

curated by Adélia Borges

*capixaba furniture*

*past &*

*present*



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R O N A L D O  
B A R B O S A

REALIZATION

FINDES  
CINDES  
SESI  
SENAI  
IEL  
IDEIES





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Vitória - ES - Brazil

2018

Studio Ronaldo Barbosa





A close-up photograph of a dark-stained wooden chair. The image focuses on the curved slats of the seat and backrest, showing the natural grain and texture of the wood. On the left side, a portion of the chair's armrest is visible, featuring an intricate carved design. The lighting is warm and directional, highlighting the curves and textures of the wood.

**"I learned that wood has two lives. The first, as a tree; the second, as a table and chair, bed and closet; floor and broom, trough and wooden spoon, house and corral, cot and coffin. Wood lives its first life for itself, letting us harvest its fruits, while we compete with the birds and other animals. The forests create the rains, rivers, waterfalls and feed on themselves and the sunshine. The second life of wood is generated by the human hand and spirit. They are the objects made of wood that spring from our imagination and take on real forms; objects that live with us and continue on for generations, transforming, impregnating themselves with our living, serving as a testimony and maintaining their usefulness in our lives."**

**José Zanine Caldas**







## **Findes System**

The Findes System is an organization composed of seven integrated organizations to foment development of the industrial segment in the state of Espírito Santo. This is done by promoting industry defense actions, representing the interests of industry in the State and offering services and products to associate companies and society in general, thus contributing to the development of a sustainable economic environment.

Together these organizations have become part of the Federation of Industries of the State of Espírito Santo (Findes). Associate partners include: the Industry Center of Espírito Santo (Cindes), the Social Service of Industry (Sesi-ES), the National Industrial Apprenticeship Service (Senai-ES), the Euvaldo Lodi Institute (IEL-ES), the Industrial Educational Development Institute of Espírito Santo (Ideies) and the Imperial Rota Institute (IRI); all work synergistically, each with well-defined and complementary attributions in the areas of Education and Qualification, Technological Diffusion, Industrial Development, Health and Leisure, in addition to its role as Institutional Representation agent.

Through the Findes Regional Directorates located around the state, member industries associated with one of the affiliated unions in the Findes System are benefited by these strategic organizations by encouraging advancement and development of the industrial sector and the state economy.



## Sesi

The mission of the Social Service of Industry (Sesi) is to promote better quality of life of workers, their dependents and the population in general by focusing on themes such as education, safety, health and leisure. The history of Sesi in Espírito Santo began in 1951, during the administration of Jones dos Santos Neves, who recognized the importance of this social catalyst organ and collaborated with its development. He envisioned Sesi as a strategic tool to help solve many social problems experienced by the “Capixaba” population; an indigenous word referring to people born in the state.

After 67 years of activity, Sesi-ES continues to work intensely promoting improvement projects for the industry of Espírito Santo. Sesi installations include 15 operational units, six health units, theaters and an art gallery.

The Sesi educational area is recognized for its international standard of excellence. The focus of actions is divided into 5 fronts, namely: early childhood education, elementary and secondary education, continuing education and proactive reform of secondary education. This is the only state in Southeast Brazil to boast a Sesi-Senai integrated project created to identify and adopt new educational methodologies. Sesi-ES is the largest private education network in Espírito Santo, benefiting some 12 thousand students every year.

In the area of health, several services are offered to workers and their families, among them; medical assistance, diagnostics services, dentistry, laboratory for clinical analysis and exams and work safety orientation. These actions are backed by a modern infrastructure and highly qualified professionals.

Quality culture and lifestyle are also part of Sesi initiatives to improve the lives of workers and their families by promoting easy access to artistic, sporting and cultural events. The 80's decade witnessed many Sesi-ES projects reinforced by several investments and so access to culture became one of the relevant roles played by Sesi in the state.

Investing in culture has become essential, not only to the health aspect of recreational activities but also as a channel for educational training as part of the Sesi Teaching Network created for school students, industry workers and the population in general. Cultural actions have been rescued and remembered as a source of pleasure, inspiration and communication with the public.

Currently, Sesi-ES sponsors a series of actions designed to promote cultural participation and facilitate access by the population in Espírito Santo, especially industry workers and their families. To highlight, we mention: the Sesi Theater, Company Theater Project, Sesi Chamber Orchestra and Sesi Art Gallery.

Offering high level cultural and artistic programs, the Sesi Art Gallery is one of the main cultural addresses of Vitória, the capital of Espírito Santo. Located at Avenida Nossa Senhora da Penha, the space has a total area of 800 square meters, in addition to modern acoustics, artificial lighting, easy access and an air-conditioned environment.

This up-dated architectural project has sufficient space for various artistic exhibitions, in an attempt to fuse the industrial and cultural sectors by mixing art with the history of various industry segments located in the state, as well as reinforcing the mission of Sesi-ES to promote the quality of life of the worker population.

To illustrate, in the exhibition, “Capixaba Furniture: Past and Present”, visitors can follow the history of the furniture-making tradition in Espírito Santo, showing how the sector developed and why it has become a national reference in Brazil.







## THE THREAD OF A SINGULAR STORY

por Adélia Borges

The history of the Brazilian furniture has been told mostly from a national dimension. Little attention has been devoted to how each state has contributed to the segment and, as a consequence, how can contribute to its future. The exhibition “*Capixaba* Furniture: Past and Present” gives the public a panoramic view of furniture production in the State of Espírito Santo.

In a broad subject, we decided to focus on furnishings that are made of wood and its derivatives, as this material best represents what is historically produced in the State. To the extent possible, we also want to privilege those that reveal a creative effort of their own, valuing the design.

The exhibition includes a great diversity of typologies, such as chairs, armchairs, stools, school desks, sideboards, cots, beds, nightstands, desks, shoe racks, closet and room partitions as well as architectural elements used on doors, shutters and tubs. We have not forgotten the religious segment, present through fine examples of a confessional and altar pieces.

Furniture made in Espírito Santo has unique characteristics, derived from its history. We opted to organize a chronological course; in such a way that allows visitors to perceive the progress on the timeline, over a period of about 170 years; an evolutionary process in which there are no major interruptions, but rather, a thread of continuity.

## THE LEGACY OF THE IMMIGRANTS

Espírito Santo started to progress at a much later time when compared to other states in Southeast Brazil. During the 18th century, the Portuguese government determined that the region should remain almost untouched in order to create a zone of isolation between Minas Gerais, then at the height of the gold cycle and the coast of Brazil, to reduce the risk of illegal commerce. The situation only changed in the mid-19th century when coffee plantations which were already widespread in neighboring states, began to appear in Espírito Santo, a land still dominated by tropical forests; up to the end of the 19th century, an estimated 85% of the state was covered by the Atlantic Forest. So, to encourage the settling of new agricultural workers in this region, they opened the doors to European families.

The first immigration wave arrived in 1847, from Germany. These families settled on the banks of the Jucu River, in the Colônia Imperial de Santa Isabel. In 1873, 413 settlers arrived in Santa Leopoldina, from Pomerania, then a part of the German Confederation (At the end of the 19th century, Pomerania would no longer be an independent state; it was to be incorporated by Prussia. After World War II, it was divided between Poland and Germany). They went to Santa Maria de Jetibá. Following, in 1874, the first Italians arrived, forming the Timbuy Nucleus - today the Municipality of Santa Teresa, which calls itself the “First City of Italian Colonization in Brazil”. On a smaller scale, Dutch, Portuguese, Belgians, Austrians, Swiss, Spaniards and Poles also arrived.

The incoming immigrants were predominantly poor, people that fled from the misery in Europe. They settled on small family farms as there were no large rural estates in the state, sustained by slave labor. In this respect, Espírito Santo stands apart from other states in Brazil. The main economic activity of the first immigrants was coffee cultivation. Located in distant corners of the state, places with almost no infrastructure, they had no access to consumer goods and markets, so they practiced subsistence farming, built their own houses and handcrafted their furniture and household utensils.

The Italians mostly came from the north of the country, precisely where the furniture tradition was very strong. Some 92% of them came from the regions of Veneto, Lombardy, Trentino-Alto Adige, Emilia-Romagna, Piedmont, Friuli-Venezia Giulia, Liguria and Aosta Valley. The first house in Santa Teresa - now a museum - was built in 1875 by the brothers Virgílio and Antonio Lambert, who were carpenters back in Italy.



In general, the immigrant culture was based on a strong spirit of collectivity. There are reports that the Lambert brothers, for example, provided furniture and windows for the community, including the church they erected in the community. Architect Maria Isabel Perini Muniz, whose doctoral thesis in 1996, in São Paulo University, was “Culture and Architecture: Rural Housing of Italian immigrants in Espírito Santo”, highlights details of the architecture in wood, such as the dovetail swallow joint, in V, in which the piece enters like a drawer, and the locks and planks of the wooden doors and windows were all handcrafted. Among the furniture, the dressers predominated – “only father and mother had a clothes closet to hang their clothes; the others kept them in drawers.”

Looking at Pomeranian architecture, there was a simpler technique used when joining pieces of wood, according to Maria Isabel, predominated by the use of billets (wood screws). The location of windows allowed for better thermal comfort, so the houses warmed in the winter and become cooler in the summer. Pomeranian furniture has a strong sense of utility and functionality, but without giving up the wish for beauty. There were frequent carvings in frills and hearts, and the use of paint on outside surfaces. Wood inlays and simple carvings were also added, although less frequently. “Even with few basic tools, they did wonderful things,” says antiquarian Manoel Martins. The predominant typologies included storage chests, wooden clothes hangers, cupboards and tables. “Chair was rarer; the immigrants usually sat on magnificent benches.”

## PRECIOUS WOODWORK

The descendants of the immigrants continued the tradition, and so we see, in the beginning of the 20th century, excellent carpenters who excel for the accuracy of craft making. An example worth mentioning is Abílio de Tassis. His father, Pietro de Tassis, brought from his native city of Trento a book about altars dating back to 1855. Abílio made, mainly between the 1930s and 40s, about a dozen altarpieces with carved ornaments. Due to the scarcity of better materials on the site, Abílio used laminated paper to brighten the decorative elements, among them pinnacles, laces, castings, arches and medallions. Chapels built in counties such as Conceição do Castelo and Castelo still display their original altarpieces. Tassis & Cia – later named Marcenaria e Carpintaria São José –, also made furniture for the local clientele, such as furniture groupings for farms. These pieces were decorated with a wealth of details learned from the altars.

Active in the 1940s, a Portuguese named Maia was a pioneer in the manufacture of pieces in various European and Brazilian styles. In the 1960s, his brother Joaquim continued in the trade, and eventually employed 30 workers, including machinists, sanders, polishers, woodcarvers and straw weavers. The Brazilian João Menezes started with Maia and opened his own shop in the 1950s. He was active to the mid-1970s, when the cycle of extraction of the rosewood became exhausted. Replicating the style of furniture he learned from his former employer, his furniture drawings show sophisticated techniques and timely production procedures. A good part of the home furnishings purchased by the social elite of Vitoria and Vila Velha came from these two workshops located in the Jardim América neighborhood, in Cariacica. They had commissions was also from Rio de Janeiro, Minas Gerais, Bahia, São Paulo, the Northeast region and, according to former official João Alves de Oliveira, even Japan.

The styles of Maia and Menezes included the Hybrid, Eclectic, Neo rococo, Directory and Béranger, as well as mixtures of these styles. João Menezes' clients, mostly newlyweds, used to order pieces seen in pictures or displays set up in a studio beside the workshop. Delivery often took from six months to a year and frequently included special ideas or customized requests from the clients.

## MODERN MASTERS

Modern architecture emerged with force in Brazil in the 1940s, and asked for interiors consistent with the concept of cleanliness of its forms. The furniture should be equally simple and uncluttered. The most eminent triad of Brazilian modern furniture - Joaquim Tenreiro, José Zanine Caldas and Sergio Rodrigues - had outstanding performance in the in Espírito Santo.

In the early 1960s, Joaquim Tenreiro designed and built the furniture for the residence of businessman Camilo Cola, in Cachoeiro do Itapemirim, a home which boasted an architectural project designed by Maria do Carmo de Novaes Schwab (1930, Vitória, ES). Graduated in 1953 from the National Faculty of Architecture of the University of Brazil, in Rio de Janeiro, Schwab worked with Affonso Eduardo Reidy during her formation, and was responsible for introducing modern architecture in Espírito Santo. She was also the first woman to work as architect and urbanist in the state. She took her client to visit designers in Rio de Janeiro that were aligned with her vision of modern design.

This is how Cola met Portuguese born, Joaquim Tenreiro. Son and grandson of master carpenters, he brought with him extensive technical knowledge from Serra da Estrela, which he initially incorporated in stylish furniture for the social elite in Rio de Janeiro. In the 1940s, at the invitation of architect Oscar Niemeyer, he began to generate modern Brazilian furniture that, in his opinion, should be based on honesty of purpose, on elimination of superfluous, on function adjusts, and on clean plastic lines.

Tenreiro developed a language adapted to the tropics, making abundant use of natural materials like woven cane and extracting from Brazilian wood species the limits of their resistance, with the minimum possible quantity. For him, Brazilian furniture should be light. "A lightness that has nothing to do with weight itself, but with gracefulness and functionality within the space it occupies." One of the special pieces in our exhibition is a suspended swing chair (shown in photo). We found no record of it in books; we believe it was created especially for Cola's home. It has a clever, adjustable back, connected to slides, to suit the user. Its rectangular volume accompanies the architectural proposal.

In 1984, José Zanine Caldas designed all the architecture, interiors and furniture for the Pousada Pedra Azul, in the Domingos Martins Municipality, in which wood played a leading role. The structure, wall and ceiling coverings, furniture, guardrails, doors and stairs are all made from Pine and Eucalyptus woods extracted from the region, or from species brought by Zanine from southern Bahia, especially *Paraju* hardwood. The inn includes 39 apartments constructed in a butterfly format. The project is one of the creative highlights of this renowned architect and designer's work, and one of the rare projects he produced to cater collective use. The furniture was conceived for the enterprise.

Between the project (blueprints signed in July 1984) and the opening of the inn in 1986, the designer spent long periods living at the actual construction site, in a small house with walls made eucalyptus and clay. The simplicity of the wooden door, with a latch instead of a lock, reminds us of the furniture made by the European immigrants in the region. A sawmill was set up on the grounds to facilitate the preparation of timber by the local workers.

Still in the 1980s, Zanine Caldas designed a chapel for a private residence in Guarapari. The open-slat construction allows for greater integration with the surrounding natural ambient. The altar is made of *pequi* wood. The designer remained connected to Espírito Santo and spent the last three years of his life living in Vila Velha.

Between 1981 and 1984, Sergio Rodrigues, from Rio de Janeiro, designed the interiors and furnishings of another residence belonging to Cola family, located in Cachoeiro do Itapemirim, in this case a remodeling project signed by Maria do Carmo Schwab. Sergio set up a workshop and produced the furniture in loco. The composition of the environment reflects the search for a lifetime of deliberate expression of a Brazilian identity in the furniture.

## CONTEMPORARY CAPIXABA DESIGN

There are more than three hundred professionals who design furniture in Espírito Santo nowadays. The estimate was made by interior designer Rita Garajau, and mainly includes professionals that develop custom-made pieces for the houses, apartments, offices and institutional spaces they project. To establish the interior design activity was essential the opening of the School of Fine Arts of the Federal University of Espírito Santo (Ufes). In addition to the courses of Painting, Engraving, Drawing Instructorship, it offered Decoration. This was the first school of its kind in the country, followed by a similar school in Rio de Janeiro, opened ten years later. The course was based on the quality and commitment of design pioneers and teachers such as Gerusa Samú, Marcelo Vivacqua, Maria Cecília Jahel Nascif, Márcia Moraes, Cristina Barbosa, Maurício Salgueiro, João Vicente Salgueiro and Freda Cavalcanti Jardim. In a market with a limited supply of quality furniture available for purchase in stores, designers from the state of Espírito Santo began to create their own pieces, which greatly contributed to the development of a newly expanded woodworking industry in Espírito Santo.

As we could not account for such a large number of professionals in the exhibition, the curatorial focus went to pieces that, if designed for a specific project, could have a life of their own and market insertion later. The selection included, from the seminal names, Luizah Dantas and Rita Garajau, both former students of the School of Fine Arts. From the new generation, we selected two examples, Marília Celin and Creado Arquitetura e Interiores, founded by Cintia Chieppe and Márcia Paoliello. Certainly the segment deserves independent shows, evidencing its tradition and strength in the state.

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We took a deep look at product design as an independent activity, unrelated to the genesis of a specific project, although the boundaries between them are often imprecise. Architect José Daher Filho, for example, creates custom designs for his projects and served as a consultant during the creation of Espaço Brumatti (2001 to 2005), a furniture outlet for which he developed 40 pieces that were marketed alongside other Brazilian brands.

One of the variants of this segment includes the people who both design and build their furniture, by following family traditions. This is the case of Irenêo Joffily Bisnetto, who has been working with wood and handcrafts since he was a child, and then as a professional woodworker since 1986, and of Jorge Zucolotto, who inherited his father's trade and, breaking away from a partnership with his brothers in the family business, started the Marcenaria Espírito Santo in 2007. Between 2012 and 2016, Zucolotto maintained his main production shop inside the State Penitentiary of Vila Velha, in Xuri, combining the workforce with the teaching and qualification of people.

In yet another case, Paulo Cesar Casate graduated in Electrical Engineering at Ufes and worked for 35 years in the electrical sector. In 2011 he decided to return to the tradition inherited from his Italian-born father, master carpenter Cesar Casate. He opened an atelier in the rural area of Marechal Floriano. Edu Silva worked as a mechanical engineer for 35 years at a mining company, Vale. Upon retiring, he moved to a small country property located in Pedra Azul, where he installed a woodworking shop, inspired by the memories of his grandfather.

Cezar Guedes graduated from the Institute of Art and Design at the Federal University of Juiz de Fora in 1981. He worked for 17 years as a designer at Garoto company, where he created packaging for Mundi and Talento chocolates. Parallel to his role as professor of design courses at various Capixaba faculties, he has also produced a hundred furniture designs, giving special attention to the use and elaboration of curves and the combination of different woods.

Self-taught, Rusimar Antônio has been working since the beginning of the 1980s producing furniture and frames tailor made for projects created

by architects and furniture designers as well as signing his own creations, destined to Class A consumers. Between 1986 and 2013, he operated his company called Brumol. From 2005 to 2007, he was licensed to manufacture a renowned Italian brand MisuraEmme. In 2013, he became a partner at Demuner, in addition to maintaining an artisan woodworking atelier, Painei Verde. The work of Rusimar is totally focused on fine furniture creation and production; he is known for his strong sense of innovation and constant research to find new materials and techniques.

Another name that combines full-time project design and production is Rubens Szpilman. He created in 1988 a successful company dedicated to the design and production of home accessories including tubs and sinks for bathrooms and chairs and benches in polyester resin. He has represented the state of Espírito Santo at several national design shows.

Other professionals prefer to dedicate themselves to just design and delegate production to third parties. Graduated in 1975 from the Superior School of Industrial Design (Esdi) in Rio de Janeiro, Ronaldo Barbosa was a design professor at the Federal University of Espírito Santo (Ufes) for 27 years and, from the beginning of the 1970s, has worked as a designer in several segments, mainly graphic, editorial and exhibition design. His few projects in furniture design include works in ornamental stone and the re-edition of a wooden stool originally built in the 1930s by his grandfather.

From a younger generation, Ana Paula Castro, with a mixed background in Industrial Design and Fine Arts, dedicates to graphic design, prints for fashion design, decorative objects, a line of porcelain tiles and elements cast in cement or wood. Graduated in design from the State University of Minas Gerais, Ricardo Freisleben works from a small, experimental workshop in Afonso Cláudio, where he makes award-winning prototypes. He would like to his creations adopted by industry for serial reproduction.

Hiring professionals with specific training occurs also in industries. Serpa Marcenaria maintains an in-house development team with eight professionals, among designers and architects, based in Cariacica and Rio de Janeiro. The team advises architects and interior designers on improving their furniture designs for specific environments and also creates its own products.

The group that designs products for the furniture sector of Linhares includes Flavia Galon, graduated in industrial design, and Adriza Rigoni and Simone Cypreste Santos Oliveira, graduated in architecture. Flavia managed the

Movelar product development area between 2004 and 2013, at the time one of the largest furniture industries in the country. Simone worked for Panan for many years. Today, both provide consulting services to furniture makers such as Cimol, Permobili, Docelar, Panan and MGM.

Since 2002, Adriza Rigoni has been directing the Rimo product development team, the largest furniture industry in the state. Currently, the development group has eight professionals, including architects, designers, engineers and carpenters. They develop more than 210 items per year, between products and variations, not including planned furniture, even more numerous. The company is a frequent winner of the Top Mobile award. In 2018, it won first place in the “modular furniture” category, second place for “planned furniture” and third place for “beds and complements “.

## NATIONAL REACH

The high standard of woodworking skills in Espírito Santo has attracted the attention of architects and interior designers from around the country, who found in the state suppliers capable of producing the furniture they design. We can mention André Piva, Claudia Moreira Salles, David Bastos, Eliane Pinheiro, Gisele Taranto, Ivan Rezende, João Armentano, Lia Siqueira, Mauricio Nobrega, Miguel Pinto Guimarães, Roberto Migotto, and Thiago Bernardes, among others.

To reach this situation, there were initiatives to promote carpentry in Espírito Santo. The most notable was undoubtedly the informal company Companhia Capixaba de Marcenaria, created in 1994 by brands Serpa, Brumol, Brumatti and Zucolotto. “We started with the assumption that our woodworking was good and we had the potential and interest to export,” says Domingos Depollo, director of Serpa Marcenaria, in Cariacica. “In the first edition of Casa Cor Vitória, we brought architects from Bahia, São Paulo, the Federal District, Minas Gerais and Rio de Janeiro, and speakers from abroad. The event was coordinated by José Roberto Dente. We did a lot of research to standardize the production processes in the four companies. Customers did not know in advance exactly which factory would do their work,” he reports. The joint initiative remained active for eight years. Serpa continues to invest in the out-of-state market, and, in 2014, the company opened a showroom in Ipanema, Rio de Janeiro.

Most of the production for other states is focused on making custom cabinets, shelves, counters and partitions. Some design pieces that, although coming from architectural projects, have been incorporated into the national furniture market. We selected examples of these independent productions to show in this exhibition.

## THE FORCE OF INDUSTRY

The inheritance of the first immigrants can be seen today, not only in the professionals who dedicate themselves to replicating the artisanal techniques in contemporary creations, but is also present in the highly technological performance of the Espírito Santo industry. In his office in Linhares, Luiz Rigoni, the president of Rimo, the largest furniture industry in Espírito Santo, points to a painting depicting a scene in the village of Queixo, in the municipality of Vila Valério, portraying a church built by his father, an immigrant Italian, for the community, in 1961. The wooden components of the architecture and the benches were made with hacksaw, chisel and adze. Today, at the Furniture Pole of Linhares, these rustic tools have been replaced by state-of-the-art computer-controlled machines.

A milestone that led to the beginning of the production pole was the year of 1962, when a plan elaborated by the Executive Group for the Rationalization of Coffee (Gerca) was established. Faced with a crisis brought on by the sharp drop in international coffee prices, it decreed the eradication of unproductive coffee farms in Brazil. This policy led to the dismantling of more than 50% of the coffee plantations in the state of Espírito Santo.

Many coffee growers – mainly small ones, with properties of not more than 50 acres of land – were forced to sell their holdings in the south of the state and adopted logging as an economic alternative. The descendants of the original immigrants moved to the north of Espírito Santo, rich in noble woods that were viable for harvest from the native Atlantic Forest. Sawmills multiplied by selling timber to other states. At the same time, small family-owned carpentry and woodworking shops were opened. Linhares became the hub of this transformation, while in Colatina, the garment industry was installed, creating a new economic profile in the state and marking the origins of its industrialization.

“Despite the ecologically predatory nature of this activity, Linhares sustained the Espírito Santo wood cycle from the late 1950s to the 1970s,” says Paulo

Cezar Pinheiro Guedes in his 2008 master's dissertation on the emergence and characterization of the Local Productive Furniture Pole of Linhares. According to Guedes, in the 1960s there were more than 200 sawmills in Linhares. Not only was wood sold in logs, but in various cut-to-order sizes as well. The first start-up was credited to José Dalvi, who in 1959 opened the Fábrica de Artefatos de Madeira (Wooden Artifacts Factory) in Linhares. "In this small factory he and three other employees, he used a planer machine made by the Brazilian company Invicta, developed himself other machines. He was an excellent carpenter and very skilled in mechanics, using a sophisticated technique of classic joinery, as well as lathing, carvings and wood inlays, and an artistic treatment for wood that closely resembles the furniture made by Morris & Co. of William Morris, England, in 1907." The company operated until 1980.

In the various local carpentries, artisanal techniques were gradually being replaced. The workforce was changing by the introduction of technical qualification courses and the companies underwent intense technological modernization. In 1987, the businessmen of the sector created the Union of the Industries of Wood and Furniture of Linhares and the North Region of Espírito Santo (Sindimol). In 2016, the segment invoiced more than 350 million *reais* and generated 1,400 jobs.

Today, the state's furniture industry is highly mechanized and capable of high-volume production of modular and planned furniture. The companies used CNC (Computer Numerical Control) machines imported from Italy and Germany, capable of performing precise machining. Main characteristics are the adoption of streamlined production processes (modular design, assembly line, non-waste of raw material); the optimization of logistics and constructive systems designed to reduce the need for packaging; skilled labor; and production focus on affordable and accessible goods. Access by Class C and D consumers is based on the adoption of less sophisticated finishing details and simpler assembly methods, resulting in reduced production time.

The lines are segmented by area: bedroom (beds, wardrobes, dressers, bedside tables, and modular units), dining room (chairs, sideboards, buffets, and tables), TV room (home wall units, racks and mirrors) and baby's room (cribs, wardrobes, chests of drawers). The projects are created to meet consumer needs based on space optimization for the small spaces of contemporary houses. Final assembly has been transferred to the sales sector; typically the shopkeeper assembles the furniture in the buyer's residence. This concept provides enormous advantages to the industry by reducing costs and production time.

## WOOD, THE BEGINNING OF EVERYTHING

Wood is the protagonist of the exhibition, “Capixaba Furniture: Past and Present”, as a plural material. It is the primordial raw material used since the origins of human civilization – its etymology comes precisely from the Latin, “*materia*”; matter, principle of things.

In his research studies, antiquarian Manoel Martins observed the Pomeranian predilection for termite resistant cedar, very similar to European woods. Tropical species such as rosewood and *caviúna*, because they are difficult to work with planer and chisel, were used for billets and really very few other furniture types. Abílio de Tassis mostly used cedar and *peroba*, but probably he has been preparing his tools to use on harder wood species, as his daughter Alba of Tassis remembers about his narrative on going into the forest near Castelo to select rosewood trees to cut timber and make furniture for a local residence.

The original native habitat of rosewood (*Dalbergia nigra*), extended from Southern Bahia to Espírito Santo, Rio de Janeiro, Minas Gerais, São Paulo, Paraná and Santa Catarina. The majestic trees reached 50 meters in height and up to 1.2 m in diameter. Joaquim Tenreiro once declared that “no one is interested in planting rosewood, which, in order to reach its ideal growth, takes about 200 years.” The species was greatly valued in Brazil and abroad for being extremely durable. Due to its hardness, it allowed elaborate notches, carvings and curves and various border decorations.

Its dark coloring – some call chocolate, and others, blackish purple – is one of its qualities, which was exploited by carpenters and woodworkers from 1940 to 1970. João Alves de Oliveira, who worked in the Portuguese Maia woodworking shop, in Campo Grande, from 1961 to 1971, reports that when he started working, they used rosewood, but then changed to *peroba*, *vinhático* and *gonçalo-alves*.

Rosewood was widely used from 1960 to 1970 by Joaquim Tenreiro and Sergio Rodrigues in Espírito Santo. But the intensity of exploitation by sawmills soon exhausted the state’s natural reserves. According to Paulo Cezar Pinheiro Guedes, “at the end of the 1970s, extraction was no longer important in the context of state internal income, as the entire north of the state saw its forest reserves totally or severely compromised. Closing the timber cycle in northern Espírito Santo, local residents were forced to adopt other options for life and income. Loggers moved to southern Bahia or other regions, such as Pará and Rondônia.”

The process of reforestation in the state began in the late 1960s. Aracruz company started cultivating eucalyptus in 1967, and created a hybrid of the species *Eucalyptus Grandis* and *Eucalyptus Urophylla* for the production of cellulose. In 1999, a new hybrid was developed with density sufficient to be cut into timber (more than 0.500g / cm<sup>3</sup>). It was commercially baptized with the name Lyptus.

In the early 1990s, MDF (Medium Density Fiberboard) arrived in Brazil. According to Serpa director, Domingos Depollo, they were one of the first companies in the country to use it, imported from Chile. The material's core is composed of fibers extracted from reforested wood, mainly pine and eucalyptus, and provides easy machining in various formats, including sinuous curves. It was usually faced with wood veneers; today, in addition to veneers, in some production lines, the board is coated with melamine paper; in others, it receives roller printing designs and ultraviolet drying. Thus, it is possible to print any pattern - including simulations of noble woods. The market also offers MDF with melamine finishes.

Another material widely used there is MDP (Medium Density Particleboard), made of wood particles, and also derived from pine, eucalyptus and other reforested species. MDP can be readily purchased in many variations in both types and finishes.

A new business venture called Placas do Brasil S.A., an MDF plant inaugurated in June 2018, in the municipality of Pinheiros, will mean major gains for the furniture production chain in Espírito Santo. Backed by investments of R \$ 480 million, it was created by a consortium of 40 local entrepreneurs, according to Paulo Joaquim do Nascimento, president of Panam, one of the investors.

The Linhares Furniture Pole makes predominant use of composite materials but this does not mean natural woods have been abolished. The ex-sawmill, Esquadrias São Rafael, for example, continues using native species like angelim, peroba mica and garapa, wood species taken from the forests in Mato Grosso and Rondônia.

The use of solid wood is widely practiced by cabinet-makers. In the interviews we held during the preparation of this exhibition, the following native species were mentioned: *amarelinho*, *angelim pedra*, cedar, cherrywood, *cumaru*, *freijó*, *imbuia*, *ipê*, *jaqueira*, *louro preto*, *macanaíba*, *paraçu*, *peroba mica*, *roxinho* and *vinhático*, offering an extraordinary range of colors.

The practice of using more than one species of wood in a single furniture object – initiated in 1947 by Joaquim Tenreiro in his famous Três Pés chair – happens frequently in this production. “On the scale of values, all wood is noble,” says Carioca Ivan Rezende, who produces his creations at Cap Israel, in Colatina, such as the *Floresta* sideboard which uses *freijó*, *cumaru*, *peroba mica* and *roxinho*.

Many designers are incorporating old wood rescued from woodworking discards, and demolition materials such as posts, wooden bridges to be replaced by concrete, old wooden electrical support towers removed from power grids, worn railroad sleepers, even fallen branches, excavated trunks and wood retrieved from river beds and streams. “The availability of each species of wood is seasonal so we only know at the moment we place an order exactly what kind is available for the production of a given piece”, explains Ana Paula Castro. Edu Silva says that the creation of new pieces often is decided after examining the actual wood to be used, when it is available. He has been employing quite a lot of *garapa* recovered from dismantled boats. Rita Garajau took advantage of the dismantling of an old floor in a clinic this year to design tables and benches from the reclaimed rosewood and *peroba* blocks she collected. Among the reforested species commonly used by the industry, there are pinus, teak and *Lyptus*.

Many furniture makers use both solid woods and composites simultaneously. Serpa Marcenaria, for example, uses *peroba*, *cumaru* and *freijó*, certified for use, alongside of demolition timber, as well as MDF with FSC certification – an acronym for the Forest Stewardship Council, an independent, non-governmental organization created to promote responsible forest management around the world. Globally, the organization has the most respected certification system for forest products, including timber, in the world.

The combining of various materials is a daily practice also at Demuner, where Rusimar Antônio uses recycled solid woods, MDF, MDP and other materials. In a door designed in 2003, for example, a *tamburato* hive (an intercalated pasteboard structure) is used for the inner core, and then coated with bright gray methacrylate; the construct also makes use of pinus or eucalyptus. Rusimar searches for high performance and durability with the lowest possible use of raw materials to reduce impact on the environment. One of the materials he uses in constructing handles and profiles is aluminum. Because of its lightness, it is possible to create slender, sturdy support pieces, frequently covered in wood veneers.



Others designers are adding wood to iron, stainless steel, carbon steel and brass. Rubens Szpilman stands out among Brazilian designers for his use of pigmented polyester resins available in 24 color options.

## HANDS AND MACHINES

In the post-Industrial Revolution period, it was thought that mechanized industry would make the craft disappear. This is not what we see in the world today. In mid- 21st century, industrial and artisanal production methods seem to coexist on an even greater scale. Intended for different publics, they in fact complement each other, each one traveling on its own path. In developed countries, the presence of the “makers” grows; a name that came to designate the artisans crafting handmade goods in the midst of our highly technological society.

In this sense, it is enlightening to read the description made by architect and designer from São Paulo, Arthur Casas, about his *Trançada* Armchair, created in 2006. He began to develop the piece in the same lines as the classic *Barcelona* armchair, by Mies van der Rohe, 1929, however, with fittings and materials totally unique. He says: “Barcelona celebrates the period of mass industrialization, of standardization. This armchair is the antithesis of that. The execution is almost entirely handmade, the material is natural - wood - which comes from sustainably managed forests, plus leather and fabric produced on hand-operated looms. Mankind has already learned to live with the benefits of industrialization, but today we see a movement to get closer to the feeling of intimacy coming from our relation with nature and evoked by artisanal pieces.” To construct the armchair he counted on a partnership with Rusimar Antônio, then at Brumol. Arthur wanted a greyish color, as if the wood had been burnt. Rusimar created a procedure to simulate this effect and named it *Saara*. The process was replicated by wood suppliers in several states who kept the *Saara* name in their catalogs. Today, both production and marketing of the line are conducted exclusively by the North American company Danao Living.

In Espírito Santo, state-of-the-art technologies at many production units coexist with traditional procedures such as joint fitting, overlaying, molding and gluing, practiced by some woodworking designers. In many cases, they combine methods in the same furniture piece; high technology together with special finishes and hand-crafted techniques. Demuner, for example, can cut a table top using a CNC machine, then complement production by manually

opening grooves on the surface of the wood in order to expose the pores and reveal the beauty of the natural veins. Naturally, hand-crafting and industrial procedures aim at distinct target publics.

The *Elis* sideboard, a Flavia Galon design made for Cimol, is aimed at Class C consumers, producing about two thousand units per year and reaching final customers for an average price of approximately 90 American dollars. It is sold through e-commerce channels at popular retail stores like Casas Bahia, Marabraz, Magazine Luiza and Lojas Americanas. Undoubtedly this creates gains for everyone – providing quality production furniture to the low income population. The final price of this type of product is usually determined by the greater or lesser sophistication of the hardware offered.

## APPROXIMATING PRODUCTION AND CREATION

During our research for this exhibition, two key elements stood out: a great productive capacity in the state, on the one hand, and a great creative capacity, on the other. The bridge between the two, however, still has a long way to go, and will surely bring positive results for everyone. There are many experienced and solidly trained professionals in the state. Several young people complemented their studies abroad. Italy hosted a specialization course for Ricardo Freisleben who enrolled in a design course offered at the Polytechnic Institute of Turin; Marilia Celin did a furniture design program in Florence, Italy and Adriza Rigoni, a mini master's course at the Polytechnic of Milan, focused on industrial furniture design.

Several *capixaba* designers have received national awards. Cezar Guedes was honored in the category of Exterior and Leisure Furniture category, awarded by Abimóvel in 2001. José Daher Filho was also awarded, by Abimóvel in 1999 and by the Artefacto in 2005. Ricardo Freisleben won first place in the Furniture category at the Salão de Design Casa Brasil Award in 2013, together with Andrei Pedrini, for the design of *Nômade* clothing rack, one of several projects that take into account the modern need for flexibility, part of today's contemporary lifestyle. The rack is dismountable and easily transported in its own drawer which can be used as a packing box.

Names like these and many others are attentive to the needs and desires of consumers. It is part of a designer's expertise not to follow trends, but to anticipate them, based on the observation of consumers and the public in general. For this reason, they contribute to the constant search for innovation.

Of course, they do not work in an isolated environment. Designers must necessarily be allied and aligned with other professionals throughout the productive chain.

Talking about her experiences gained from the industries in Linhares, Flavia Galon says that what she learned most was “the importance of the designer being close to the factory floor and understanding the productive potential of each industry while always thinking about process efficiency and the need for innovation within these parameters.”

The industry could take much greater advantage of the professionals than it is actually receiving. The most widespread practice in the industry is “inspiration” - often a euphemism for copying furniture seen at Milan and Cologne fairs. The entrepreneurs themselves say they “observe the trends and adapt.” Perhaps the new generation of entrepreneurs will open their eyes to the importance of design. In our research, we noted that, in some companies, hiring designers is seen as an expense rather than an investment.

## ENJOYING THE UNIQUENESS

By bringing together in this exhibition a journey so rich, from the mid-19th century until today, we would like to foster a greater appreciation of the uniqueness of Espírito Santo in the segment. It defines an immense potential in what became known in the 21st century as creative industries.

We are not moved by a nostalgic purpose, but rather the recognition of a precious past and present, which can nurture actions in the future – immediate, preferably. The exhibition is part of the efforts of many people to keep that memory alive.

It is worth remembering that recognition of the value of the immigrants furniture as part of the relevant cultural patrimony of Espírito Santo is due largely to the writer Elmo Elton (1925 - 1988) and to the antiquarian Manoel Martins, who in the 1970s and 1980s, toured the municipalities of Domingos Martins and Santa Leopoldina to collect copies of the furniture created by early German and Pomeranian settlers in the state. These pieces made up a collection of more than 128 objects purchased by the state government, including furniture, tools, letters and other documents, now on display in various institutions around the state.

Recognition has extended beyond the state's borders and resulted in, among other actions, an exhibition of Pomeranian furniture organized by dealer Cesar Aché, held in the 1970s in Rio de Janeiro, with great success. Today, important collectors in Rio and São Paulo maintain Pomeranian furniture in their homes, thanks to this cultural diffusion.

Several municipal museums and memorial centers maintain furniture and other period objects that bear witness to their histories. The majority of those with whom we have contact are facing many difficulties to preserve their collections and to offer conditions worthy of public visitation. We would like to thank all of them, and especially those who provided pieces for our exhibition, namely, the o Museu do Imigrante Polonês (Polish Immigrant Museum), in Água Branca; Casa Lambert (Lambert House) in Santa Teresa; Casa da Cultura (House of Culture) in Domingos Martins; and the Secretaria de Estado da Cultura (Secretary of State for Culture).

Bringing together the world of productive excellence and the world of creative capacity seems to us, a natural vocation for a space like the Sesi Arte Galeria, to whom we thank for the invitation to do this exhibition.

By demonstrating how the origins of immigration resulted in a large capacity furniture industry, we would like to contribute to the diffusion of the project culture in the segment and promote the industry in the State. Past and present thus point to renewed possibilities for the future.

Adélia Borges is a design critic and curator. She  
lives in São Paulo. This text had the collaboration  
of Livia Debbané.

\* \* \*



DER. ENGEL. DES. HERRN  
LAGERT SICH. UM. DIE. HER  
ZO. IHN. FÜRCHTEN UND  
HILFT. IHNEN. AUZ. PZ.









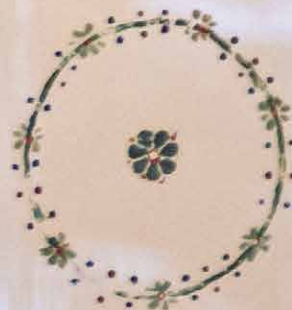








HILF. IHNEN. AUS. PS  
SO. IHN. FÜRCHTEN. UND  
LAGERT. SICH. U. M. DIE. HERRN  
DER. ENGEL. DES. HERRN.

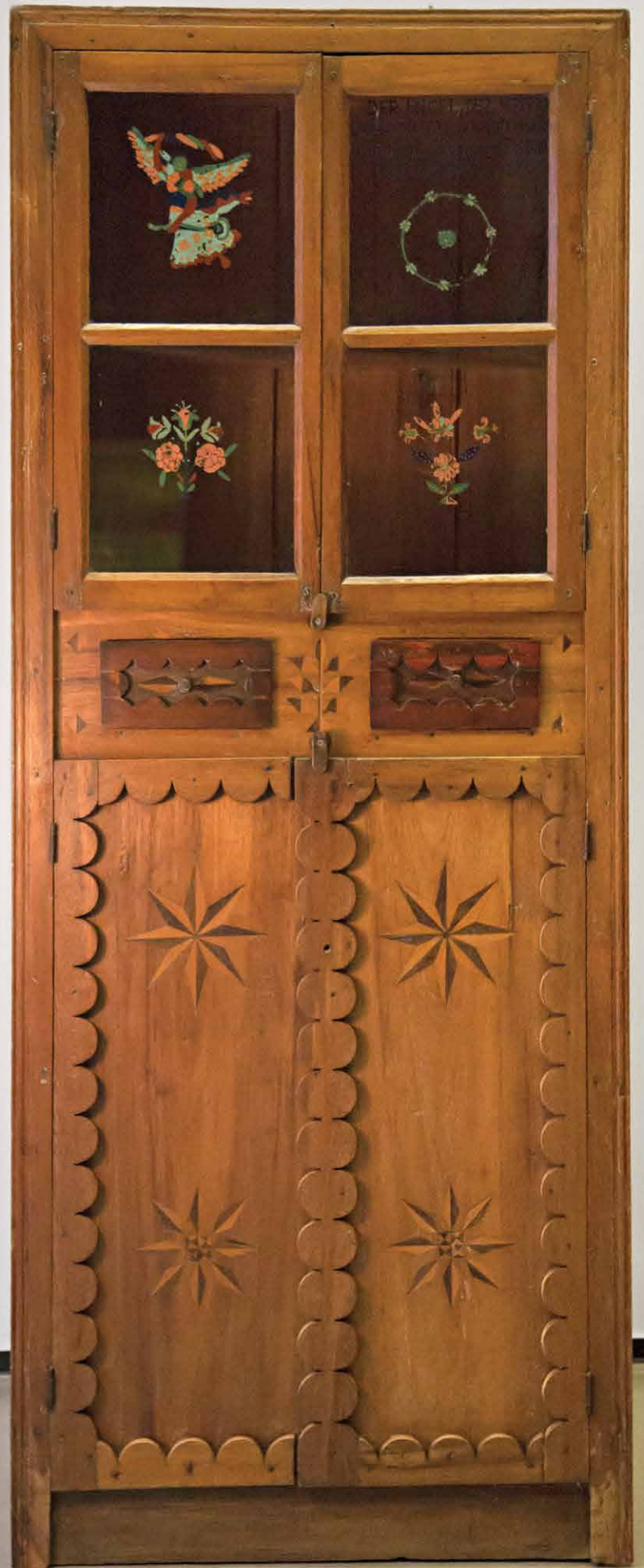






#### THE IMMIGRANT LEGACY

On this page and in previous pages, Pomeranian immigrant cupboard. Row wood, with notches. The glass in the doors received decorative paintings and the inscription “Der Engel des HERRN lagert sich um die her, so ihn fürchten, und hilft ihnen aus”, i.e. “The angel of the Lord keeps watch over those who fear him, and he delivers them.” The original inscription in Pomeranian is taken from Psalms 34: 7, of the Lutheran Bible, in its second official edition, effective between 1912 and 1937. Rita Garajau Collection.











Cupboard, Pomeranian immigration. Probably in cedar, with traces of flowers on the lower doors and cutlery holders on the top. Ronaldo Barbosa Collection.



Cupboard, Pomeranian immigration. Painted wood, doors with embroidery.  
Secretaria de Estado da Cultura Collection.







#### PRECIOUS WOODWORKING

Altarpiece in the São Bento Chapel, in Montevideo, Conceição do Castelo Municipality. Production: Abílio de Tassis (1916, Alfredo Chaves, ES - 2001, Vitória, ES). Solid cedar body with hand carved ornaments and laminated paper in detail showing decorative elements.



















Altarpiece in the Morro Venus Chapel, Castelo Municipality, c. 1930/40. Production: Abílio de Tassis (1916, Alfredo Chaves, ES - 2001, Vitória, ES). Made in varnished, solid cedar and details in gold paint.





Chair, 1950s. Production: João Menezes. Made in solid rosewood with carvings and woven cane seat. Debbané Family Collection.













Bed frame, 1950s. Production: João Menezes. In solid Brazilian Rosewood with carvings and woven straw. Debbané Family Collection.







Bed frame, 1950s. Production: João Menezes. Structure in solid Brazilian Rosewood, with carved medallions and woven straw. Debbané Family Collection.













#### MODERN MASTERS

On the previous pages, lounge chair, c. 1947. Design: Joaquim Tenreiro (1906, Melo, Portugal - 1992, Itapira SP). Solid wood frame with removable cushions on a rocking base. Painted tiles panel by Paulo Fonseca, 1962..

At the side, swing armchair, c. 1962. Design: Joaquim Tenreiro. Rare example of a suspended swing seat, in solid wood, metal and upholstered chains, with movable backrest.

Above, bench, 1960s. Design: Joaquim Tenreiro. Two horizontal logs are joined by brackets in "L" shape. Camilo Cola Collection.



Curved chair with rods, c. 1960 / 62. Design: Joaquim Tenreiro. Rosewood structure, turned legs, back with bowed rods and woven straw seat. Camilo Cola Collection.







Above, a sitting set for outside porch, 1980s; on the right, dining chair in solid wood, upholstered and woven cane straw, 1980s. Design: Sergio Rodrigues (1927, Rio de Janeiro – 2014, Rio de Janeiro). The pieces integrate a house in Guarapari, project developed between 1981 and 1984. Cola Family Collection.

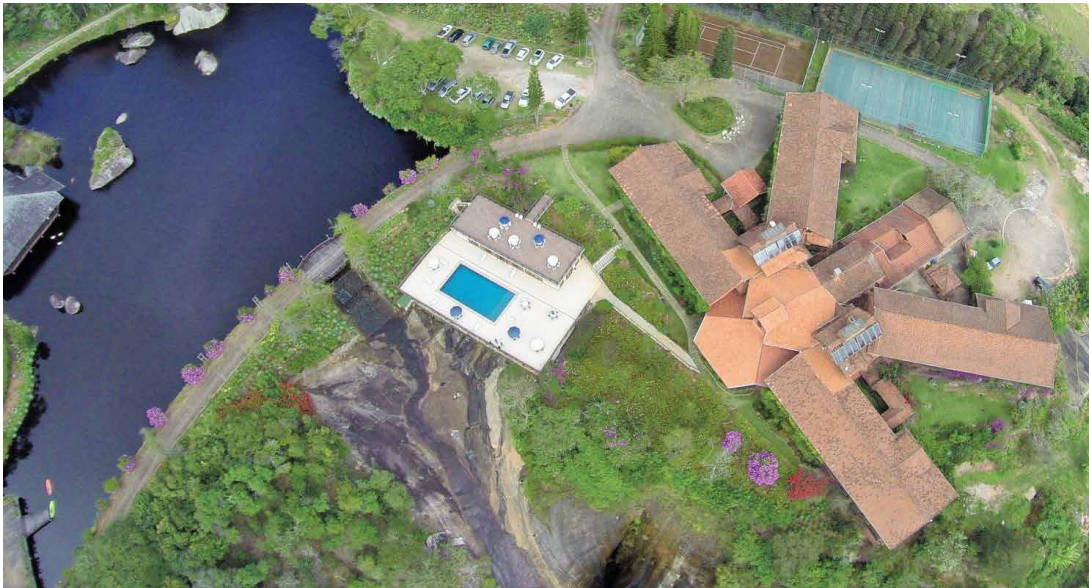












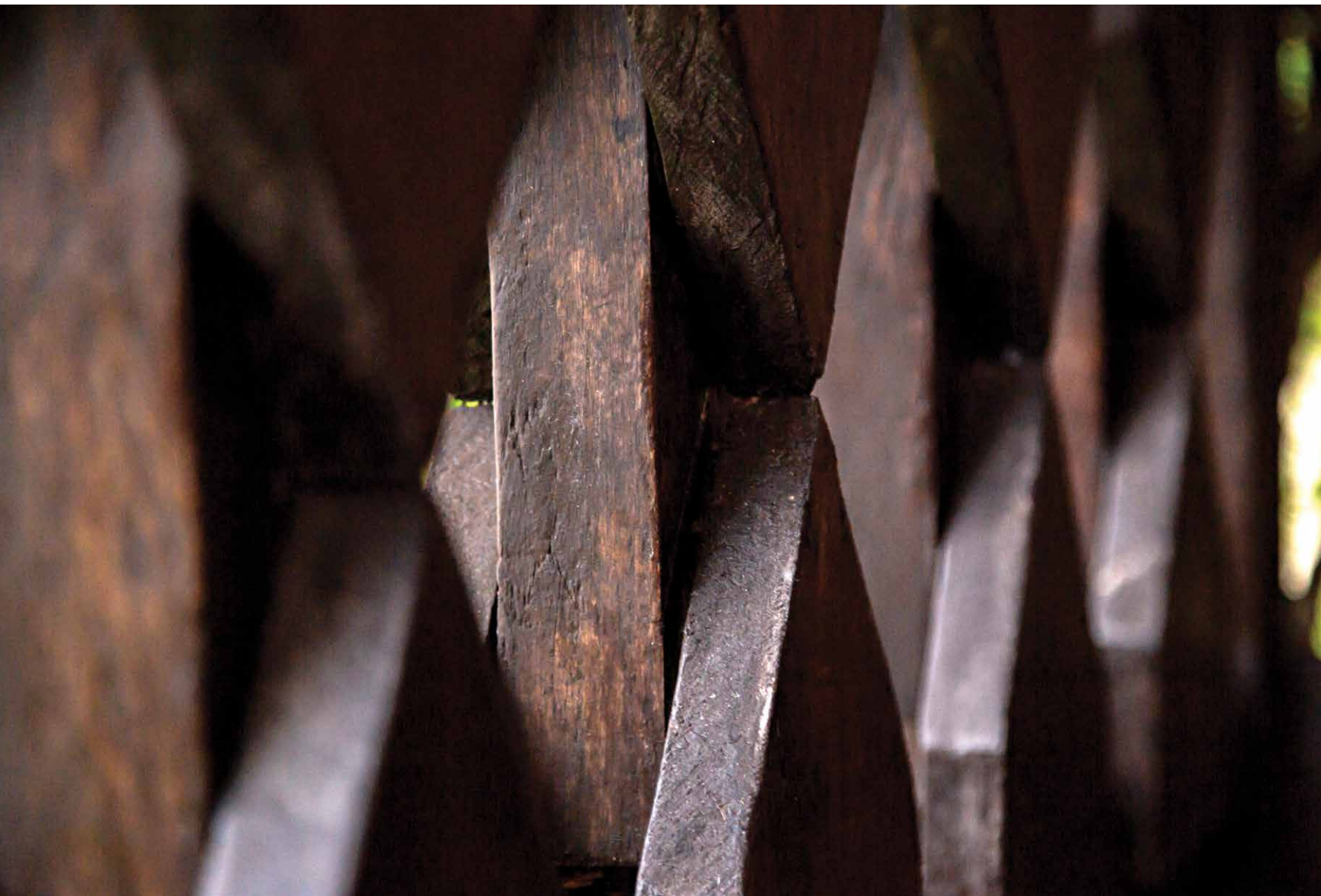
Above, an aerial view of the Pousada Pedra Azul, in Domingos Martins. Project by José Zanine Caldas (1919, Belmonte, BA - 2001, Vitória, ES), constructed in the years 1983-1985. To the left, a small house where Zanine lived during the inn's construction.





Details of guardrails at Pousada Pedra Azul.  
On the following pages, eucalyptus and clay wall and door closure latch at the Pousada Pedra Azul.

















Backgammon coffee table in wood, with a drawer on each side. Project for the Pousada Pedra Azul / Tristão Family.





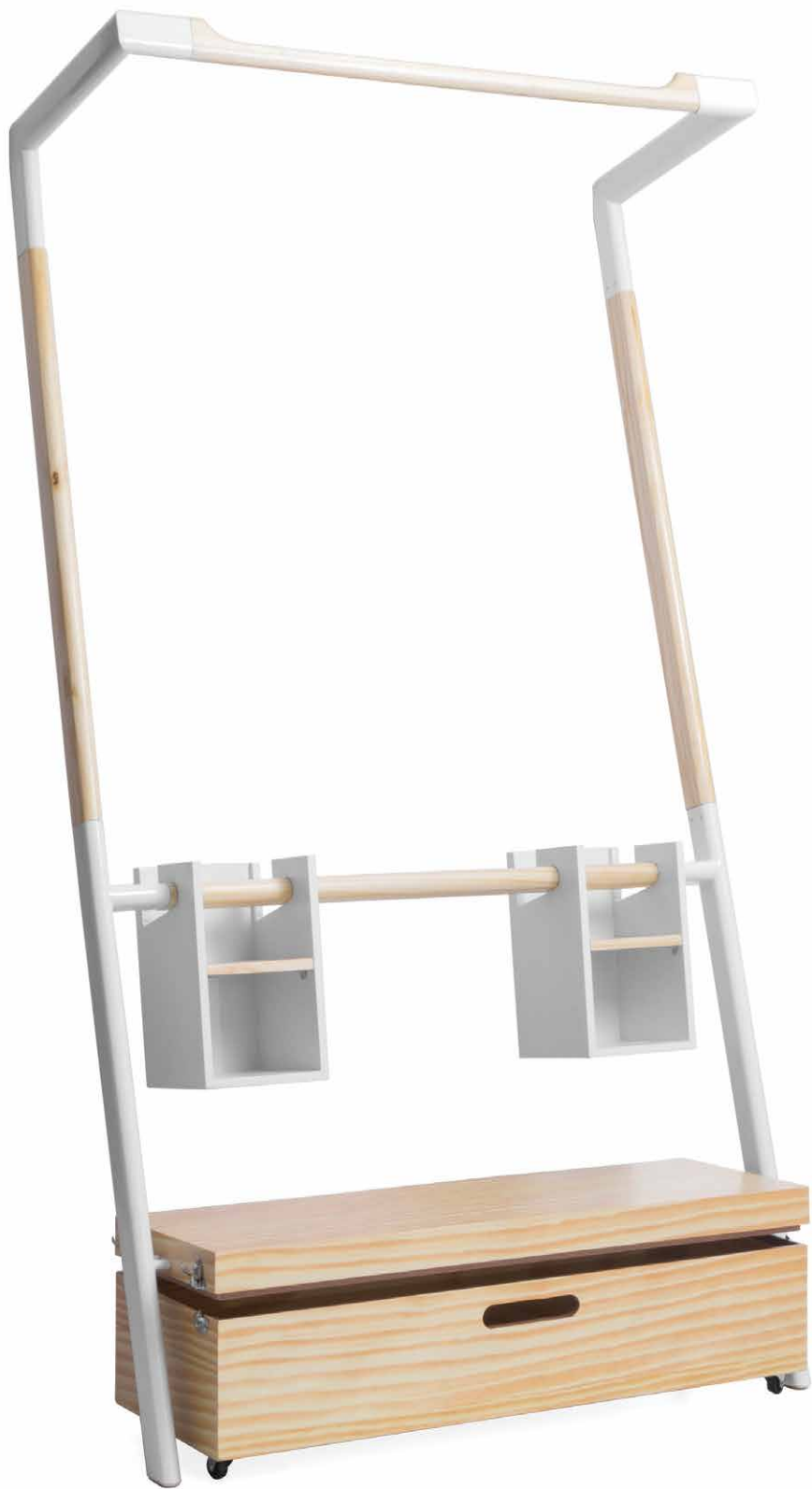




Chapel, in the Tristão family residence, in Guarapari, 1980. José Zanine Caldas (1919, Belmonte, BA - 2001, Vitória, ES).











#### **CAPIXABA CONTEMPORARY DESIGN**

On the left, *Nômade* clothing rack, 2012. Design: Ricardo Freisleben (1984, Afonso Cláudio, ES) and Andrei Pedrini (1974, São Paulo). Production: Gilmar Leite, from Afonso Cláudio. In reforested pine, carbon steel and naval plywood. The drawer transforms into a container for easy transport and storage.

*Dulcora* stool, 2007. Design: Rubens Szpilman (1961, Rio de Janeiro). Production: R.Szpilman Design and Bisnetto Marcenaria. Polished resin top with varnished, Lyptus wood base.







Left, *Listra* wooden modular panel, 2014. Design: Ana Paula Castro (1970, Vitória, ES). Production: Painel Verde. Recycled cherrywood.

Bookcase, 2013. Design: Luizah Dantas (1948, Rezende, RJ). Production: Zanetti Marcenaria. Shelves made of MDF, coated with melamine laminate, columns of solid wood covered in stainless steel.

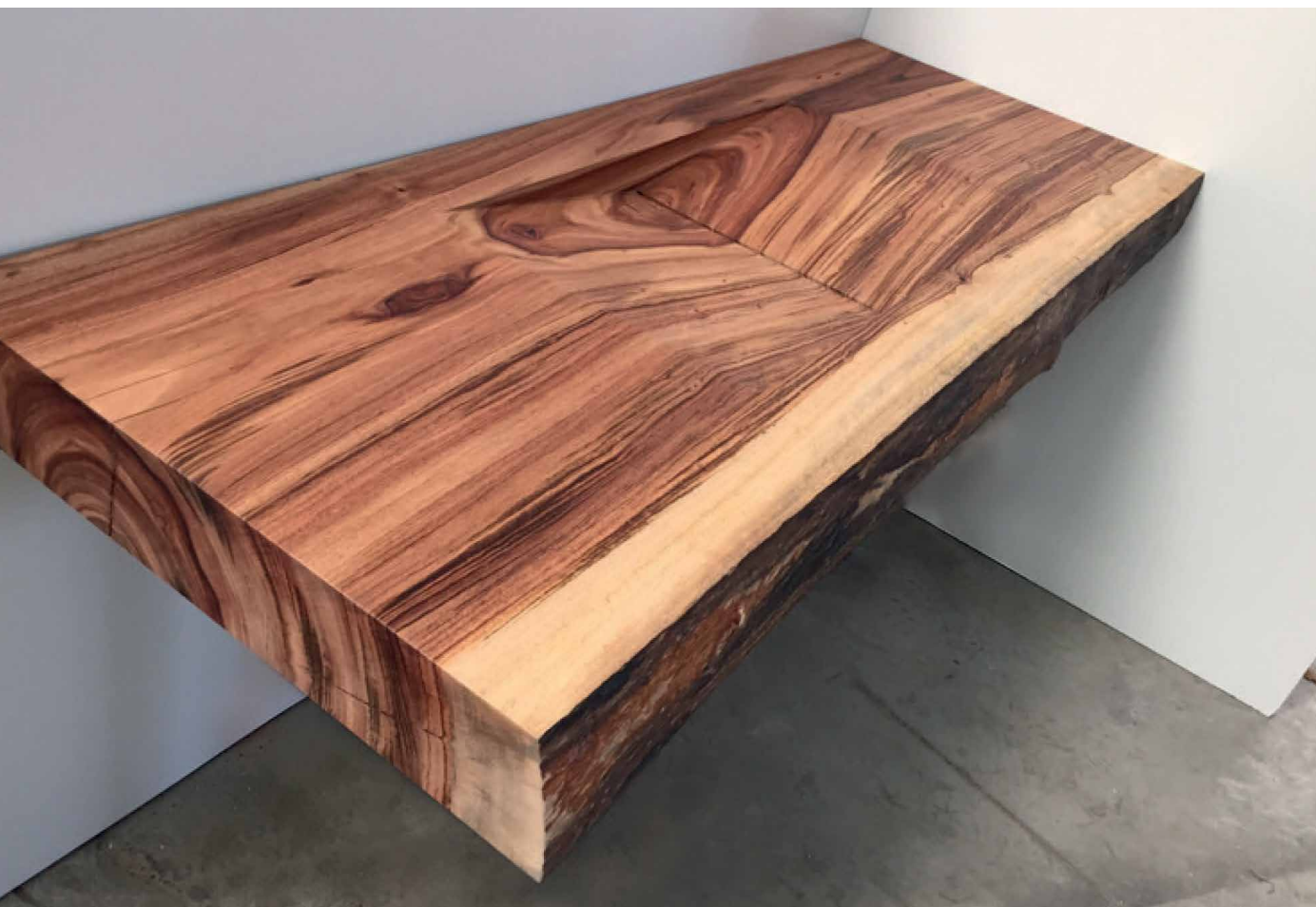






On the right, *Zeta* sidetable, 2016. Design: Paulo Cesar Casate (1952, Ibiraçu, ES). Production: Casate Peças Decorativas. In roxinho and amarelinho.

Charlotte Bandeira bench, 2018. Design and production: Edu Silva (1958, Aimorés, MG). Seat and sides in *peroba mica* wood and crosses in stained *garapa* wood.



Washbasin stand, 2012. Design and production: Serpa Marcenaria. In *peroba* wood with carvings.

At the side, *Trapézio* table, 2018. Design: Marília Celin (1959, Castelo, ES). Production: Demuner. Base and support legs in carbon steel, tabletop in solid, reforested teak wood.







*Elis* buffet, 2018. Design: Flavia Galon (1977, Colatina, ES). Production: Cimol. MDF with UV paint, tauari wood feet and ABS handles.

At the side; *Flor* coffee-table, 1993. Design: José Daher Filho (1956, São Mateus, ES). Production: Maison Móveis (Álvaro Miranda). Laminated imbuia wood over MDF, with fixing pins in polished stainless steel. Marta and Arlindo Quintão Collection.







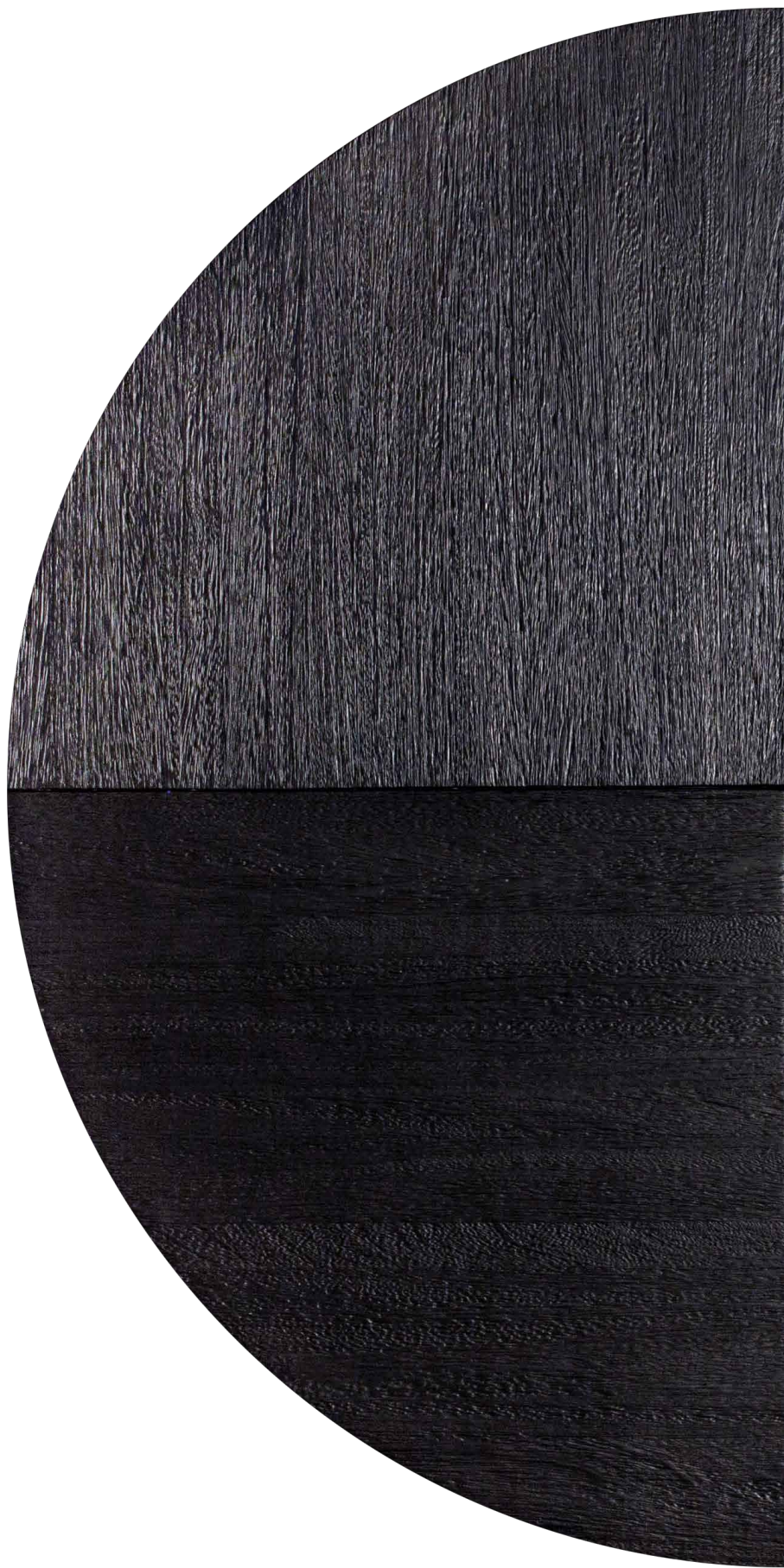
*Porto* nightstand, 2017. Design: Creado Arquitetura e Interiores / Cintia Chieppe and Márcia Paoliello. Production: Demuner. MDF painted with micro-texture, brass base and leather handle.

At the side; *Lunar* side table, 2018. Design: Rita Garajau (1951, Vitória, ES). Top made of recycled rosewood and *peroba* blocks, bolted iron bar studs and legs.

On the next page, table top, 2014. Design: Rusimar Antônio (1966, Colatina, ES). Production: Demuner. The cherrywood is grooved for pore openings and toned in dark bronze.



















On the left, *Carousel Mag* table base, 2016. Design: Jorge Zuccolotto (1954, Cachoeiro do Itapemirim, ES). Production: Espírito Santo Marcenaria. *Peroba* wood laminate on a plywood base.

*Vô João* stool, 1930 / 2015. Redesign: Ronaldo Barbosa (1951, Vitória, ES). Production: Francischetto Marcenaria. In waxed cedar.

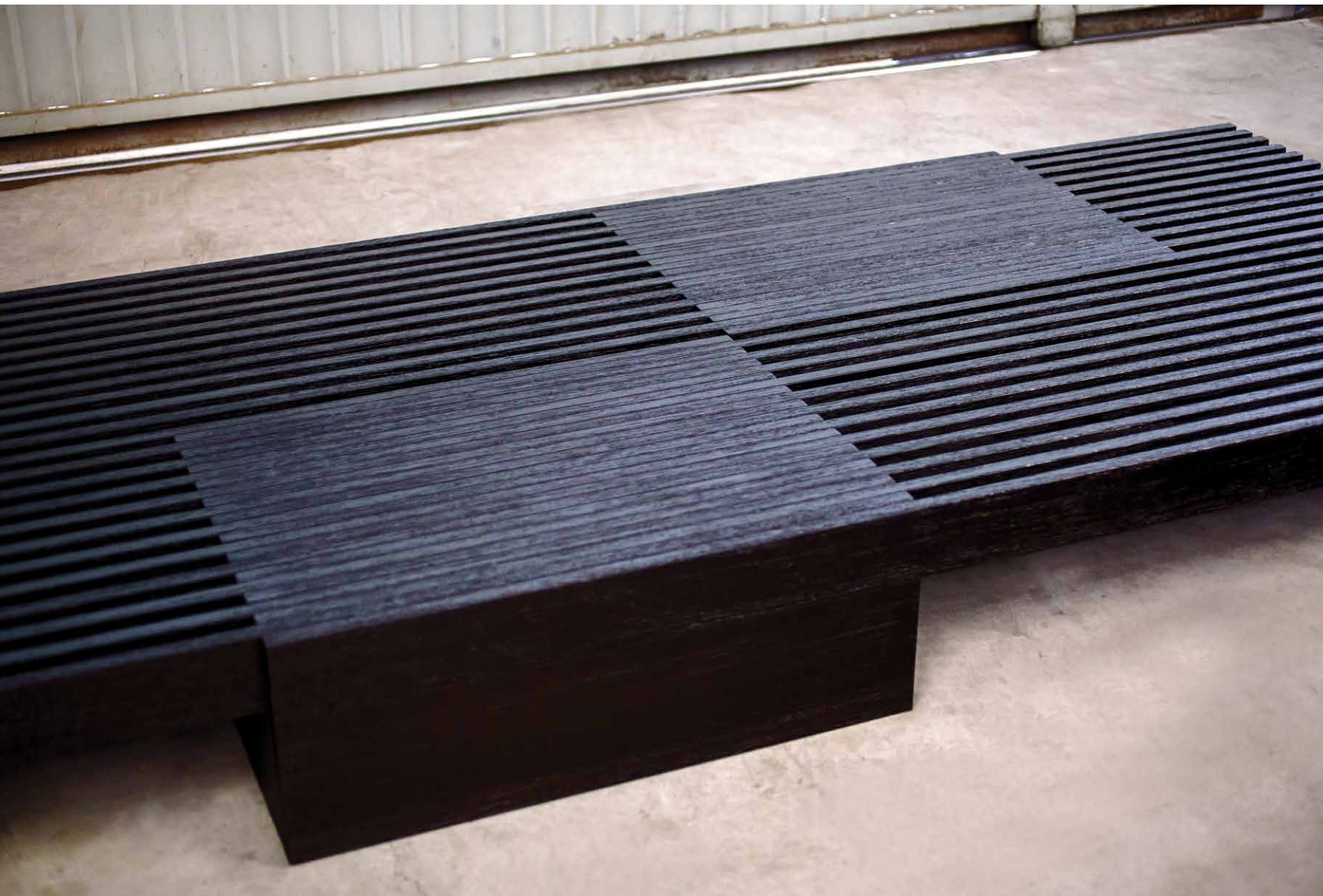






At the side; rocking armchair, 2000. Design and production: Irenêo Joffily Bisnetto (1954, Rio de Janeiro, RJ). Solid wood with woodworked trimmings.

*Etnos II* chair, 2005. Design: Cezar Guedes (1953, Recreio, MG). Production: Irenêo Joffily Bisnetto. Solid Lyptus and roxinho woods.



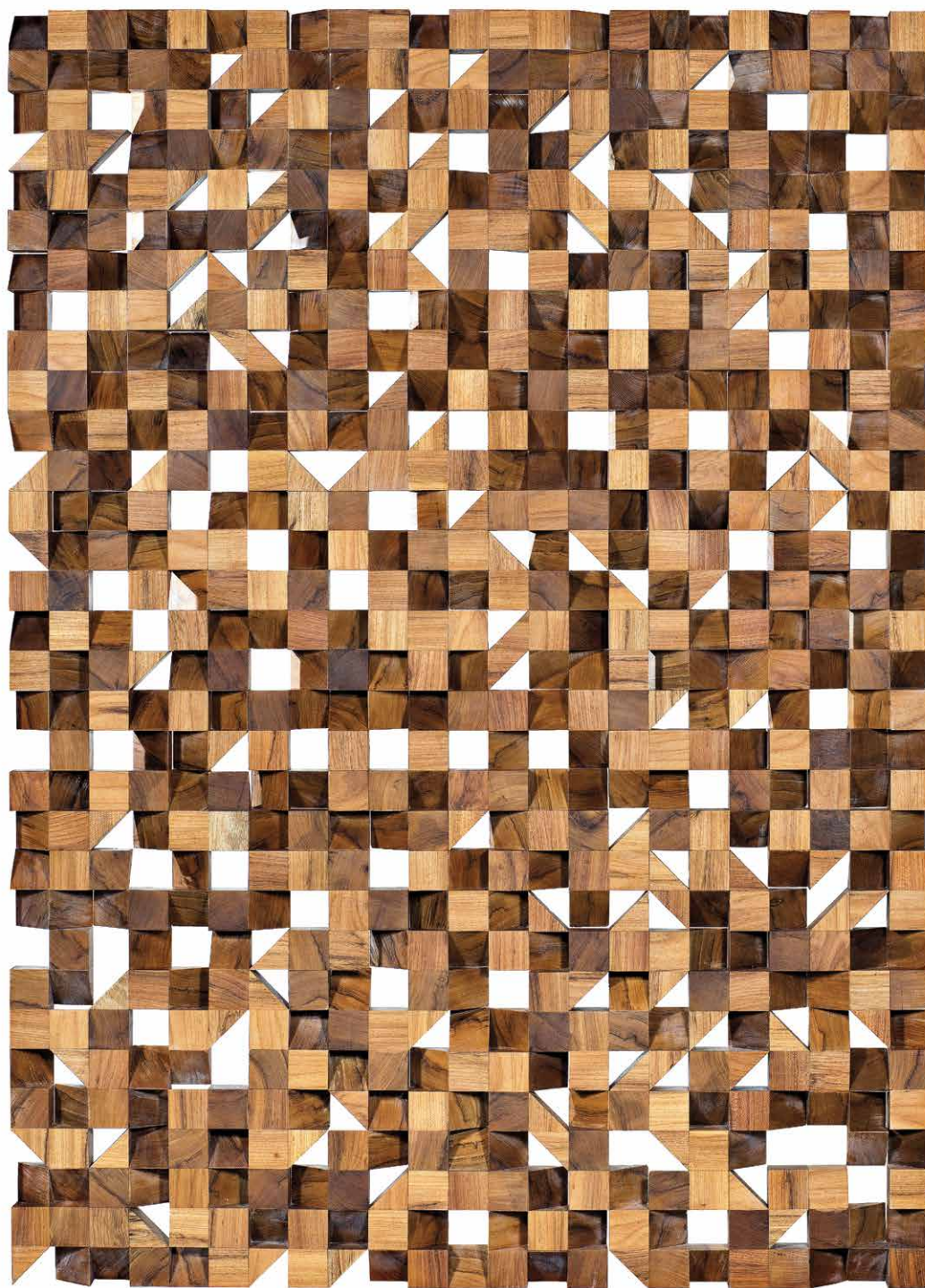
#### NATIONAL REACH

*Infinitus* coffee table, 1994. Project: Eliane Pinheiro (1954, Belo Horizonte, MG). Production: Demuner. In *angelim pedra* wood, grooved and toned in black. The interleaved slats make the table retractable.

At the side; Floresta sideboard, 2015. Design: Ivan Rezende (1956, Rio de Janeiro, RJ). Production: Cap Israel. In solid *freijó*, *cumarú*, *peroba mica* and *roxinho* woods.











At the side; *Diversidade* panel, 2011. Design: Miguel Pinto Guimarães Arquitetos Associados. Production: Cap Israel. Solid freijó wood cubes cut diagonally.

*Trançada* armchair, 2006. Design: Arthur Casas (1961, São Paulo, SP). Initial production: Brumol. In solid freijó saara wood, with leather strips and upholstered covering in woven linen.



*Bandeirante* Screen, 2008. Project: CMS Studio / Claudia Moreira Salles. Production: Cap Marcenaria.  
Made with rotatory wood slats, in natural color and painted in white.

At the side; *Rêve Ipanema* residential building door arch, 2016. Project: Gisele Taranto Arquitetura.  
Production: Marcenaria Inove. Wall and ceiling in freijó wood.



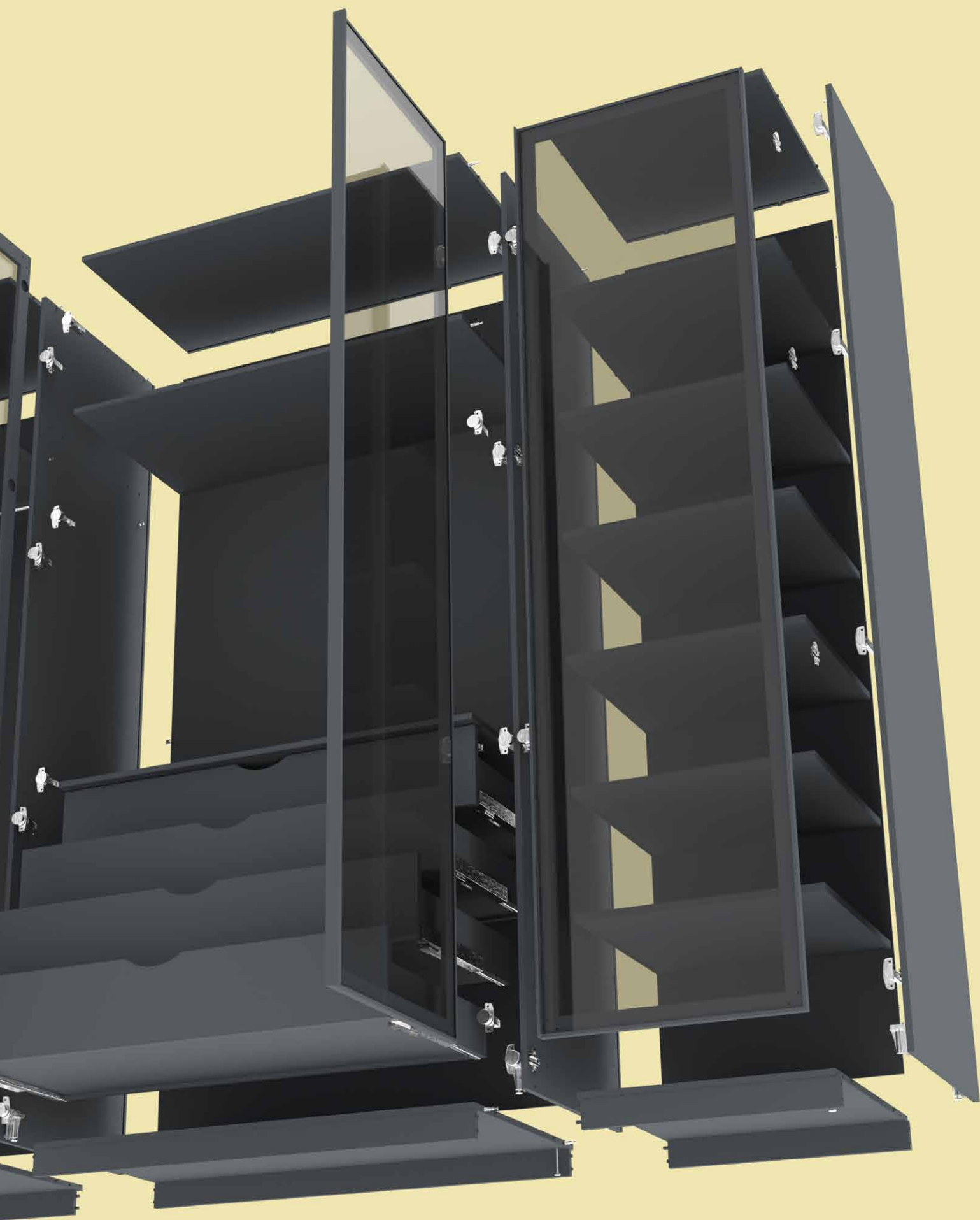




## THE FORCE OF INDUSTRY

Clothing wardrobe in MDF; with melamine finish, aluminum and glass doors and shelves, aluminum coat rack with LED lighting system. Production: Móveis Rimo.





# ***capixaba furniture***

***past &***

***present***

## **EXHIBITION AND CATALOGUE**

### **General coordination and direction**

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Adélia Borges

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Adélia Borges

Livia Debbané

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Jarbas Gomes

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Ronaldo Barbosa

### **Technical Producer**

Jarbas Gomes

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Francischetto Marcenaria

### **Scenic Painting**

ACS Acabamentos

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Felipe Amarelo

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Edu Silva

Felipe Amarelo

Felipe Araújo

Gabriel Taquete Teixeira

Galeria Passado Composto Século XX

Jorge Conopca

MCA Estúdio

Oppa

Romulo Fialdini

Rubens Szpilman

### **Catalogue printing**

Gráfica GSA



### **Public Collections**

Casa de Cultura de Domingos Martins  
Casa Lambert / Secretaria de Turismo e Cultura  
de Santa Teresa  
Museu do Imigrante Polonês  
Secretaria de Estado da Cultura do Espírito Santo

### **Private Collections**

Aldezir e Zana Bachour  
Camilo Cola  
Família Cola de Tassis  
Família Debbané  
Família Leal Reis  
Família Meyer Musso  
Família Tristão  
Marta e Arlindo Quintão  
Pousada Pedra Azul  
Rita Garajau  
Ronaldo Barbosa

### **Featured Companies**

Cap Israel  
Demuner  
Francischetto Marcenaria  
Maison Móveis  
Marcenaria Bisnetto  
Marcenaria Espírito Santo  
Marcenaria Gilmar Leite  
Marcenaria Zanetti  
Painel Verde  
Rimo  
Serpa Marcenaria

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Andrea Cola  
Balbino Miguel Nunes  
Bianca Corona  
Camilo Cola  
Casa Lambert / Secretaria de Turismo e  
Cultura de Santa Teresa  
Casa de Cultura de Domingos Martins

Cirene Debbané  
Galeria Passado Composto Século XX  
Graça Bueno  
Ilze Meyer e Fernando Musso  
João Alves de Oliveira  
João Gualberto Moreira Vasconcellos  
Jônice Tristão  
José Daher  
Luiz Carlos Cuerci Fedeszen  
Luiz Vancea  
Manoel Martins  
Maria Isabel Perini Muniz  
Mary Gualandi  
Monika Meyer  
Museu do Imigrante Polonês  
Paula Nunes Costa (Secult)  
Paulo Cezar Pinheiro Guedes  
Patricia Tristão  
Pierre Debbané  
Rita Tristão  
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Simone Cypreste Santos Oliveira  
Ula Meyer Musso  
Vera Pimentel Leal Reis  
Victor Hugo Oliveira Fedeszen

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### **Bibliographic references**

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GUEDES, Paulo Cezar Pinheiro. “Emergência do Pólo Moveleiro de Linhares e políticas para o setor no Espírito Santo (1960-1995)”. Dissertação de mestrado em 2008 na Universidade Federal do Espírito Santo (Ufes).

For more information on designers and companies participating in the show: <http://rb.vix.br/mcpp>

**President**

Leonardo Souza Rogerio de Castro

**Representatives of the Ministry of Labor**

Titular: Alcimar das Candeias da Silva

Suplente: Carlos Eduardo Santos do Rosário

**Representative of the State Government**

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Eduardo Dalla Mura do Carmo

Marcos Roberto Casagrande Binda

Sebastião Constantino Dadalto

Sérgio Rodrigues da Costa

**Workers' Representatives**

Titular: Luiz Alberto de Carvalho

Suplente: Lauro Queiroz Rabelo

**Superintendent of Sesi/ES**

Mateus Simões de Freitas

**Support**

Unidade de Comunicação Integrada do Sistema Findes

**Realization**

Unidade de Cultura









PRODUÇÃO

STUDIO  
RONALDO  
BARBOSA

REALIZAÇÃO

FINDES  
CINDES  
SESI  
SENAI  
IEL  
IDEIES

