

The name Fátima Rolo Duarte might not be familiar, but her work will be. You might even have it in your home. She was born in Lisbon in 1958, into a family of journalists. Her mother, Maria João, was the first female sports journalist in Portugal, and her father, António, was a playwright who collaborated with several publications as a journalist and humorist. Raised in a world of words, exposed to conversations about culture and politics, Fátima Rolo Duarte was creative and imaginative. She looked for an artistic education in the Escola Artística António Arroio, a secondary school specialised in applied arts, where she learned graphic arts, becoming proficient in graphics production, though her subsequent education at the Fine Arts School was cut short by a growing need to start working. In 1983, the 25-year-old Fátima, took a position as a graphic designer in the offices of the music publisher Emi-Valentim de Carvalho, above the iconic shop in downtown Lisbon.

As an in-house designer, Fátima Rolo Duarte was responsible for the graphics of hundreds of record covers of a large variety of Portuguese musicians. Many the covers she designed, such as GNR's *Psicopátria*, Marco Paulo's *Regresso*, Trovante's *Um Destes Dias*, Ban's *Mundo de Aventuras*, Vitorino's *Vou-me Embora* and Amália Rodrigues's *O Melhor de Amália*—one or more of which will likely be present in most Portuguese homes—are iconic in the landscape of Portuguese music, and contributed to the visual identity of the artists that today are intrinsic to the national musical identity.

Fátima Rolo Duarte decided that, due to the varied musical styles of the authors that she worked with, each project should be approached independently. 'Thus, from Marco Paulo, to Vitorino, Amália, GNR, and Toy, I managed (?) to adapt myself to circumstances'. This attitude doesn't follow the authorial voice that history of design looks for in a designers' work. As an in-house designer, it was also necessary

for Fátima to navigate difficult waters, reconciling the various needs and desires of both the publisher and the musicians, as well as her own sensibility. The identity of these records is not that of the designer, but of the publisher, and the publisher as a vehicle for a musician, who invariably has a defined and respected identity. This is perhaps a reason why this designer, despite having consistently delivered record covers of quality and with significant cultural importance, is not recognised by the field. 'It always seemed curious to me that the graphic work was seldom mentioned in music reviews and others. There was (there still is) a remarkable graphic ignorance, even within the trade'. The continuous change of skin that this job demanded and the lack of recognition by her peers and by the music industry, contributed to Fátima's decision to leave this job a decade of working at Emi-Valentim de Carvalho.

Other projects arose, including several editorial commissions, the branding of the Lisbon 1994 Europe's Culture Capital and the design of *Se7e* in 1994, when it transitioned from a newspaper to a magazine.

Duarte later turned more towards authorship, and in 1997 under the pseudonym Camila Coelho began writing an opinion column for the new 'DNA' supplement in the national newspaper *Diário de Notícias*, which had been created by her brother and journalist Pedro Rolo Duarte, who had himself been involved in the direction of other notable periodicals such as the newspaper *O Independente*, the magazines *K* and *Visão*. For this same supplement, in parallel with the writing, she also created a series of illustrations under her real name. In returning to the world of words in which she was raised, Fátima found a space for a new means of expression, successfully combining writing and image-making, which she describes as being one of the most stimulating experiences of her career.

*Isabel Duarte, 2021*