end of the land overlooking Rua da Cerâmica de Valadares and included an integrated installation for the exclusive manufacture of Sanitary Ware. This was realised by means of a project developed by a French company. It included, on the upper floor, a pottery with a production capacity of about 1200 pieces per day, while the other equipment was located on the lower floor: selection of pre-fired pieces, glazing, kiln and final selection/warehouse.

Casting represented a technological advance for the time as it already included semi-automatic equipment for the manufacture of parts in the casting lines, thus reducing the physical effort of the operators.

The preparation of slips was also contemplated with a new mixing process that ended up feeding all the casting lines for a period of 1 or 2 years and which is still maintained today. The kiln was heated with naphtha and was 104 meters long.

The unit was designed to do away with the dryer (usual in this type of process) by simply moving the pieces within the baskets from the casting line, on the upper floor, making a baffle covering over the entire length of the kiln and thus receiving, through radiation, the heat emanating from the hot pieces causing them to arrive already dry in the next section, the pre-fired selection line located before the glazing.

In turn, after glazing, the pieces were again placed in baskets and proceeded the journey (always close to the ceiling) until reaching the kiln. This process included an automatic system that, when there was saturation of the furnace supply line, diverted excess parts to an air buffer that would be used over the weekend by the furnace/kiln.

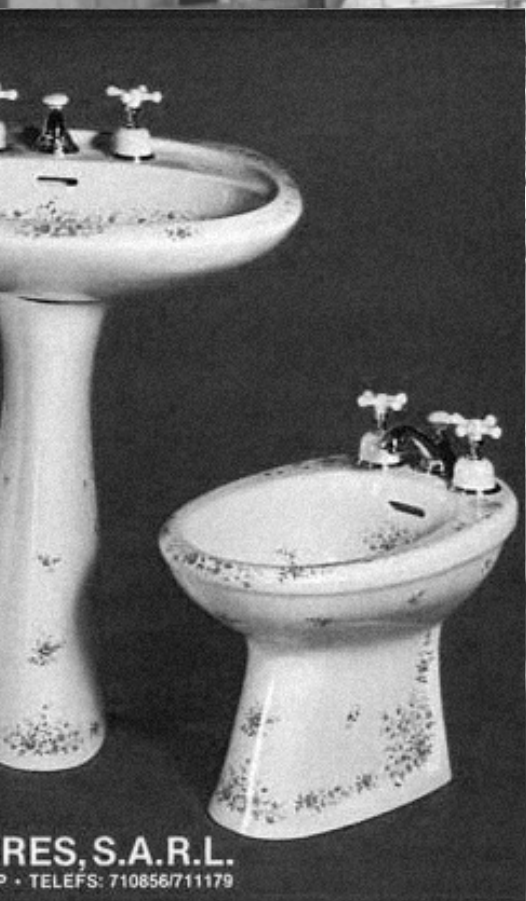
26 •

Interior of the Sanitary factory with the production lines duly numbered.

27 •

Advertisement of the Valadares Ceramic Factory, SARL. Published in the *Arquitectura* magazine, #151, Lisbon: 1983.





RES, S.A.R.L.  
P • TELEFS: 710856/711179

»

The Valadares  
Ceramic factory, which for  
many years,  
during the 60' s and  
following years  
of the last century, woke  
many people for their  
daily job with its blaring  
siren pushed by the wind  
travelling a few kilometres  
to finally reach the  
surrounding parishes.

«



28 •

Postcard "Aspects  
of Valadares".  
Workers exiting  
the main factory entrance.  
Photos Ferreirinha.



***There was a great social concern to integrate the people who were here. There was a huge concern with health and safety at work, at the time. Managers had a very clear vision of what a company was and what it was like to work with people and motivate them.***

Engº Manuel António,  
Verbal Testimony

29 •

Topographic plant of the factory's land where the area planned for the construction of the social services has been demarcated.

According to Licínio Manuel Moreira dos Santos, in his dissertation “Workers Culture and Leisure in Gaia, between the end of the Monarchy and the beginning of the Republic (1893-1914)”, from the end of the 19th century onwards, the central government launched the first laws to regulate work, concerned, among other things, with the work of women and children, class associations and labour conflicts.

The dissertation also states that workers who worked for companies run by foreigners would have better working conditions, worked fewer hours and had higher wages than those who worked in companies run by Portuguese.

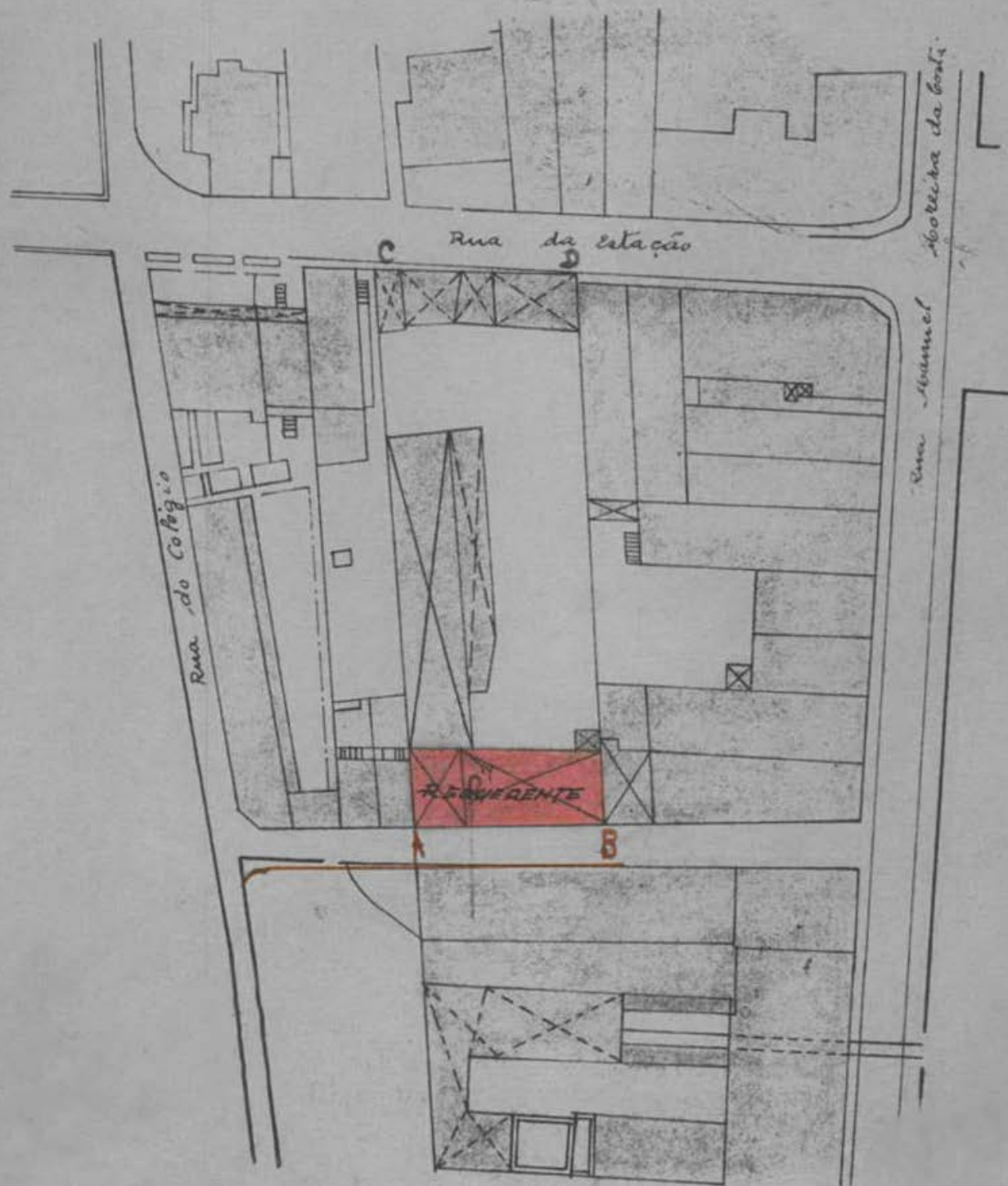
At the time, the working population “usually lived close to the workplace”, but in the case of Valadares most of its workers would come from other locations outside the Porto district, with the sole purpose of working in this particular industry and around which ended up building their lives.

Accompanying these new regulatory changes, workers' rights, safety and health at work, Valadares also starts an effort to promote new and improved conditions for its workers. On November 18th 1948, Fábrica Cerâmica de Valadares, SARL, with an office at Rua Manuel Moreira da Costa Junior, in the town of Valadares itself, requested a license to transform and expand a building it owned on a street next to its factory, known as Travessa da Fábrica.



*The existing building is currently intended as a warehouse for goods, but if there is a need to install changing rooms and canteens for the factory staff, the existing floor could be transformed into a changing room and another floor could then be built for canteen purposes.*

Sophia de Mello Breyner Municipal archive  
Process nº POP 1587-1950



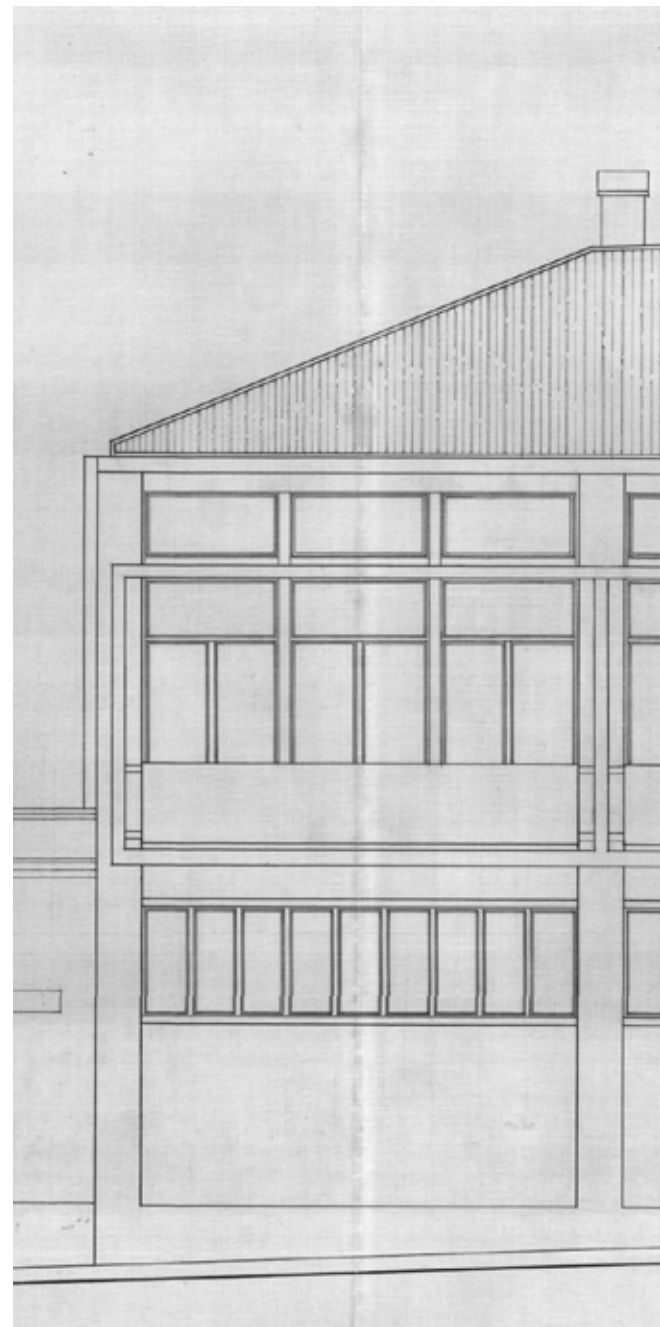
On April 26, 1955, Fábrica Cerâmica de Valadares requests from the Mayor of the Municipality of Vila Nova de Gaia a license for the construction of a building for its social facilities on Rua da Estação, in the parish of Valadares, nearby the headquarters of the manufacturing unit.

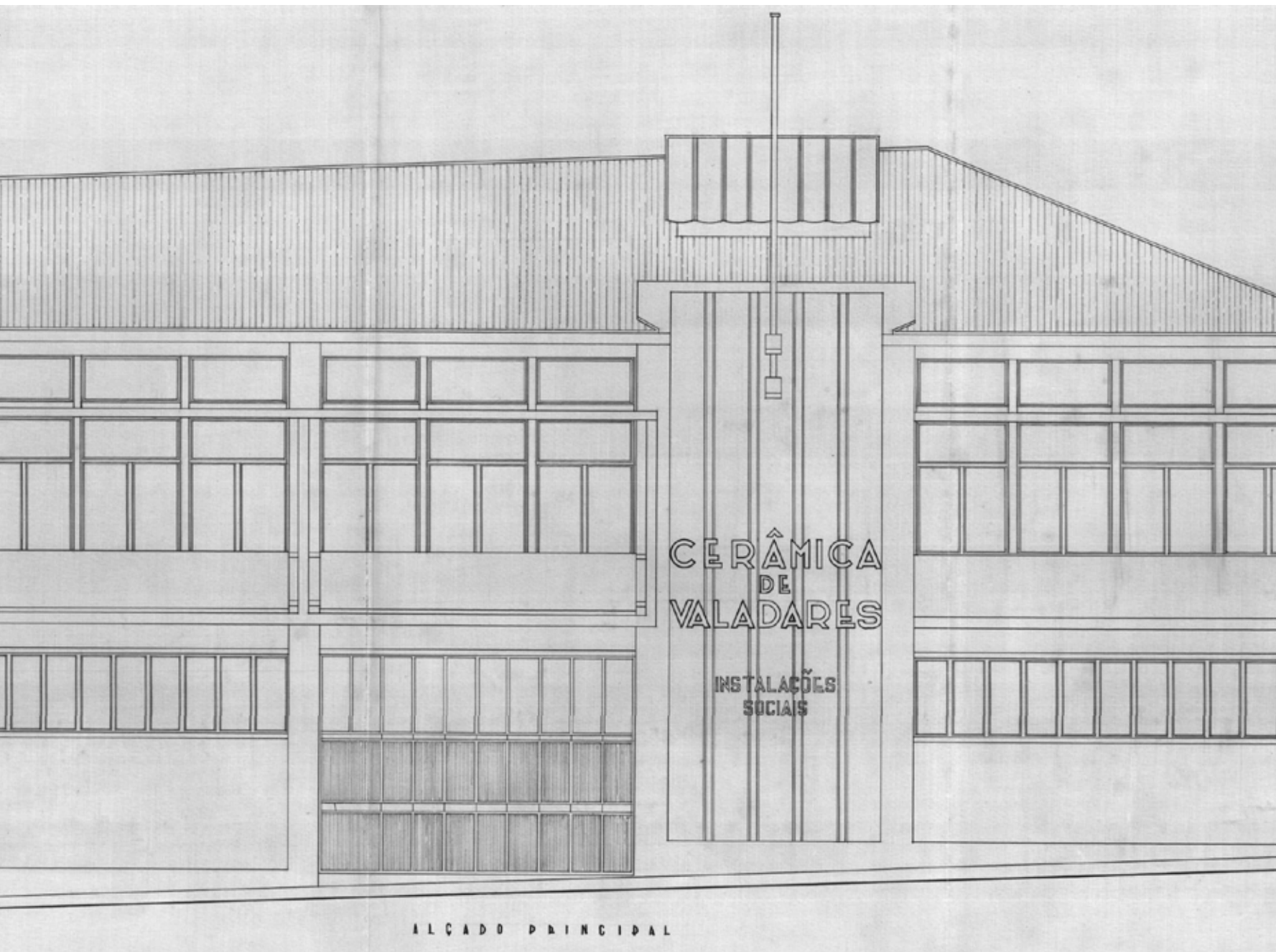
Homero Ferreira Dias, who studied architecture at the High School of Fine Arts of Porto, currently the Faculty of Fine Arts of the University of Porto, became responsible for the technical direction of the work that Fábrica Cerâmica de Valadares intends to carry out. In his descriptive memory, we find a detailed description of the project and the reasons for its construction:



*The planned construction, to be implemented in accordance with the general alignment of the street, will consist of two floors: ground floor and 1st floor, the first divided into two sections - the one on the left - will include the men's changing room and locker room, a small bedroom with private sanitary facilities for one or another kiln worker who, due to service needs, may eventually have to stay overnight at the Factory, and, finally a ladder with direct access to the projected kitchen on the upper floor. The smaller section - the one on the right - will house the women's changing room and locker room, the medical center, a small compartment for the gate keeper and the main staircase leading up to the 1st floor. The purpose of separating the sexes is fully realized with regards to the changing rooms-locker rooms, where such isolation proved to be convenient.*

*Sophia de Mello Breyner Municipal Archive  
Process nº POP 5313*





APROVADO segundo as condições m  
postas pela Direcção dos Serviços Técnicos  
no alvará de licença.

Em reunião de 16 de Julho de 19 50  
O Presidente,



Rua da Estação BRU





The floor, covering the total area of the two sections of the ground floor and also part of the central passage, contains the large room for the staff cafeteria, followed by the dining room, kitchen, pantry and toilet facilities for use by the kitchen staff. The set is complete by a room reserved for a library and another for an archive, as well as two sections of toilets for general use, each designed for one of the sexes. The composition of the plant obeyed the purpose of allowing for the eventuality of using The refectory as a ballroom and the library as a reception area and rest room for distinguished guests or lecturers.



*On land that Valadares has on the side of Rua da Estação close to the Factory and inside of which there are already some annexes to it - such as the metalwork and carpentry workshops and a roof - the Applicant intends to erect a vast building for the medico-social services. For this purpose, it will proceed to the total demolition of an existing schack on the site.*

*Sophia de Mello Breyner Municipal Archive  
Process nº POP 5313*



31 •  
Topographic plant with  
the area to be refurbished  
in red.

32 •  
Photos of the area,  
where the demolition  
of a previous shed was  
undertaken.

*António Soares*

»

The Valadares ceramic  
factory had  
some dormitories for workers  
who came from the villages  
or from other locations  
outside Porto,  
whose only purpose was to  
work and who had no home to  
stay or family close by.

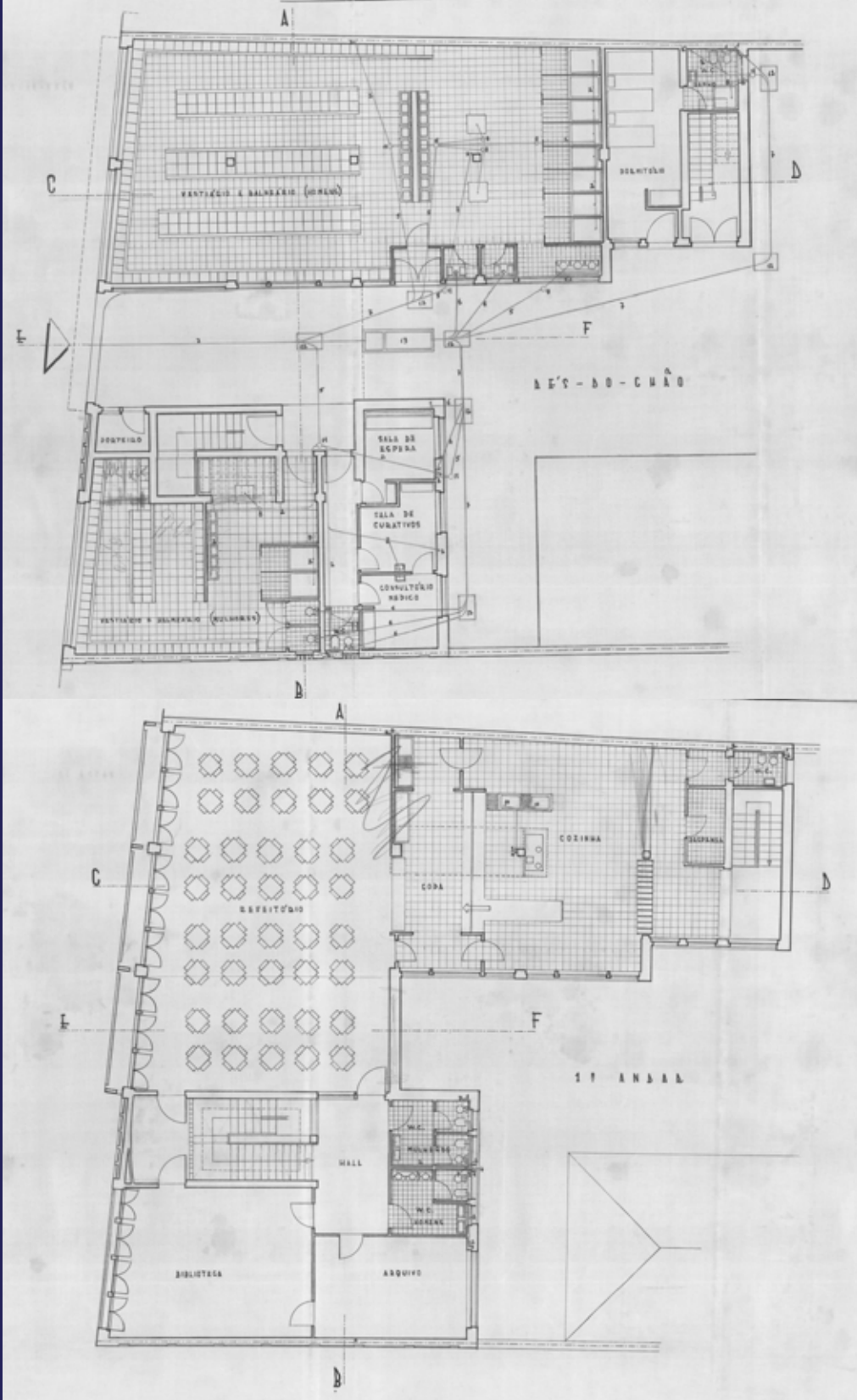
«

— *Verbal Testimony* —



*All people who entered here were integrated, there were games, competitions, there were Christmas parties. Employees prepared for Christmas parties as if it were a gala, a party where everyone came, including family. Most of these parties were held internally, together with the theatre section.*

Manuel Brito  
Verbal Testimony





***Valadares did a lot here that was not seen anywhere else. One of them was the medication aspect: we brought the prescription, we delivered it to social services, they filled the recipe and they gave us the medicines.***

***The company supported half of the amount that the worker would normally have to pay.***

Analyzing the concrete case of Fábrica de Cerâmica Valadares, many of the social benefits given were optional and were at the discretion of employers, “considering the size of the company in relation to large industrial potentates, economically very stable, we concluded that we had a very reasonable social scheme”.

Also at Valadares, the social scheme was at the discretion of the company’s Management. According to the same edition of the newspaper, the perks were considered very reasonable for their content, but with negative aspects. This is because there was discrimination and inequality, as reported.

With “O Nosso Jornal” as the main source for this issue, Valadares’ social benefits included: “Medical assistance for workers and their children; and yet study grants for workers and their children”.

According to some former workers, part of the medication was free or would be half price payable at the end of the month, like the meal vouchers, which could be used every day. But what they remember most fondly is the Christmas party, which Cerâmica de Valadares prepared in the factory’s cafeteria, “with the right to lunch and gifts” for the employees’ children.

Eng. Rocha Ferreira  
Verbal testimony

34 •  
Vaccine card  
Stamped by  
Valadares Ceramic  
factory.



Para entregar aos Pais  
Trazer esta ficha na nova consulta

San Camidelo, Gaia  
10-960  
L. J. Ferreira

*Caril*

REPÚBLICA PORTUGUESA

CÉDULA PESSOAL

Ano de 1960

N.º 313279 (Série 0)

NASCIMENTO

Nome Alfredo Rodrigues da Silva  
filho de António Rodrigues da Silva  
e de Antónia Rodrigues da Silva  
nascida em Porto  
aos 4 de Setembro de 1960 cerca de  
o 5.º distrito n.º 1570 a fl. 1 do ano de 1960  
o 1.º distrito n.º 1570 a fl. 1 do ano de 1960  
Cidade de Porto de 1960  
O 1.º distrito n.º 1570 a fl. 1 do ano de 1960  
do Registo Civil,

Imprensa Nacional



***Most of the workers who were here were young. The sports group was formed, which in the end was a branch of Valadares. The motto “Healthy mind and healthy body” was used and everyone, from all hierarchies, was present, from the administrator to the simplest employee of the company.***

Engº Manuel António,  
Verbal Testimony

35 •  
Article about the Choir from Valadares Ceramic present in the SUS newspaper, from the Union of Workers of the Ceramic, Cement and Similar Industries of the Porto district.  
Setember 1975.

Within the activities of Fábrica de Cerâmica Valadares, the Sports and Recreation Group of Fábrica de Valadares was founded on April 30, 1955, by the will of its workers and the interest of the administration - Mr. Augusto Serras and Engineer Boris Phor -. The objective being the filling of the workers' free time thus developing activities that could satisfy the purposes for which they were destined.



*Thus, on the sports field, several varieties were practiced, Roller Hockey, Volleyball, Basketball, Athletics, Gymnastics, Football, Table Tennis and Fishing, highlight the INATEL Championships, where they won 1st place in the seasons of 74/75 and 75/76, with visits to Spain, Soviet Union and the title of Champions in the National Checkers Championships of INATEL in 1990/91.*

*Sports and Recreation Group of Fábrica Cerâmica de Valadares*

Apart from its sports group, in October 1966, the Grupo Coral da Fábrica Valadares was created, participating in various artistic and cultural events throughout the country and having as its first maestro the conductor César de Morais.

In the course of this artistic group we managed to collect some milestones: according to the Grupo Desportivo e Recreativo da Fábrica Cerâmica de Valadares, in 1986 this choral group was in charge of organizing the XV Meeting of Choirs in the North of Portugal, where they managed to gather thousands of choirs . In 1992, the parish of Valadares received the Grupo Coral “Ensemble Prelude” from La Reole, France, and the Grupo Coral went to La Reole in 1993, with municipal support. From 1975 to 2002, the group was directed with great dedication by conductor José de Castro.

## EDITORIAL

### OS AFILHADOS DA REVOLUÇÃO.

*Quem não conheceu um afilhado?*

*Quem o não tem e quem o não é?*

Muitos o conhecem, muitos o tem e muitos o são. Todavia, há afilhados e afilhados e não vamos aqui falar dos verdadeiros, nascidos de baptismo de casamento. E dos outros dos felizardos que amedravam a sombra do padrinho, patrão director ou influente que lhes garantia um sucesso bem mais confortável que o da maioria dos mortais. Quem não conhece destes alguns exemplares muito característicos? Quem não foi ultrapassado na sua carreira por uma destas waves de orribação, sempre à espreita de um lugar ao Sol.

Em tempos que não vão longe era mesmo de importância essencial ter um bom padrinho daqueles que não exploravam os afilhados, mas o ajudavam a preencher lugares para que falta a experiência e os conhecimentos. Em troca de tal benefício só é exigido ao afilhado aquela fidelidade que se traduzia no zelo especial pelos interesses do padrinho, em muitos casos patrão e noutro apenas chefe ou director de qualquer empresa ou serviço público.

Ora não raro o afilhado levava longe de mais o seu zelo e a defesa do padrinho era um suplicio para os que para ele ou sob as suas ordens trabalhavam. Por isso os afilhados deste tipo, a grande maioria eram mal vistos, quase instintivamente hostilizados. No entanto o seu número crescia e em quase todas as empresas lá estava um afilhado bom ou mau, mas quase sempre mau.

Por isso se generalizou também a promoção dos menos competentes, a descarada dos seus frequentes atentados contra quase tudo, desde os deveres profissionais aos morais e cívicos.

Por isso se detestava o sistema de compadrio de que nasciam os afilhados que a todos ultrapassavam e a quem de nada se podia acusar. Por isso se esperava que uma revolução acabasse com essa fauna, por isso se julgou que o 25 de Abril nos livrasse do mal tão generalizado, desse e de outros.

Mas não livrou e afilhados há ainda muitos dos antigos e nasceram outros a quem podemos chamar afilhados da Revolução.

E, camaradas, se os primeiros não eram bons os agora surgidos são maus pelo que, entre uns e outros venha o diabo e escolha.

(continua na pág. 4)

## CORAL DA CERÂMICA DE VALADARES

A arte, de que a música é a mais aberta a todo o ser humano, foi até aqui diversão de alguns. O trabalhador, escravizado na luta pela subsistência mínima na fábrica não se considerava digno desse «luxo». E o que é mais grave, muitos de vós resignavam-se a não cultivarem o gosto artístico, achando atitude dispendiosa. Para tal concorriam,

trabalhadores, unidos também no gosto e cultivo da arte musical, contribuindo desta maneira e por forma muito salutar para o enriquecimento da sua personalidade.

Os trabalhadores da Cerâmica de Valadares podem estar orgulhosos do Grupo Coral que criaram e mantêm com seu trabalho e dedicação.

Para aqueles que dele fa-



(Coral da Cerâmica de Valadares)

de certo, as condições duras de trabalho, o pouco tempo que sobejava da fábrica e caminhar.

Mas, felizmente, nem todos os camaradas assim pensavam e com sacrifícios de todo o mérito, conseguiram manter o cultivo da arte em grupos, tal como o Coral da Cerâmica de Valadares.

Criado em 1966, com a direcção artística do maestro César de Moraes, tem sido motivo de são convívio entre

zem parte dirigimos saudações agradecidas pelo que isso significa pela causa do enriquecimento cultural dos trabalhadores no seu conjunto, e pedimos que continuem animadamente a obra colectiva que tanta falta nos faz.

Para os trabalhadores da Cerâmica de Valadares as nossas felicitações pela obra que ajudam a manter com o produto do vosso trabalho, pedindo que continuem acarinando o vosso Coral, par-

(continua na pág. 4)

SUBJ

## CORAL DA CERÂMICA DE VALADARES

(continua de 1.ª pág.)

ticipando nele o mais activamente possível, certos de que muito ganharão com isso a sua formação pessoal e a causa comum dos trabalhadores cerâmicos e de outras actividades.

Dêem todo o vosso apoio por vós e por todos. Quem tenta dificultar ou destruir iniciativas deste género deve ser abertamente denunciado como inimigo aberto dos trabalhadores, digno do maior desprezo e repudiado citra.

Sabemos perfeitamente que menta. Para os trabalhadores da Cerâmica de Valadares as nossas felicitações pela obra que ajudam a manter com o produto do vosso trabalho, pedindo que continuem acarinando o vosso Coral, par-

O Coral da Cerâmica de Valadares é nesta data, regido pelo maestro José de Castro de quem se espera contínuos êxitos.

Na sua carreira, o Coral da Cerâmica de Valadares tem tido variadíssimas actuações que em espectáculos quer para gravação, tendo-se apresentado em Julho último no V encontro dos Coros do Norte de Portugal, em Vila Nova de Famalicão.

A todos os trabalhadores pedimos, que, ao lado dos da Cerâmica de Valadares, deem início ao cultivo da arte, certos de que assim contribuirão para a causa da nossa independência, da nossa batalha pela libertação total.

Parabéns, camaradas da Cerâmica de Valadares.

C. R.



*A factory is a team of workers and thus a set of sanitary ware is made by a designer, modeller, the individual who makes the moulds, the potter and the person who is at the Kiln. Sanitary ware is never a project of one person alone. Valadares is a company that ended up always having a very notorious personal touch in relation to the attachment that people have to the factory and its products, not only among workers and ex-workers, but also by the surrounding community.*

**Manuel Brito**

# Valadares Products

Years 50 — 90

05





36•

Example of a tile  
produced by Valadares  
ceramic.

37•

Photo of the indoor  
area destined  
to tile storage.



38 •

First and last  
Valadares stamps.

39 •

Tile production line.

According to the first Ceramic Exhibition of Gaia's catalogue, an event which took place in April 1979, Fábrica de Cerâmica Valadares stopped producing decorative and domestic tableware in 1952. At the time of the exhibition, its most manufactured ceramic product were tiles, mosaics and sanitary ware, "becoming the most important national producer center" of these materials. It was considered the industrial complex with the greatest ceramic industrial capacity and, in the quality of its work, the most important ceramic center which Vila Nova de Gaia is still proud of. In its administrative management, it would have a dynamic commitment to the modernization and updating of its machines and in the industrial field, a high level of human vision, as described in the above-mentioned catalogue.

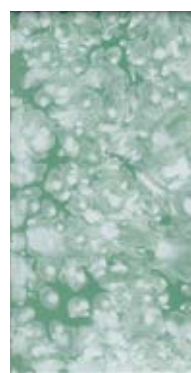
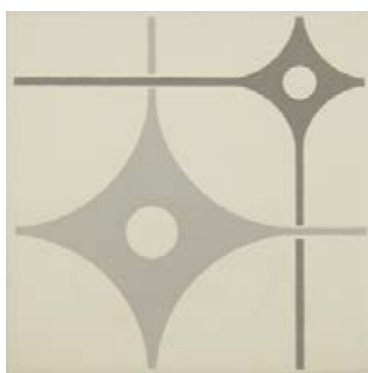
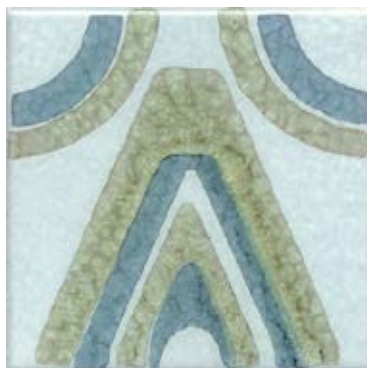


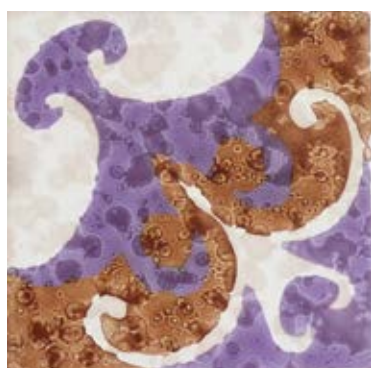
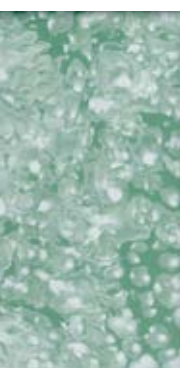
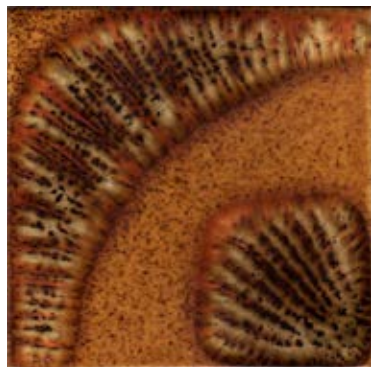
*The Gaiense*

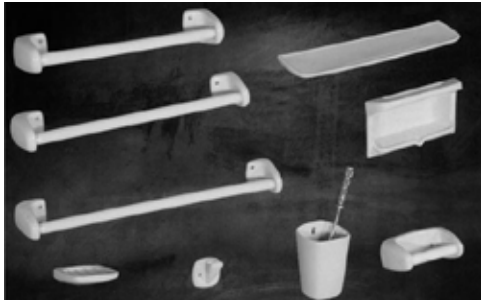
***The tiles produced in a week would cover Praça da Liberdade, in Porto, and those produced in a year, placed side by side, would cover the distance from Porto to Moscow.***

March 15, 1963

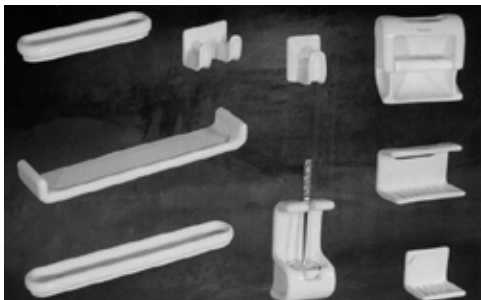






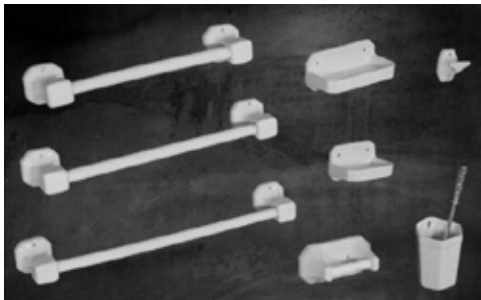


As stated in the article “Cerâmica Valadares - Innovation and vanguardism”, in sanitary ware, in addition to the thirteen sets available, the offer also extended to eleven different types of built-in washbasins and also to different “technical” pieces, such as urinals , hospital sinks, adapted sanitary ware and squatting toilets.

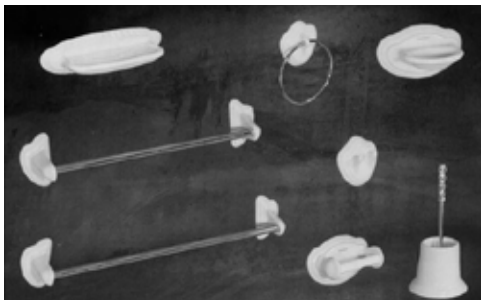


*Valadares discusses the leadership of the national market, still exporting around 60% of the pieces produced for the most diverse countries in the world, including markets extremely demanding like Switzerland or Canada.*

*Report Cerâmica Valadares  
Innovation and vanguardism*



As for accessories, the range comprised four series made up of pieces made entirely from ceramics, which allowed, in addition to an enviable durability, an easy combination with existing bathroom ware and the availability of supply in various colours. Also in response to customer requests, they started to sell products that, although not of their own manufacture, carry the Valadares brand and guarantee, such as faucets, bathtubs with and without jacuzzi, shower bases and screens as well as washing tanks.



In the 1980s, as a result of changes in the national and international markets and with the trend towards specialized production, the decision was taken to produce exclusively sanitary ware and ceramic accessories for bathrooms. From then on, the company underwent several changes at an industrial level, having been completely transformed in the 1990s, abandoning the manufacture of floor tiles (1982), of wall tiles (1986), thus becoming a sanitary factory with four units capable of producing one million pieces annually.



**40 •**

Four collections (alfa, líder, neoclàssica e creta) comprising accessories.

**41 •**

Photo of the inside of the sanitary ware factory.



## *Valadares Products*

Valadares has always been characterized as a leader in industrial innovation, having been the first factory in Portugal to install a furnace for the continuous production of vitrified sanitary ware - vitreous china. Note that even today the glazing line works five days a week, creating a breathing room to feed the kiln on weekends and allowing it to work uninterruptedly.



*Quality is a concern at Valadares as the ceramic sector is extraordinarily demanding, with the need for different control points throughout the manufacturing process.*

*Cerâmica Valadares report  
Innovation and avant-guard*

In 1993, the production of so-called “ecological toilets” began, which are characterized by the fact that they only need six liters of water, instead of the usual nine liters, for efficient flushing - allowing, for an average family, to reduce water consumption - at about 20,000 liters/year. This demonstrates that environmental concerns do not date from today.

Valadares has most of its products certified by national and foreign laboratories, “in Portugal by the IPQ and abroad by the Dutch “KIWA”, the German “LGA” and the English “WRC”, corresponding to the demands of the export market which absorbs 60% of production”. In July 1999, the company was certified in accordance with the NP EN ISO 9002: 1995 standard for quality systems - quality assurance model in production, installation and after-sales assistance, by APCER.

42 •  
Valadares advertising  
on a double decker  
bus in Lisbon.  
1972

43 •  
Tile  
packing  
section



END. TELEG. F

SÉRIE "MONTE BIANCO"

\* Em branco ou cor lisa — \*\* Em branco ou em bicolor.  
\*\*\* Produzida em pasta e vidro de azulejo para concordância de cores.

BICOLOR	
NOR	ECO
490\$00	350\$00
490\$00	350\$00
490\$00	350\$00
490\$00	350\$00
565\$00	370\$00
565\$00	370\$00
515\$00	375\$00
415\$00	320\$00
295\$00	215\$00
450\$00	335\$00
565\$00	400\$00
515\$00	375\$00
605\$00	470\$00
420\$00	310\$00
4\$70	4\$00
13\$50	10\$00
13\$50	10\$00
33\$50	27\$00
33\$50	27\$00
57\$00	47\$00
33\$50	27\$00
34\$00	27\$00
43\$50	37\$50
43\$50	37\$50
94\$00	75\$00
74\$00	60\$00
87\$00	74\$00
114\$00	87\$50
37\$00	32\$50
43\$50	37\$50
34\$00	27\$00
57\$00	47\$00
22\$50	17\$50
22\$50	17\$50
80\$00	70\$00
90\$00	75\$00
110\$00	80\$00
78\$50	63\$00
85\$00	68\$00
92\$00	83\$00
—	—
—	—
—	—
33\$50	—
40\$00	—
47\$00	—

louça sanitária  
VITRIFICADA  
(VITREOUS CHINA)

SÉRIE "MONTE BIANCO"

tabela de preços  
(PARA CONSUMIDORES)

FÁBRICA CERÂMICA DE VALADARES, S. A. R. L.



The company was sold to Istock Johnson in 1990/91 and remained in their possession until the end of the decade, when it was bought by two national entrepreneurs who acquired it together with two other ceramic companies of the same group, Cerâmica Campos (extrusion of red clay) and Secla (faience crockery). The first was sold almost immediately and the second remained until the group's bankruptcy in 2012.

As a result of an approach made by the liquidators from FCV to a group of ex-technicians of the extinct company in order to obtain answers to a possible recovery of the company, between the end of 2012 and mid-2014 a business plan was discussed with that objective in mind. This was translated into an agreement between the liquidator, Large Creditors and the aforementioned group of ex-technicians that came into force in October 2014, restarting the production of the almost centenary FCV, now under the name ARCH – Advanced Research Ceramics Heritage.



**Advanced** because it took the most difficult path, producing highly complex sanitary parts with in-house developed solutions..

**Research** because it understood that only the constant search for new solutions at all levels can sustain the company's development, having for this an ID&T group that combines several decades of experience among its members.

**Ceramics** because ceramics are the main business of the company.

**Heritage** because the legacy left by the extinct FCV constitutes the main milestone of knowledge acquired and applied over seventy years to make toilets carried by the members of the founding group and also by many of the workers who returned to the premises and who today integrate with pride the ranks of the know-how of this company.



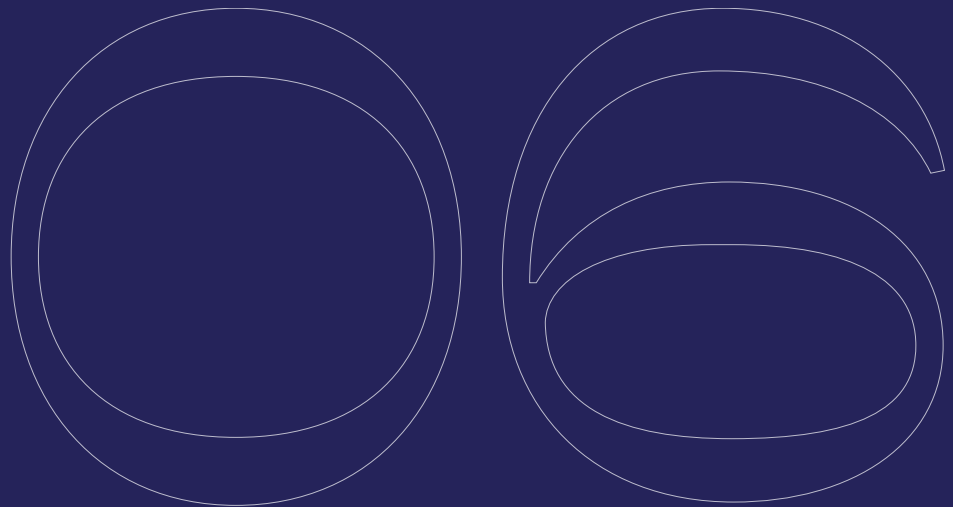
45•  
Topographic plant with the  
are to be refurbished in red.

46•  
Photos of the area where  
the demolition of a  
previous was undertaken .



# Arch's Foundation

Since 2014 —



In September 2012 Cerâmica de Valadares was declared insolvent, with the interruption of its industrial and commercial activity. But surprisingly, there was never a lack of demand for its products, so the marketing was never interrupted, even during the intervention period of a Manager designated to manage the remaining assets.

In a unique case of will, opportunity and understanding of the meaning of the Valadares heritage, an industrial project was devised for the recovery of the Valadares brand, which cemented an agreement with creditors for the rental and later purchase of the facilities. Thus was born ARCH – Advanced Research Ceramic Heritage, with several private investors and former Valadares staff, who believed that it was possible to ensure the continuity and renewal of the brand.

On October 1, 2014 ARCH SA begins its activity at the premises of Cerâmica de Valadares. On that day, the first 20 ARCH employees began the project of returning Valadares to the market, all of them knowledgeable about the company's past and confident that the future would be conceived by their hands, not least because they now had the possibility of once again proving their worth and demonstrating that Valadares was, after all, the people themselves who gave it shape and prestige over many years.

This unforgettable moment was just the first step towards many other important moments of the renovation process that began in 2014 and which had in February 2015, another significant moment, with the start of the production as well as the beginning of export sales in May that same year.

47 •  
ARCH's  
Outdoors

48 •  
First workers  
at the beginning  
of ARCH





# Valadares

ORIGINAL BATHROOMS

SINCE 1921



The company's growth resulted from the inclusion of more employees to the project, including those who already knew Valadares and those who, for the first time, came into contact with the Valadares reality, to which they immediately adapted, assimilating the culture and surrounding history.

If 2015 was decisive in the first steps of the new project, the subsequent years represented confirmation of the growth and consolidation of the activity, with the conquest of more markets and the expansion of industrial activity within the facilities that were already prepared to guarantee such an expansion and to adapt to renovations in casting lines and warehouses.

Since 2016, the investment in innovation has allowed the development of new materials such as HighCer or the creation of the first Sanitary collection of the new phase of Valadares, a collection that could only be called the ONE.

In 2019, the company already had about 125 employees, who fully ensured Valadares' production, as well as its Commercial or Logistics services. Participating in international fairs and exporting to more than 40 destinations was proof of the maturity of a 5-year project. Meanwhile, the moment of the brand's centenary was approaching, a source of special pride for all who embodied a project that honours and honoured those who have contributed to a 100-year history, admirable in the examples of abdication, resilience and non-conformity in the face of adversities which contributed to a company culture that is unequalled in the spirit and passion that it arouses in those who are part of it.

It is with great pride that we are Valadares!

Conclusion

*A hundred-year cycle comes to a conclusion.*

The company, which had its origins in the manufacture of ceramic items in the area of red clay, went through several phases that included artistic ceramics, refractories and sandstone, which in the fifties was used in the manufacture of toilets, tiles and mosaics and progressively evolving towards the abandoning of the previous materials in a definite way.

The visionary ability of one of the shareholders led to a contract for the transfer of intellectual property by an Italian company, Laveno of the Richard Ginori group, which led to the payment of royalties for fifty years. This Italian company provided training, both in Italy and in Valadares, on the manufacturing processes that led to the definitive installation of the manufacturing of the toilets at Valadares. Several of the company's workers were in Italy to learn the ins and outs of this very difficult art of fire. This group comprised several areas, from technical to production.

Thus, Valadares became the first company in the country to produce toilets. The quality achieved was so evident that the brand led the national market for several decades and had, in the international market, a preponderant position.

Its technical and design area, assisted by production experts, led to the establishment of concepts of technical control that have been maintained until today and have proven to be up to date with all the certification initiatives that took place in the nineties. In fact, the company already had a tight control of everything it received from abroad and of its intermediate and final product, in order to guarantee a level of quality that was almost absent from complaints. At the beginning of the eighties, the company had around fifteen hundred employees at its service.

Between the eighties and nineties, it transformed its entire production area, ceasing the manufacture of tiles, mosaics and adhesive in order to produce sanitary ware items exclusively. Its annual capacity turned to be over one million sanitary items and the number of employees dropped to around eight hundred.



***Working on  
ceramics is not for  
everyone.***

***It is hard work, but  
one does not get tired  
in everything it does  
when it is done with  
love. It is like that  
in relation to  
ceramics.***

Belmiro Gomes  
Verbal testimony

The company's determination not to abandon the concepts of ceramic processes that took so long to implement, led to the decision of never opting for mass production, with the implementation of automatic production systems, adopting only a semi-automation process that allowed the least effort of the its employees but also increasing their productivity.

At the end of the nineties, the company was sold to an English group that managed its destinations until the end of the same decade, when it was again sold to national investors.

The latter ended up not being able to succeed in managing this iconic company, which ended up in bankruptcy in the middle of the year two thousand and twelve leaving its then around four hundred employees unemployed. The impact of this operation was of great importance in the town of Valadares and led to the closure of small traders who had, in the "Valadares" family, much of their commercial livelihood.

Thus died, at the age of ninety-one, a stronghold of ceramics, the only one that had survived until then in the municipality of Gaia, profuse in ancient times in the art of ceramics, with dozens of small and large factories in its midst.

The entailing resistance of those who took over the bankruptcy process, based on the image that the company had over these ninety-one years, led to contact with two important former technicians, hoping to find a solution that would avoid the sale, possibly at a loss, of the so important and unique existing heritage and the consequent disappearance forever of the icon that was "Valadares".

Thus, a solution emerged, with the agreement of all those involved in this process, which led to the creation of a new company – ARCH, S.A. – constituted, in its vast majority, by national investors who embraced this new project with the deserved affection. The new company, restarted in October of two thousand and fourteen, the work abruptly

finished, admitting to its service a good part of the previous collaborators.

*Eng. Rocha Ferreira*

The activation of the factory's well-known siren at the turn of the 2014 was the sign of the rebirth of this company that left, as far as the sound was heard, an indelible mark that caused great commotion among the workers and gave the signal that it is again ready to spread the name Valadares and Portugal across all continents.

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Valadares

*25th April 2021*

*Celebration of the centenary of Valadares as well as  
safeguarding its artistic and industrial heritage*

