

FLOR DE CERES  
RABAÇAL

(FCT 2023.02603.BD)

GRACIELA  
MACHADO

(i2ADS)

Fictional tent  
studies for  
practicing  
printmaking  
in-situ

2023–2024

Pen and markers on papers of  
various dimensions

**Associated research project:**

FCT 2023.02603.BD

**Researchers:**

Flor de Ceres Rabaçal  
(FCT 2023.02603.BD/i2ADS);  
Graciela Machado (i2ADS).

**Illustrations:**

Flor de Ceres Rabaçal; Graciela Machado;  
All other illustrations attributed to their  
original sources.

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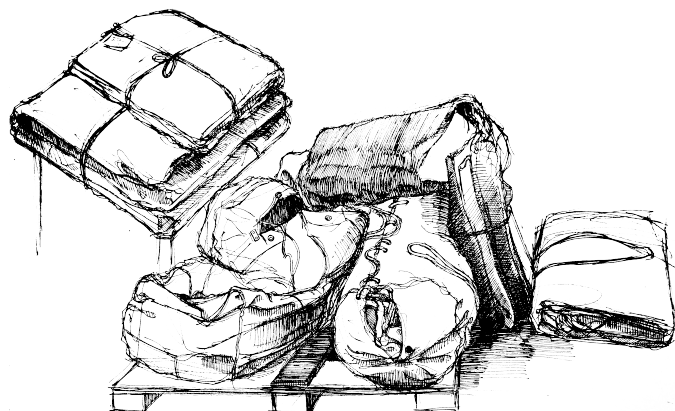
Adriano de Sousa Lopes was a Portuguese painter and printmaker who produced a portfolio of etchings during the First World War, working directly from the trenches. During this almost 2-year period, he produced dozens of drawings and sketches that he later adapted and reused to produce these etchings. Records show<sup>1</sup> that Lopes had an improvised studio set up in the Portuguese sector, working from the trenches alongside the soldiers. He also took regular, official military trips to Paris to visit his studio<sup>2</sup>, presumably to work on etchings. There is extensive documentation of the artists' stint as an official army artist during this time, namely correspondence written by him, but there is no solid evidence (found thus far in the ongoing investigation) that indicates that he effectively produced etchings while in the battlefield, considering the immense difficulties an endeavor of this kind would present.

The presence of an improvised studio in the form of a shack or a shed near the trenches, perhaps used to store drawings or perform specific interventions, as well as earlier research on 19th century plein air etching, motivated us to apply this notion to the ongoing investigation on in-situ lithography, and to create a sort of a fictionalization of the printmaker in the field. The printmaker creates all the specific devices and apparatuses, as well as the conditions to perform in-situ printmaking, including the construction or adaptation of a covered shelter. As such, a vast array of collections, artworks, documents and other similar material was consulted so as to make a comprehensive study of the documented use of improvised studios,

1            Gonçalves, C. S. (2016). Adriano de Sousa Lopes: um pintor na Grande Guerra (dissertation). Access link: <https://run.unl.pt/handle/10362/18445>

2            Gonçalves, C. S. (2016). Adriano de Sousa Lopes: um pintor na Grande Guerra (dissertation). Access link: <https://run.unl.pt/handle/10362/18445>

namely tents, that would be most appropriate for this specific purpose, both in the Portuguese and international contexts, namely in a military environment. A series of preliminary sket-ches, drawings, studies and imagined scenarios were produced afterwards and as of this writing are still ongoing.



Tents stored  
in bags at the  
O.G.F.E

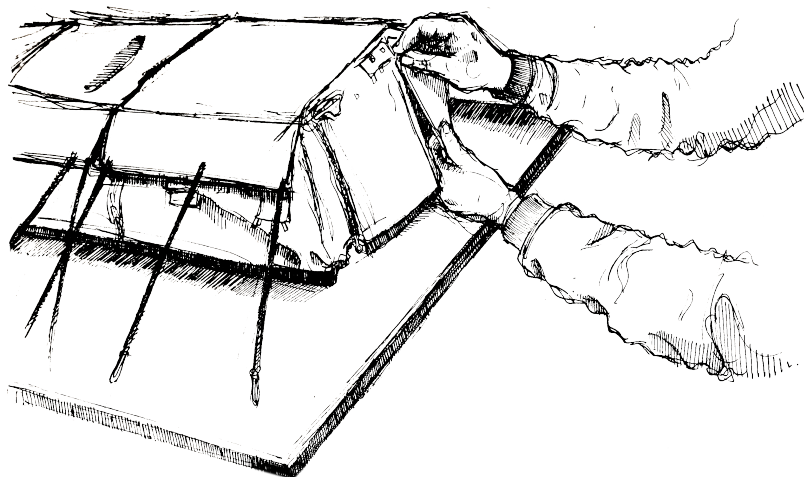
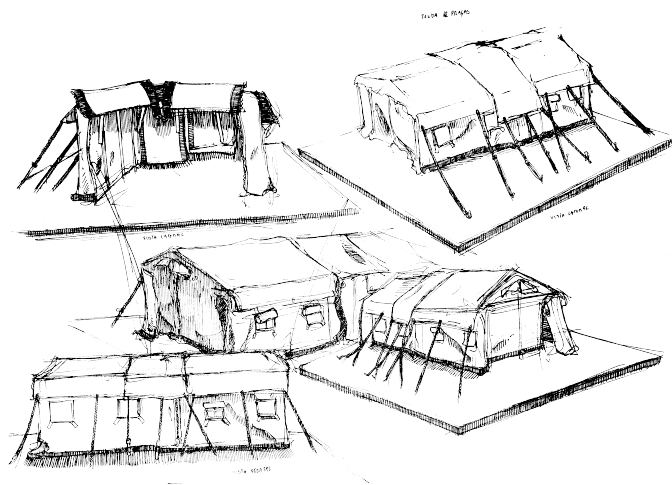
Founded in 1907, the O.G.F.E, Oficinas Gerais de Fardamento e Equipamento was the production center of uniforms, tents, footwear and other assorted military equipment expressly produced for the military and the armed forces, later converted into the Núcleo Museológico das Oficinas Gerais de Fardamento e Equipamento.<sup>3</sup> There, we had access to a miniature version of a 12-person tent dating from the 1970s. From this collection, we also had access to a vast archive with a considerable number of sketches, detailed technical plans and schemes for barracks, tents, shelters and the like, the most relevant of which is an instruction manual<sup>4</sup> detailing how to set up a

3 “Núcleo Museológico das Oficinas Gerais de Fardamento e Equipamento” Accessed at: <https://www.turismomilitar.gov.pt/pt-pt/patrimonio-details/90>

4 Manual de Instruções Barraca 12p, (Nov. 84). Oficinas Gerais de Fardamento e Equipamento: Lisboa

12-person barrack, possibly the same type as the aforementioned miniature found at the museum.

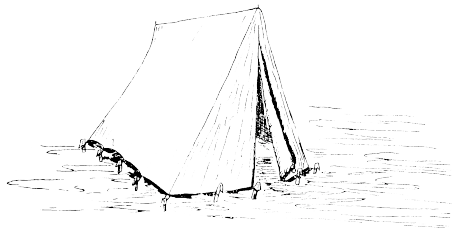
Sketches after  
miniature  
12-person tent  
stored at the  
O.G.F.E.



Interacting with  
miniature tent

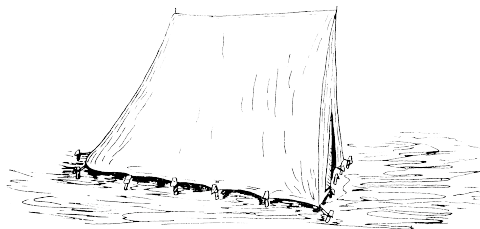


Sourced from the Military Library in Lisbon, the book “Tendas de Campanha” (translated as Campaign Tents) was also consulted. Published in 1901 by Lithografia da Escola for the Escola Prática de Engenharia, it is an extensively detailed account of types of tents, the military ranks each of them were designed for as well as detailed instructions on how to set them up, including illustrations, presumably lithographs all.



*Tenda rectangular (ou barraquim) p.<sup>a</sup> infant.<sup>a</sup>*

Tenda  
rectangular  
(ou barraquim)  
para infantaria  
and Tenda  
rectangular  
(ou barraquim)  
para cavalaria,  
Lithografi da  
Escola, 1901



*Tenda rectangular (ou barraquim) p.<sup>a</sup> caval.<sup>a</sup>*

Aside from the aforementioned Portuguese based sources, other international examples of tents, sheds and barracks were consulted so as to have a more general overview of the type of tent that has been used by the military and military adjacent organizations for various purposes. One such example is the Sibley tent, designed in 1857 by Henry Sibley, 18 feet

in diameter at the base and reached 12 feet high, with room enough fit around a dozen soldiers. It was widely used during the civil war in the U.S., being the main type of tent used by the Union Army.<sup>5</sup>

Sibley tents,  
Sid Richardson  
Museum.  
Source: Sir  
Richardson  
Museum



SIBLEY TENTS.

Page 2-3 of  
instruction  
manual for  
12-person  
barracks

### 3. INSTRUÇÕES DE MONTAGEM

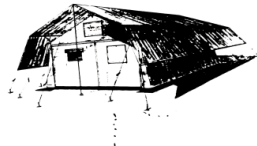
#### 1ª. FASE - Montagem da estrutura do tecto



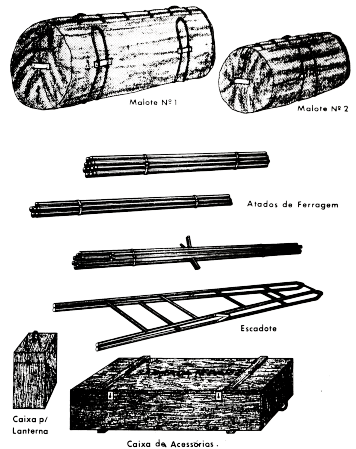
#### 2ª. FASE - Colocação do corpo e acabamento da estrutura



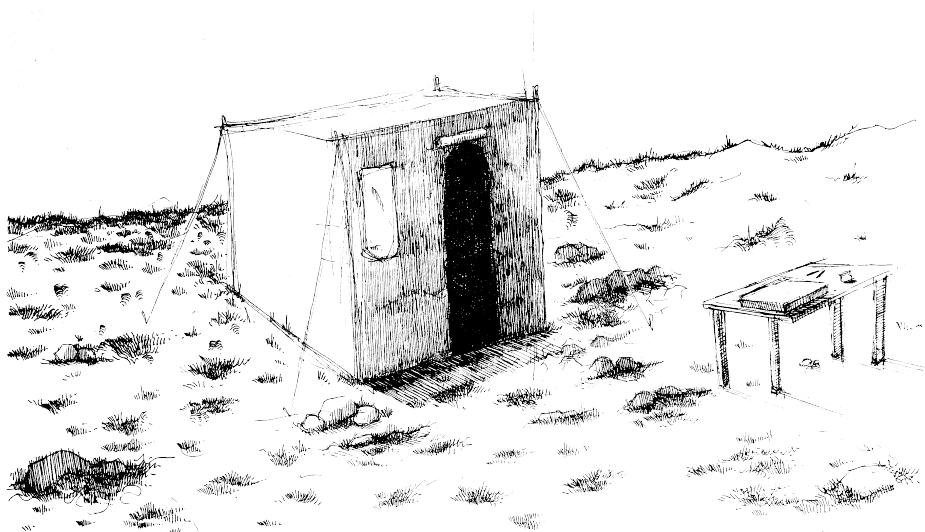
#### 3ª. FASE - Colocação do toldo



### 2. COMPOSIÇÃO

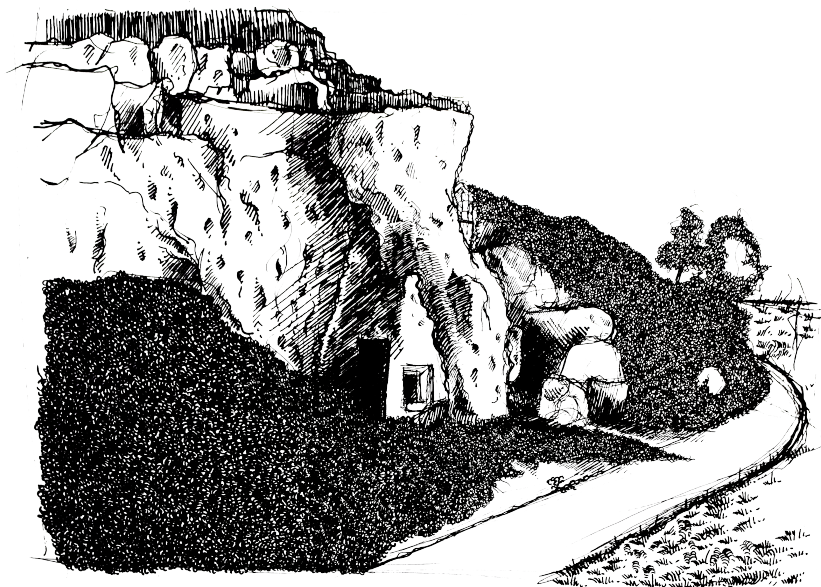


<sup>5</sup> “Nobody can soldier without coffee” Accessed at: <https://sidrichardsonmuseum.org/nobody-can-soldier-without-coffee/>



During this project there were multiple excursions to several quarries (Valongo, Cantanhede, Faial and São Miguel), and mul-tiple samples of stone were collected for investigation within the lithography process. During the excursion to Cantanhede to the site of former lithographic stone quarries, for example, we took note of the prevalence of small makeshift structures as well as abandoned buildings that we project that may be adapted into shelters for the in-situ lithographic project. Re-cent research on the use of shelters during the Great War led us to numerous postcards where entrances to the mines and their makeshift shelters are camouflaged for specific purposes. In these postcards we can identify in these structures the use of limestone as a method to create shelters, offering solid refu-ge to combatants during bombardments. Furthermore, these quarries are adapted by each belligerent into deposits where men, ammunition, supplies, necessary for launching new of-fensives, accumulated. Outside these quarries, we also identify the unusual sight of tents, which in rare cases appear to com-plement these scenarios.

Fictional lithography  
shelter based on  
photograph of tent  
from the Instituto  
de Investigação  
Científica Tropical.

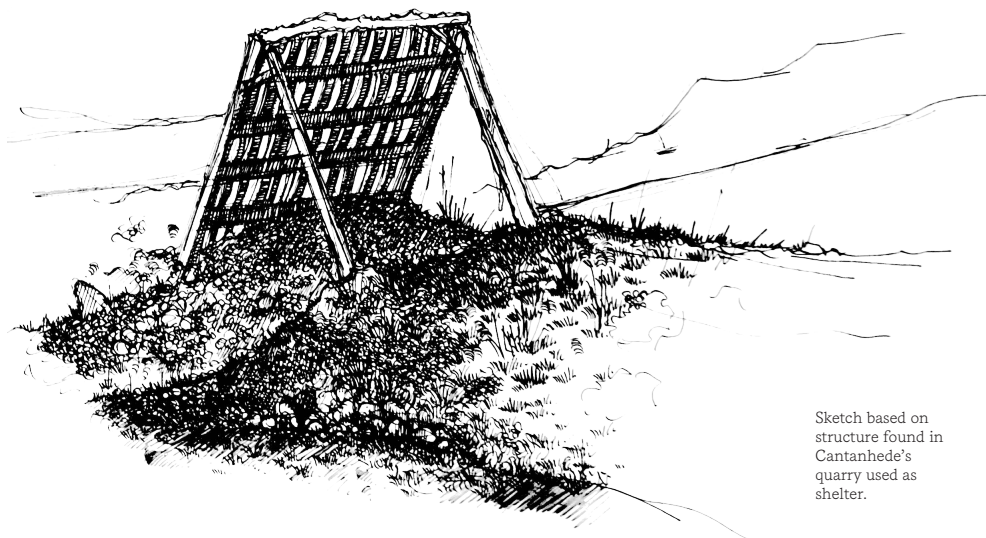
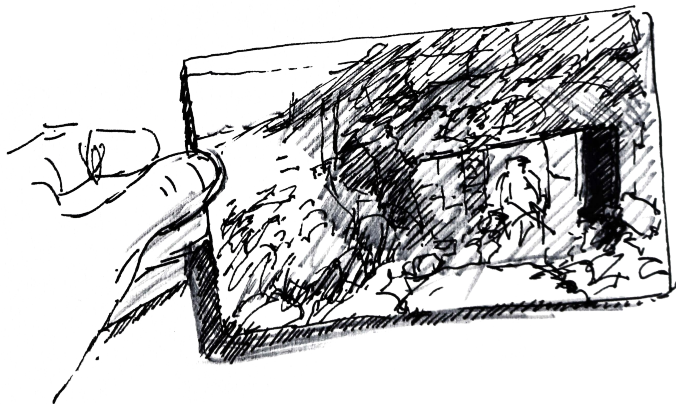


Sketch based on postcard dating from 1914-1915 period of the First World War. Original postcard reads: "War of 1914-1915. Near Soissons Pasly. The Roman quarries behind which the Germans hid so impressively." [loosely translated from the original French]<sup>6</sup>

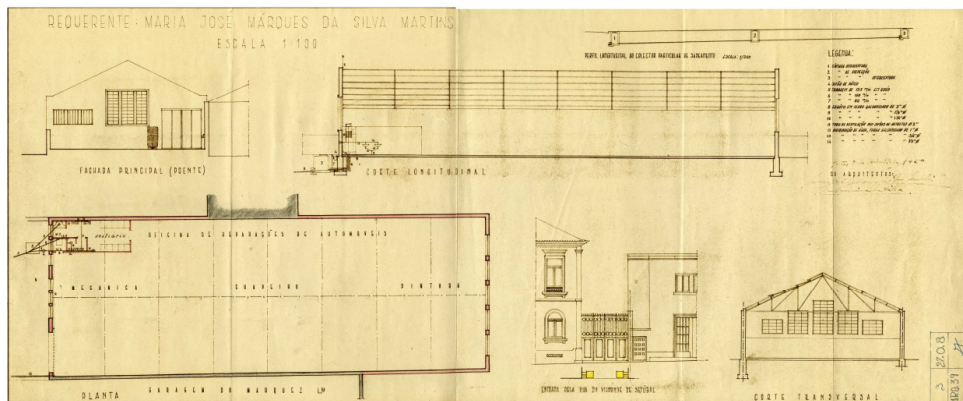
Our motivation to create a mobile laboratory, in which every step of the lithographic process is tackled and resolved in a nomadic fashion, led us to create a sort of itinerary that would ultimately lead us to the Marques da Silva Foundation. The Foundation is an institution that functions as an archive for the study and conservation of the history of Porto's architecture. We will be converting a pre-existing space into a sort of shelter that we will adapt for this express purpose, located at the Foundation. The very history of the layout of this building reinforced the relevance of this intervention: it used to be a car repair shop, now converted into a laboratory and the roof itself used to be an improvised brick, plate and canvas cover.

By developing this itinerary, we intend to further emphasize the relationship between the nomadic printmaker, working in-situ with whatever tools they can forge, and the terrain which, in this case, happens to be the city of Porto.

Sketch based on  
WWI postcard on  
quarries used as  
shelter (author:  
Graciela Machado)



Sketch based on  
structure found in  
Cantanhede's  
quarry used as  
shelter.



Floor plans and  
general structure  
for the building  
belonging to the  
Marques da Silva  
Foundation where  
the improvised  
lithography shelter  
is located.

(C) Fundação Marques  
da Silva, Arquivo  
Maria José Marques  
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e Daniel Moreira  
da Silva.

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