



Dominik Mayer, Otoni Gali Rosa, Carlos Araújo, Cris Eich,
Ludwig Hohlwein, Thomas Fluharty

Editorial

The post pandemic life...

November 2021. After 2 years of the pandemic it seems life slowly return to normal. It was difficult for everyone, and in the case of artists like us, it was a period for reflection, study, development, despite many losses at all levels.

Many artists produced a lot, even publishing books with so much high quality material (for example, the extraordinary book from illustrator Fabio Corazza, made only with daily drawings produced in the pandemic, see here: <https://www.instagram.com/p/CVBRKDYj8FW>).



So, art kept us alive, active, connected, and mainly leaving the world a bit more colourful and beautiful, after that grey period.

Much of what was done during the pandemic is here in this edition, bigger and more beautiful, with incredible artworks in several areas, and that we share now.

See you next year!

Best

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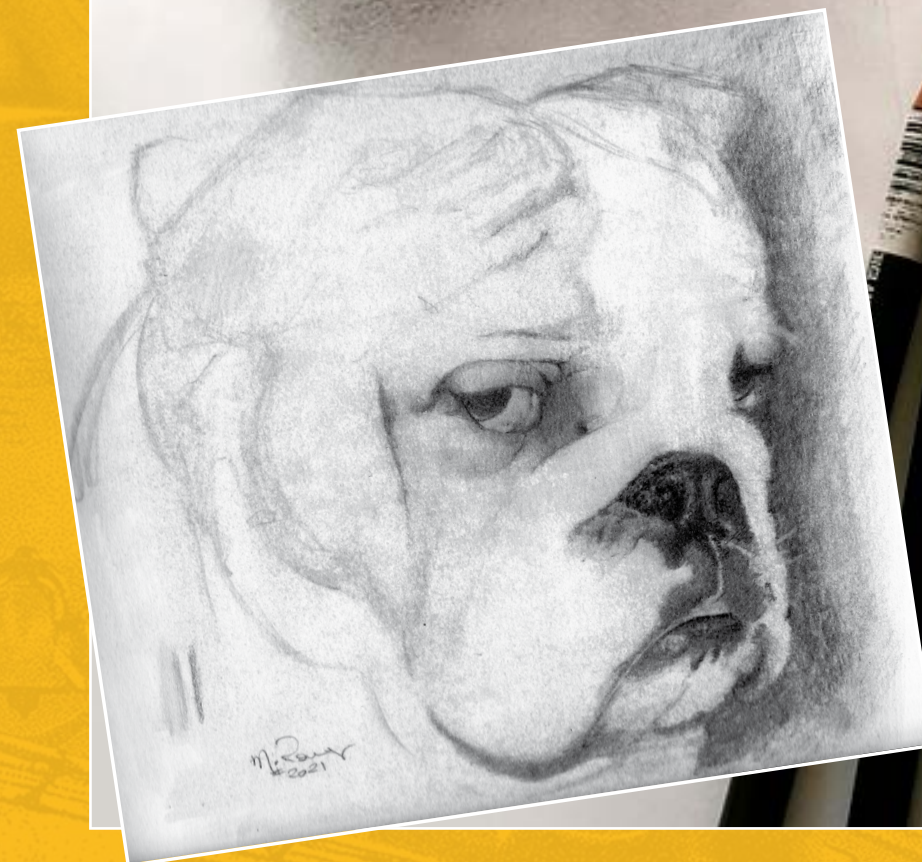
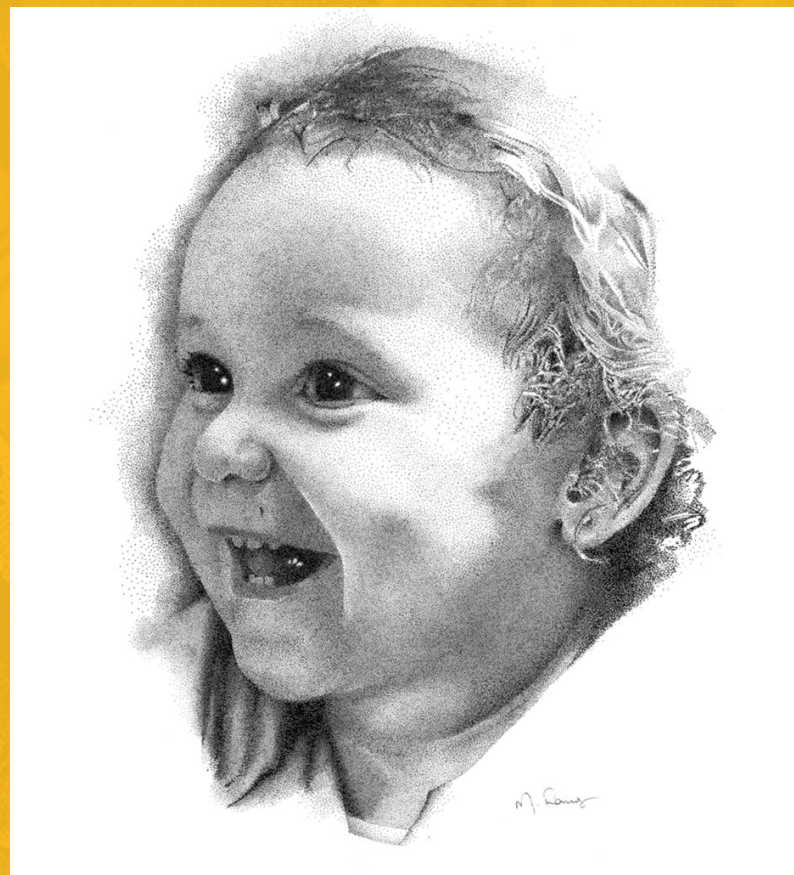
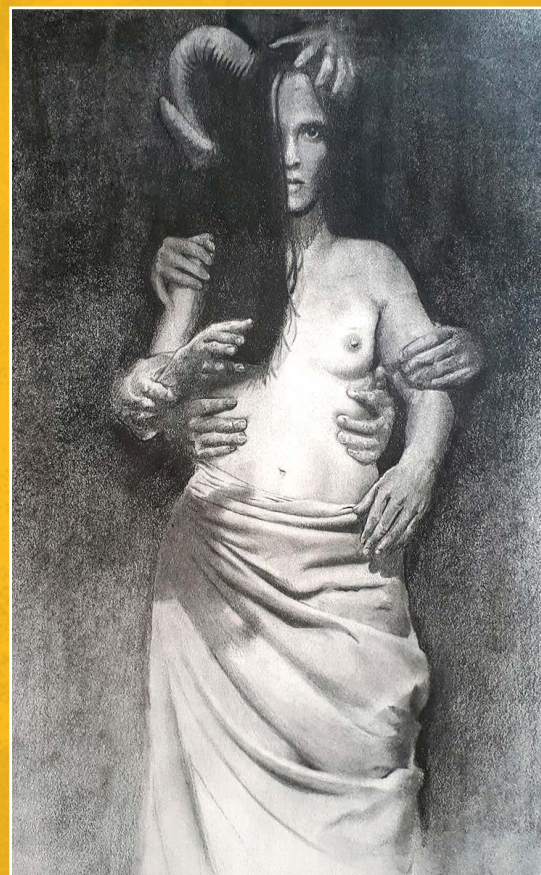
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DOMINIK MAYER



Born in Nuremberg (Germany), Dominik Mayer is an illustrator and concept artist specialized in works within the fantasy universe, working mainly for game companies, such as Blizzard or more recently Magic.

Inspired by the medieval past of his country, Dominik creates images that refer to great battles, always with fire, action and lights present in some way, creating a great dynamism, important for the games industry where he works.



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You started your career studying design at the University of Nuremberg and then chose to work with 3D animation. How did you go from 3D animation to fantasy concepts and illustrations?

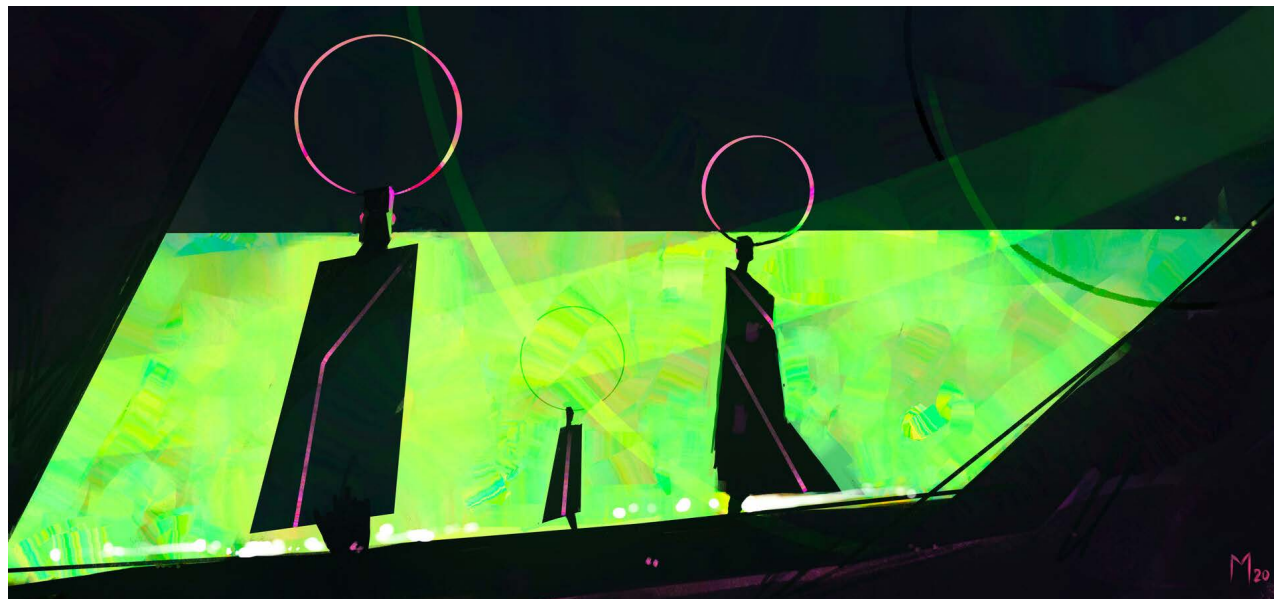
3D animation was one of my subjects at university, as well as illustration. I already developed a great interest in concept art during that time.

For class we had the task to create

small 3D animated shorts for which we needed concept drawings. That was my first connection to that field of work which I quickly put my focus on.

I did an internship at Goodgame Studios in Hamburg as a concept artist where I learned a lot. In university I had also the chance to learn all the other parts of the 3D production workflow which helps me to this day.

4b



In your work you have a style that is strongly focused on fantasy, in particular "knight/dragon" style universes. What attracts you most in this universe?

Uh that is actually hard to tell. I guess that's something I just always loved.

As a child I always built castles instead of spaceships. I really like when something is a bit creepy and hard to understand. Buried in myth.

For me fantasy gives me more of those vibes than sci fi for example. If something is explained by magic it is more shrouded in mystery for me than if something is explained with science.

In some stories those two are even the same, but magic implies that there is stuff that does not have to follow logic and I love that.

Germany has a rich and long history linked to castles, knights and medieval myths. Does this past influence in any way the conception of your artworks?

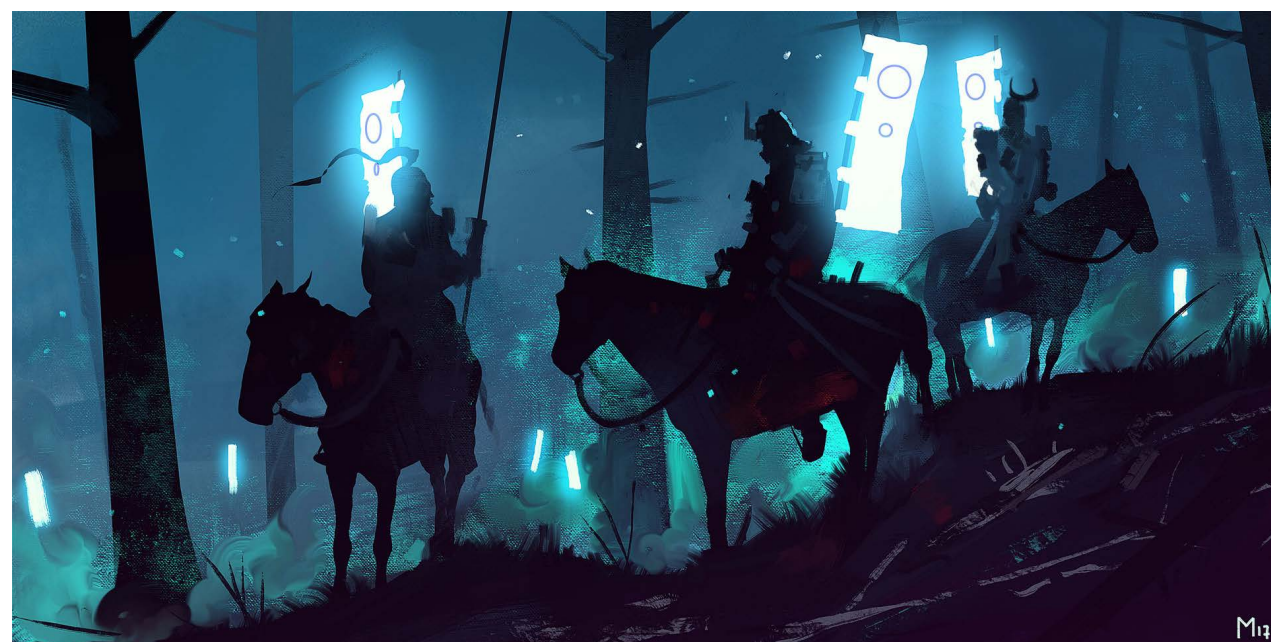
Yes definitely! We have castles everywhere where I live. I saw one when I looked out of my window as a child and now, living in Nuremberg, I enjoy the sight of at least one tower

of its castle from my living room. Nuremberg is strongly linked to medieval history. We have a lot of old buildings and a lot of restaurants and bars are in those old buildings.

I guess it is hard not to get influenced by that if you already have a foible for medieval stuff.



© Wizards of the Coast LLC



Among other companies, you have been working for Magic, which has its own fantasy universe. How has this experience been? And how independent can you be in creations?

The collaboration with Wizards of the Coast was and is just amazing!

I love their worlds and I love that they put so much work into their worldbuilding to make those universes consistent and believable. That makes it really easy to work with.

We as the illustrators get a very detailed world guide that explains a lot of the designs and background stories of the different worlds. In my experience I could always take those designs as a base for my illustration, but I never had to follow them literally.

I always have my freedom to abstract and stylize the elements and the action which should be shown on the card. They also always have open ears for suggestions and ideas if you want to try a certain approach or style.

A constant mark in your artworks are the saturated colors, the action and the characters almost always in the shadows. Is all this intentional to have a more dramatic composition?

That is intentional. I never considered myself as a character artist. Characters always just serve a certain purpose for the mood or the action I want to show. Therefore it is mostly not really important how exactly the characters look like and so I often put them into silhouettes so I can focus on the rest.

Characters also take a lot of time to design and paint and since I do a lot of 30 minute speedpainting I don't have that time. I need to focus on the bigger picture and the mood.

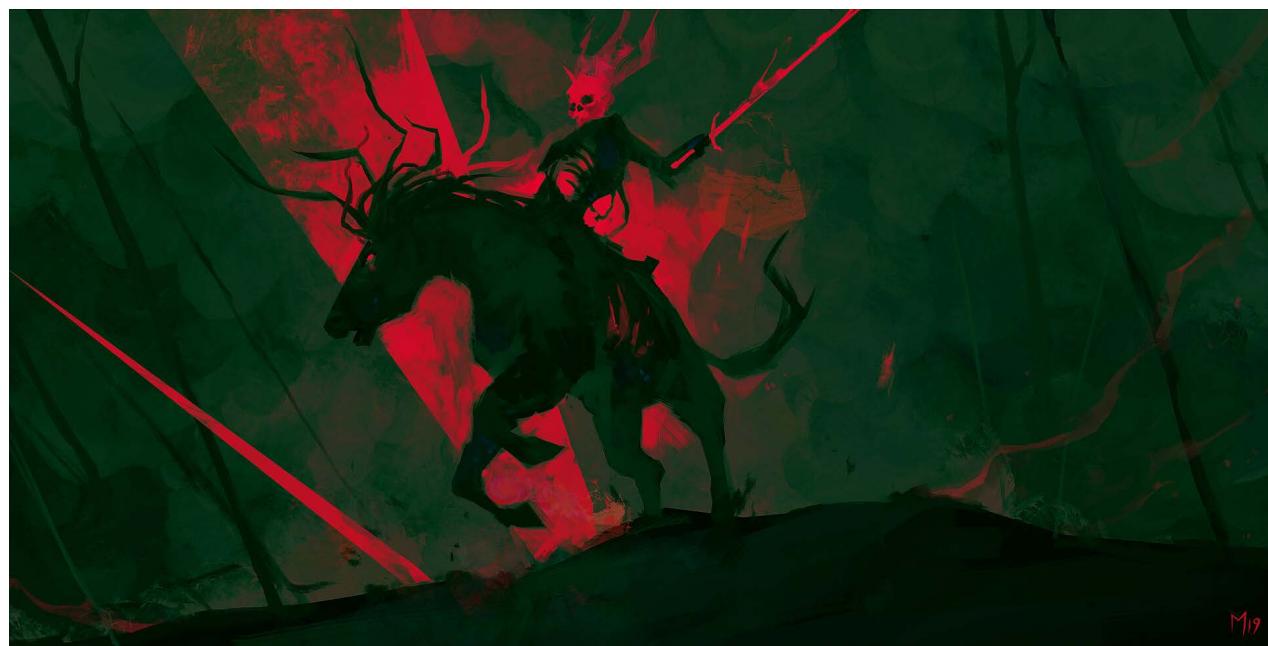
And there the colors come in. When I

started with illustration I felt really bad with colors. I always drew in black and white. I did not really know how to approach colors.

Until one colleague during my internship told me that I just have to play around and see what happens and at one point you will get it. So I really went crazy with the colors and that is exactly what happened. Since then I use the basic color theory and overemphasize or break the rules intentionally.

The motion and action helps me to feel the image. I always want to give the sensation that the viewer can feel the action almost if they are there right at the very moment. For me that makes the images more interesting.





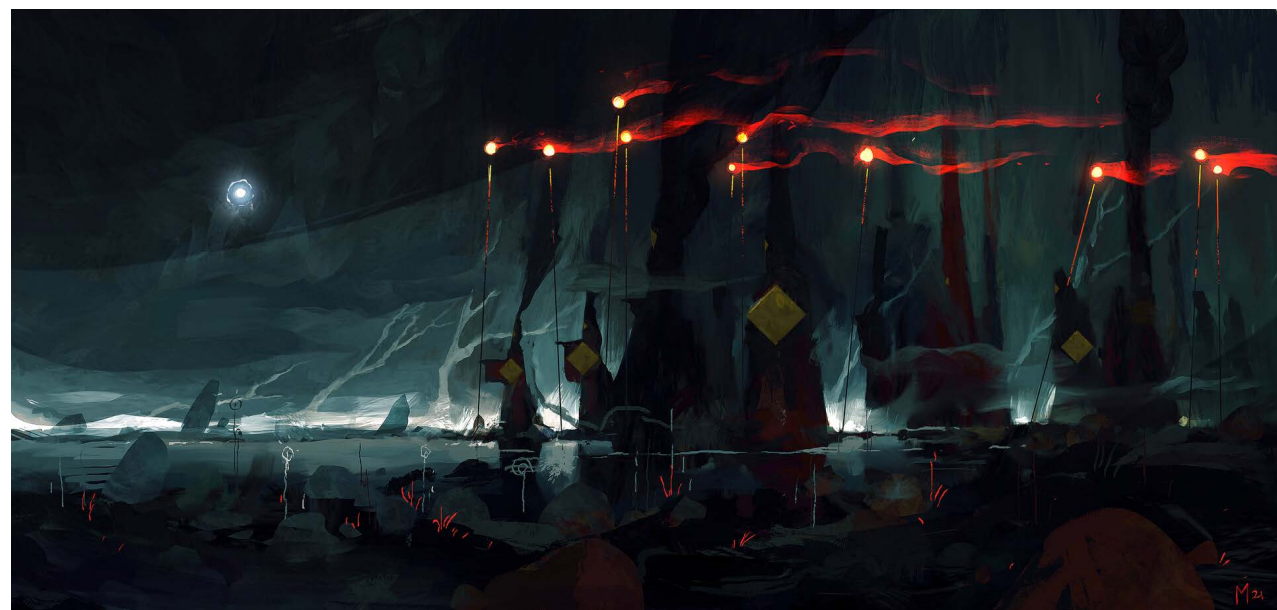
When using all these elements, how important is scene composition to you?

I would say composition is the most important part of all in my painting process. Before I think about any designs I always think about the composition and how I can make it special. Colors and Composition. Those are my guidelines through every painting.

It often starts with very, very abstract ideas like: "I want to paint an image with a huge red square in it."

Then I think about how could I stage this element in the scene and which composition do I need to make it really work. After that I usually pair this abstract stuff with some other elements I love, like a dragon or a knight on a horse with a ridiculously long flag.

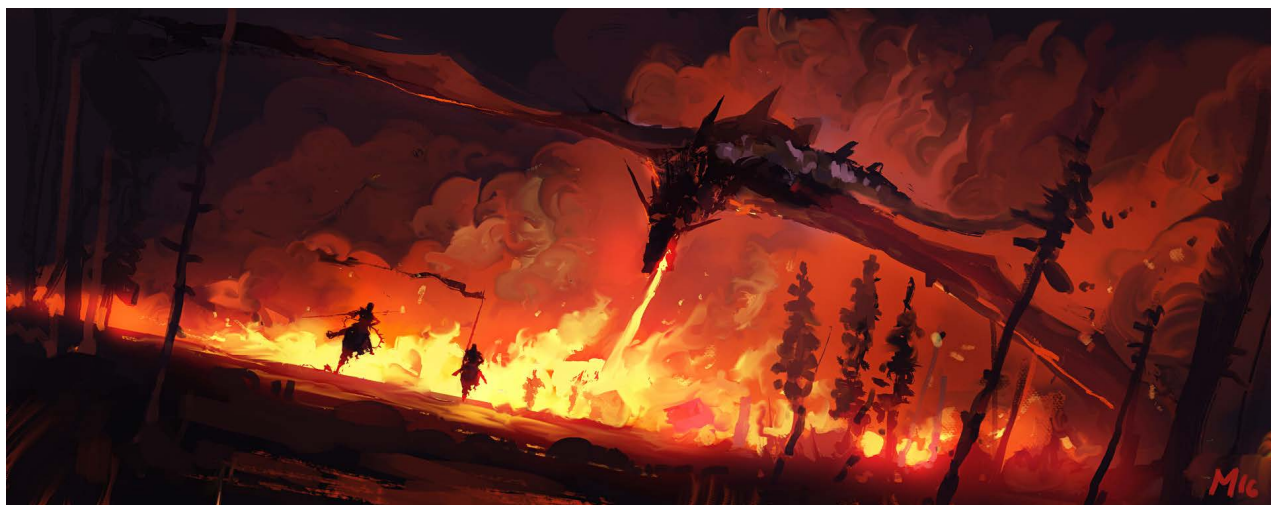
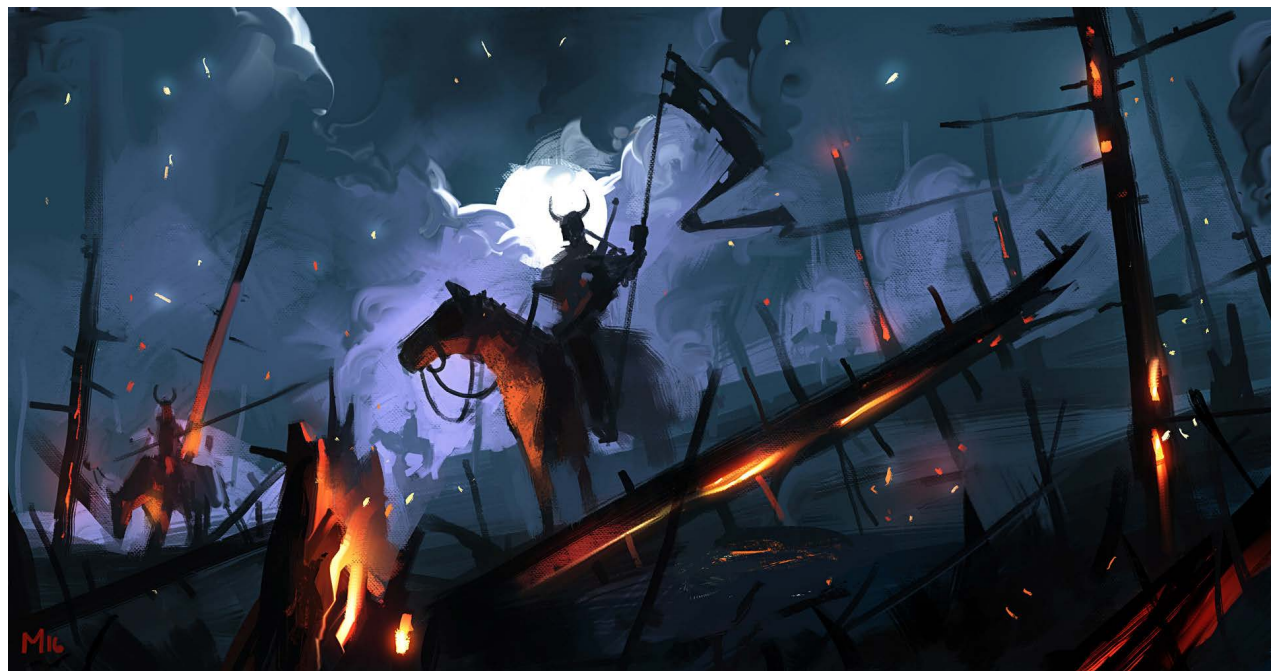




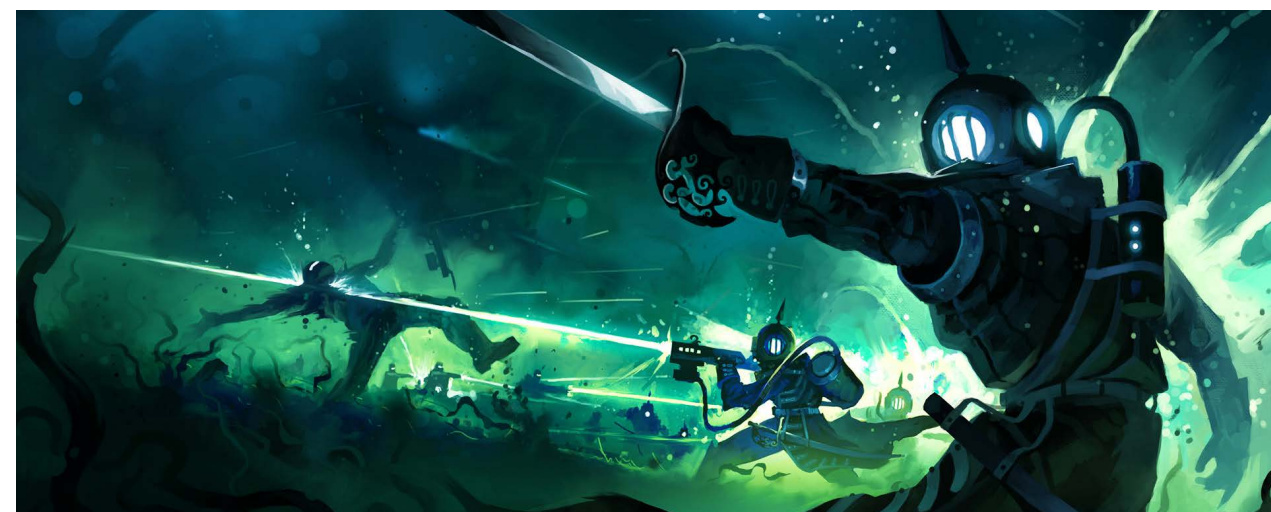
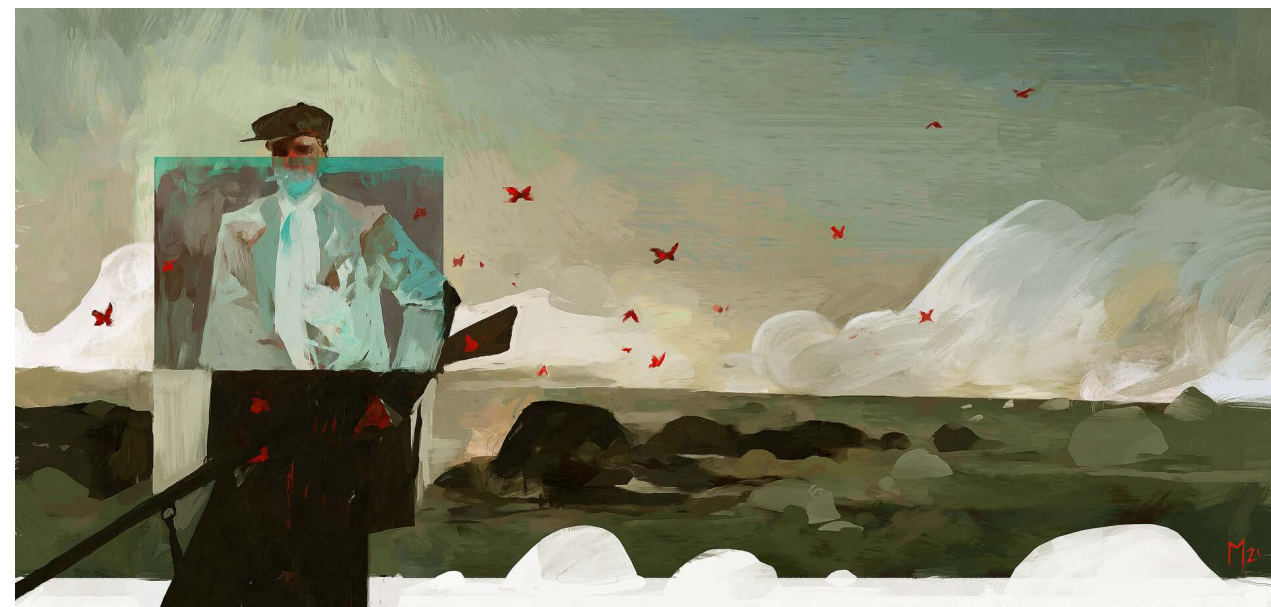
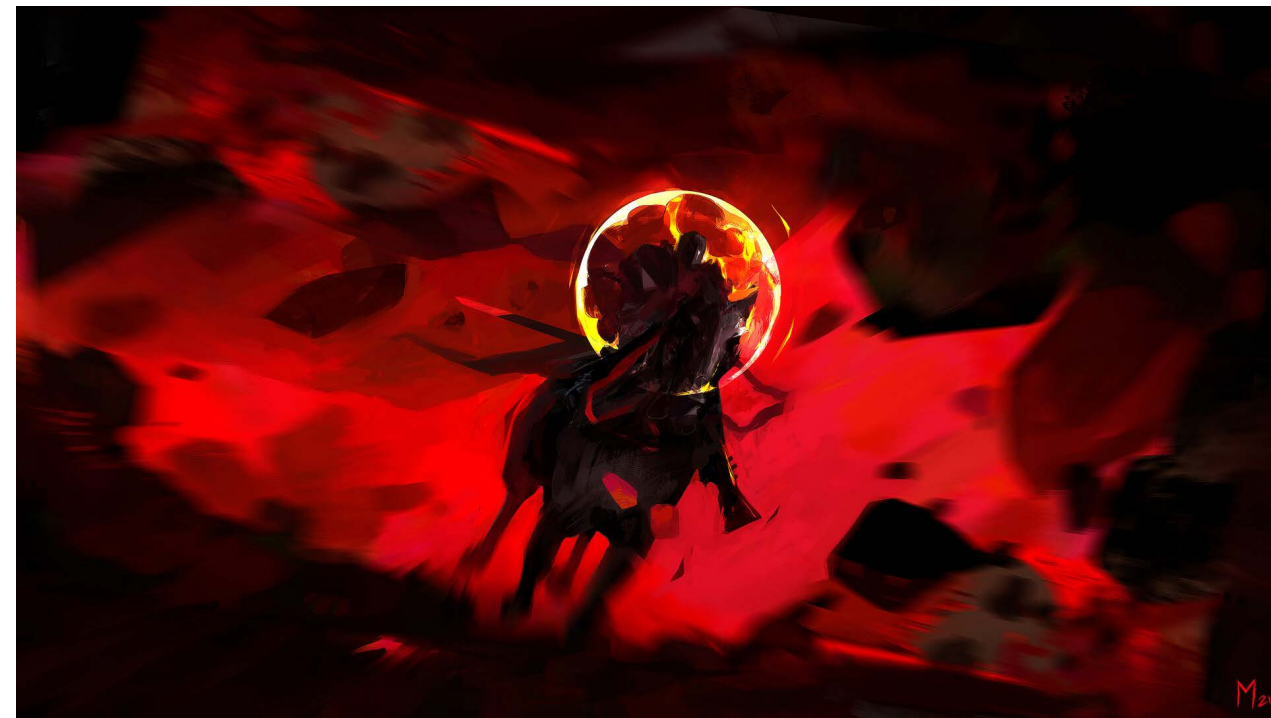
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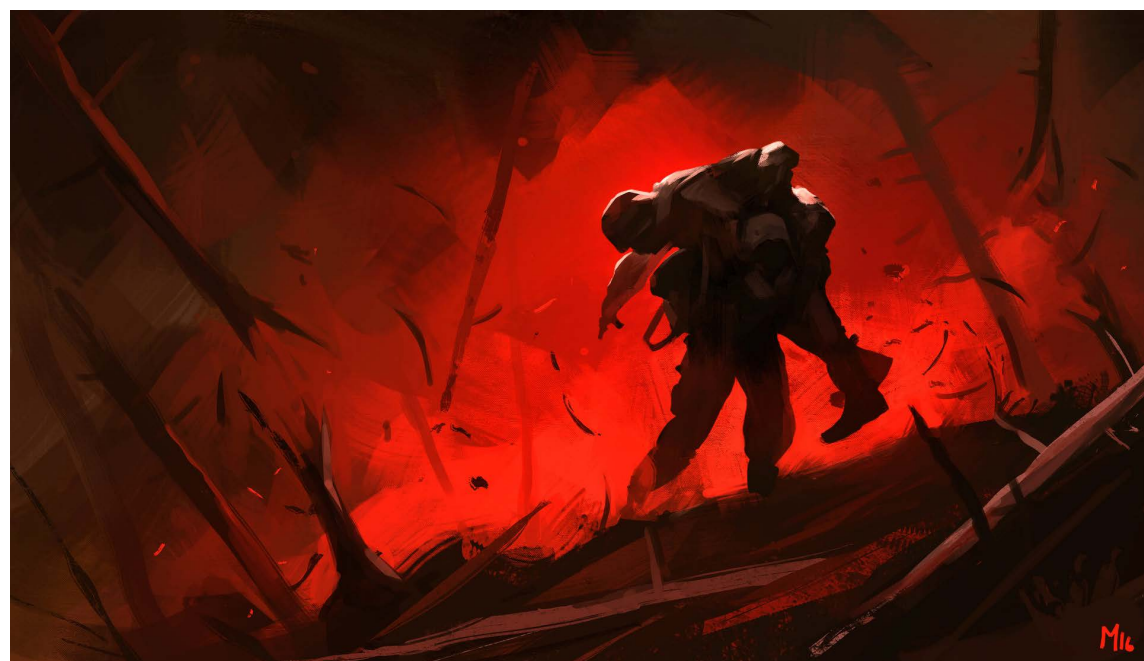
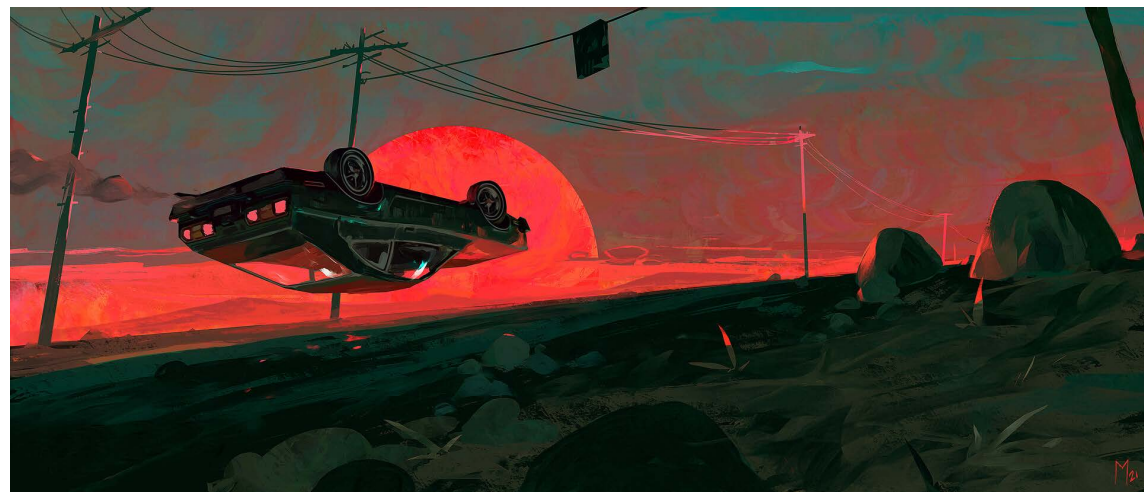
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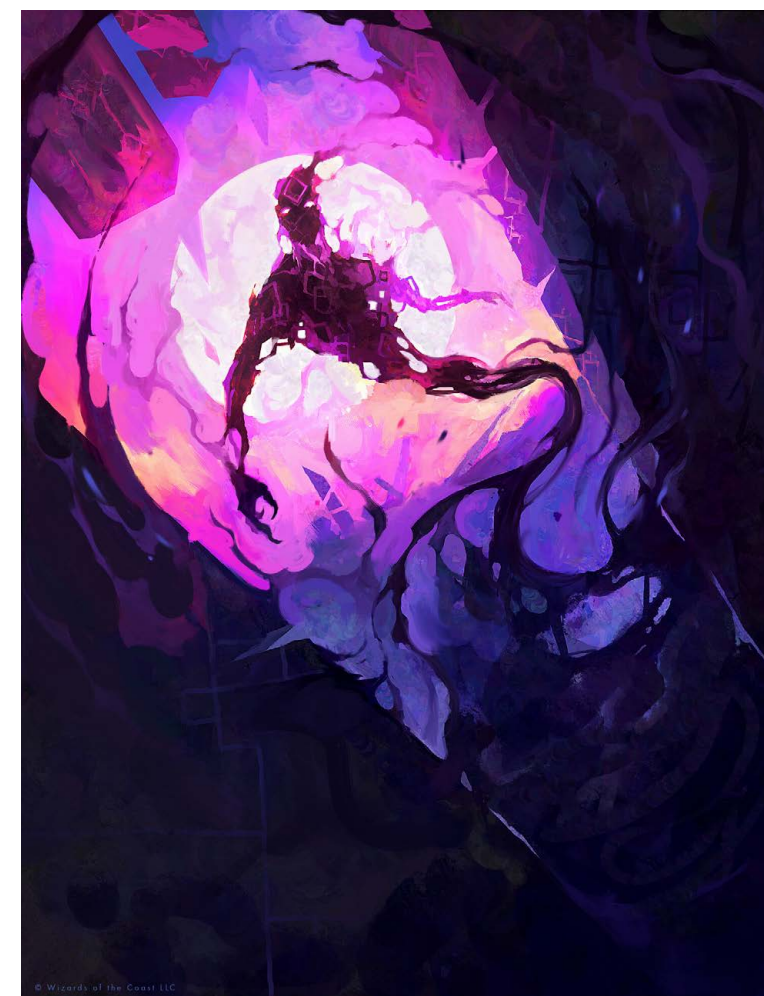
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10a



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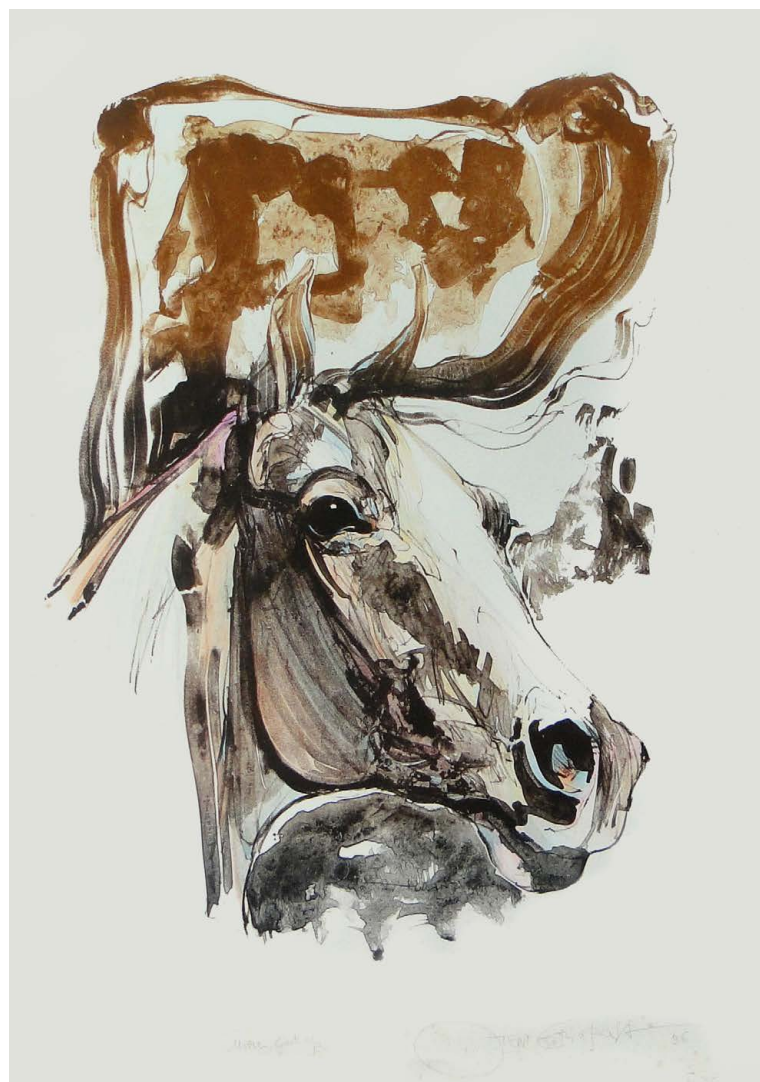
11a



11b



OTONI GALI ROSA



Born in 1939 in Olímpia, in the countryside of São Paulo, Otoni Gali Rosa is an artist, editorial and advertising illustrator, and creative director.

He was an art professor at the Escola Panamericana de Arte, and for many years he was the head of the Communication Department at Banespa Bank.

As an artist, he participated in dozens of exhibitions in Brazil and abroad, with works exhibited in the USA, Italy, Japan, Germany, France, Portugal, among others.

Otoni produced several works, including paintings and engravings, and dedicated himself to a long series of lithographs inspired by horses, which we show here.



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13a



THE LITHGRAPHS

During 10 years, in the 1980s, I produced lithographs with the theme of horses.

There was a promising market for paper art, in my view caused by the stimulus of the real estate market that innovated in marketing strategy, featuring decorated apartments and the art presented in these decorations was predominantly prints, which induced the middle class to its appreciation and consumption.

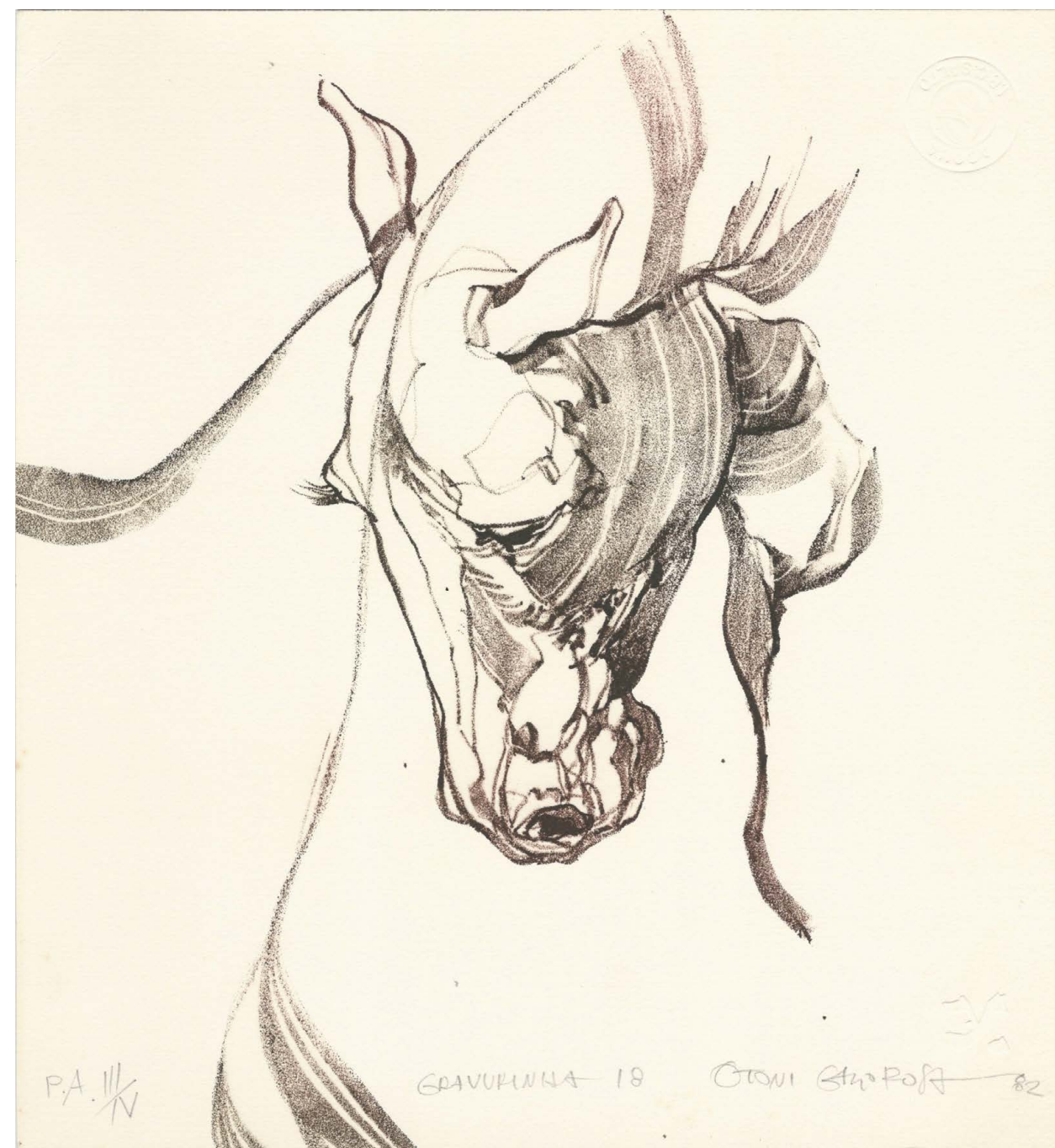
As a result, this market took a hit with the emergence of imported reproductions by famous artists in low-cost offset printing, which solved the problem of decoration without worrying about value and artistic content signed and limited edition.

What is interesting is that despite the thousands of lithographs I have produced and which are scattered around the world, I haven't kept any copies.

13b



14a



THE HORSES

I have always been connected to anatomy or animals, and horses had a very strong presence in my childhood when I lived in rural areas.

I had my horse, "Sabiá", which took me to school and other places, a

companion I had to leave when I got back to town. Much later, expressing myself through my imaginary "Sabiás" in the art of lithography was a way to fill the old empty created in childhood with the sudden loss of my partner.

14b





* To my friends of Ilustrar Magazine, my hug



© Otoni Gali Rosa

CARLOS ARAÚJO

Photo: photographer Sofia Araújo



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Graphic artist and illustrator, Carlos Araújo has a very unique and recognizable style of illustration.

Former graphic designer, former web designer, with a background in animation and a huge interest in comics, Carlos brought together all these influences and the result ended up being a very graphic and modern style.

With only two years working as an illustrator, he gained international recognition when he was invited to participate in the annual "Luerzer Special: 200 Best Illustrators Worldwild" and "American Illustration".

Next, Carlos shows his very funny sketchbooks, full of ideas and expressive figures.

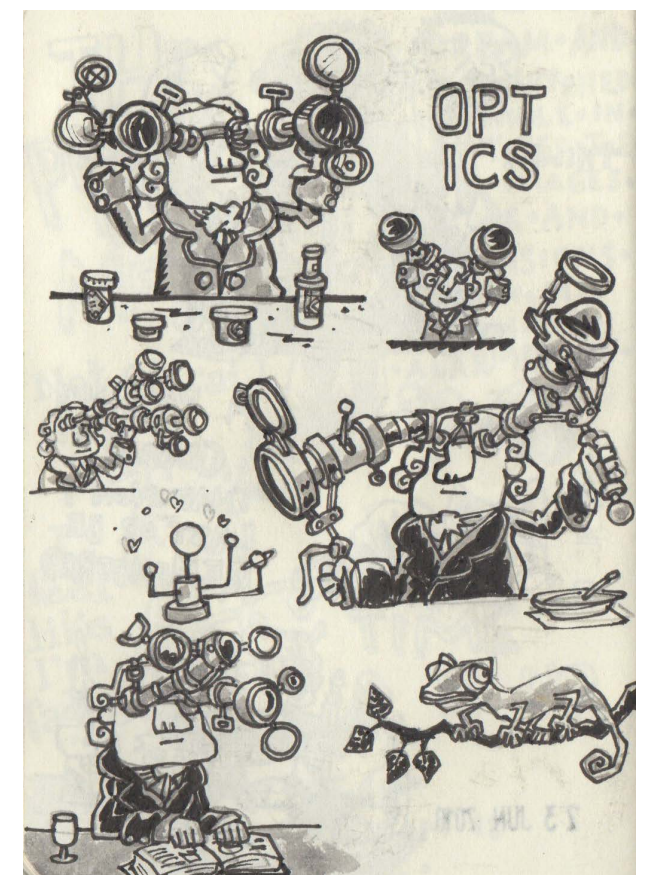


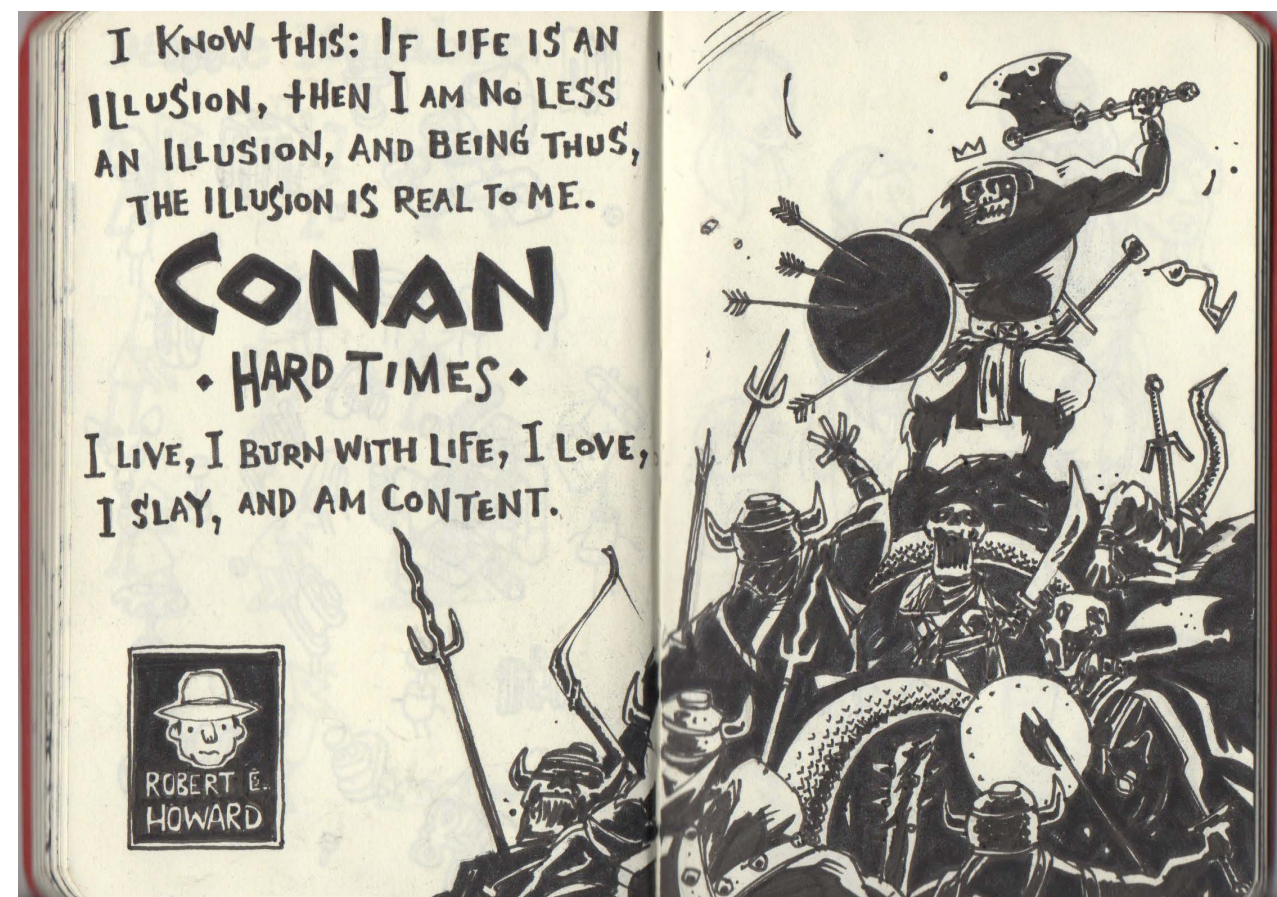
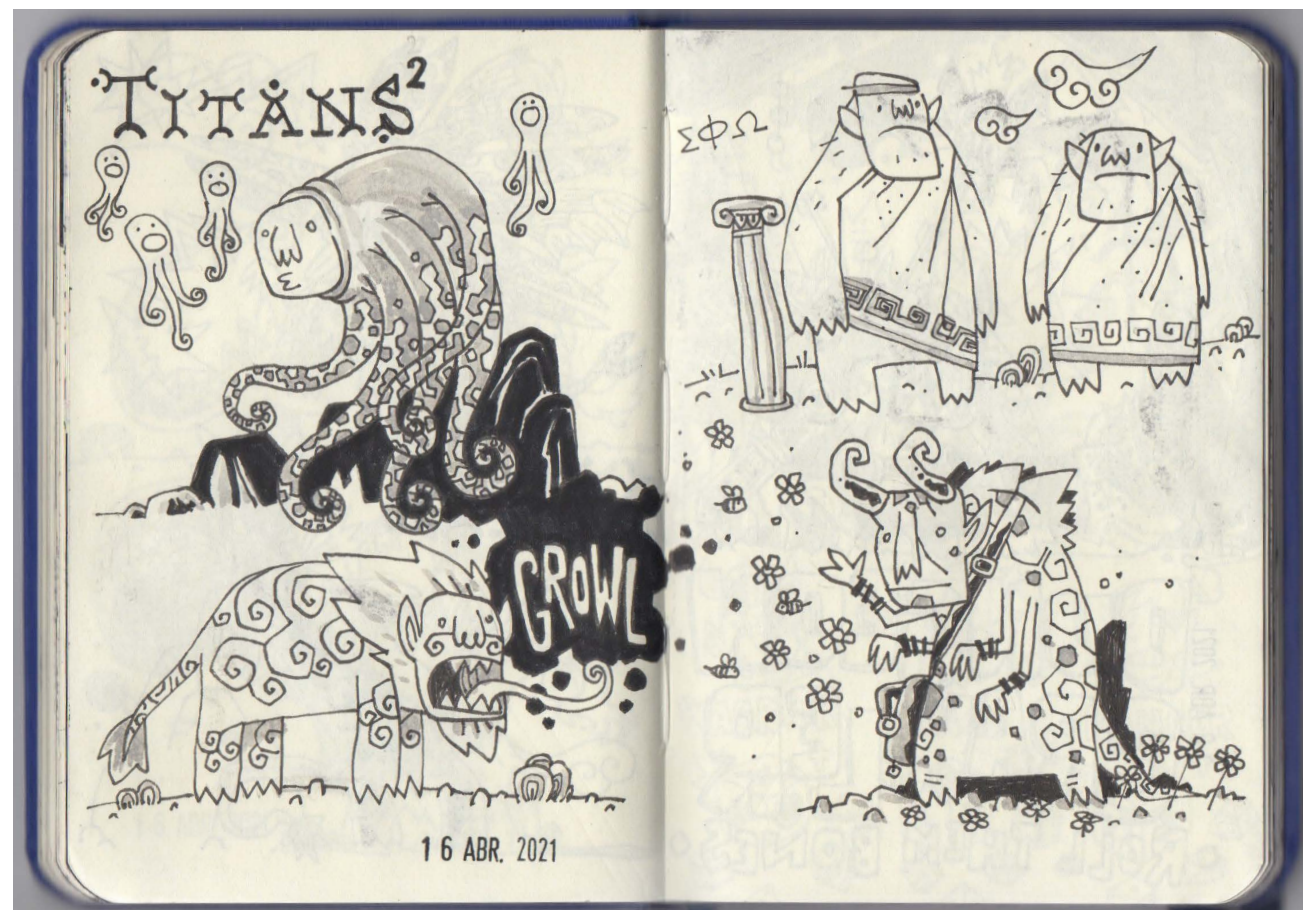
"I draw in my sketchbook every day. EVERY. SINGLE. DAY. That's how important sketchbooks have become to me. In addition, the sketchbook makes easier to save and eventually revise one or another drawing!"

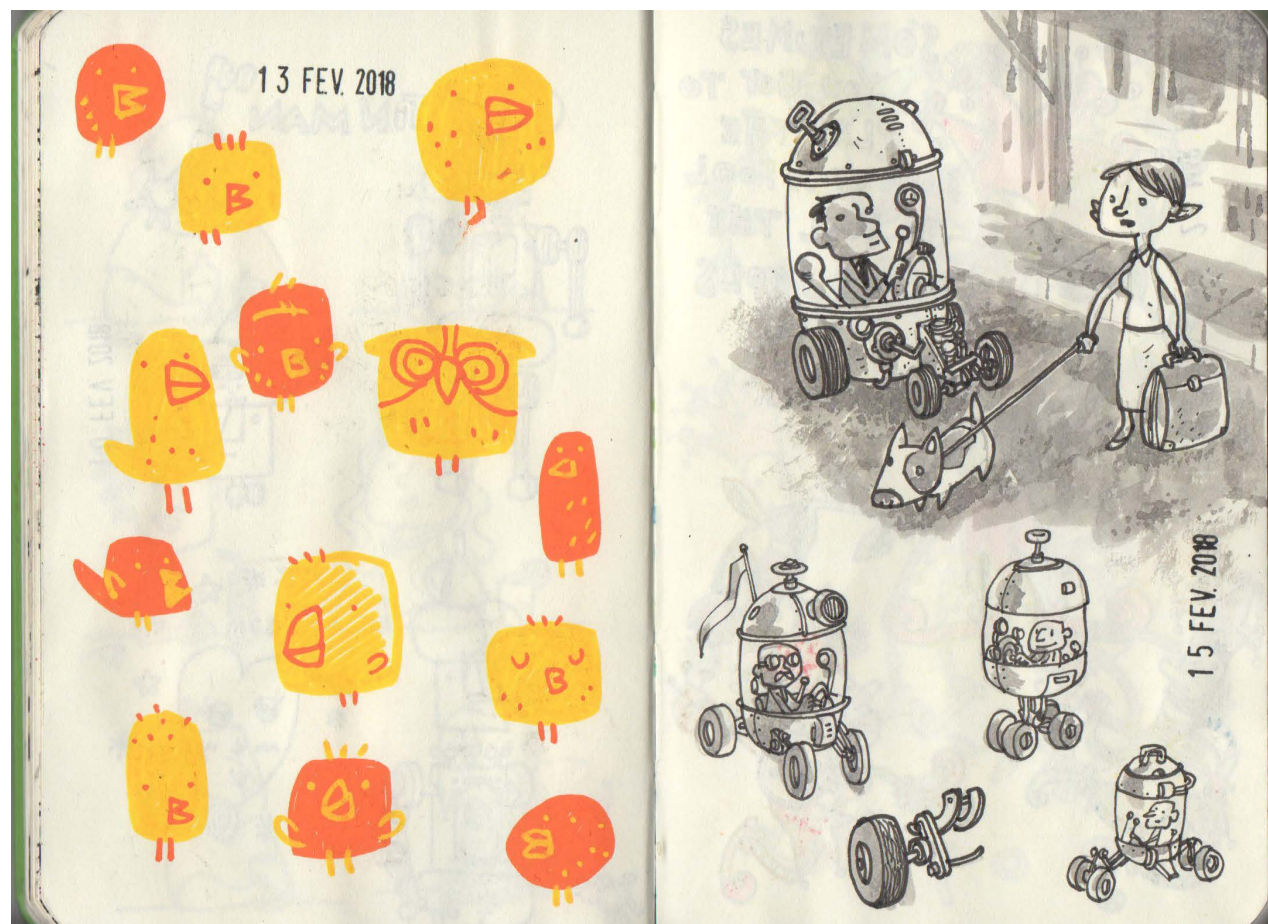
My sketchbook drawings are very simple. It's always good to be able to draw without compromise, enjoying the moment and, in this way, maintaining motivation and creativity.

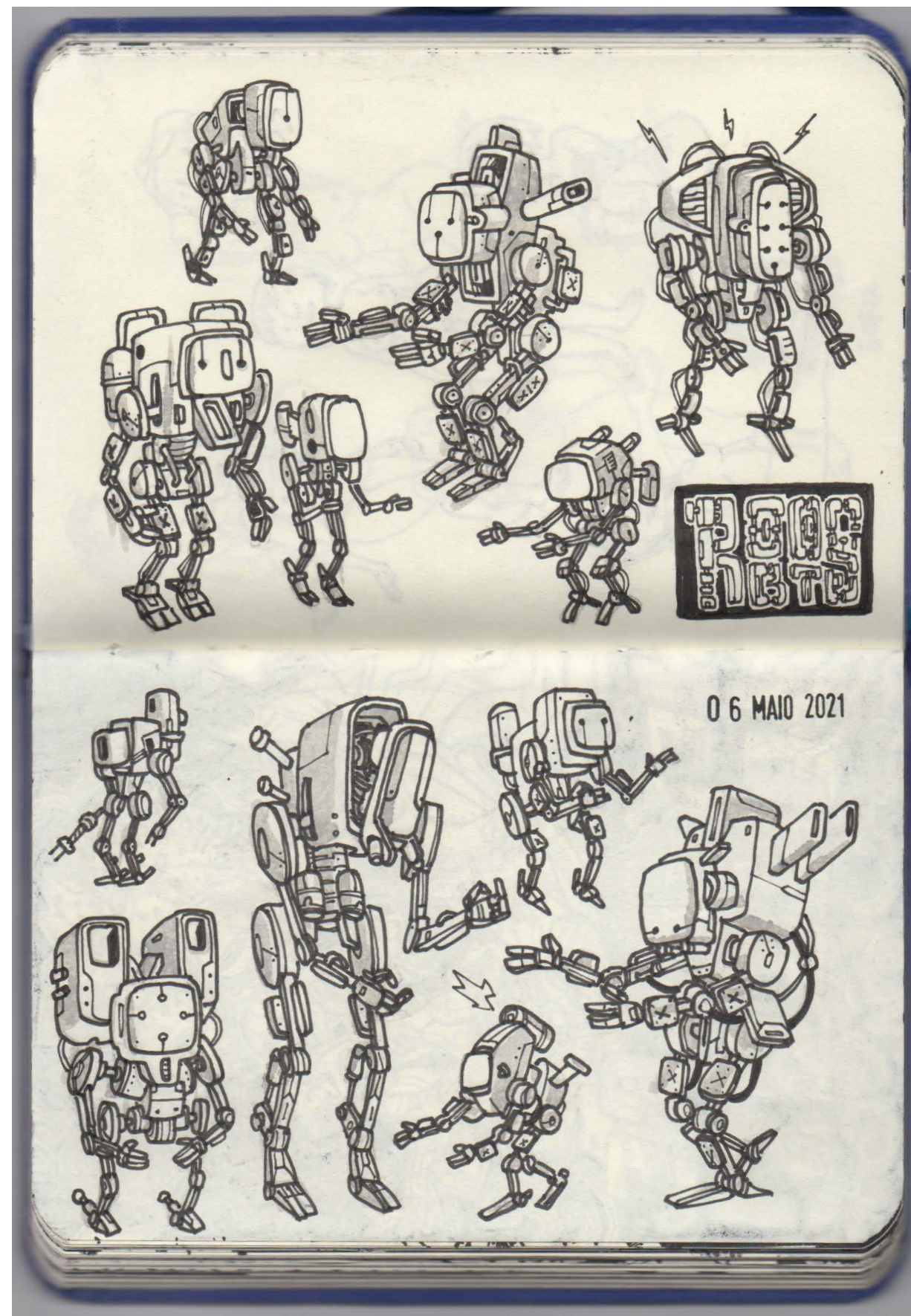
Regarding the themes, of course, some things end up repeating themselves, but I can't say if I have a preference for any theme. When I draw in my sketchbook it's always a surprise.

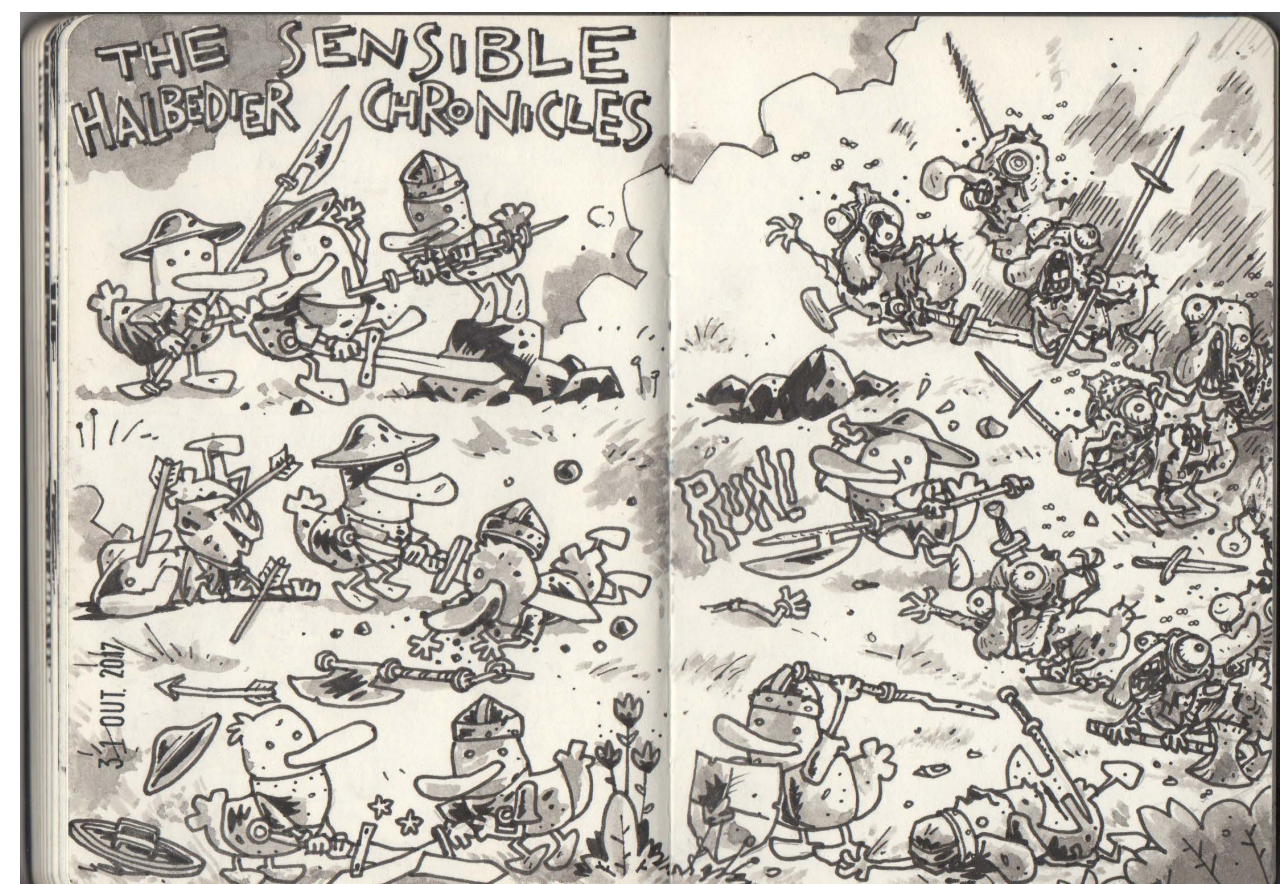
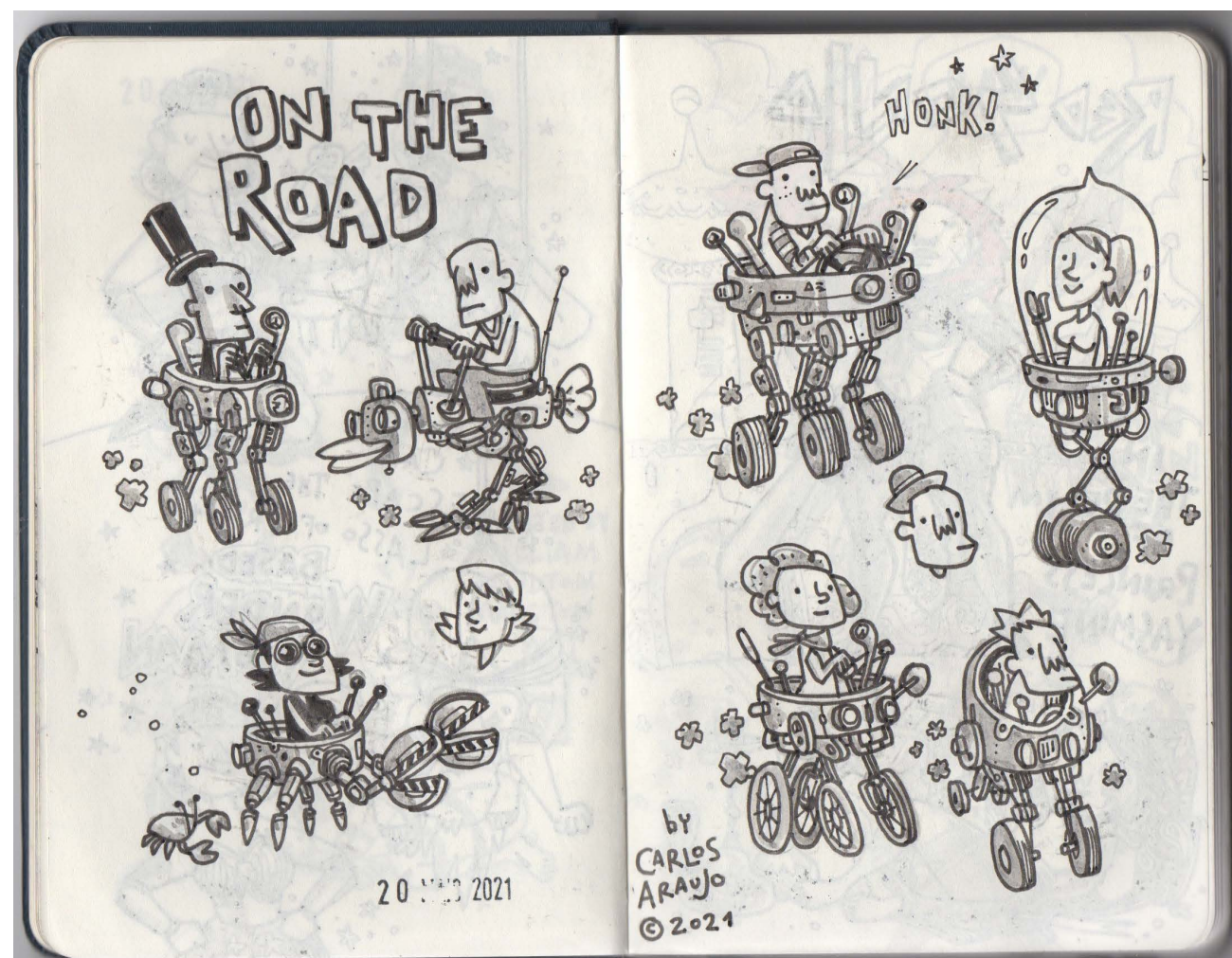
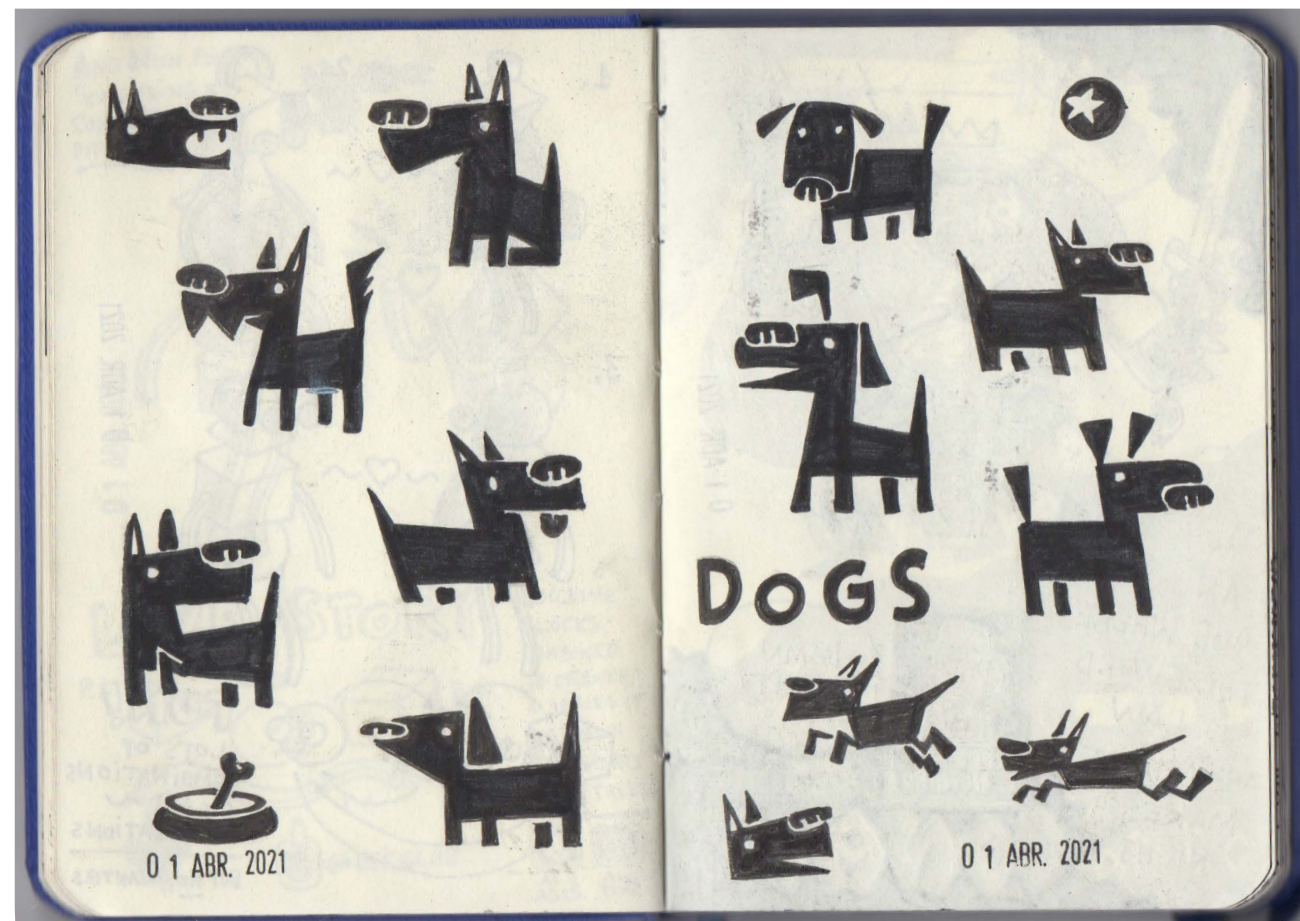
The important thing is... EVERY. SINGLE. DAY."

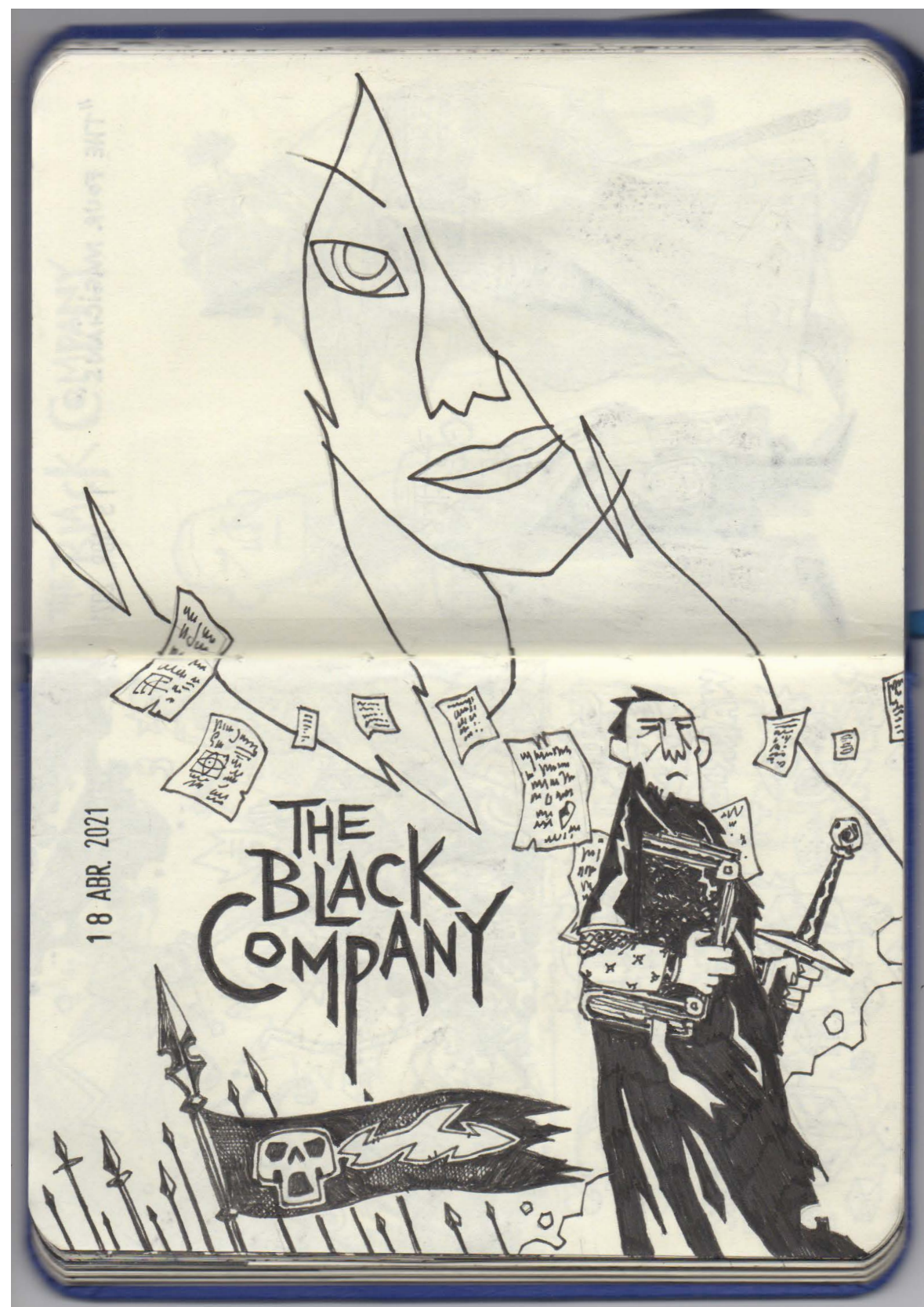






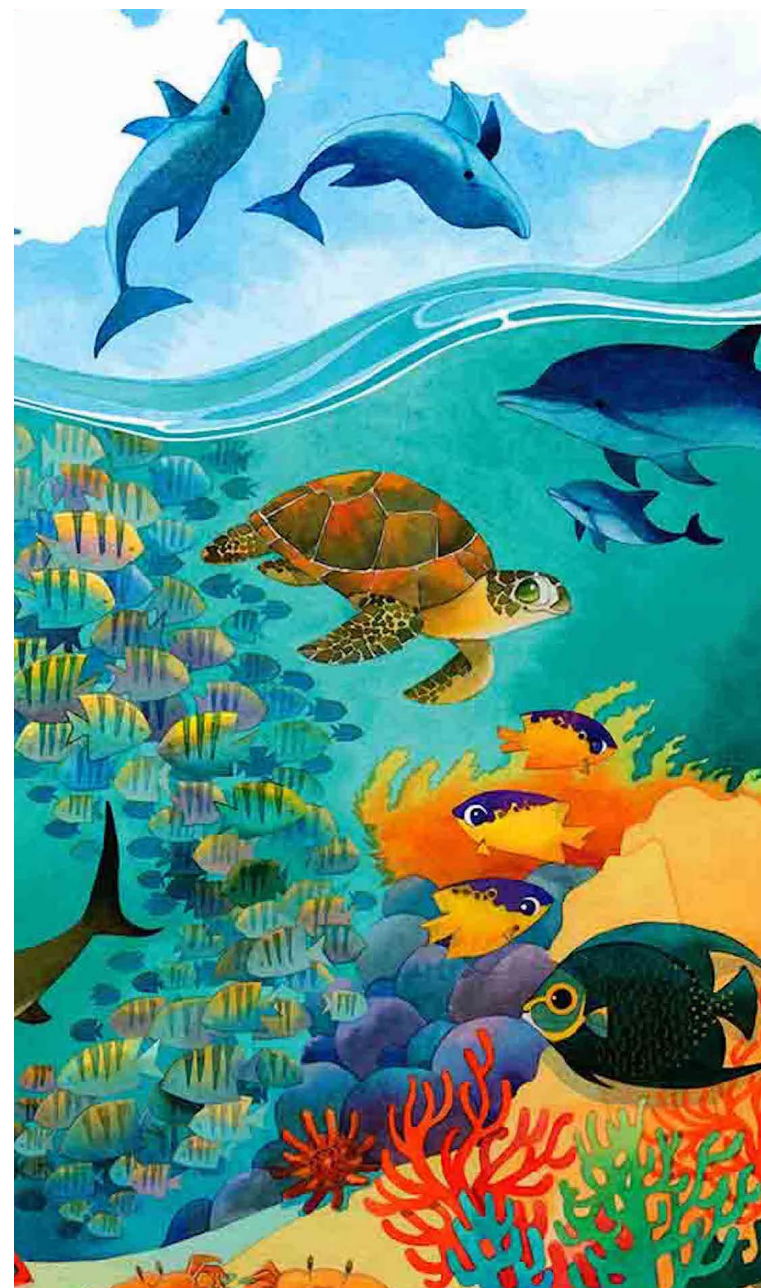








CRIS EICH



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Cris Eich's illustrator career began in 1983, in the basement of a printing company in the city of Mogi, in the countryside of São Paulo.

Then she moved to São Paulo in the following year, where she began her studies in drawing, painting and engraving at the Lasar Segal Museum, drawing a living model at the Pinacoteca do Estado and courses in initiation and history of watercolor at SENAC.

With a postgraduate degree in Art History from FAAP, her first phase as an illustrator was working for advertising agencies, and later on specializing in children's illustration, always using the watercolor technique, where her works full of color and shine are characteristic.

And the result is impressive, as she illustrated over than 60 books by different authors, and several classics of literature.

INTRODUCTION

The anteroom of all watercolors is drawing. This client asked for a Brazilian marine fauna theme for a giant puzzle for children.

I did a detailed iconographic research to be close to the real species (I have a lot of fun in this part), I drew each animal

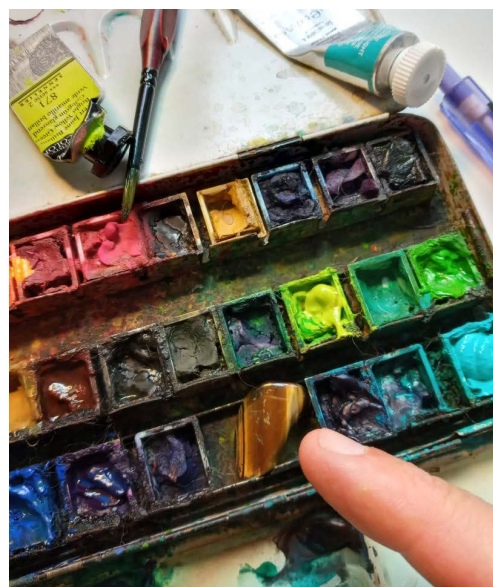
as if it were a character and set up the scenery thinking about the composition and plans for the painting stage.

I think that watercolor is pure two-dimensional architecture: it needs to be planned in its structure so that the plans work perfectly with each other.

PROCESS



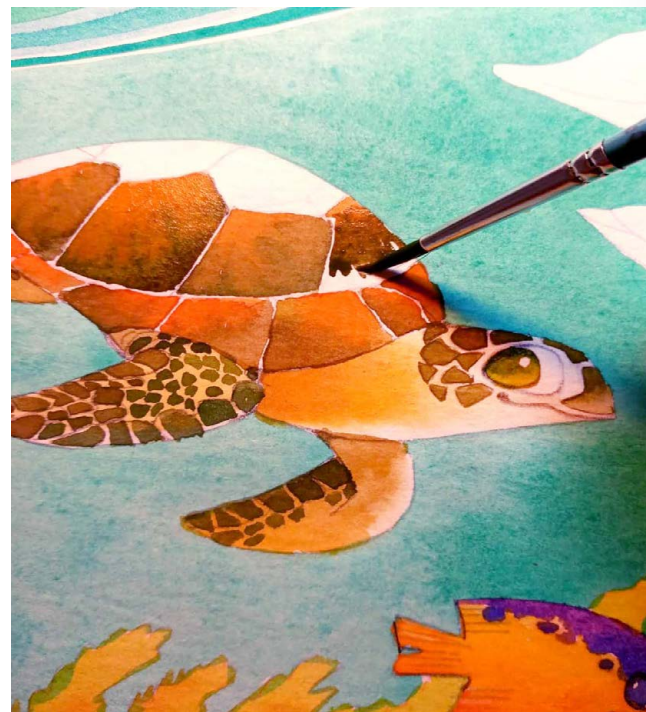
- 1 I transfer the drawing to a 100% cotton paper that will hold all the water that will receive. As this work would be in a larger proportion (80cm by 60 cm), I chose a hard paper that I didn't need to fix with adhesive tape on the support.



- 2 I use a few round brushes of different sizes and tube watercolors over a case. I like to "smear" the colors with each other and I never use black or white! As there was a larger area under the waves, I prepared a good amount of turquoise green paint, divided between lighter and darker tones. I didn't use protective fluids for the white areas, just a good dose of patience and concentration, after all this is watercolor: almost meditation.



- 3 The color composition also needed to be well planned, that's why in the creation phase I usually make markings with colored pencils, which serve as a guide during painting. Light and shadow zones are also considered to balance the image.



- 4 Watercolor is transparency, it doesn't allow retouching but allows the overlapping of layers of paint, so using and abusing layers is part of the game, it means if I'm not satisfied with the tonality of one of the elements, I can go back to working on it sometimes (like the little yellow fish on a yellow coral that I had to lower).



- 5 Drying the ink can be done naturally (for those who have time), with a hair dryer or, for those who enjoy adrenaline, using a lighter. I use fire at very specific times to get a certain result: the heat from the flame dries the paint quickly and makes the pigment more concentrated (it becomes a smudge). Of course it can all go wrong... but that's why they invented the photoshop miracle!



29a



29b



©cris eich

LUDWIG HOHLWEIN



The first thing to know about Hohlwein: he produced a lot, really a lot. He produced thousands of works, and was arguably one of the most prolific illustrators of the 20th century.

Ludwig Hohlwein was born in 1874 in Wiesbaden (near Frankfurt), Germany.

Graduated in architecture, he worked for many years in Munich, when in 1911 he moved to Berlin and there he changed radically, dedicating himself totally to the production of posters, both in terms of illustration and in the graphic aspect of the work, including letters.



Ludwig Hohlwein

Wiesbaden - Germany
1874 - 1949

31a

In this aspect Hohlwein was completely self-taught in graphic design, and since the beginning of his career he found his style easily, pioneering the Sachplakat style.

Started by Lucian Bernhard in Berlin, in 1906, Sachplakat is characterized by a graphic work in posters with flat colors and stylized shapes, accompanied by a project where the letters are thought as part of the graphic composition, in simplified forms.

Sachplakat is also characterized by having moved away from the complexity of Art Nouveau, with a more modern view on art.

But, within this genre, Ludwig Hohlwein knew how to create a very characteristic and easily identifiable style of his own, with a minimum of elements, exploring light and shadow, an efficient color palette, creating magnificent works with great elegance.

The most artistically important period of his work is between 1912 and 1925, and he was closely linked to Munich and Bavaria, in southern Germany.

Prolific, in the 1920s Hohlwein traveled to the United States on business, and by 1925 he had produced more than 3,000 advertisements.



31b



32a



Hohlwein worked for different clients, from chocolate to automobiles, beer to tourism, and also worked for the Nazi regime as he was a member of the Nazi Party and worked closely with Joseph Goebbels and the Nazi Propaganda Ministry, strongly supporting Hitler.

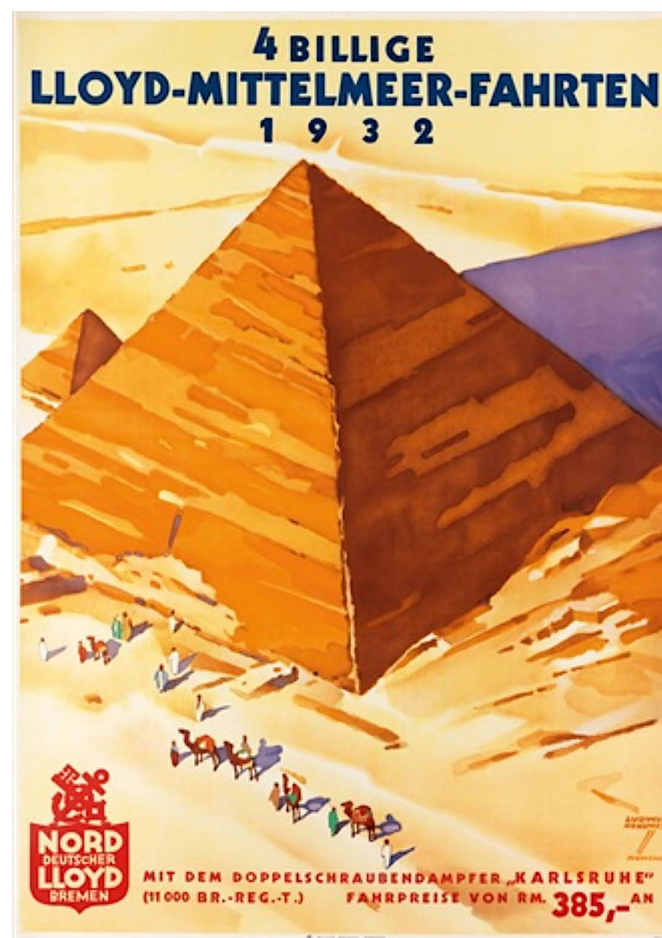
Posters for the 1932 and 1936 Olympics are part of this period. Before that, he had already worked for the German government during the First World War, due to his nationalism.

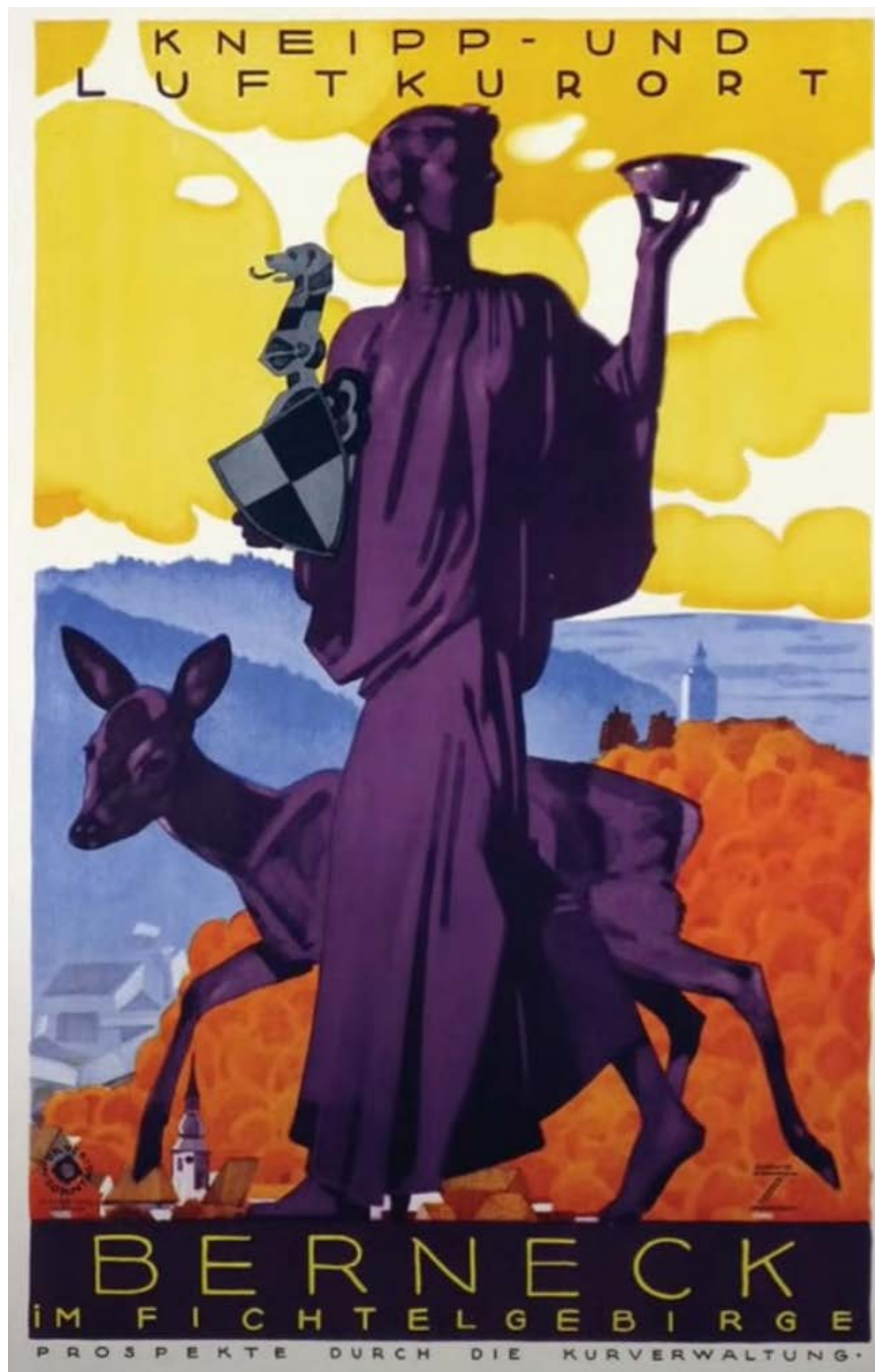
Ludwig Hohlwein's best-known work is undoubtedly the illustration for the Franziskaner beer label, which is still used today. His striking style influenced generations of artists to this day.

Ludwig Hohlwein died in 1949, aged 75, leaving a vast artistic legacy.

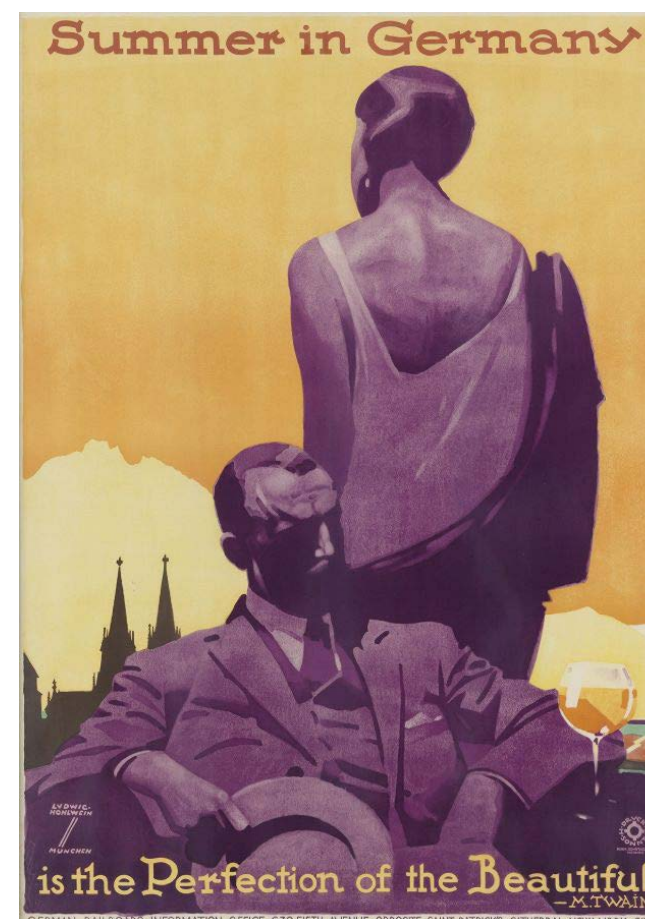


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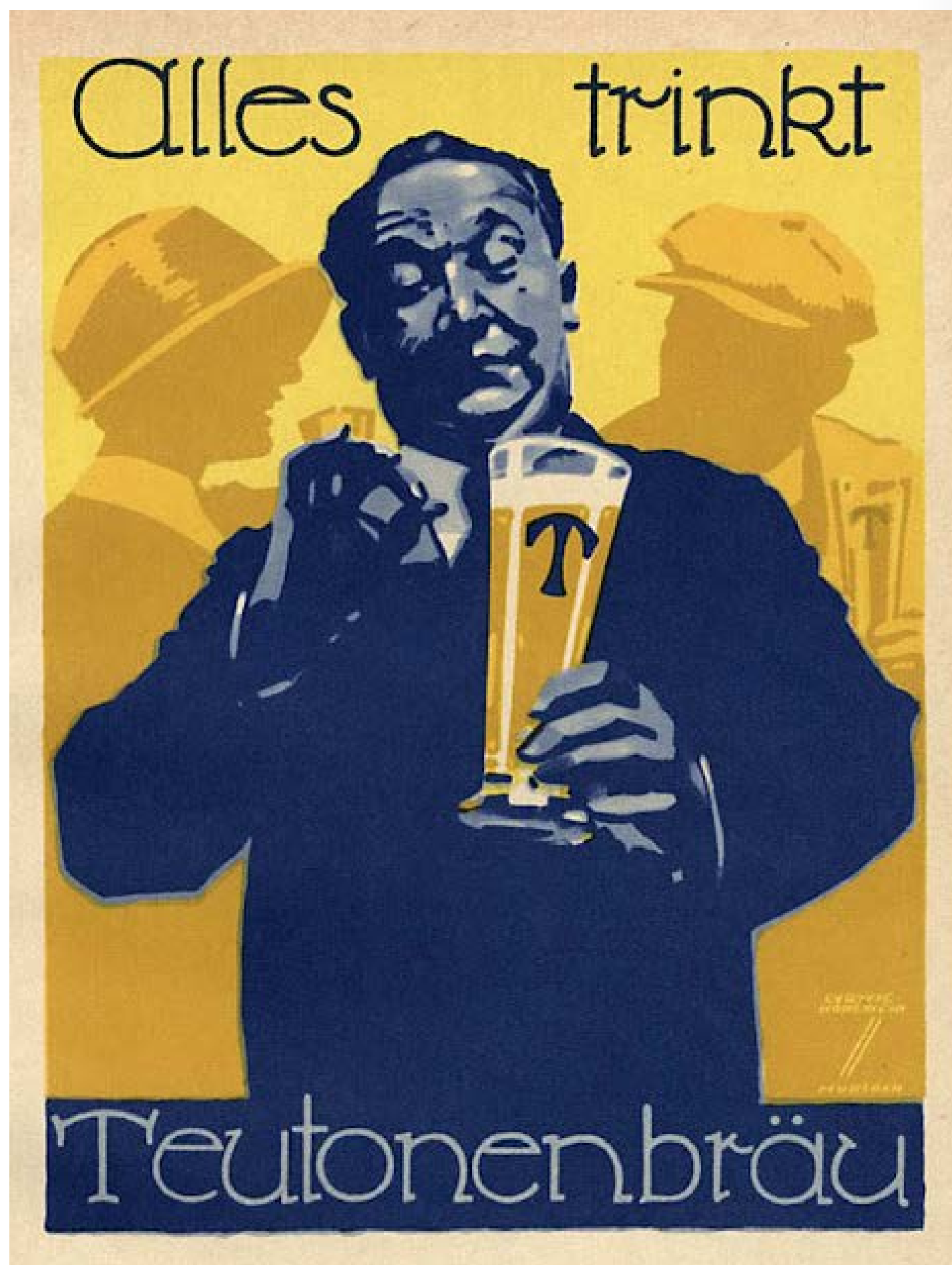




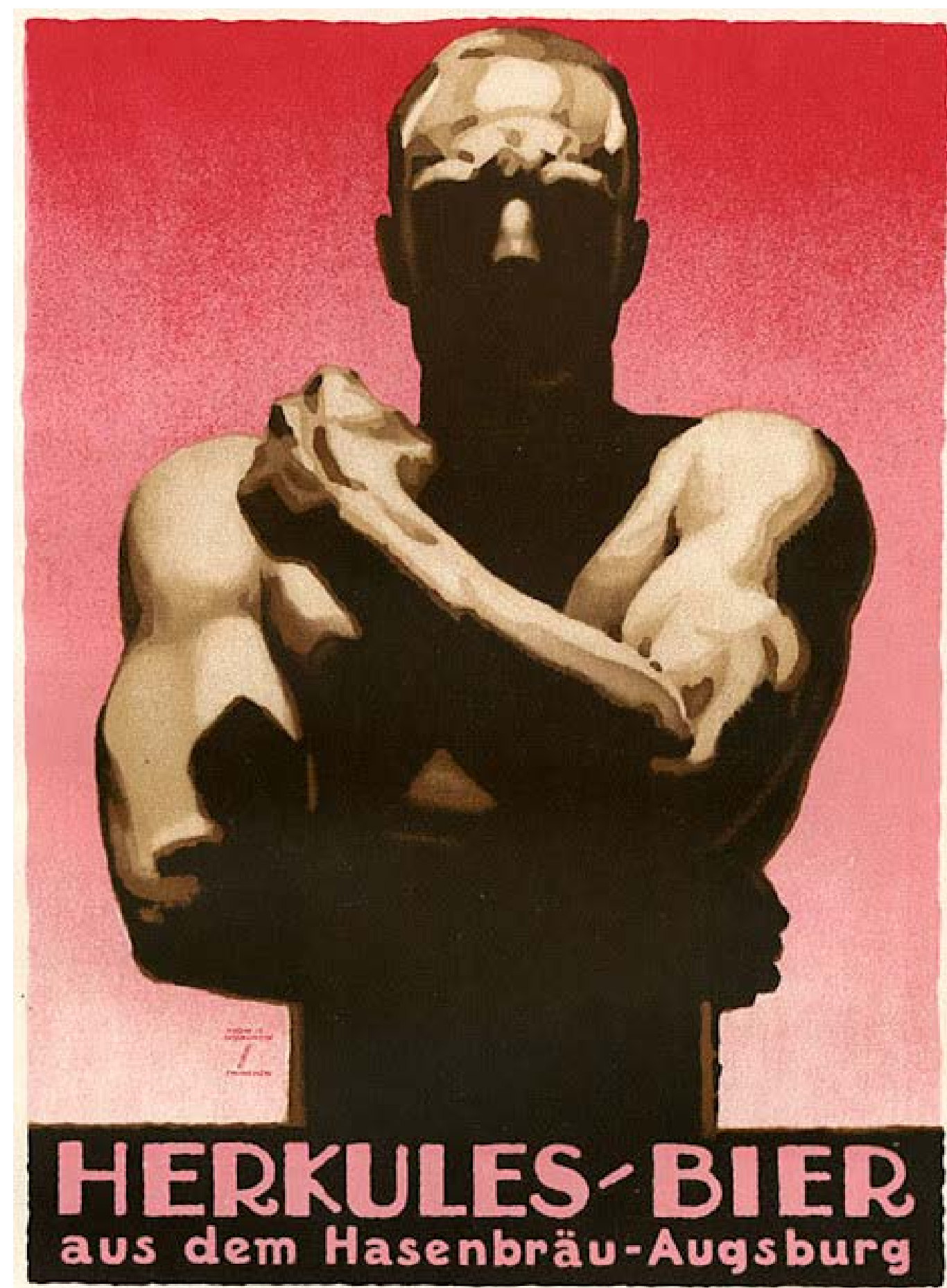
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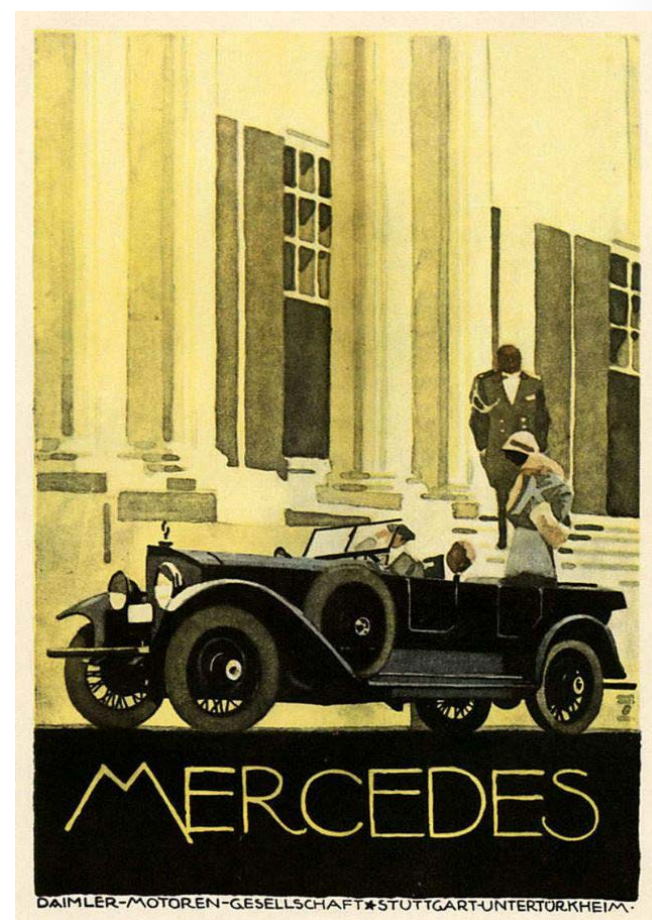
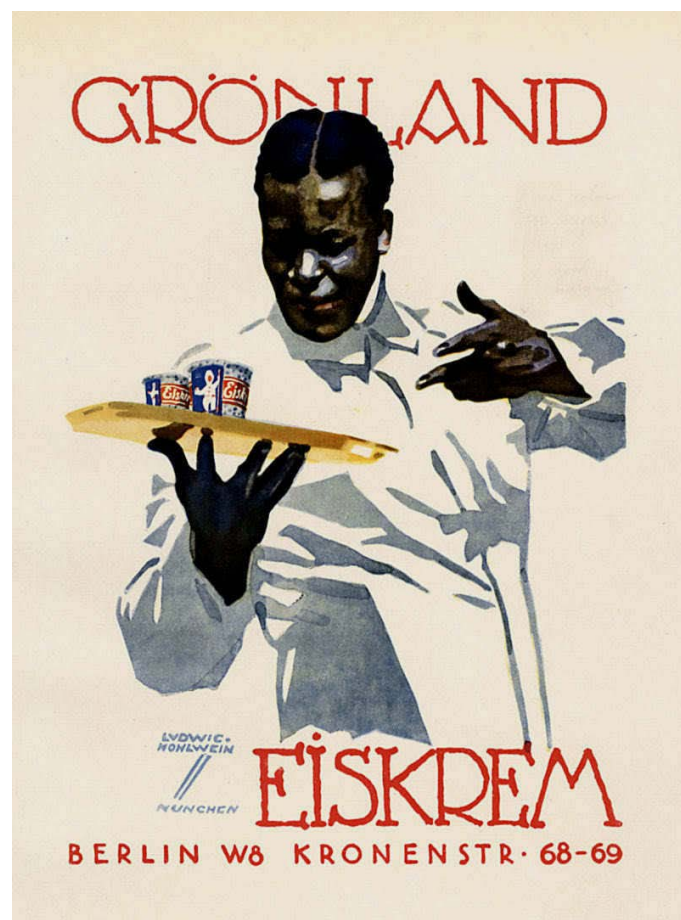
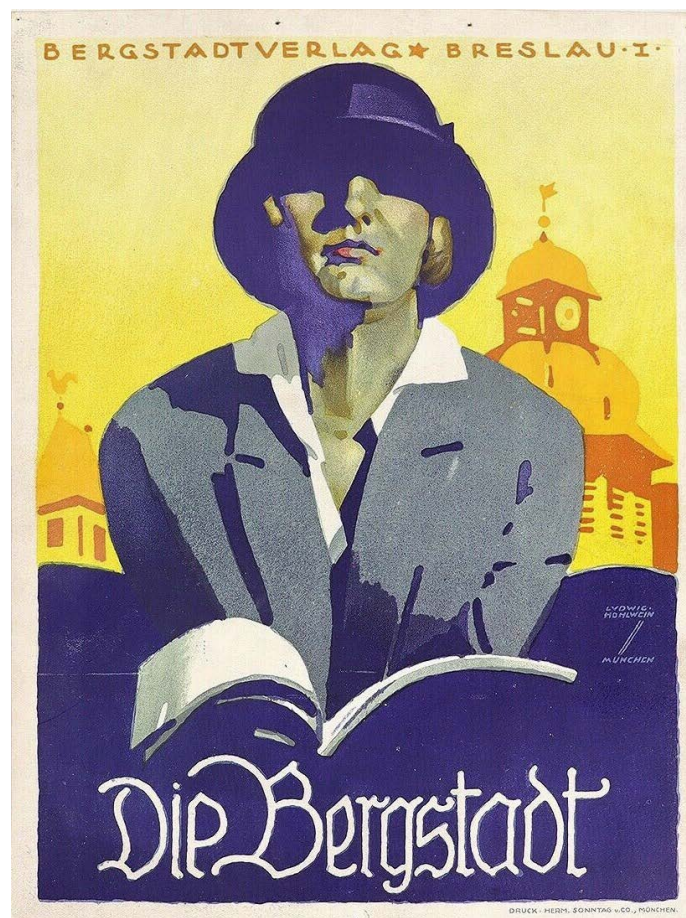
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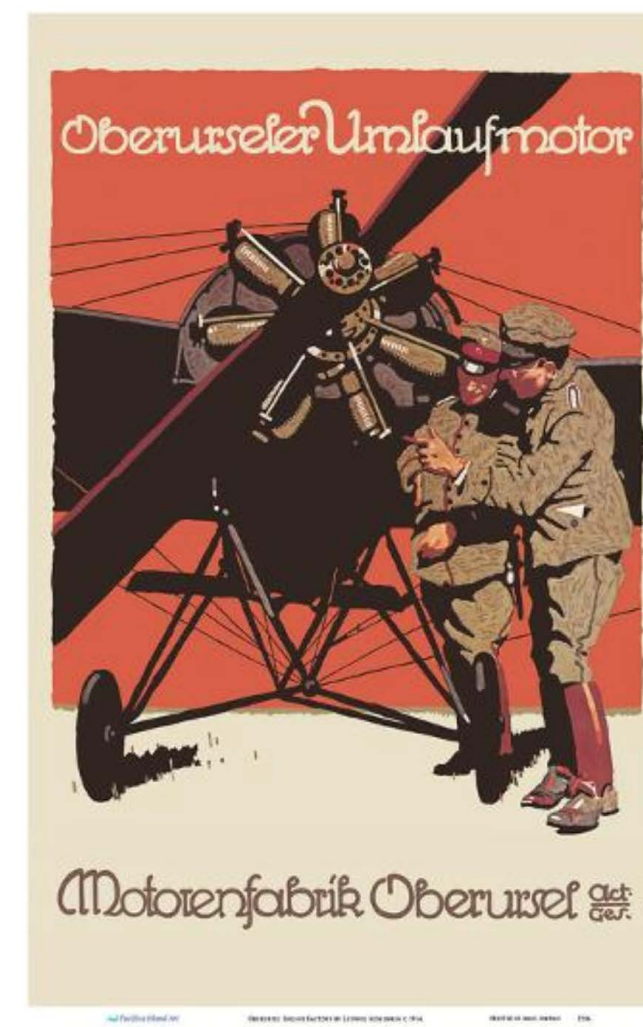
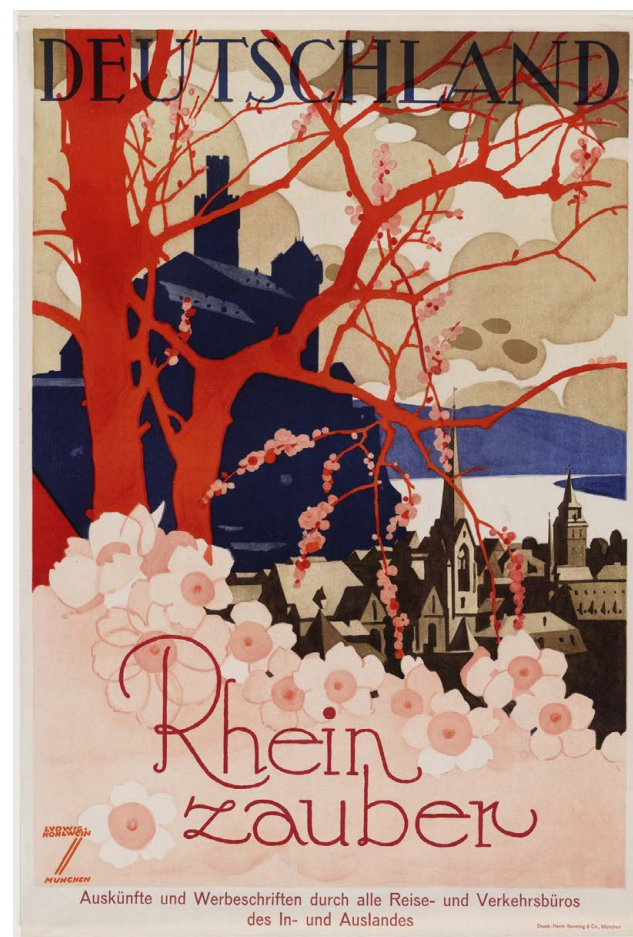


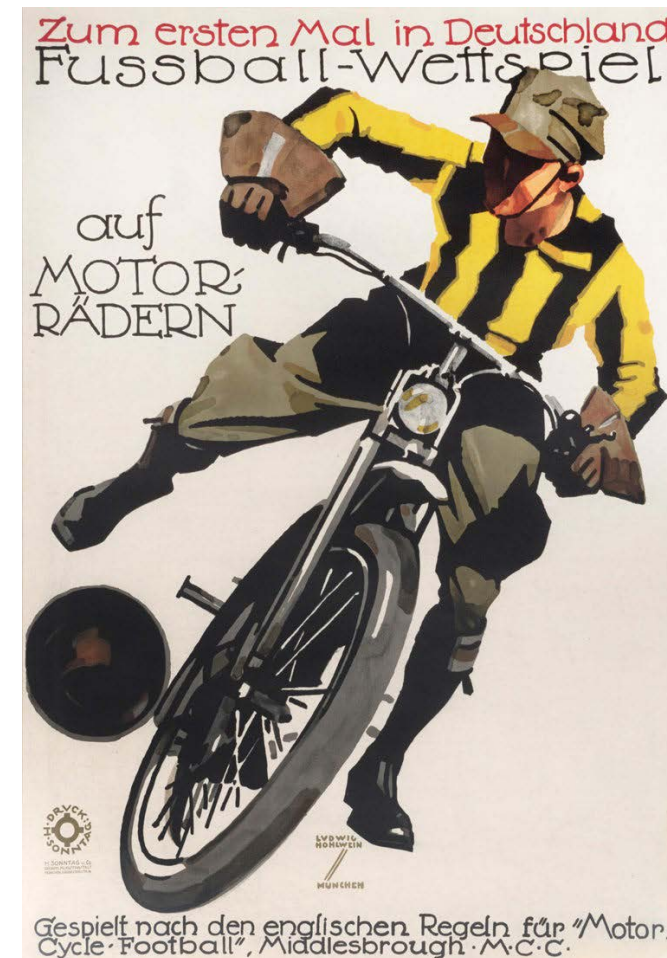
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KALODERMA



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THOMAS FLUHARTY

Photo: archive Thomas Fluharty

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41a

After 35 years working in the publishing and advertising market, Thomas Fluharty began to focus on more authorial work, focusing on pop culture icons, the wild west and dogs.

After having studied oil painting extensively in Dutch and Flemish techniques, he was strongly inspired by the painters William-Adolphe Bouguereau, Jean-Auguste-Dominique Ingres and Rembrandt.

And from these artists, he moved on to caricature, in detailed works, full of vitality and expression.



After 35 years working for publishers and making storyboards, you left everything aside to dedicate yourself to more personal work. What led you to this decision?

After 35 years of working for publishers and doing storyboards, I decided to create my own work for the sake of my own sanity, creating what I want with no dictates.

I was going after my creative joy but I also realized that art is "just not enough" to make me completely happy and that's freeing... as long as I can create the work I want and the imagery I want to make and explore and push myself. That was the main emphasis and the main drive.

Create for me and for others.

Also, I wanted to monetize Pop Culture but it didn't quite monetize in the way I was hoping it would, so I just kept drawing everything that excited me from Sharks to Boxers to Dogs. I started posting on social media and built a following and started engaging the community.

Is that when you started working on cowboys?

Yes, I came to Cowboys cuz they are so stinkin' cool and they have kept me interested and also seem to have struck a nerve. I've assembled my cowboy drawings into a book and sell them on social media and the response has been fantastic. Monetizing what you love is the goal, aside from drawing and developing each day.

41b

You have a long academic background, studying at various schools and studying various classical techniques, including Dutch and Flemish techniques. How did you get to the caricature?

Caricature was introduced to me by a colleague at Gem Studio and I asked him what the main idea was and he said, "Exaggerate things that are obvious",

and so I just started there with that concept. That was 1992 and it literally took me until 2004 - 12 years - to finally figure out who I was as a caricaturist.

In between those years there was magazine work and editorial clients where I cut my teeth, but I finally figured it out by 2004.



Your main influences are William-Adolphe Bouguereau, Jean-Auguste-Dominique Ingres and Rembrandt. How important are they and how have they influenced you?

The masters that have influenced me all drew extremely well as their main strengths. I'm not really sure why certain artists move me and others don't as much... sometimes it's just that they paint something translucent and leave something opaque that might rock my world.

Sometimes it's just the way they draw the subject or "the way" that they leave out a line, it's really a matter of

their choices and "the way" that they do things that influences me. And so, I'm "stealing" from all these different artists who have influenced me.

Michael Ramirez, the two-time Pulitzer Prize winner and editorial artist, has had the biggest influence on me as a draftsman. I want to draw like Michael more than anyone in the world so I steal from him constantly. Just "the way" he draws a gun, or "the way" that he draws an airplane, or "the way" that he draws a bomb. I want to draw like that. So I press in hard to draw in a certain "way".



As a caricaturist, which aspect do you find most interesting to explore when portraying a person?

I don't believe that the concept of caricature relates strictly to people as the main subject matter. To me, caricature is really more of a world view. It's how I see the world.

It's the way I see an earlobe, the way I see a finger, the way I see a fingernail, the way I see a toe, the way I see a car, the way I see a bug, the way that I see a knuckle, or a fold or the way that I see a wisp of hair. Everything is playable and is a "story moment" to

jump off of with exaggeration. Literally places to tell a story.

Caricature is always more about stories than it is just a "big nose" joke or just trying to make something big bigger or something small really small. I'm not going for the laugh only... the laugh is cool... but at the end of the day you want to design whatever it is you're doing and tell a story.

So, caricature for me is more about designing and story telling rather than going for a big nose laugh. Make sense?

Is it true that it is more difficult to make a caricature of a woman than a man?

As far as caricaturing a woman, especially a beautiful woman, you might as well not even try unless she has really big lips or big eyelashes.

I drew Elle Macpherson for Outside Magazine a number of years ago and it was a brutal job because there was

nothing to grab hold of. Her face was too perfect.

So, I shy away from caricature of beautiful women and especially young teen girls because I don't want to punch them in the face with my visual commentary and give them complexes.

Men, on the other hand, are open season.



You have published 3 beautiful children's books, a very different universe from caricatures. What did you seek to explore in this new field?

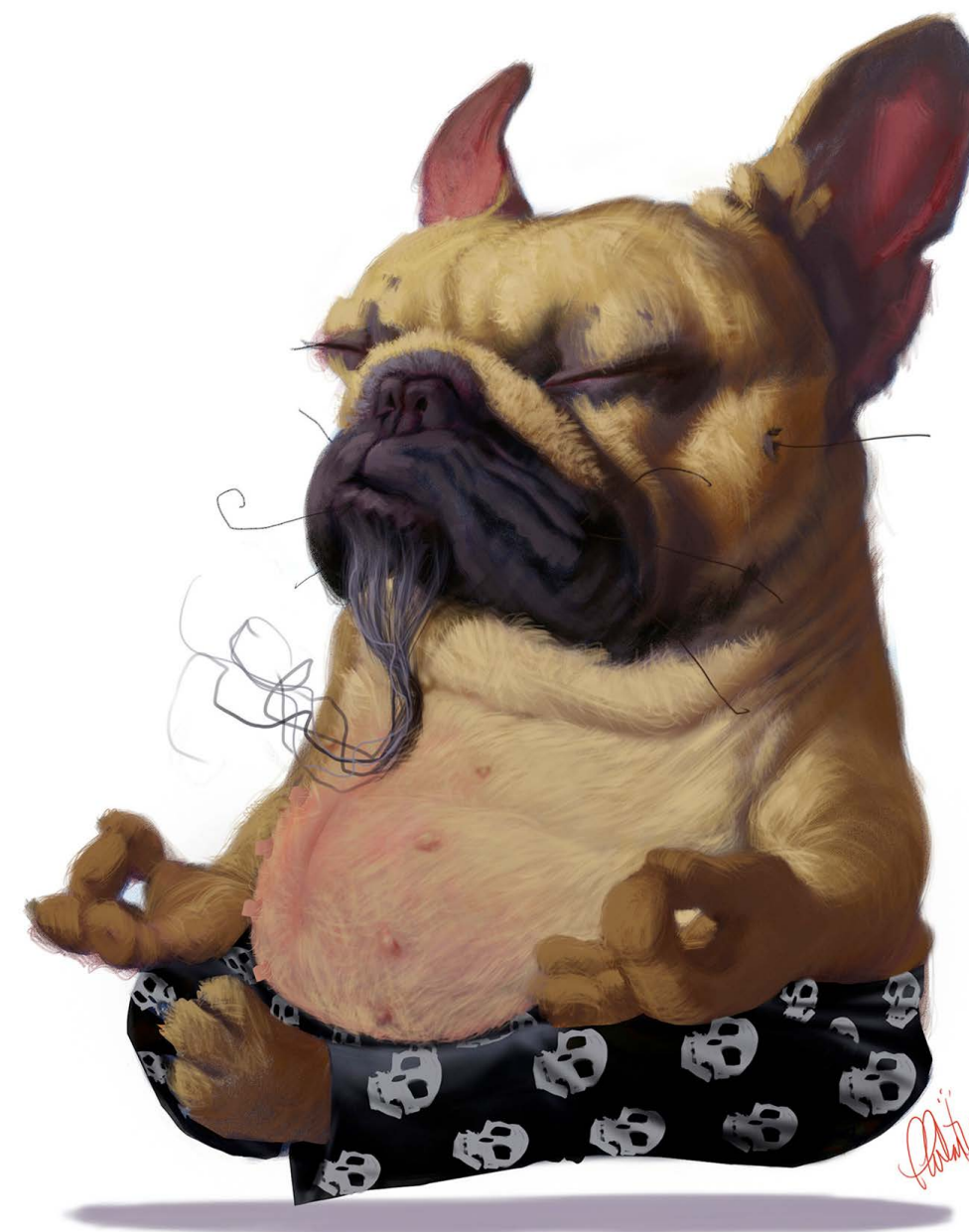
My reason for doing children's books was I thought it was going to give me a huge ride into the world of books and then opportunities would flow my way and I would have an opportunity to tell stories and paint in oils but that soon was dashed when I got ignored.

I then focused on doing a book that my wife Kristi and I wrote, and I illustrated, called Fool Moon Rising. We wanted to teach humility to our daughters and this idea felt strong.

The gist of the story is that the moon is bragging because he can do all these things like light up at night, raise the

tides, pull them away, he can disappear on certain nights and change his shape. All of these "borrowed" attributes puff him up and he's full of himself. At the end of the day, though, all of his bragging was baseless because he's a cold dark rock in the middle of the sky and every ability he has comes from the sun. Once the sun rises and pierces him with a ray of light he comes to his senses and starts pointing the rest of his life to the sun and that becomes his greatest joy and his greatest delight.

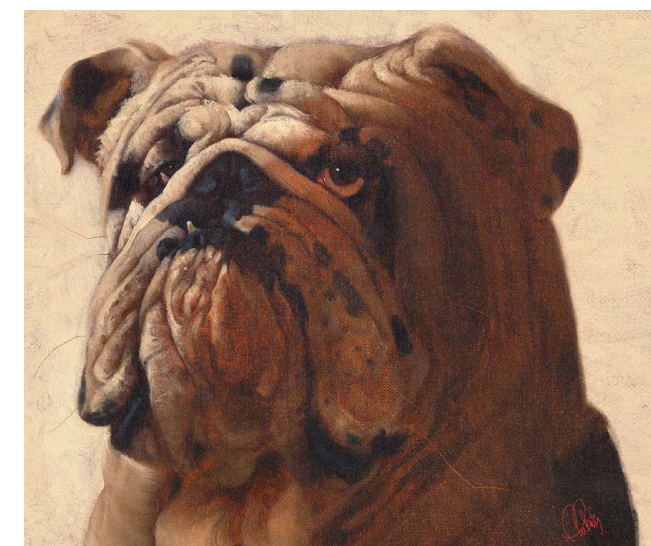
It took me a couple years also to transition and refine my work and study shapes and simplicity to create the type of work that is necessary to communicate to kids, but I got out of children's books after three books. It was not for me.



You created a funny series of illustrations called "Mad Mad World of Dogs". Where did the inspiration come from?

The inspiration for Mad Mad World of Dogs was just my love for dogs and I just wanted to be able to draw them in an exaggerated way.

I was very inspired by one particular drawing by a Disney artist who drew a hound dog. That is one drawing that always stayed with me as I drew my dogs. I just wanted to draw in that vein and in that manner.





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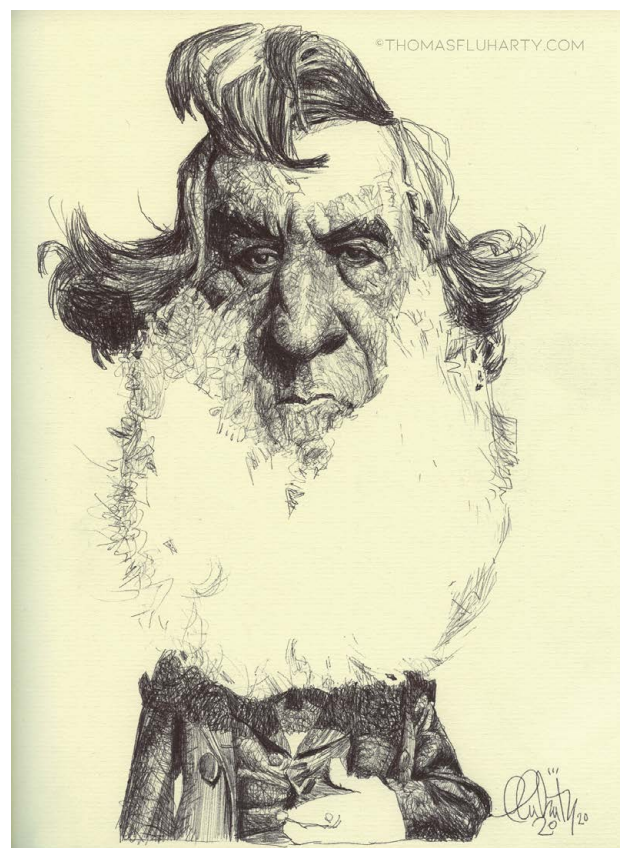


THOMAS FLUHARTY'S "WHEN I GROW UP I WANNA BE A COWBOY ARTIST" INSTAGRAM SERIES 2021



45b







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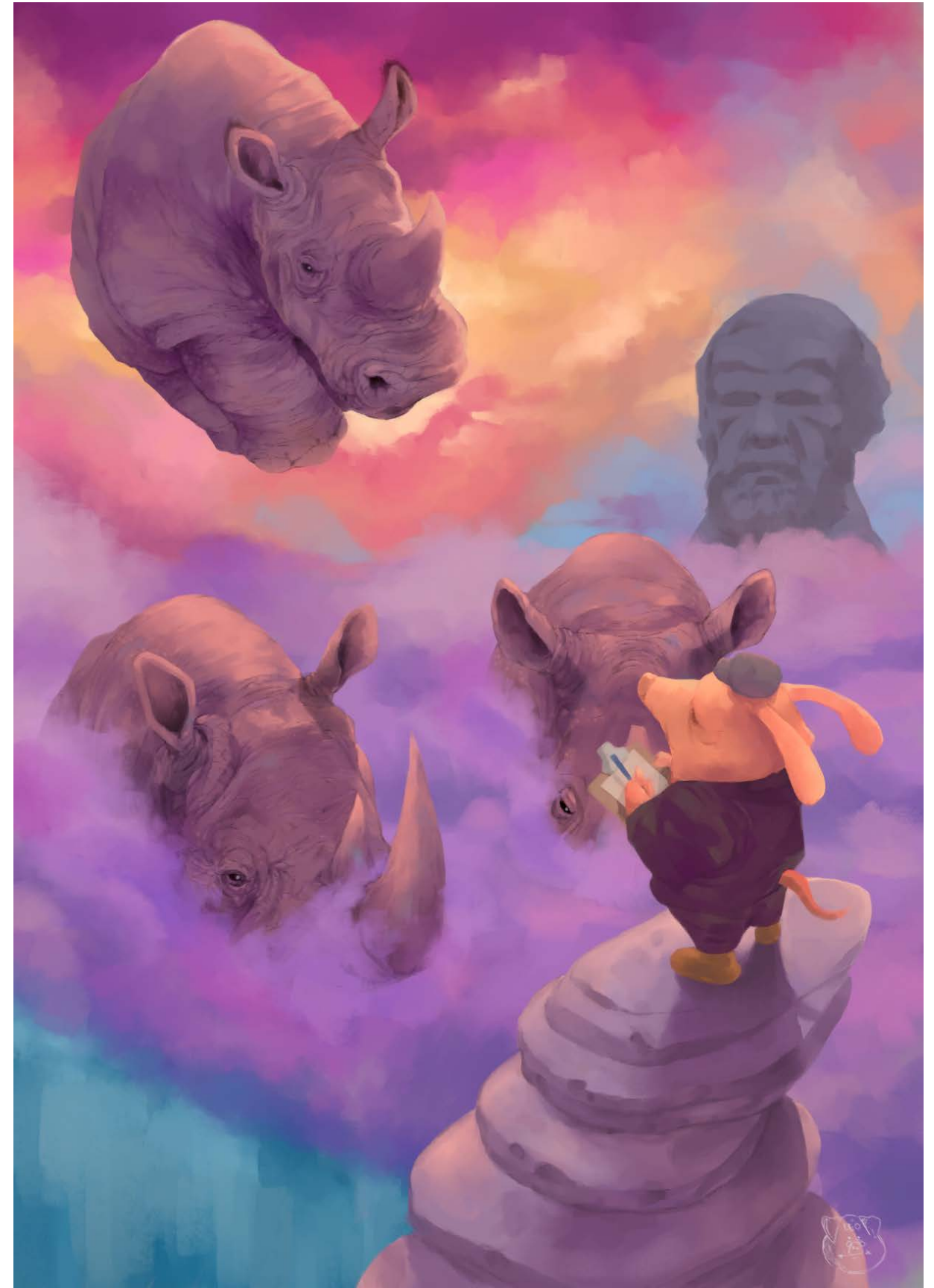
Leonardo Daneu Lopes

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52a

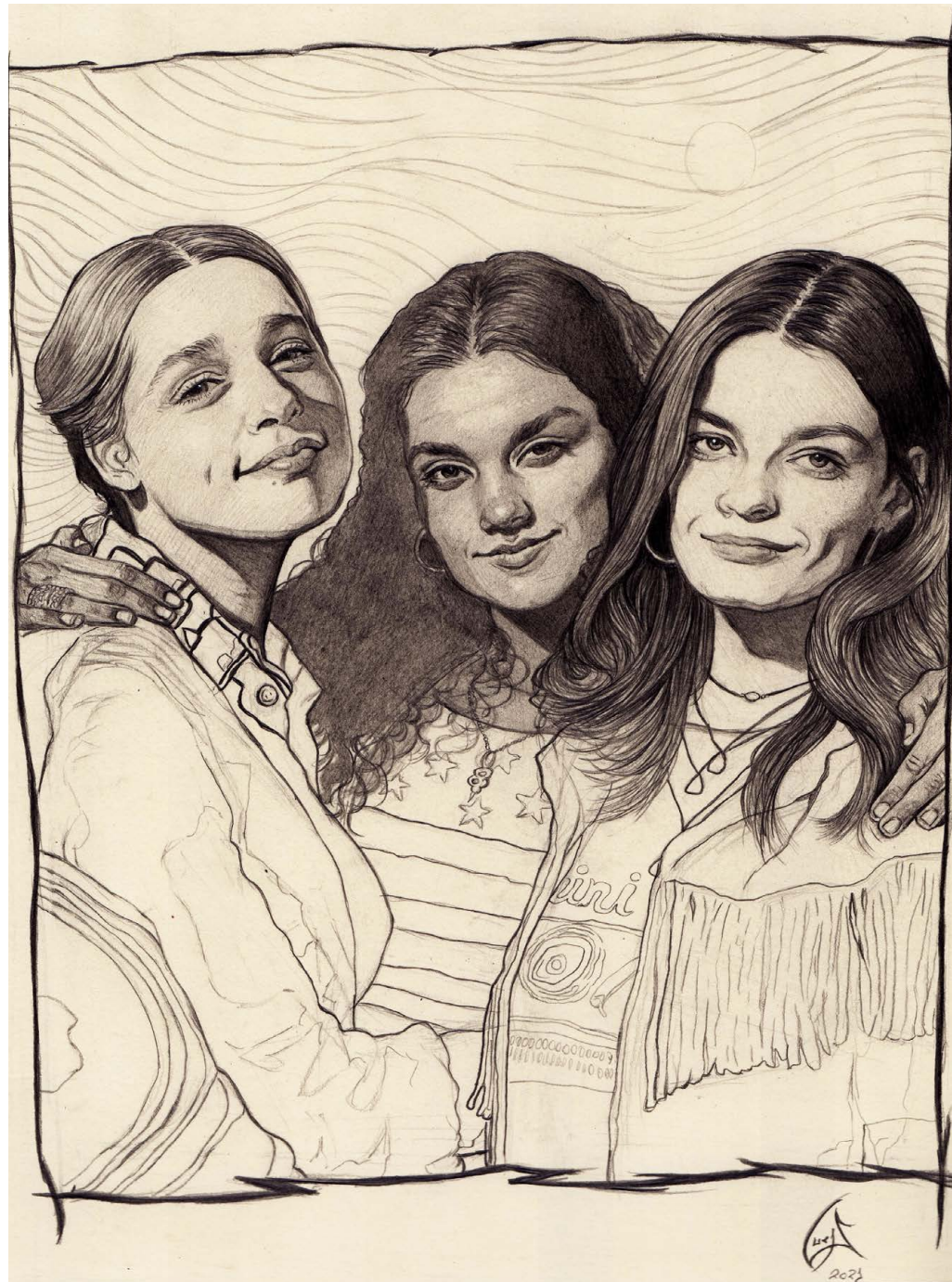


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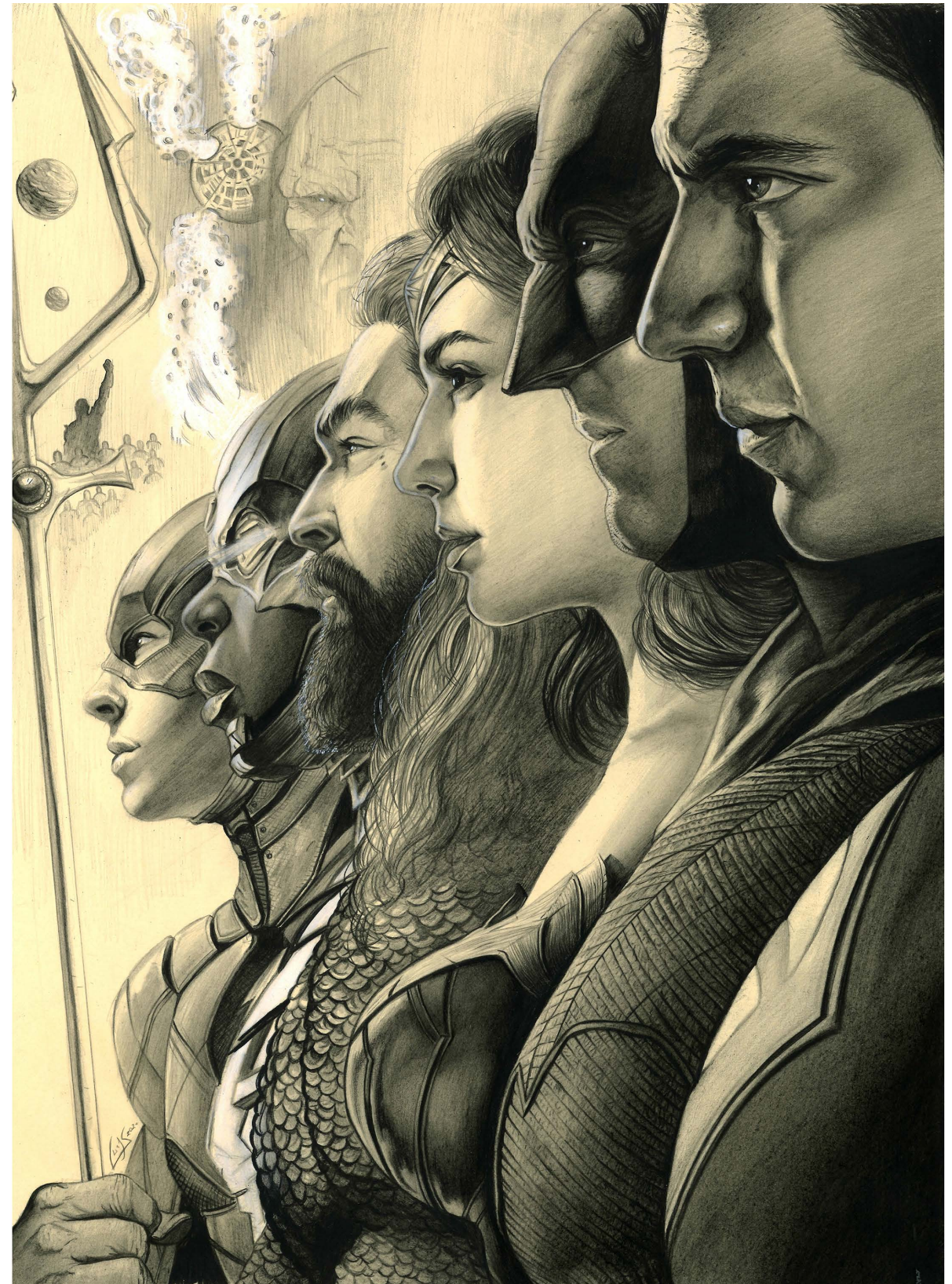
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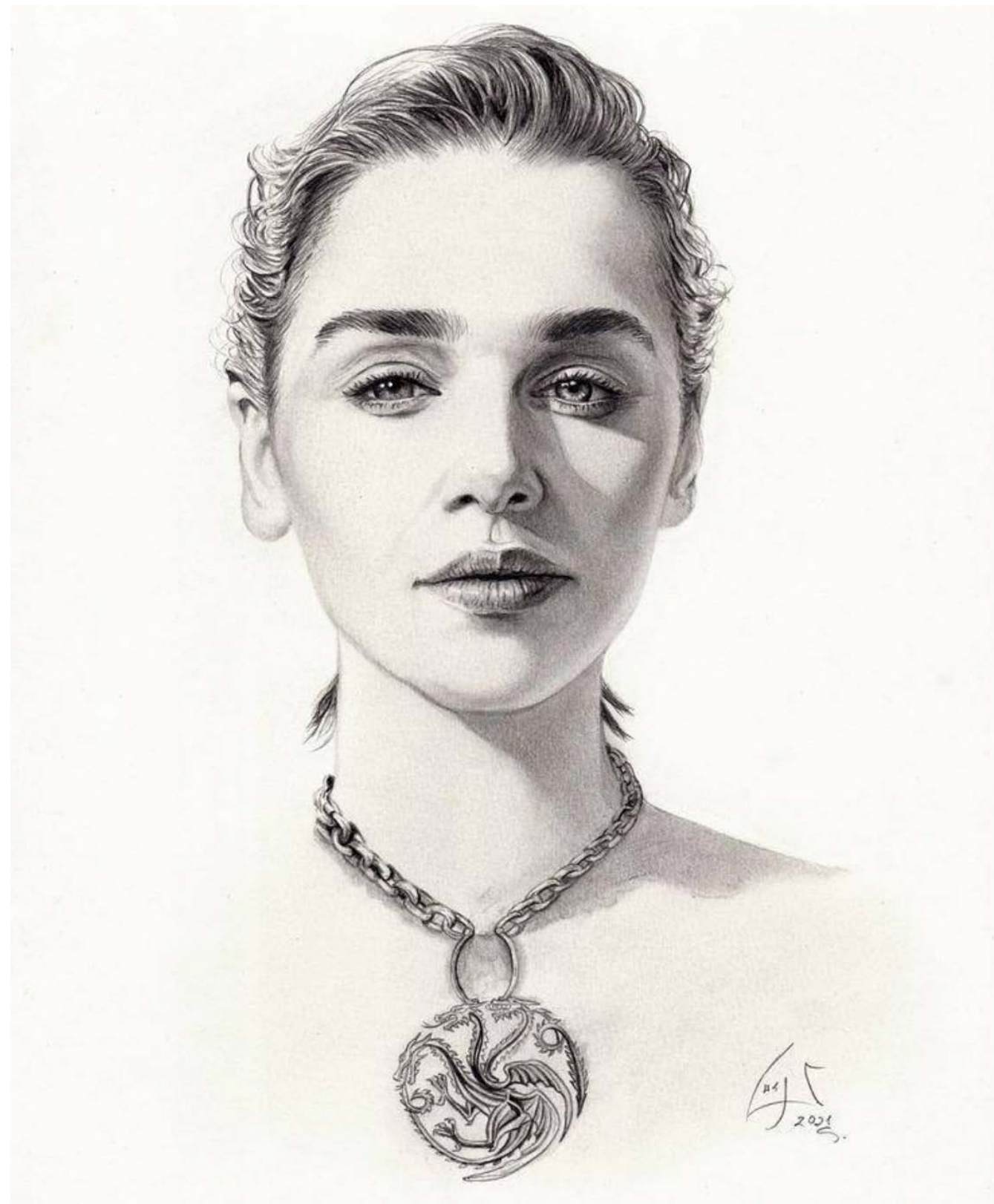
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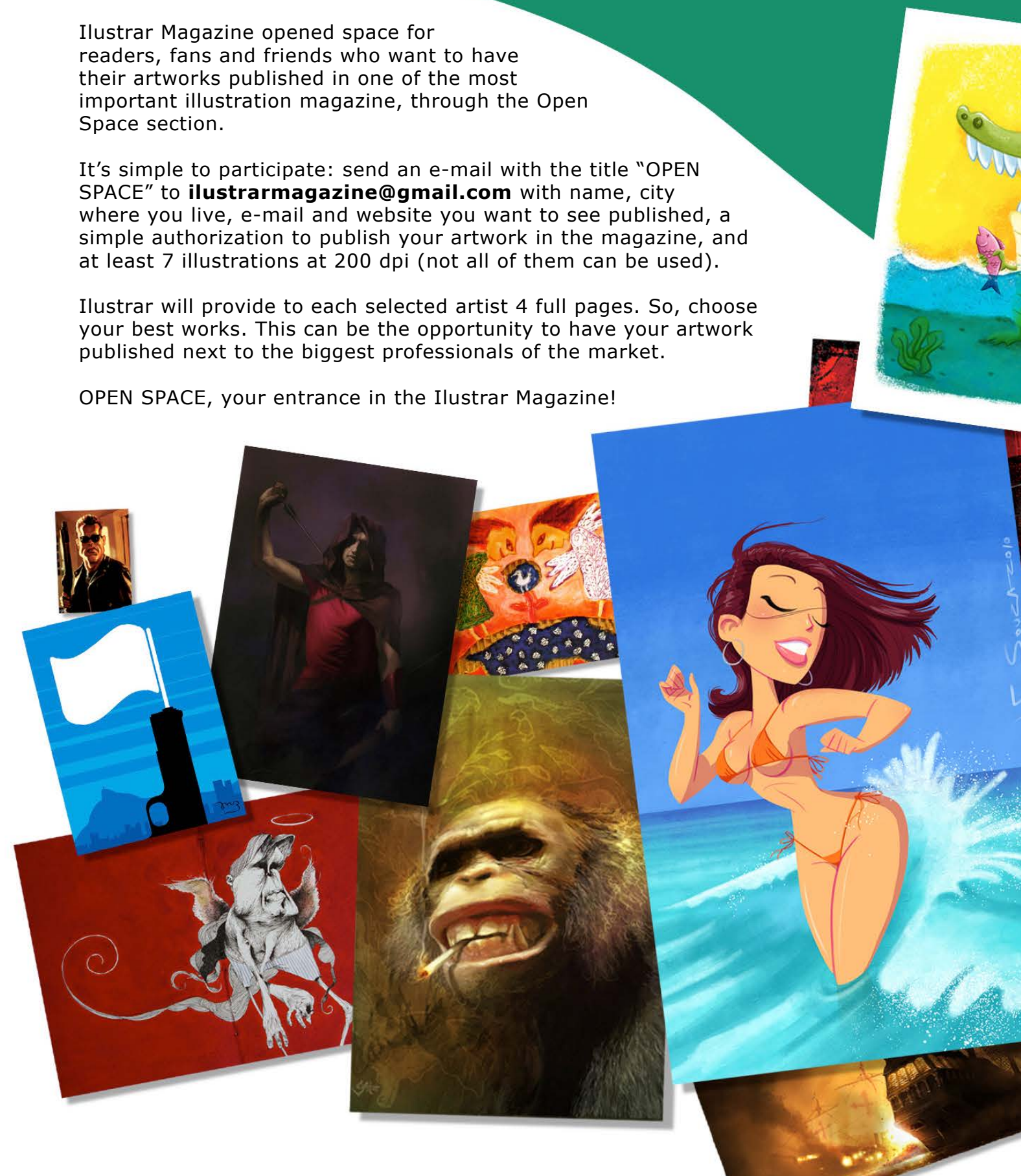
How to participate

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It's simple to participate: send an e-mail with the title "OPEN SPACE" to **ilustrarmagazine@gmail.com** with name, city where you live, e-mail and website you want to see published, a simple authorization to publish your artwork in the magazine, and at least 7 illustrations at 200 dpi (not all of them can be used).

Ilustrar will provide to each selected artist 4 full pages. So, choose your best works. This can be the opportunity to have your artwork published next to the biggest professionals of the market.

OPEN SPACE, your entrance in the Ilustrar Magazine!



NEGREIROS FOR SALE!



This is a **MUST-HAVE**: one of the most extraordinary illustrators in Brazil and with works published in all the major newspapers and magazines, cartoonist **Negreiros** is offering part of his countless drawings for sale at an incredibly cheap price: only \$100.00 each!

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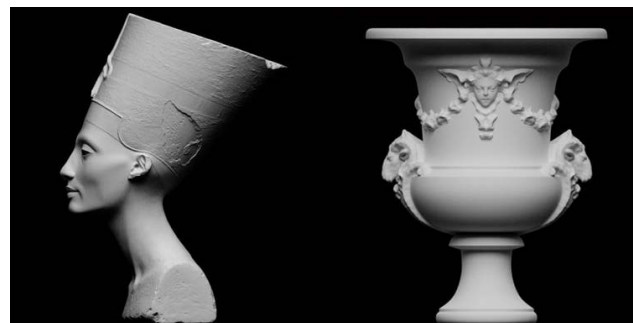
drawings are originals in A4 size, signed and sent by mail, and in addition to the value the shipping fee is also charged.

For more information and to see which originals are available, get in touch with Negreiros on his Facebook page (and say you read here in the magazine):

<https://www.facebook.com/roberto.negreiros.1>



PRINTING FAMOUS ARTWOKS



Now you can download and 3D print 18,000 famous artifacts and sculptures!

Behind this is an extraordinary joint work called "**Scan the World**", a collaborative project between the **My Mini Factory** platform and **Google Arts & Culture**.

The project consists of scanning the main sculptures and artifacts in the world, and once digitized, allow the work to be downloaded.

In some cases, such as large sculptures, a drone is being used to scan:

<https://artsandculture.google.com/partner/scan-the-world>

THE CANCER AND THE CHILDREN



There is a **beautiful** project on the air that deserves to be visited, and it's called **Imaginary Friends Society**, a platform that helps children with cancer understand what the disease is through amazing cartoons presented by imaginary friends, thus helping to reduce the fear of the disease and better understand how to deal with it.

Created by the **Pediatric Brain Tumor Foundation**, the largest non-profit organization in the world dedicated to treating Infant Brain Tumor, the project is available for free:

<https://www.imaginaryfriendsociety.com>

TATTOO ON MARBLE

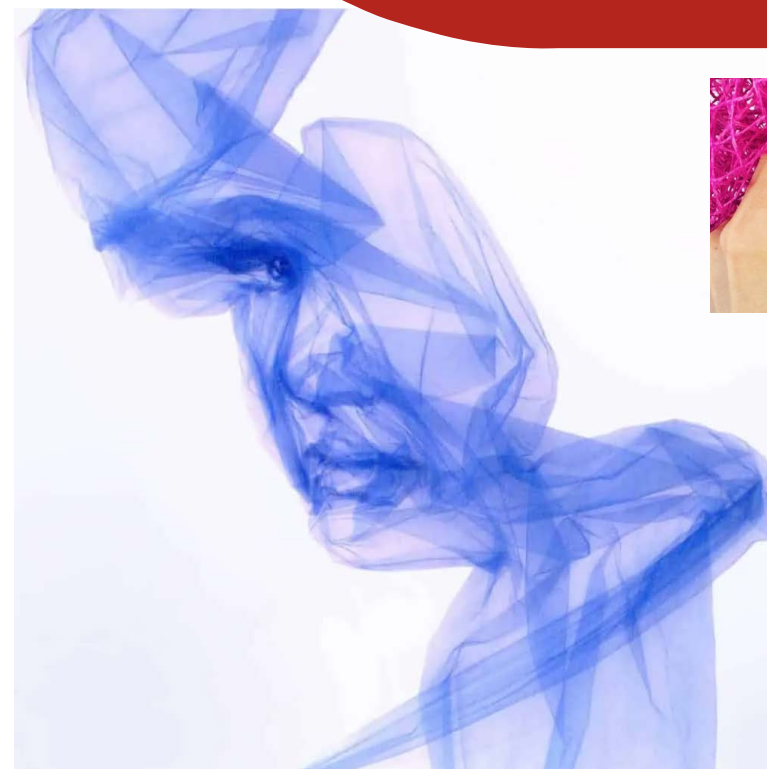


Italian artist **Fabio Viale** created a unique work: in marble reproductions of great sculptures from the past, Fabio applies tattoos. Not just painting over the marble, but taking advantage of the porosity, he applies a paint that dyes the stone, in a process very similar to what happens on the skin, and with a similar effect.

In this way, he ends up giving a different and transcendent meaning to the works, creating a bridge between the past and the present: <http://www.fabioviale.it/>



ART WITH TULLE



American artist **Benjamin Shine** makes a work of human representation using a very unusual material: tulle.

Through intricate folds and an iron, it achieves an incredible result. in large works:

<https://www.instagram.com/benjaminshinestudio/>

Did you like Ilustrar? What about **TO BUY A COFFEE?**

Ilustrar Magazine is a magazine without advertising, without any kind of support, help or subsidy, but made by a group of illustrators with the greatest affection and immense dedication.

However, producing the magazine consumes time and money, and that is why we would like to invite all of Ilustrar's friends to **buy a simple coffee**. Yes, with the equivalent of a cup of coffee, it would help to maintain the magazine and it will contribute to the development of new projects (if you want to help with a higher value, even better!).

To collaborate there are 2 alternatives:

- **BUY ME A COFFE**

Through the website "**Buy me a coffee**" you can choose to buy a coffee, or as many as you like:

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