



GRÀFICA

DE LES

RAMBLES

THE SIGNS OF BARCELONA

LOUISE FILI

ENGLISH
EDITION

INTRODUCCIÓ

6

MODERNISTA

8

ART DECO

44

CURSIVA

84

MOSAICS I VITRALLS

132

ECLÈCTIC

168

MONOGRAMES

188

ARQUITECTÒNIC

218

SENSE PARAULES

244

LES FOTOS

256

GRÀCIES

264

INTRODUCCIÓ

ON MY FIRST TRIP TO BARCELONA, IN THE EARLY 1970s, I WAS ENCHANTED BY Modernisme, the city's own brand of art nouveau, which had influenced the entire urban landscape. Antoni Gaudí's elegant architecture was intoxicating—and then there was the shop signage: fluid and poetic, enhanced by mosaics, gold leaf, stained glass, and wrought iron. It was love at first sight.

My previous books on European signage were created out of a sense of urgency; I felt compelled to record the beautiful street typography of Italy and Paris before it would vanish forever. After *Grafica della Strada* and *Graphique de la Rue*, Barcelona seemed like the obvious next choice, especially given reports of its signage disappearing at an alarmingly rapid rate. There was no time to wait for my publisher to say yes: I spent hours on Google Street View, plotted out my maps, and left as quickly as possible.

I arrived in late December and literally *ran* to my favorite spots, fearing they might be bare. One of the signs I was most looking forward to seeing was Fotos López, a lovely script that I had admired in photographs. I raced to

the location to find an empty facade, with only the ghostly traces of typography left behind. I was devastated; I seemed to have missed the removal by a matter of minutes. The next day, when interviewed by a reporter from *El País*, I happened to mention the incident, which was in turn noted in the article that appeared a day later. The following week, after I returned to New York, I received an email from Ángel López, grandson of the Fotos López founder. He wrote that he and his family were very moved by the article and added, "If you are ever back in Barcelona we can remount the sign on the wall for you to take a picture." I returned as soon as I was able (how long could an offer like that last?), and the entire López family came out for the event—including Angel's sister Rosa with her husband and three children, who had made the trip from Germany. The photo studio had closed a year before, and although the family still owns the building, concerns about theft (a frequent subject in Barcelona) had kept the sign safely indoors. This book is dedicated to the López family, who, along with many other small businesses, have managed to keep the city's exquisite historic signage alive.



MODERNISTA

MODERNISME, THE LABEL GIVEN TO AN ART AND LITERATURE MOVEMENT AT THE turn of the century, was centered in Barcelona and included many of the decorative arts (cabinetmaking, carpentry, wrought iron, ceramic tiles, glassmaking, silver- and goldsmith work), which were particularly significant, especially as an adjunct to architecture. Although it was part of a general trend that emerged in Europe (art nouveau in France and Belgium, Jugendstil in Germany, Secession in Austria-Hungary, Stile Liberty in Italy, and Glasgow Style in Scotland) from roughly 1888 (the first Barcelona world's fair) to 1911, in Catalonia the style found its own unique personality, and much of it is still preserved in the shop signage today.

El Indio (pages 14–17), the opulent shop for fabrics, opened its doors in 1870, during a time when naming shops for assumed exotic ancestry was in vogue. In 1922 architect Vilaró i Valls gave his lush Modernista imprimatur to this corner facade, with luminous gold-leaf typography listing the shop's various offerings: *lanerías*, *sederías*, *novedades* (woolens, silks, the latest). Known to have been frequented by the surrealist painter Salvador

Dalí, the shop also included a larger-than-life-sized automated wooden Indian. Sadly, El Indio closed in 2014, although it is now on the *l·listat d'edificis emblemàtics protegits* (list of protected shopfronts) maintained by the Ajuntament de Barcelona.

The Antigua Casa Figueras (pages 12–13) traces its beginnings to a pasta factory in 1842. The shop was designed by architect Manuel Joaquim Raspall—who also crafted Casa Texidor (pages 10–11). In 1902 painter Antoni Ros i Güell decorated the shop inside and out, with unique mosaic work by the Italian artisan Mario Maragliano (pages 144–45)—quite suitable for its current life as a chocolate shop.

Modernisme has left an indelible mark on a number of *farmàcies* throughout Barcelona. Farmàcia Bolós (pages 19–21), designed in 1902 by architect Antoni de Falguera i Sivilla, is a prime example, with its large, wood-trimmed, leaded-glass entrance festooned with an orange tree design. Inside, the original botanical-inspired friezes are still intact. Farmàcia Puigoriol by architect Marià Pau (pages 24–25) features equally distinctive lettering in gold leaf and still maintains its original gas lamps.

ni



DIBUJO

ARQUITECTURA

TECTURA

PINTURA

PURÉS

PERLAS

EL INDIO

LANERIAS

BALDAS Y BIERS

SEDERIAS

NOVER

SADES

EL
INDIO

CARMEN.24

EL INDIO

LANERIAS

LANERIAS

PAÑOLERIAS

LANCERIA

SEDE

MENT

NOVE



EL II

LANERIAS



BALDE

NDIO



Y BIERA



SEDERIAS

FARMACIA



FARMÁCIA BOLÓS

www.ggili.com

SECCION HO

DOMEOPRÁTICA



MOSQUIS





FERROZES

The image shows a decorative metal plate with a central horizontal band containing the word "FERROZES" in gold, stylized, raised lettering. Above and below this band are two rows of five square panels each. Each panel features a dark, embossed floral or leaf design. The top row panels alternate between a circular floral motif and a larger, more complex floral design. The bottom row panels also alternate between a circular floral motif and a larger, more complex floral design. The entire plate is set against a wooden background.

FARM

MACIA

FORN DE PA

PASTISSERIA

73

372



BRAGOS
MASSINIS
BISCUITS
TOT
GELAT

www.ggiji.com

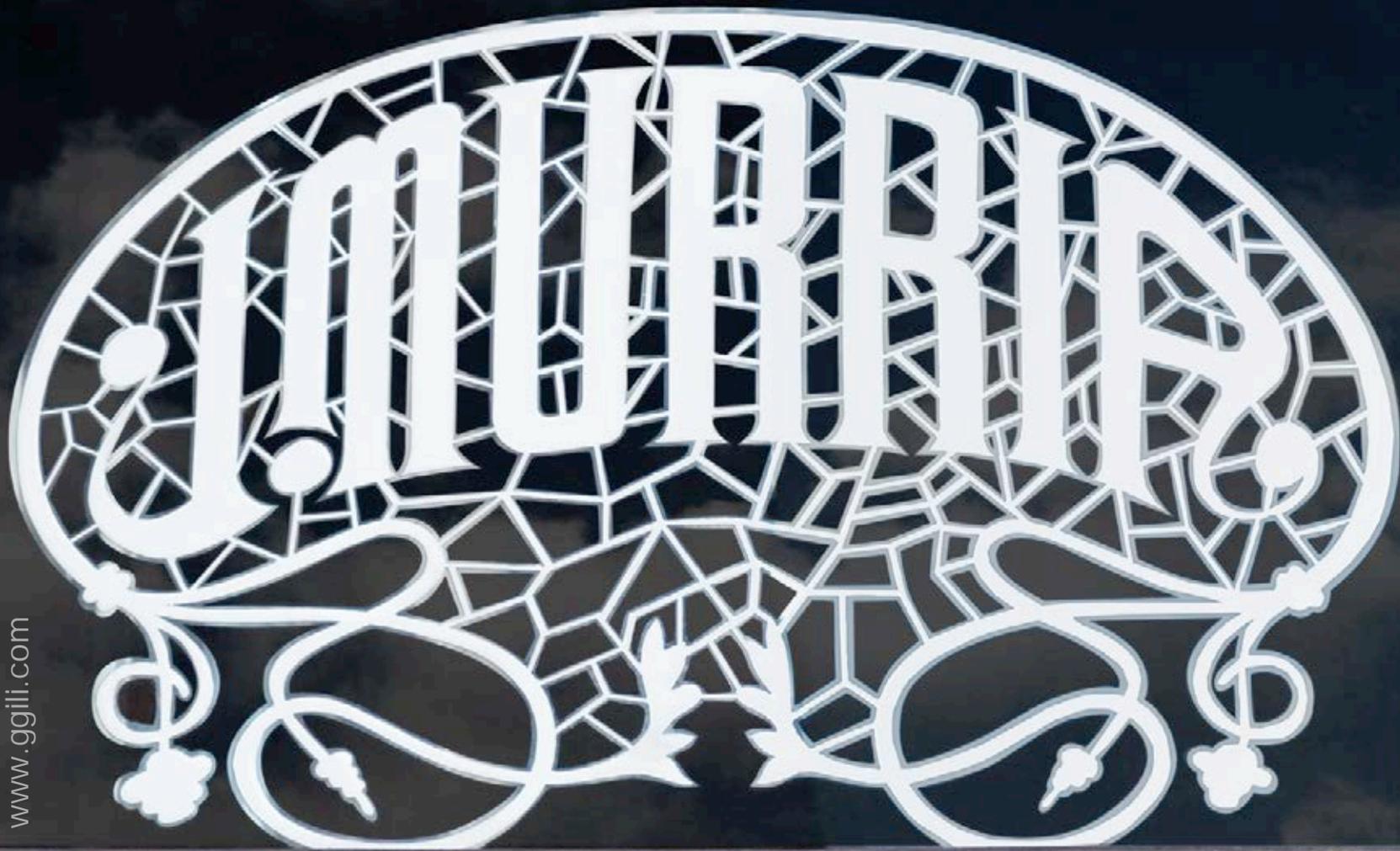


PAN
DE
CASTILLA

PANADERIA
DE LA CONCEPCION

PAN
DE LUJO







11 M. BOUVE 11



www.ggili.com
CAMISERIA PONS