

Lettering Design in Raul Lino's Work: Humanism, Nature and Tradition in Architecture, Graphic Arts and Design

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Abstract

Raul Lino's work is often connoted with the image of *Estado Novo* and with *Português Suave*, an architectural style with a partly degenerate and retrograde taste. However, this view does not consider that a part of his most important work, which in addition to architecture covers various decorative arts, was developed before that Portuguese dictatorial period; just as it tends to forget the centrality of its humanist and naturalist character. This study analyses the graphic work of this architect, in particular the lettering, which covers periodicals and book publishing, architecture or graphic brands. Much of this work is linked to education, due to the relationship that Lino established with the writer Afonso Lopes Vieira and his children's literature, or with the João de Deus Kindergartens. This less studied part of Lino's work not only reflects the idea of a total work of art, of integrity and application of values and beauty to everyday life and its artefacts; as it underlines the importance given to calligraphy; or to the mixture between erudite and popular tastes, of national or regional nature. Recovering these values is urgent today, insofar as the digitization of reality and our day-to-day life, even if inevitable and partly necessary, has tended to relegate the importance of craftsmanship, of Man's relationship with nature and a way of thinking linked to the body and to doing. And as has been proven, these values are decisive in the construction of straight, creative citizens with respect for Others, Nature and the Earth.

Keywords: Raul Lino, Lettering Design, Graphic Design, Illustration, Editorial Design, Graphics in Architecture

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Introduction

The work of the architect Raul Lino (1879-1974) has been subject of research for some time, especially focusing his architectural projects. His work had special importance and influence on Portuguese architecture, especially during the first half of the 20th century, and in the creation of a national identity in architecture and in other fields of Portuguese culture. Both his work and influence he had have not always been seen positively due to some connections attributed to fascism and to a style and taste known as *Português Suave*. However, much of his work and mindset has a truly humanistic nature, reflected in his varied work that goes far beyond architecture and covers various decorative arts, some of which predates the Portuguese dictatorial period.

The search for beauty, a certain naturalness and truth, and its application to different dimensions of everyday life are part of Lino's search, similarly to what happened in several contemporary European movements. These comprised a global project that went beyond traditional arts, extending to many artistic applications. Lino had special contact with British and German realities when he studied there in his youth, between 1890-3, at a Catholic college in Windsor, and 1893-7, in Hanover, studying furniture design, woodwork and architecture. In 1911-2 he returned to Germany to study decorative arts, graphic arts and human figure drawing, in Berlin.

At this time, various movements such as the *Arts and Crafts*, in the UK, or the *Jugendstil*, in Germany, valued humanist values, nature or manual craftsmanship, as opposed to industrial development that tended to dehumanization and often indifferent to aesthetics; or in opposition to neoclassicist and elitist aesthetics. In particular, Lino's relationship with German architect Albrecht Haupt, in whose studio he was an intern, developed in him a particular taste for nature, history and national characteristics, which would be shaped more or less evidently in all areas in which he acted.

In fact, Lino's projects were quite embracing, covering architecture and all of the interiors, including furniture and wall decoration, paint or tiles, tableware, textiles or metalwork design. In Portugal, at this stage, Lino was one of the most important representatives of a total vision of the work of art. The application of beauty to the most varied ways of living, on a day-to-day basis; thinking the house and inhabitation as a whole, in a dignified way, and adapting all responses to the particularity of his client, are some fundamental aspects of his work.

This paper is part of the project “Raul Lino – An itinerary through heritage”, which studies his architectural work in the region of Abrantes. This project is part of Techn&Art research center, of the Polytechnic of Tomar. According to Serrano & Moreira (2021) heads of the project, the work by Raul Lino in big cities is relatively studied and documented, but in Abrantes, which has one of the largest concentrations of buildings designed by him, this research is still missing. However, during the course of the project we were awakening to the need of also study his graphic work, as we found great care in details like door numbers, tiles and other graphic applications in architecture, with a dimension and identity of its own that we sought to check in other Lino's works.

Regarding to graphic design, fewer studies have been focusing Lino's work. In this area, we found lettering design of special interest, which Lino practically always hand drew. It is noteworthy the importance he attributed to hand lettering, whether applied to buildings,

books, marks or even architectural projects. Thus, here we focus on the importance of lettering, its design and composition, and its combination with graphic or architectural elements.

The methodology includes a review of the literature about Raul Lino. In addition, a field survey was carried out, a research and documentary analysis of the editions and some architectural projects. These documents are in the archives of the Municipality of Abrantes, in the collection of the National Library of Portugal and in the collection of projects deposited at the Calouste Gulbenkian Foundation. In the field, several buildings were visited and a photographic collection of their graphic elements was made.

Editorial Work

Raul Lino's editorial work mainly took place throughout the 1910s, part of the initial phase of his career. In Portugal, in the pre-modernist phase, the art of books from previous centuries had faded with a certain industrialization of graphic production, with the country's scarce resources and a small audience for Portuguese-language editions. All this contributed to the fact that editions at the turn of the 20th century did not have the splendor nor the debates that took place in much of the rest of Europe. Thus, we agree with Rio-Carvalho (1970, p. 216) when he mentions that part of Lino's activity in this area renewed illustration and book design “for its discreet dignity” and threw “a stone in the doldrums of publications destined to children for its lively, simple and refined appearance”. Added to this is creativity, although more restrained than in other areas of Lino's activity, mainly aiming to raise awareness for beauty and simplicity.

Rio-Carvalho (1970, 1990), in the exhibition catalogs dedicated to Lino, provided a complete overview of his activity in this area, complemented by Lino (2014) and Godinho (1972). Although Raul Lino does not have an extensive graphic work, it is relatively varied, covering book and periodical illustrations; book and magazine covers; promotional material, such as postcards, programs and prospectuses; graphic marks, letterheads and ex-libris; and the application of graphics to architecture. These last two areas will be deepened in separate parts of this paper.

Animais Nossos Amigos (1911), Poesias sobre as Scenas Infantis de Schumann (1915), Ilhas de Bruma (1917), Afonso Lopes Vieira

The poet and writer Lopes Vieira was one of Lino's greatest friends. For many of his books Lino designed covers and illustrations. *Animais Nossos Amigos* is probably Lino's first work for Lopes Viera and is by far the most complex (Fig. 1), partly because of the use of colors in illustrations. The book is printed with five colors, four of which are what we call today four-color printing, to which beige was sometimes added. Today CMYK printing is commonplace but was being introduced at that time. In this type of work, along with creativity, illustrators had to think about how to print it. In jobs with two or more printing colors, they could think of mixing them in order to obtain a greater chromatic palette and, as a general rule, they would still make the colors separation in order to print them individually and sequentially. It is worth noting that this process was relatively difficult to perform at the time, since each of the printing colors had to be manually separated, thus generating as many drawings as colors to print. So, in addition to the expressive value of Lino's illustrations, they are also rich from a technical point of view, when varied chromatic results are obtained through this mixture of printing colors.

It is also interesting to see the way Lino combines titles with illustrations, as well as the creative drop caps; or, at the beginning of stories, with decorated frames, offering beauty, elegance and sensitivity appropriate to a work aimed at children, in a suggestive interaction between text and image (Fig. 2).

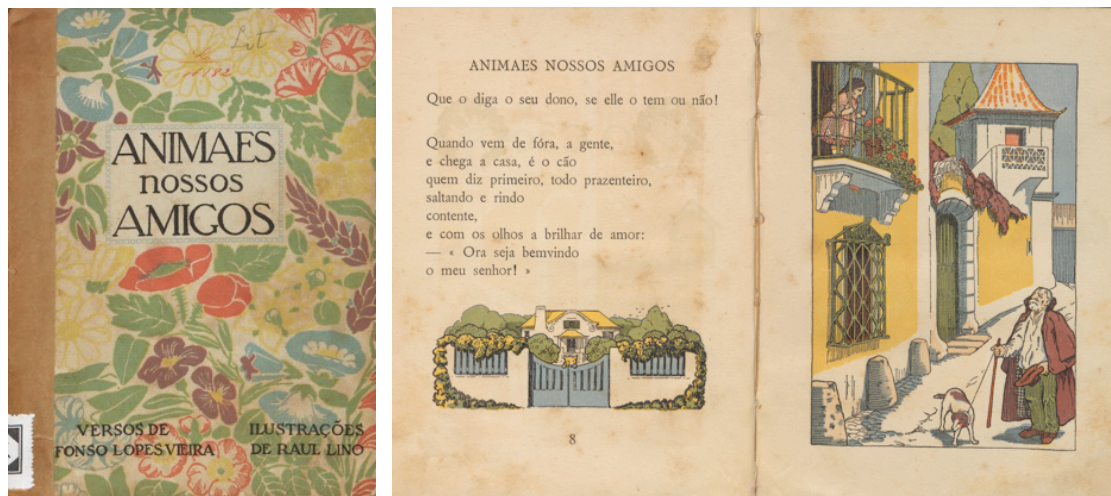


Figure 1: *Animas Our Friends*, front cover and inside pages.
(SOURCE: Portuguese National Library.)



Figure 2: *Animas Our Friends*, chapter openings in odd pages.
(SOURCE: Portuguese National Library.)

The hand-drawn lettering and composition cannot be considered innovative, but they must be framed in the international movement that valued Roman fonts, as opposed to many others that appeared in the context of advertising and in other forms of mass communication. The British William Morris, the Americans Morris Fuller Benton and Frederic Goudy (Pevsner, 1980 and Blackwell, 1993), or the German Peter Berhens (Burke, 1992) are some examples of this movement that rescued tradition, valued manual work, a beauty and a delicacy that contrasted with the mechanistic values of the industrial revolution. In text composition there is also a personalization of letter spacing, as well as variations in their width, which letterpress with movable characters did not allow.

On *Poesias sobre as Scenas Infantis de Schumann* cover the typeface is a classic, humanist Roman, recurrent in works for Lopes Vieira (Fig. 3). However, Lino now uses hollow letters, which accentuate the candid and youthful aspect of the illustration and the graphic elements that frame the cover and the title. This variation was used by Lino on other occasions when he intended to highlight the poetic character of words.



Figure 3: *Poetry about Schumann's Childhood Scenes*, front and back covers.
(SOURCE: Portuguese National Library.)

On the other hand, in *Ilhas de Bruma*, also a work of poetry but aimed at an adult audience, now in a contained register, the letters gain a strong character, revealing tragic feelings, such as nostalgia or pain (Fig. 4). The replacement of the U by the V, as in Old Portuguese, underlines the historical character of the work. The rockroses and spike frame, in the Arts & Crafts style, was a kind of hallmark of this neo-romantic author, repeated on many of his book covers or title pages.

Alba Plena, Augusto Gil (1916)

For this poetry book, Lino designed the cover, illustrations and title letters and drop caps (Fig. 5), as in *Animais Nossos Amigos*. However, the illustrations and the use of color are less expressive and suggestive, but of greater symbolic value. The letters are designed in the same classic type – then called Old Style – offering a personal touch in certain details, such as the lowercase a or the capital S. The symbol in form of a four-pointed star, separating words, further accentuates the spiritual, lyrical and symbolic character of the work. As in other

works, the traditional but standardized typographic vignettes, separating chapters or closing the book, are replaced by hand-drawings, strengthening its personality and uniqueness.

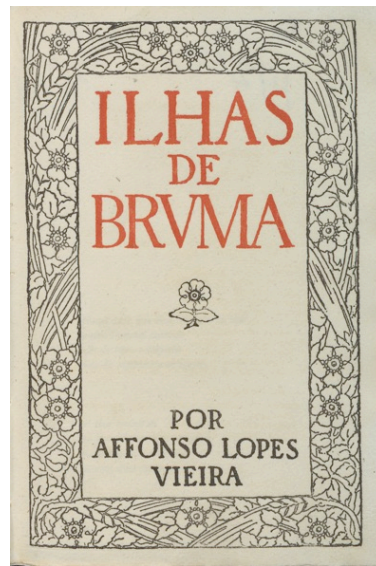


Figure 4: *Bruma Islands*, title page (similar to the front cover).
(SOURCE: Portuguese National Library.)

Atlântida magazine (1915)

This is probably one of the most interesting examples of Lino's letterings. The cover was repeated throughout many issues, changing only the color, with the exception of the last issues, when Raul Lino designed another one of his floral patterns (Fig. 6). The letters have a well-marked character, with straight serifs and some very characteristic stems, such as the crossbar of the A, the upper ends of T, N and A, and the diagonal of the N. The title verticality accentuates the lightness and elegance of the design.

Along with the title, the description dominates the cover. Lettering design has mixed characteristics, between a certain objectivity and some gesture, which we find once again in the exaggeratedly narrow S.

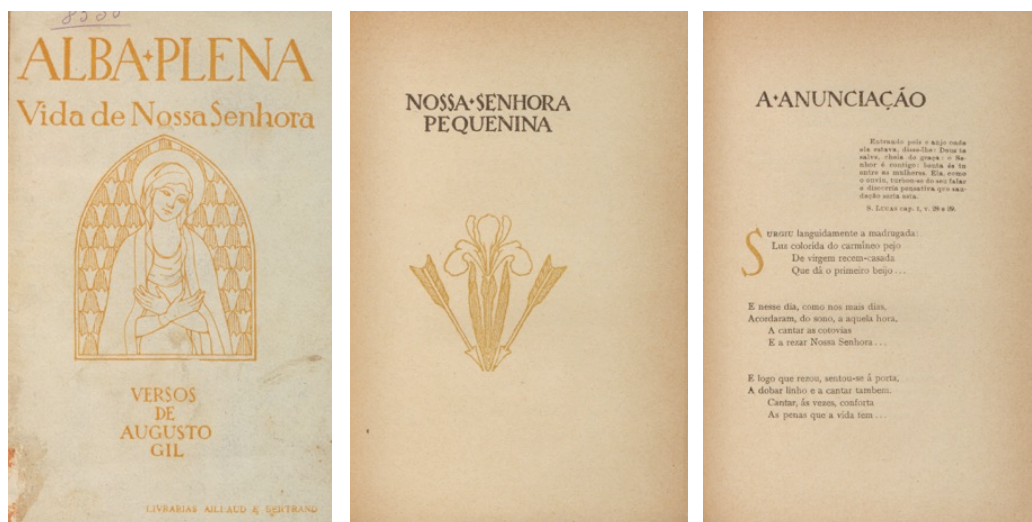


Figure 5: *Alba Plena*, 3rd. edition, front cover and opening pages (odds).
(SOURCE: Portuguese National Library.)

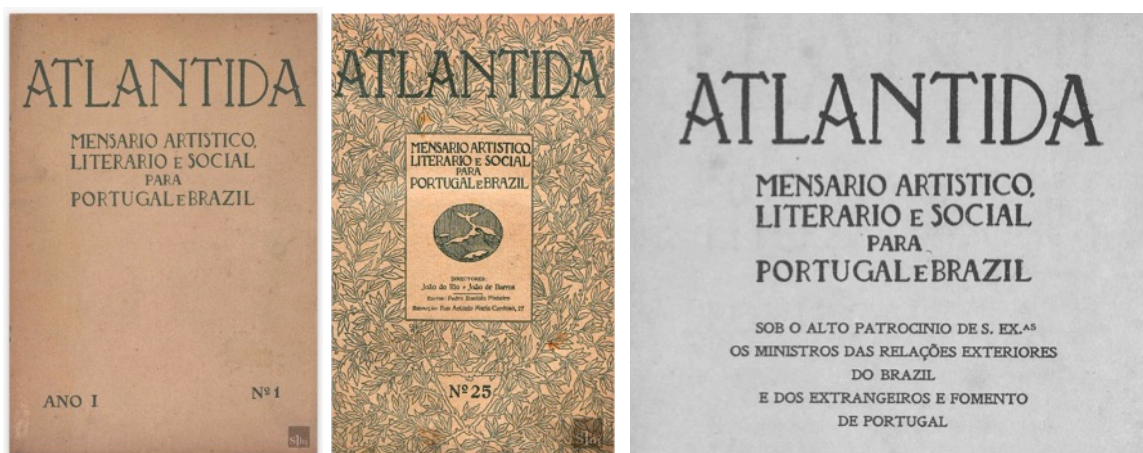


Figure 6: *Atlântida* front covers (n.1, 1915 and n. 25, 1917), detail of the title page.
(SOURCE: Portal de Revistas de Ideias e Cultura.)

Cartilha Maternal, by João de Deus (1912)

This front cover is not attributed to Raul Lino by any of the aforementioned authors. But Silva (2008) has no doubts in attributing its authorship to Lino, despite not mentioning the sources. We agree with him, as both the illustration and the hand-drawn lettering have characteristics attributable to Lino (Fig. 7). On the other hand, Lino's very close relationship with João de Deus Ramos and his intense collaboration in the foundation of João de Deus Kindergartens are well known, as we will recall later.

This work stands out from others, as it is an important book in the history of education in Portugal. It has been edited numerous times since 1876 – this is the 24th edition and many others have followed. Lino executed an illustration of symbolic and poetic character, establishing a parallel between the flower – student – and the butterfly – educator –, which will help to blossom one and the other (Silva, 2008). Lettering design, again classic, reinforce the personal and humanist character, not only because it is hand-drawn, but also by certain particularities: the very low crossbar of the A; the diagonal of the N; the larger bowl of the R; or the quite open upper beaks of the T. Also the word *maternal* with letters touching each other, reinforce the idea of union, so interesting and pedagogical.



Figure 7: *Maternal Spelling Book*, front covers of parts 1 and 2.
(SOURCE: Portuguese National Library.)

Graphic Brands, Letterheads and Ex-Libris

The work produced by Raul Lino in this area also lays on an early stage of his career, mostly in the 1910s and 1920s. Unlike the lettering for editorial artifacts, designed mostly with classical roman faces, regardless of the type of literary work, Lino's work for marks is much more varied. Along with classics, we find straight types, some more fanciful, others more or less formal or informal. Here Lino distanced himself from a more serious or dignified character that he regularly wanted to offer to editions, approaching more the personalities to whom the marks were intended. It seems that there was a certain interpretation of the psychological character of the commissioners and their tastes, which is shaped in quite different solutions, both in the drawings and their symbolism, as in lettering design. In this sense, we see here an attitude closer to Lino's architectural designs, and even to a somewhat modern sense of design, in which form follows function.

Lisbon University (1914)

It was designed as an ex-libris and used with some adjustments as a symbol in the University's graphic brand, by the end of the 20th century (Fig. 8). Lino's observation regarding the columns chapters seems to us also appropriate for the letters: "I purposely adopted for the chapters design, not a pure Hellenic model, which I feared could have an exclusive humanist meaning, but the mixed effect of Visigothic chapters as the broadest symbol of Aryan civilization" (apud Godinho, 1972, p. 29). Lettering design also refers to Indo-European culture, both in its design as in the outline. In fact, the letters have a hybrid design, combining linear characteristics, in their homogeneous thickness, with Roman letters, and triangular serifs that sometimes go unnoticed.



Figure 8: *Lisbon University* ex-libris and symbol.
(SOURCE: Godinho, 1972, Portuguese National Library.)

Câmara Pestana Institute (before 1920)

This brand, also used as an ex-libris, has the same symbols as the University mark, of which the Institute was a part, but with very different characteristics (Fig. 9). Among the differences, the columns and the ship stand out: both are closer to us in time, especially the ship, which is now a carrack. Also the lettering design has some similarities with the previous one (thickness of stems and, in a certain way, the serifs). However, their nature is quite different. We no longer have a somewhat majestic character, but more informal and reflecting values closer to the time in which they were designed: a finer letter; rounded serifs; different proportions, such as the height on the crossbar of the A, or its width; the beaks of T, E and M; the inverted B; or the typical Lino's narrow S.



Figure 9: *Câmara Pestana Institute* ex-libris and mark.
(SOURCE: Godinho, 1972, Portuguese National Library.)

Benno Weinstein (circa 1912)

Godinho (1972, p. 28) refers that the ex-libris of this German banker (Fig. 10), probably the first one that Raul Lino drew, "... must have been made shortly after his stay in Germany in 1911 (...). In fact, it reflects an entirely new concept of graphics compared to what we are used to find in works from this period." Despite this, the theme and the line expression seems characteristic of other Lino's drawings, even if the outline separating the letters and the white spaces is unusual. The text is composed in different types: one, organic, with some Art Nouveau reminiscences; the second, straight, strong, less usual in Lino's designs, but which we find in other works.



Figure 10: *Benno Weinstein* ex-libris.
(SOURCE: Godinho, 1972, Portuguese National Library.)

António Menezes (1916)

Concluding this selection another ex-libris, for doctor António Menezes (Fig. 11). This is an abstracting solution, unusual in Lino's work. It accentuates the symbolic value of the image, even though it maintains a certain decorative character, much to Lino's taste, evident in the subtle combination of curves. Text, composed with a linear font, combined and integrated into the frame, gives and accentuates the strength and simplicity of the message. We agree

with Godinho (1972, p. 30) when he considers that “as a synthesis, this design is (...) the most achieved among all marks that Raul Lino worked on, and the one that will continue to be updated for many years to come”.



Figure 11: *António Menezes Ex-Libris*.
(SOURCE: Godinho, 1972, Portuguese National Library.)

Graphics in Architecture

Raul Lino's graphics in architecture is not addressed in its bibliography and is poorly documented. However, it can be considered the most interesting and, in certain cases, by far the most viewed. The examples that we select cover most of the architectural types that Lino worked on – private housing, school and commercial architectures, and interventions in leisure spaces. They are necessarily examples of a small part of his vast and long career (more than 700 projects), whose starting point is practically restricted to his most significant works. However, here we find rich examples of Lino's creativity and sensitivity, with always balanced lettering designs and harmonious integrations.

Roque Gameiro House (1898, 1900)

The project for Roque Gameiro House is a joint work, both in architecture and decoration, built in two main phases. The first in 1898, attributed to Alfredo Roque Gameiro himself (Cravo and Meco, 1997) and, adds Barata (2020) and Manoel & CMA (2015), with a very likely collaboration of Lino – as they became great friends since they met in Leipzig, and as they traveled together through different regions of Portugal, in 1897, in a collection of a naturalistic and ethnographic nature, which significantly influenced their later works. Raul Lino authored the second phase of construction, in 1900.

According to Cravo and Meco (1997), most of the tiles are of uncertain authorship. The exceptions are those designed by the ceramist and caricaturist Rafael Bordalo Pinheiro and manufactured in his Fábrica de Faianças Artísticas das Caldas da Rainha, in 1898. In this set are the dining room tiles, which include an upper frieze all around the room, with popular proverbs, in a Gothic-inspired typeface.

The author is unknown in the remaining tiles with text. However, there are two of these pieces that are worth highlighting: the ashlar finish in the lower bedroom of the tower, with popular sayings; and the emblem, with a motto, on the north wall of the building – the last one surely from 1900, from Lino's intervention phase. Cravo and Meco (1997) consider that these tiles may have been produced at Fábrica de Cerâmica Constância and by one of its regular collaborators in this period, the painter José António Jorge Pinto – the first one, to

which Lino always resorted to carry out his tile drawings; the second, who collaborated with him on other projects.

The emblem graphics (Fig. 12) is not very elaborate, suggesting small finishes (H, M, T and one of the I), but fundamentally straight, without serifs. The curves of the diagonal stems of two of the N, the junction of the letters PANE, as well as the letter P, drawn as a D, are the only details of greater freedom, which the technique of plied tiles also helps to contain.

The graphics used in the aphorisms (Fig. 13) denotes a certain old, medieval style, using some capitals with influence on uncial letters, such as the very characteristic rounded E and M, but with a very free interpretation and a decoration in the Art Nouveau style, with flowery endings, many letters linked or intertwined. Most of the remaining capitals are in a more current Roman style, without the typical uncial ascenders and descenders, with a design and difference in width between the stems, common at the time (A, D, R, e.g.).



Figure 12: Emblem in Roque Gameiro House north facade.
(SOURCE: Photography by the authors.)



Figure 13: Tiles in the lower bedroom of the Roque Gameiro House tower.
(SOURCE: Photography by the authors.)

Patudos House (1904)

The graphics composing Lino's signature, on the exterior of the building (Fig. 14), is another one of the rare examples of lettering design with some Art Nouveau influences in his works, also probably by Jorge Pinto, who painted the remaining tile panels in the house. Here we

have a clearly ancient Roman design, but with endings and serifs that are often exaggerated, sinuous and with several other decorative variations. Although Lino did not the final design, he certainly has sketched it, even if its later execution, by other author, was more or less free. In any case, they reflect the influence that Art Nouveau had in early stages of his career, which can be found in several works from this period.



Figure 14: Patudos House outside signature.
(SOURCE: Photography by the authors.)

We agree with Barata (2020, p. 25) when he says that “a certain cosmopolitan and urban character that in concrete practice marked those movements [Art Nouveau, Arts and Crafts, Jugend Stil, Sezession...], would make that its attraction was lost in the face of the discovery of the southern, Atlantic, Iberian and rural world in which the two artists [Lino and Gameiro]

still in training were beginning to find the possibilities of a more vivid realization of the aesthetic ideals proposed by Ruskin, but now in its reading in terms of the “Herderian” view of the geographic and nationalist roots of the cultures of the peoples”.

Cypress House (1912)

In the first house designed to himself, we find one of the most interesting examples of Lino’s application of graphics to architecture. Again, the execution was carried out by another artist, in this case Nolasco, who painted the murals in the dining room (Rio-Carvalho, 1990) and probably also the stained glass window with the inscription Lino choose as his motto (Fig. 15). The phrase by Sadi of Shiraz, was found by Lino in Thoreau's *Walden* (1854). Again with classical Roman letters as starting point, the design and the way text is composed and distributed in the rectangles reveals an interpretation of great freedom, in accordance with the message it conveys. With some variations, we find several details that have become Lino’s brand image, such as the short S, the open serifs of the E or its less noticeable intermediate horizontal bar. The R large bowl or the rather tall crossbars of A and H and, in this case, also the E are details that we find in other Lino’s designs.



Figure 15: Cypress House dining room stained glass.
(SOURCE: FCG, 1970, Portuguese National Library.)

João de Deus Kindergarten (1911, 1956-64) and João de Deus Museum (1917)

As noted, Lino's collaboration in the area of education with João de Deus Ramos was fruitful and varied. Lino designed the first eleven kindergartens for this association, between 1911 and 1956. We highlight the first, along with the Museum (Fig. 16), and the changing project of the last, in Alvalade neighborhood, Lisbon (Fig. 17).

The graphics used by Lino in these buildings excels in restraint and seriousness, a common trait in his works aimed at children, as seen before. Our interpretation is that there was an intention to give value and dignity to education and literacy, which at that time were still lacking. Thus, Lino chooses again the classical Roman type to compose texts, typically centered on the top of the entrance and/or on the symmetrical facade.

The Alvalade project, from the set of his later works, follows a lettering design similar to the others, but loses some typical characteristics of Lino's early career, such as the narrow S or the R large bowl. In this case, we find interesting to note two more things. Firstly, the architectural project includes the design of some letters in full size. This was never Lino's practice, usually only sketching the letters or, in some cases, not even including them in the projects. In initial projects, perhaps when Lino worked with artists or artisans who would put his projects into practice and whom he trusted, these details were intentionally left to the discretion of performers, in Lino's respect for their work. Including these details in the project should consider that the idea of the craftsman creator was lost throughout the 20th century. The current practice became that of detailing right at the project stage, avoiding any unexpected deviation.

Arising from the previous remark is the detail we find in the project. The rigor of the design allows us to closer analyze Lino's options in terms of details, such as serifs and other endings, short and chamfered, suitable for the scale and materials used; or the subtle variations in letter thickness. This lettering does not have the manual, artisanal character, nor the gesture Lino used in previous drawings, but we still find it original with reminiscences of a certain tradition that, combined with the figures below (based on a drawing by painter António Carneiro), give the openness and stability so necessary to the teaching and learning process.



Figure 16: João de Deus Kindergarten, in Coimbra and João de Deus Museum, in Lisboa.
(SOURCE: Photography by the authors.)



Figure 17: João de Deus Kindergarten, in Alvalade, and detail of the lettering design. (SOURCE: Photography by the authors; Calouste Gulbenkian Foundation Archive.)

Commercial projects: Gardénia (1917), Tivoli Theater (1925), Loja das Meias (1933)

Raul Lino did far fewer commercial projects than individual housing. These three examples are significant both because they still exist in Lisbon, maintaining their functions, and because of the importance they all had as commercial and cultural spaces.

Also in these cases Lino rarely ran away from his chosen typographic family. We imagine that here it would also be intended to offer dignity to this activity, at a time when consumption and the characteristics of modern life were on the rise.



Figure 18: Detail of the Gardénia and Loja das Meias stores. (SOURCE: Photography by the authors; photography by Mário Novais, Calouste Gulbenkian Foundation Archive.)

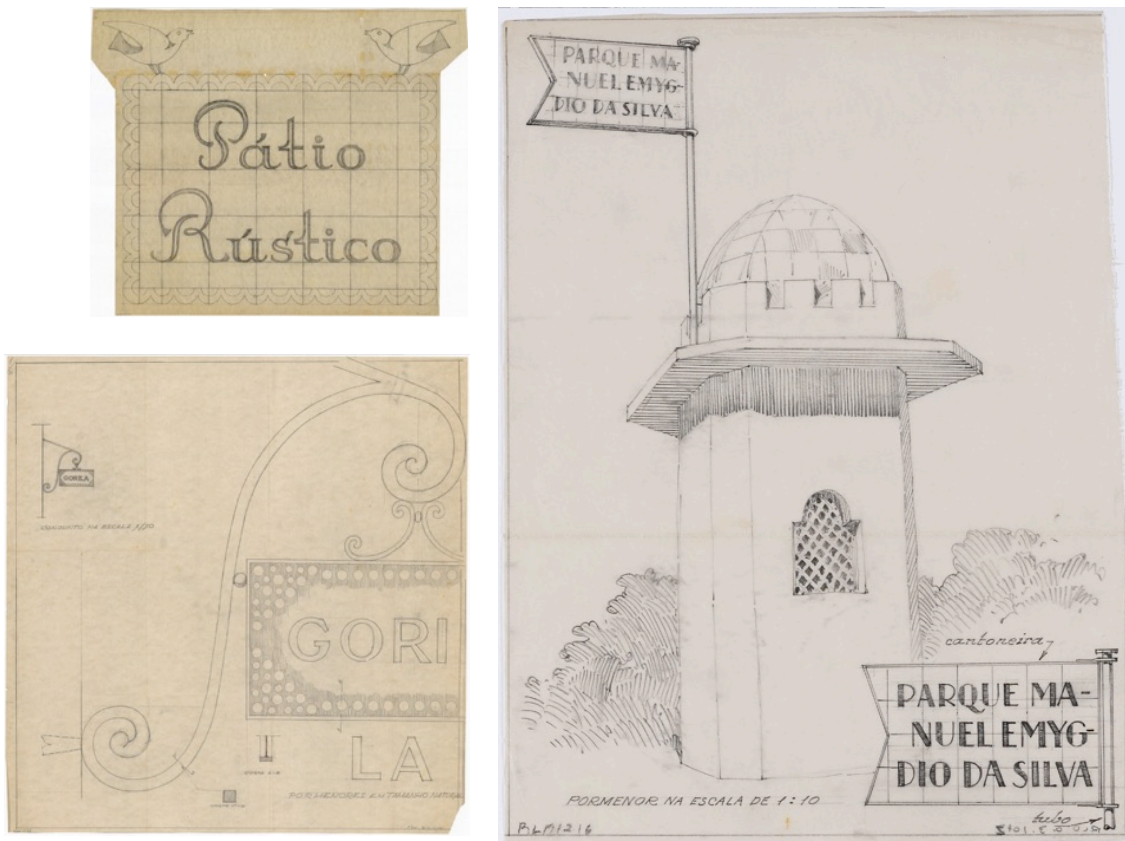


Figure 19: Several details of architectural projects for the Lisbon Zoo.
Dated, clockwise, starting at the top left: 1942, 1953 and 1967.
(SOURCE: Calouste Gulbenkian Foundation Archive.)

Lisbon Zoo (1935-72)

Concluding this selection are some of the several projects Lino designed for the Lisbon Zoo. Fountain projects and urban furniture design; a monkey village; the dog hotel, maternity or hospital; the houses of camels, hippos, elephants, giraffes or gorillas are some examples, many of them with identifying or informative graphics.

We consider interesting the variety of typefaces that Lino proposes. Even though many can be considered restrained in today's eyes, we understand that the playful side of the work gave rise to some informality and adaptation of the faces to different situations. There may still be some lack of coherence between the different graphics, but the sometimes-relaxed character seems to us appropriate.

Conclusion

The graphic work of Raul Lino, the most important part of which was developed in the 1910s, while not vast, is interesting and varied. In Portugal, this was the decade that preceded the emergence of modernism in national design. Not having been much studied yet, this period should not have been very relevant in terms of quantity and quality. At this stage, Raul Lino stands out not only for his commitment and love, but also for the novelty of his perspective and expressiveness applied to visual communication. Lino's thinking seems to us new at the time, diverging both from the lines and elites linked to the Fine Arts of the

national metropolises, and from the growing banalities resulting from an initial phase of industrialization in the country's graphic arts.

Lino's sensibility came to distinguish him in three areas of activity: edition, graphic marks and graphics in architecture. While in edition he followed a more traditional path, focused on the dignity of communication, in part resulting from the type of works and authors he worked with; in the other two he was more daring, producing more free and expressive results, reflecting more of his personality and culture. Especially in the graphics for architecture, his production was fruitful and had a little more repercussion.

However, in general, and in graphic design in particular, his work has not been given the importance we think it deserves. The fact that he never identified with contemporary movements, especially modernism, contributed to his forgetfulness and that of his work. Rio-Carvalho (1970, p. 222-4) sums up well the reasons for this mismatch: due to “... excess personality, Raul Lino is a bastard, in the Sartrean sense of the term, an outsider, (...) in Portuguese society who never understood him, as a creative artist. (...) Many of the fruitful searches of this time did not interest him. He is at the antipodes, for example, of the futurist movement. A life of steel, fever, pride and mad speed, Raul Lino doesn't care at all. More, he is opposed to being integrated into this kind of life. Given that futurism, at least theoretically, was the movement that launched Portugal towards modernism, perhaps this explains the mismatch between Raul Lino and his time.”

It will be precisely some of these values – the criticism of the machine as a tool of facilitation and dehumanization, human freedom and dignity combined with love and respect for nature and the creativity of human beings – that it is important not to lose sight of and, moreover, to foster them in us and in future generations, as guarantee of a dignified and harmonious life on our planet.

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