

Adilson Farias  
Stefan Marjoram  
Lucas Leibholz  
Alberto Casagrande

# Editorial

## Politically incorrect...

In the previous issue we had announced the pre-release of the book "Sex & Crime" Volume 3, with the famous pinups of the great Brazilian illustrator Benicio, which would be produced by Reference Press through collective funding through the Catarse platform.

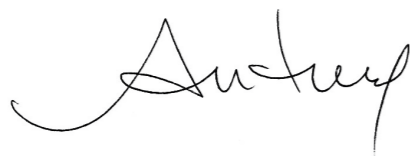
Although Volume 1 was a huge success with two sold out editions, and the same success in Volume 2, also sold out, to our surprise something totally unexpected happened: all disclosure of the pre-release of the book was blocked and censored on social networks. The reason is even more bizarre: "apology to sex, crime and violence".

And once it was not possible to promote the book, the funding campaign was suspended and the book was not produced. A shame.

It is incomprehensible that, in 2022, the internet has this kind of attitude, when much more aggressive images are dumped every day. It is political correctness at its worst.

But we move on! Nevertheless we have a new edition of Ilustrar, and this time with great artists from Brazil, England and Italy, and in the Open Space section artists from Brazil, Argentina and a Cuban in Ireland! Hope you enjoy!

Best,



Ricardo Antunes

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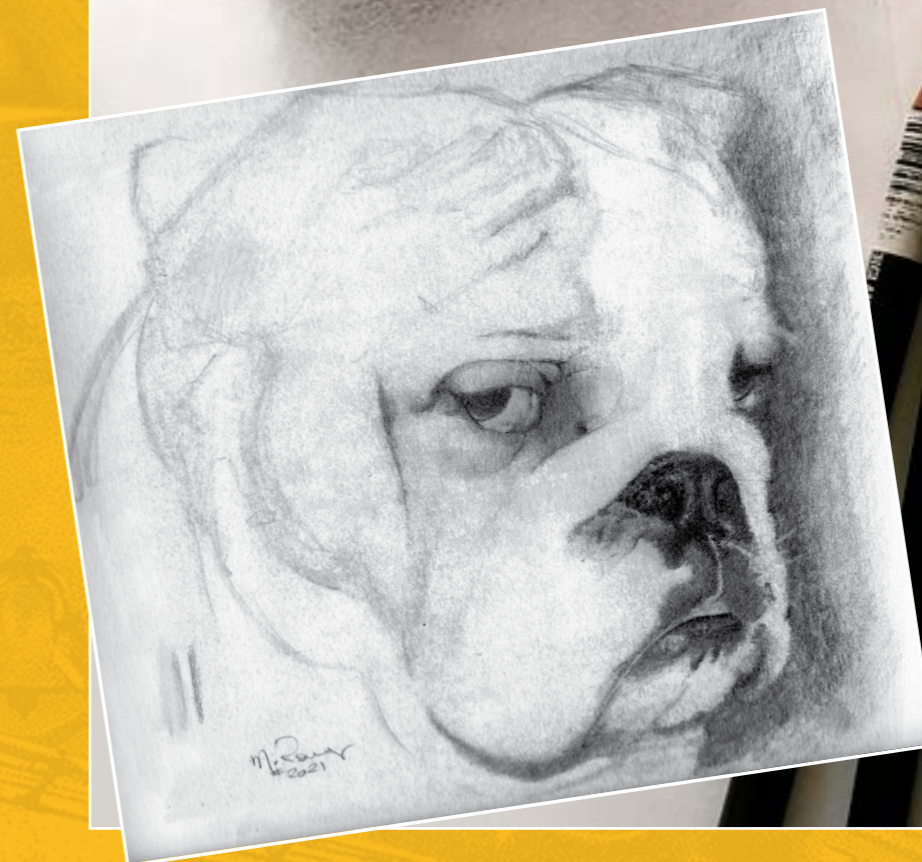
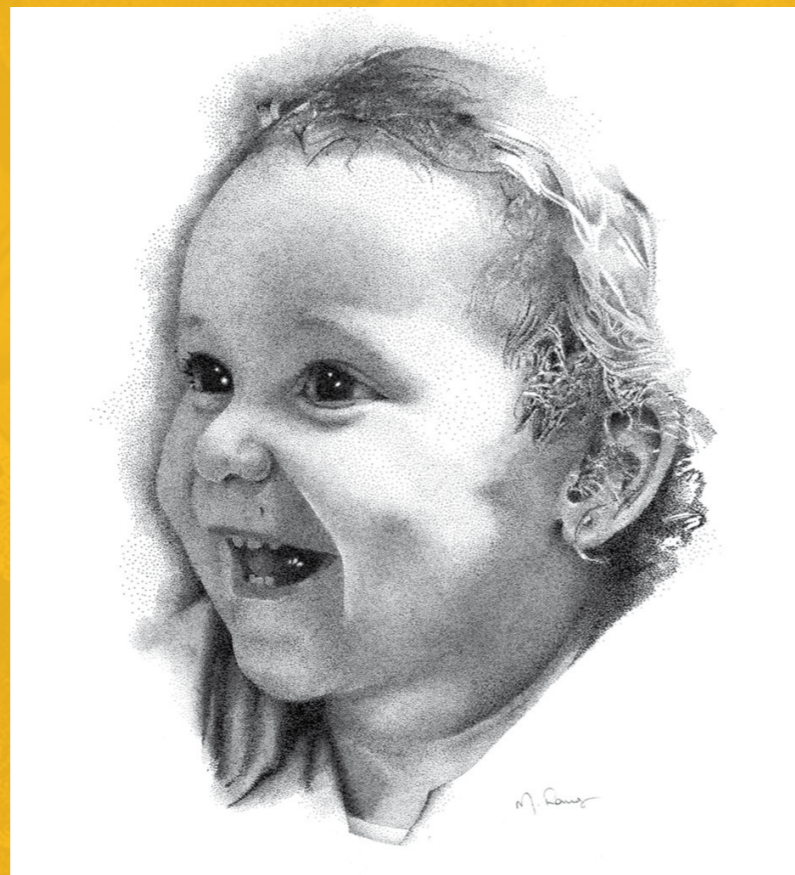
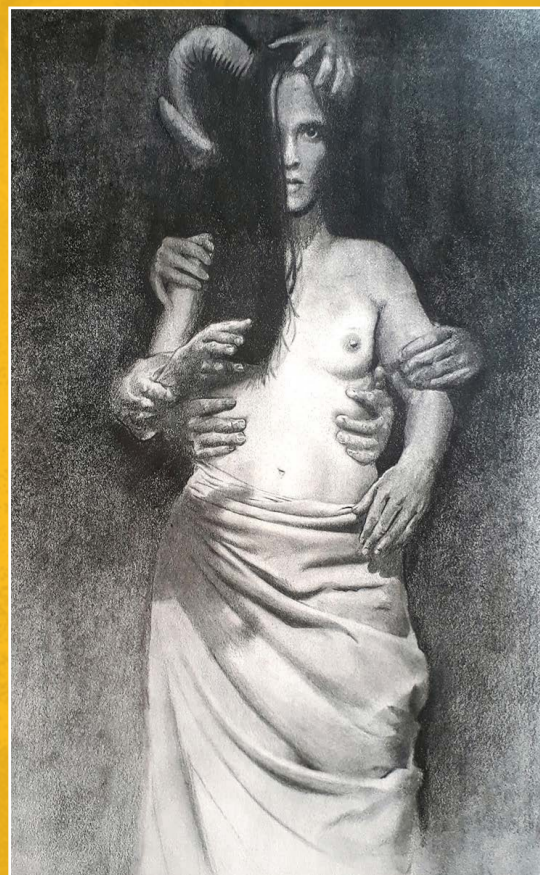
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## ADILSON FARIAS



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**W**ith a long career of over 20 years illustrating children's books, Adilson Farias has always devoted himself to drawing for an unusual reason: he is dyslexic.

But precisely this small condition was the driving force behind a successful career, creating a whole universe of children teeming with colour, charming characters, amusing machines in scenarios full of tenderness.

Among her authorial books, one stands out: the book "Opa", a children's book that talks about Alzheimer's in a touching way. Result of a personal experience, the book ended up winning awards and became a book recommended by the United Nations.



**You are a self-taught artist with no academic training. How was your learning process?**

It was a slower process than I would like. When I started to get interested in illustration, here in Curitiba (south of Brazil), there was nothing directed to the teaching of drawing and painting techniques that could help me in this process. Remembering that it was the 90's and there wasn't all this content available that we have today.

However, I had the great luck to get a job as an illustrator in the publishing house of Expoente School, even without any experience. I was learning in practice with other illustrators the first steps for didactic illustration and digital painting. At that time I colored everything with a mouse, it was something very simple, but it was

a great base and I'm very grateful for that opportunity I had.

After a few years I went to work at Editora Positivo, where I had contact with the production of literature books. There I started to deepen my knowledge of traditional painting techniques and to learn how to illustrate books for children.

The whole journey was a lot of trial and error, studying references and searching for a particular style.

I wish I had access to more knowledge and technique back then, it would help make the process faster and frustrate me less. However, sometimes I think that this scarcity of content somehow led me to try to simplify the theoretical part which resulted in the drawing I have today.



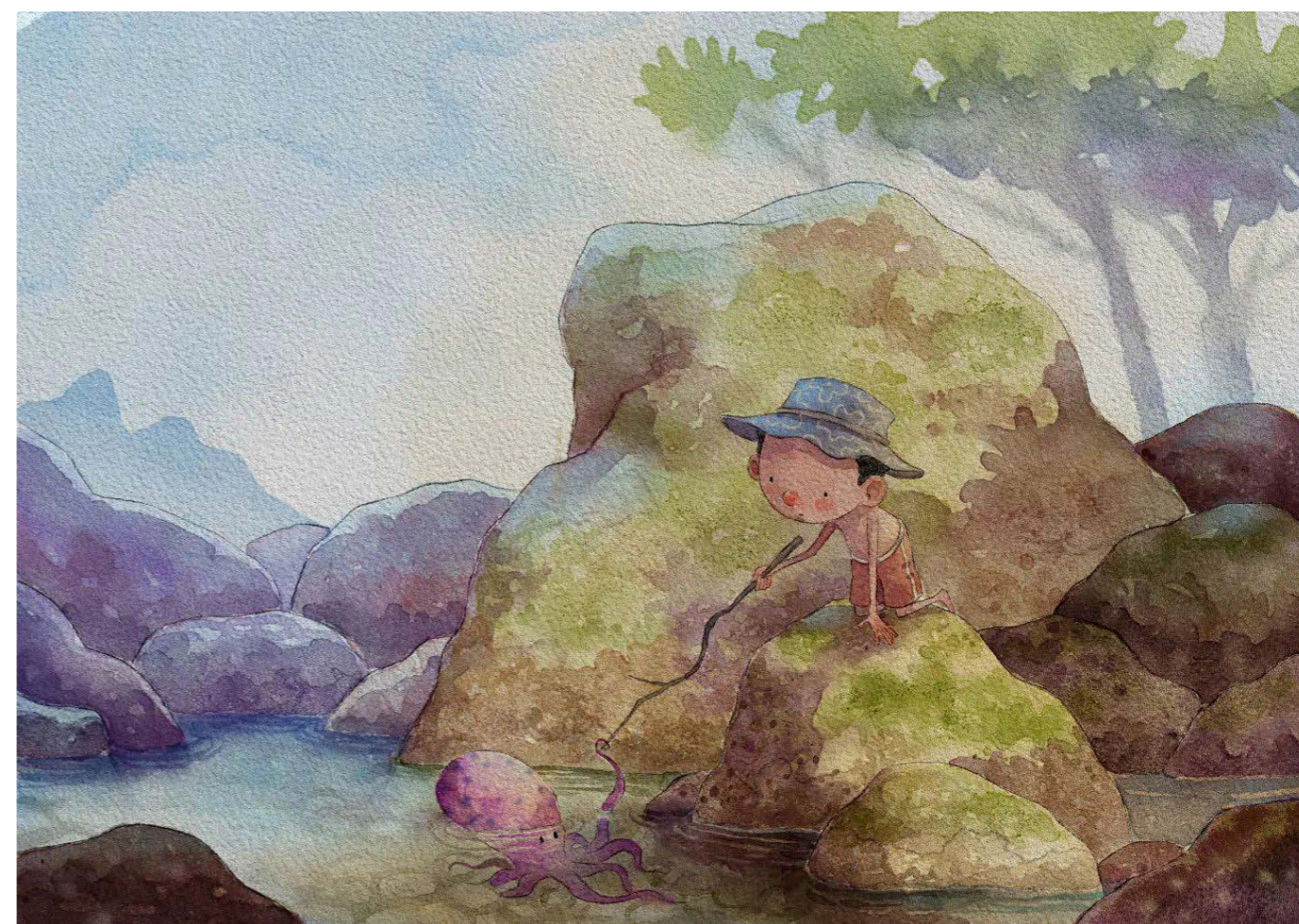
**As a professional you have dedicated your career to illustrating children's books. What are the biggest challenges when illustrating books for children?**

Being a good children's book illustrator is not necessarily linked to having a refined technique and perfect drawings.

If you analyse the children's illustration awards you will see that most of the winners have a different language and a "simpler" art proposal. The differential

is in the ability to talk to the imagery and cognitive of children.

It is much more connected to how your drawing will tell the story along with the text, knowing how to work together leaving the experience richly more engaging and interesting to the reader. And this is something you learn over time, trying to fit your art into this narrative sense. In my opinion, this is the great challenge.





**During your childhood you were a child with dyslexia. Did this dysfunction in language in any way influence your choice to become an illustrator?**

Of course. I grew up in the metropolitan area of Curitiba and at that time the school and the teachers had no idea of what was happening to me. Drawing has always been a way for me to interact and express myself socially. And as I grew up I tried to keep drawing close by, it always helped me.

When I had the opportunity to work in illustration it was a very easy decision. I communicate better with my drawings than I do with my words.

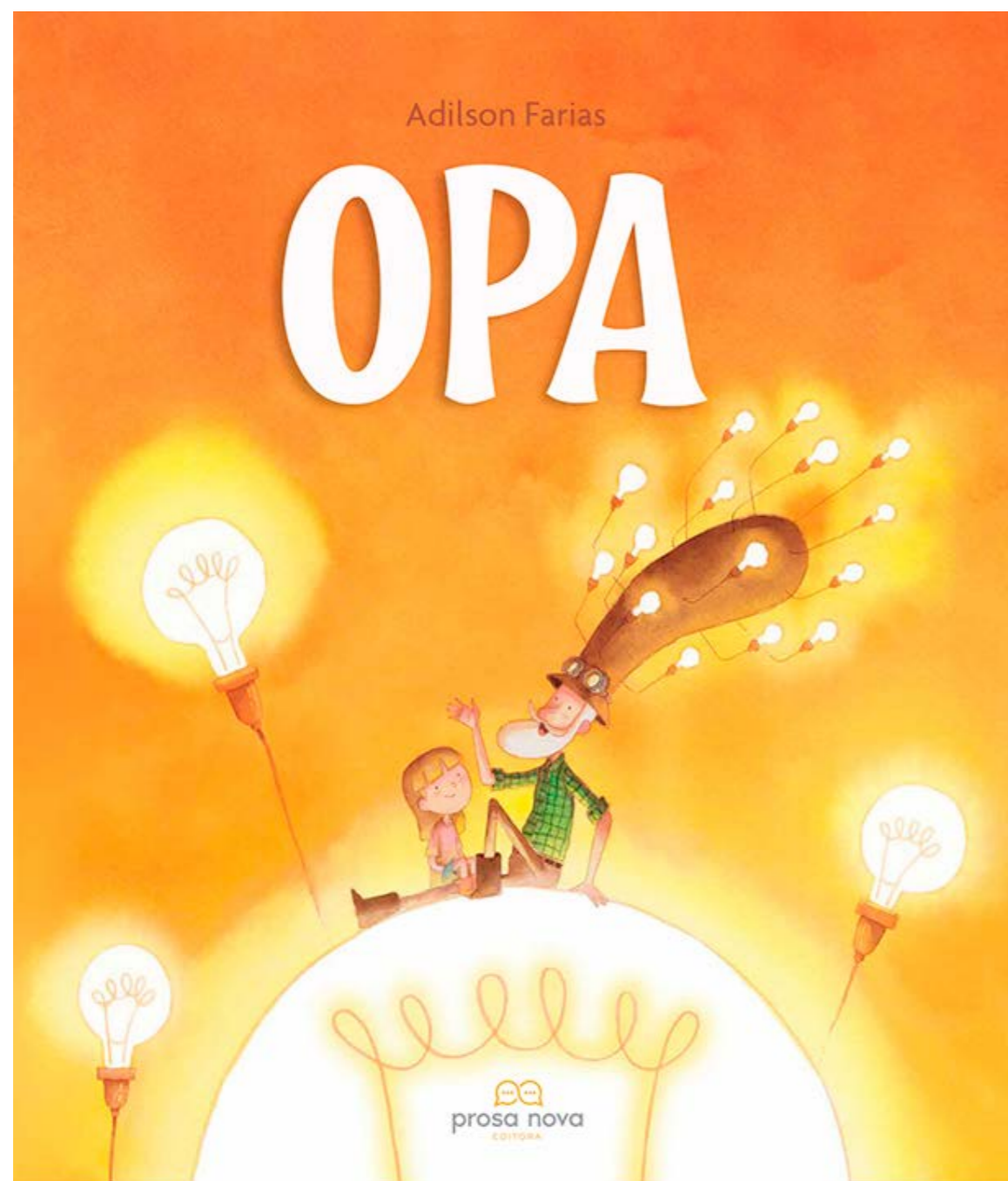
**And somehow that also influenced your choice to dedicate yourself to children's books?**

I never found myself with more technical, realistic drawings. I always liked to create, to invent a particular world with my traces and characters.

Children's illustration has always attracted me, I have always been very comfortable working with this language because I have all this creative freedom. It was the natural way to express myself.

Dyslexia has influenced my career and my life.





**You wrote the award-winning book "Opa", which speaks tenderly about the relationship between a granddaughter and her grandfather with Alzheimer's, and the story is based on a personal experience. Was it very difficult to write that book?**

Writing itself was not difficult. The story already orbited in my mind during the whole process that my daughter's grandfather, my father-in-law, went through with Alzheimer's. I wrote it in a very simple way, a father trying to

explain to his daughter what happened to his grandfather. My experience illustrating books by great authors helped me to tell this story. But the whole process was very emotional, it's a book with a lot of feeling.

From time to time I receive comments from readers who are moved by the book, it's a story that travels around passing on emotion and helping families in difficult times.

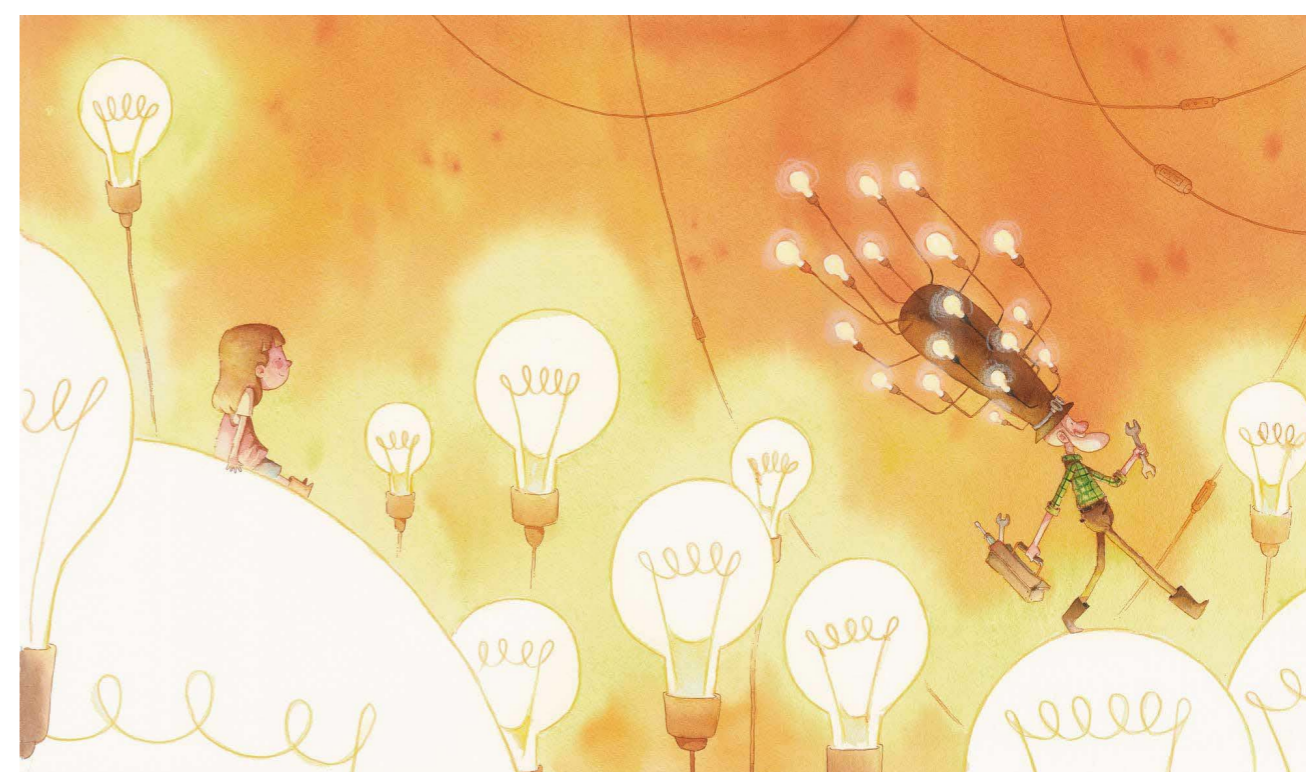
**Among other awards, the book "Opa" was nominated by the United Nations as an essential reading in the category of health and well-being. When a children's book gains such recognition and global reach, how important is it in the way you talk to children?**

As a dyslexic, I have always been afraid to write, this has always been a barrier for me. Fatherhood helped me break this block by telling this story to my daughter and wanting to share it with other families.

As this is my first book as author, I didn't imagine it would bear so much fruit. I am very grateful for this experience.

I believe that we should not underestimate children. Their understanding and perception is amazing. The theme of my book could generate discomfort if I were to explain in a more realistic way about the Alzheimer's process and the loss of a loved one. It is a difficult subject to talk about with children, but necessary.

The illustrated book has this power of synthesis. You speak together, text and image with metaphorical and playful language that reaches the little reader in a more direct, but delicate way. I think this is the great importance of the book in the way of talking to children, the book becomes that place to talk and discuss various issues between adults and children.



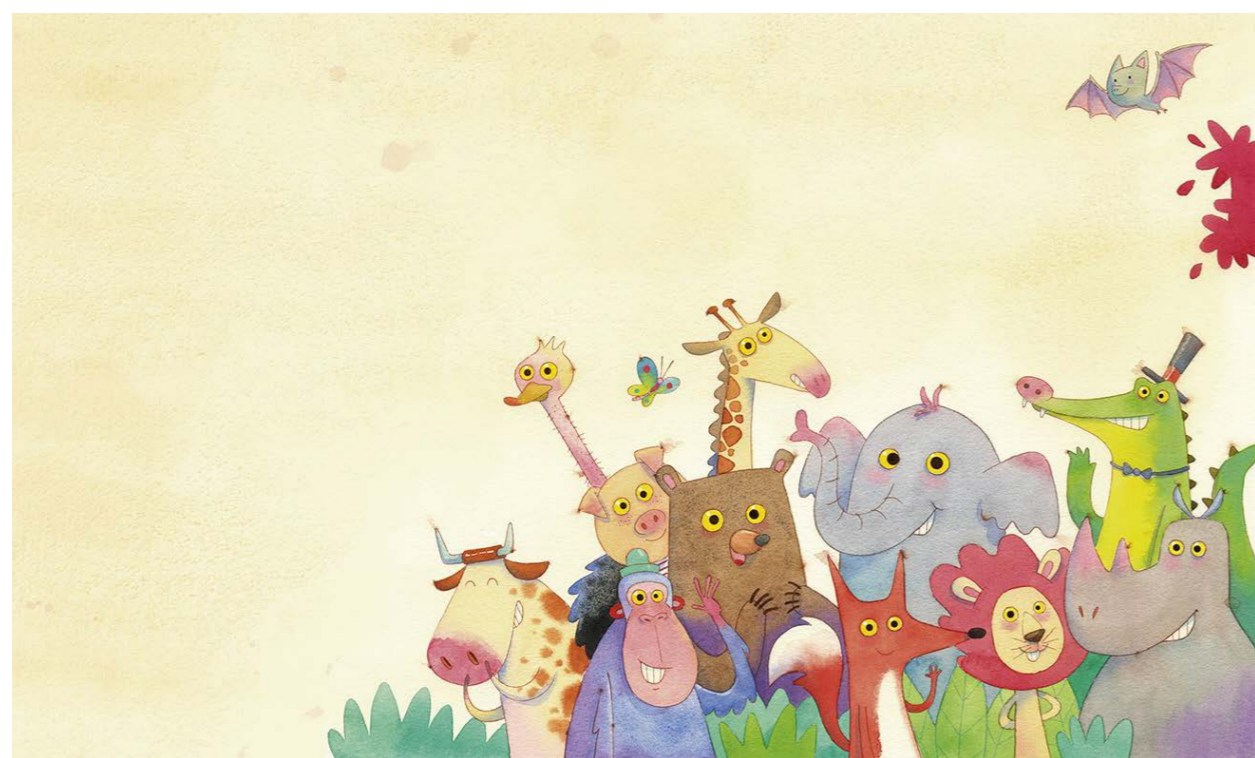


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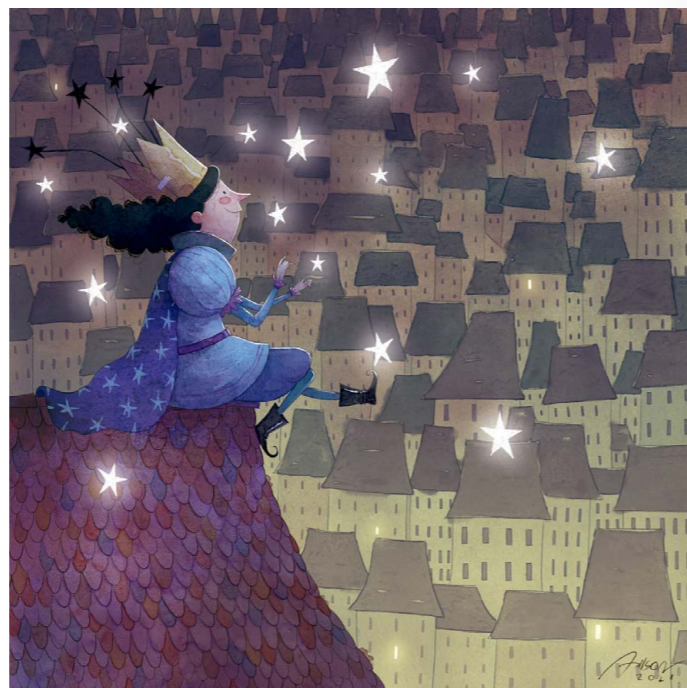




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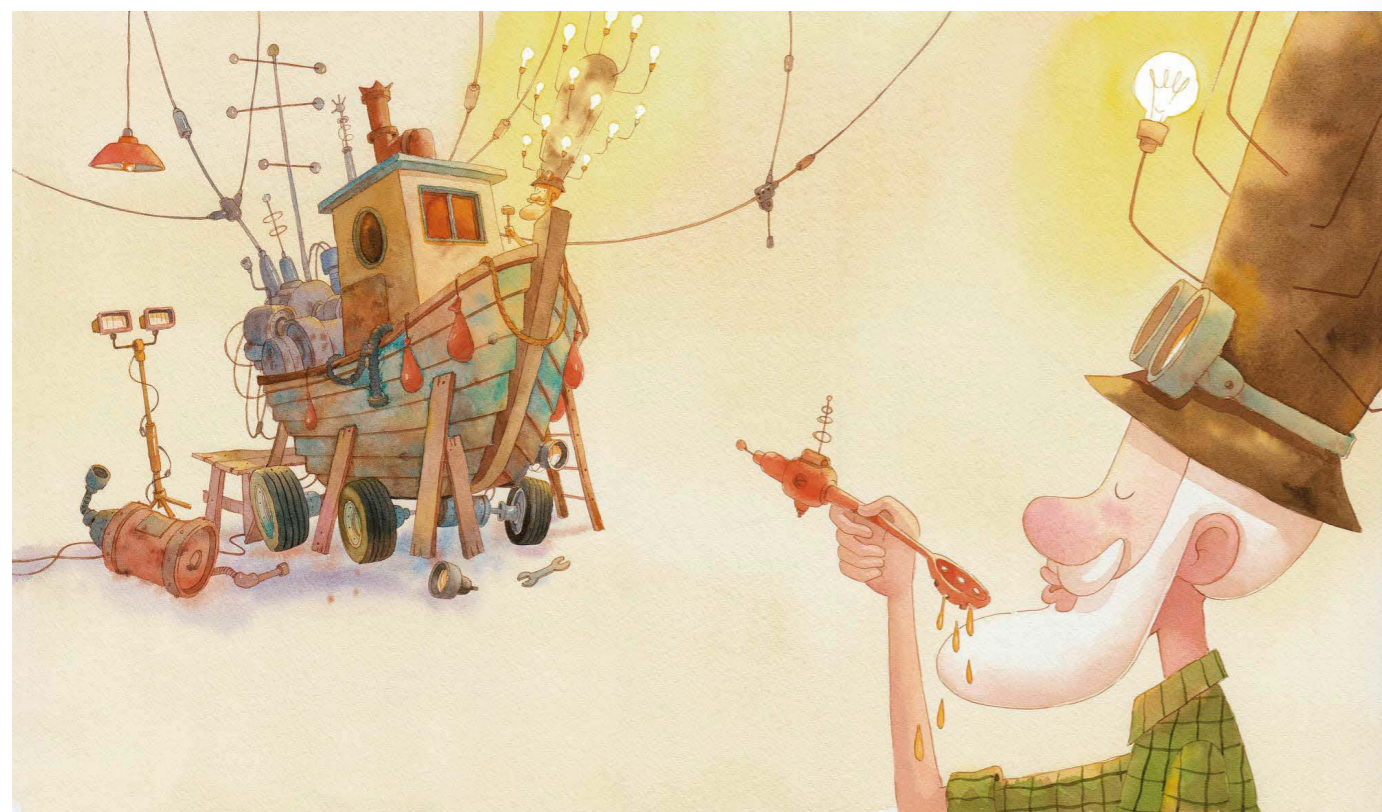
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PARA O  
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DO  
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FARIAS  
2022

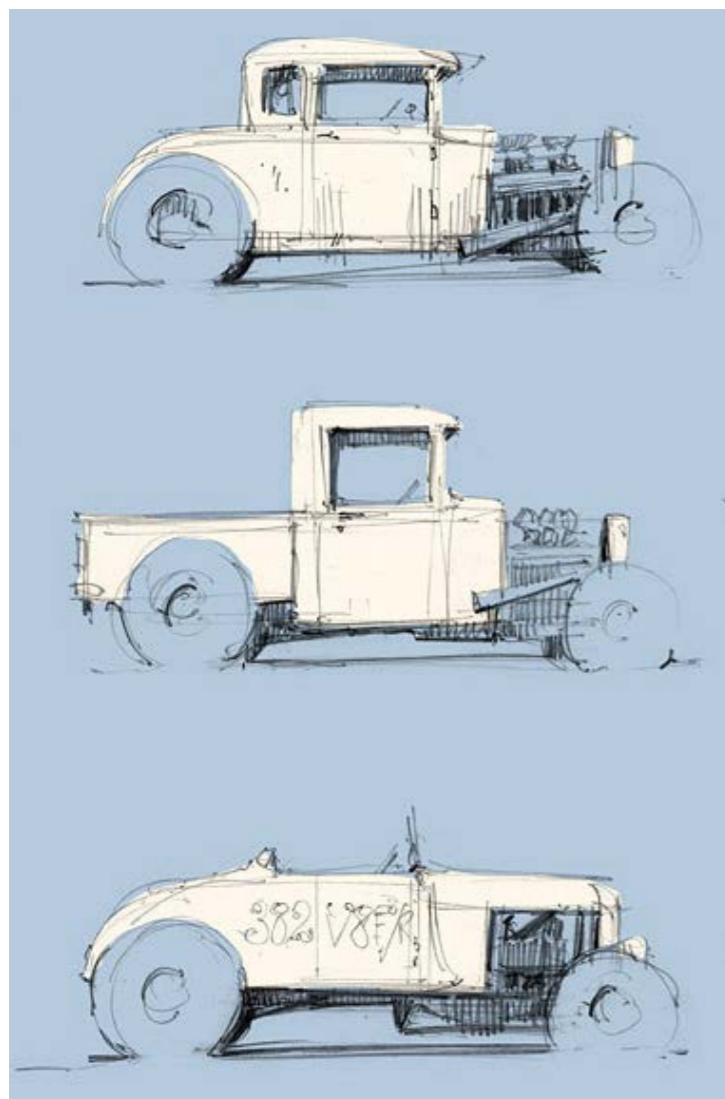
\* To the guys of Ilustrar Magazine, a hug from Adilson Farias



## STEFAN MARJORAM

Photo: Stefan Marjoram

© Stefan Marjoram



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16a

**S**tefan Marjoram started making games and computer animation when he was hired to be Creative Director at Aardman, the amazing Oscar winning animation studio, where he worked on several TV commercials and short films.

But his passion for animation is also shared with cars. He's a photographer for various sporting events, but gradually moved towards car sketches. And then he leaves his job at Aardman and becomes permanently hired by Bloodhound SSC Land Speed Record as a filmmaker, photographer and artist, to accompany the production of the first car to travel at 1,000 mph (1,609 km/h).



"I have a confession to make - I haven't had a regular sketchbook for a few years now. When I worked at the Aardman Animation studios I always had a little A5 book with me, filled with notes and thumbnail sketches. I was a creative director so there was a lot of planning and working out to do. It was an invaluable tool and it's fun to look back through them all.

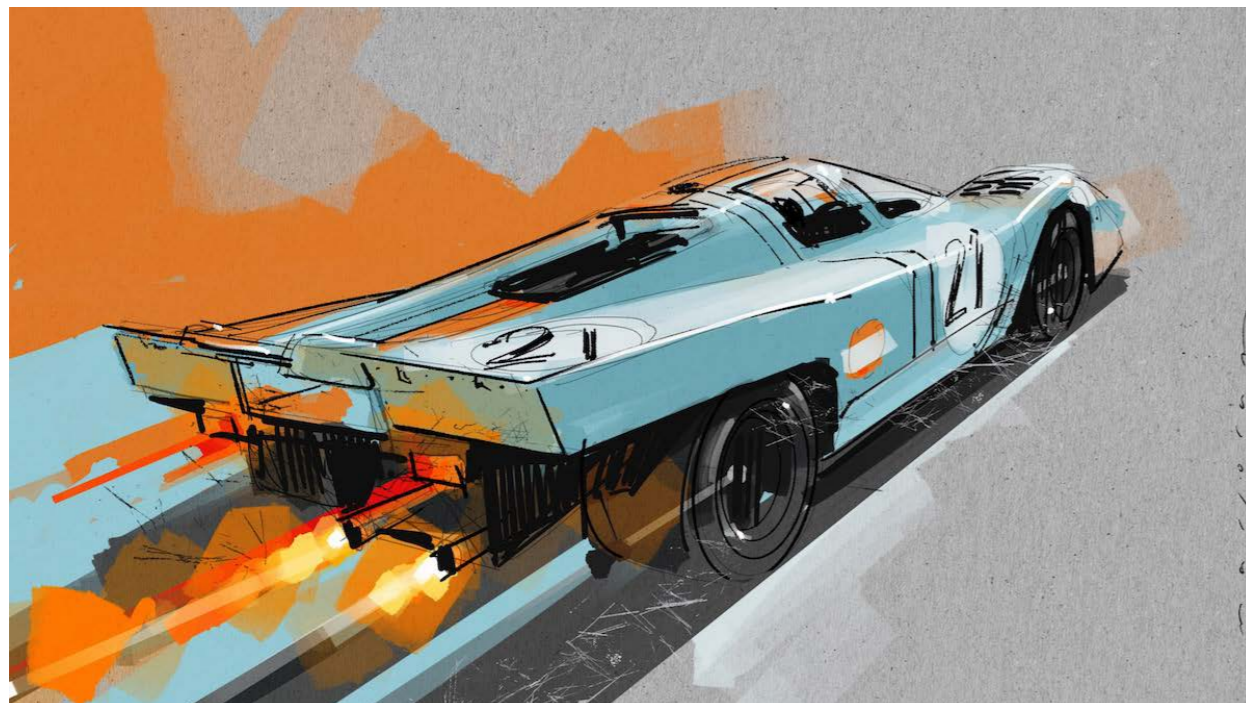
When I first started going out to sketch cars I bought myself a larger A4 book but found that it wasn't always practical. Occasionally you'd want to use some watercolour and the paper would be too thin - or perhaps someone would want

to buy the sketch and you'd have to tear the flimsy paper out of the book - which didn't look great.

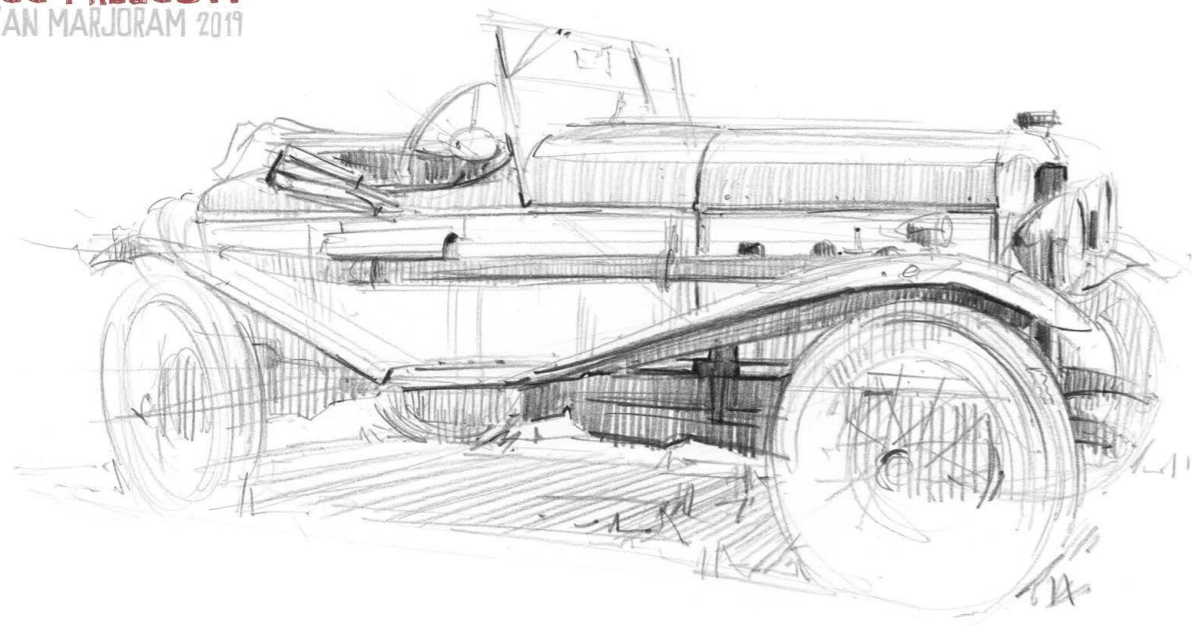
Now I have a big stack of pads of heavyweight paper of every size and type and I use the best one for the job. I really like to draw on smooth Bristol paper - but am finding that for watercolour, rougher surfaces are definitely more interesting.

I suppose, in some ways the iPad has replaced the sketchbook role. I love having the option to sketch digitally away from my desk and probably half of my work is now done on it."

16b



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STEFAN MARJORAM 2019

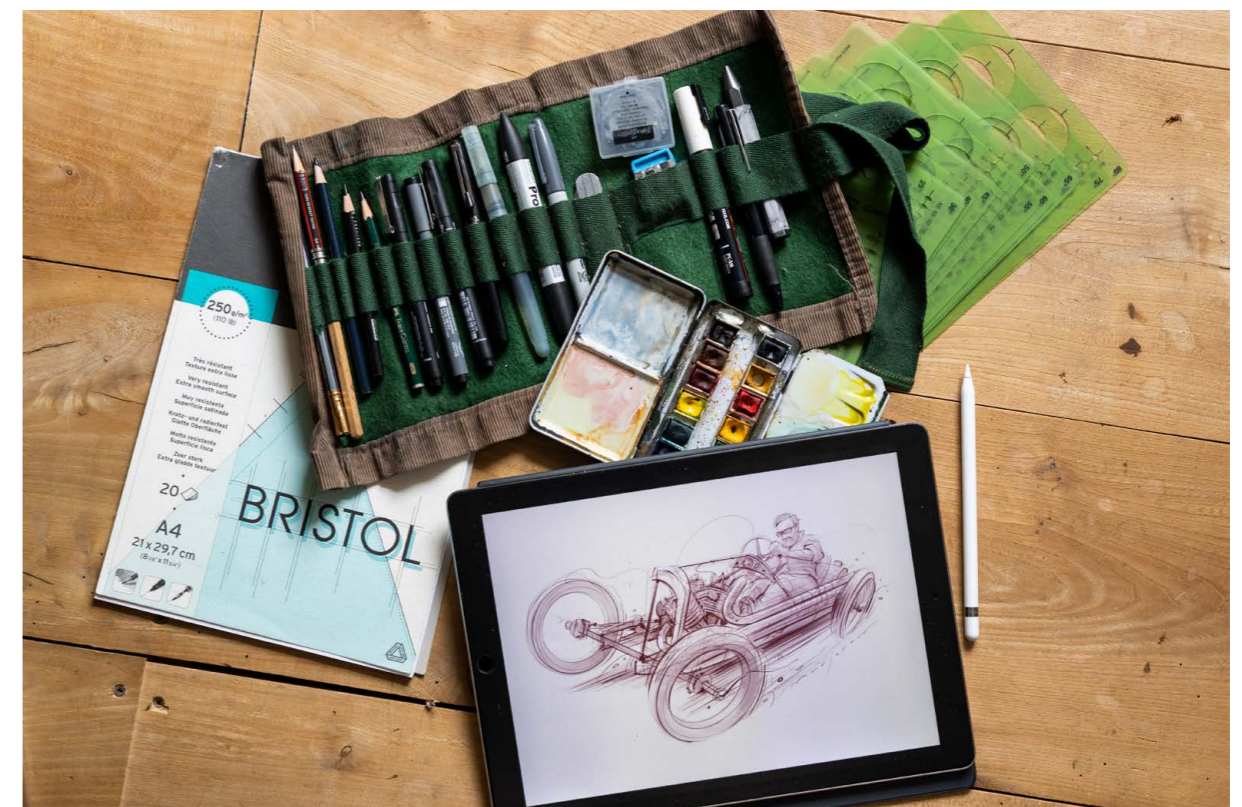
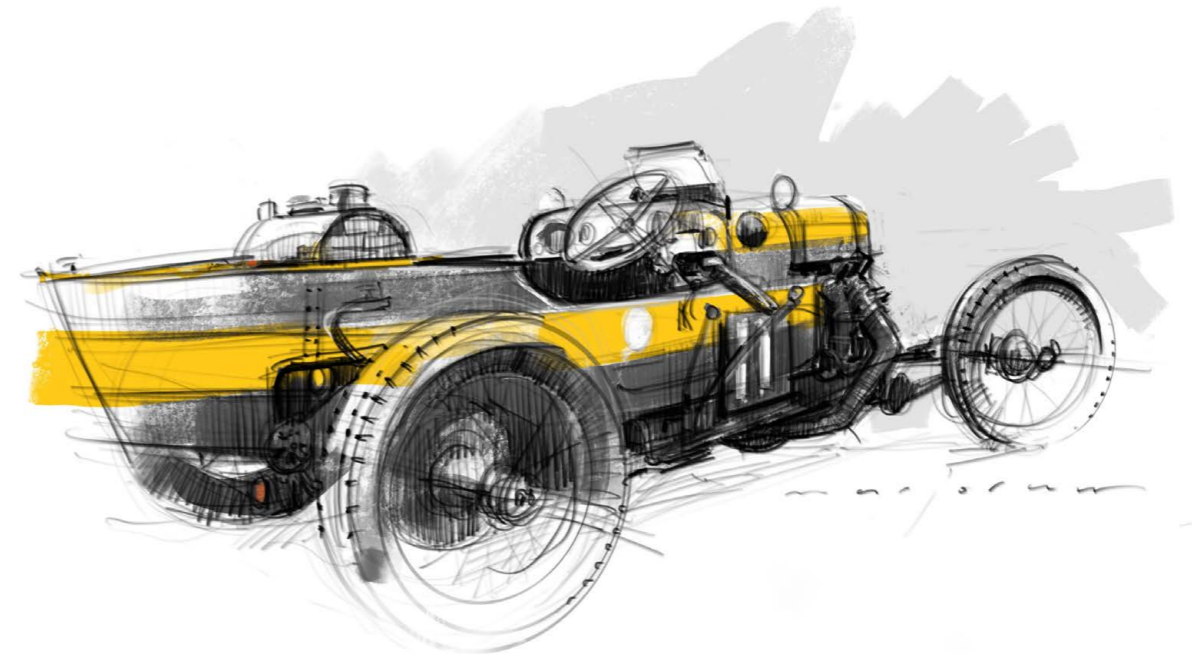


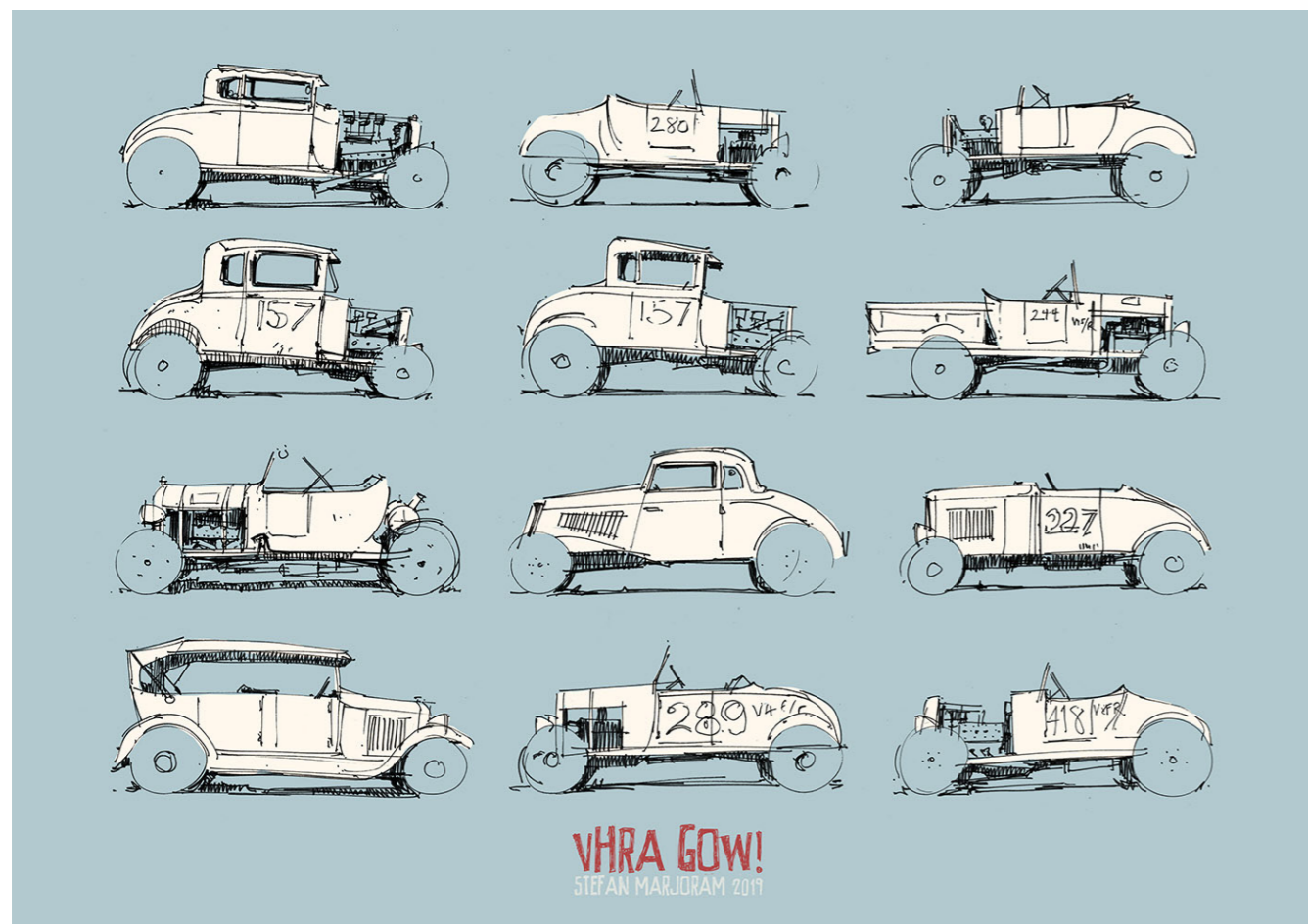
"I don't really feel qualified to call myself an illustrator - I trained in animation. I have done quite a lot of illustration work but I am very aware of how much I don't know - particularly when it comes to typography and graphic design.

I do think that sketching from life is important, though. Much of my early career was spent inventing characters

and locations - but you can't do that without learning from real life - and the best way to do that is probably to sit and sketch something for an hour or two.

In that time you learn how things are put together and what makes them interesting or different. It's these details that will make your invented scenes more believable."



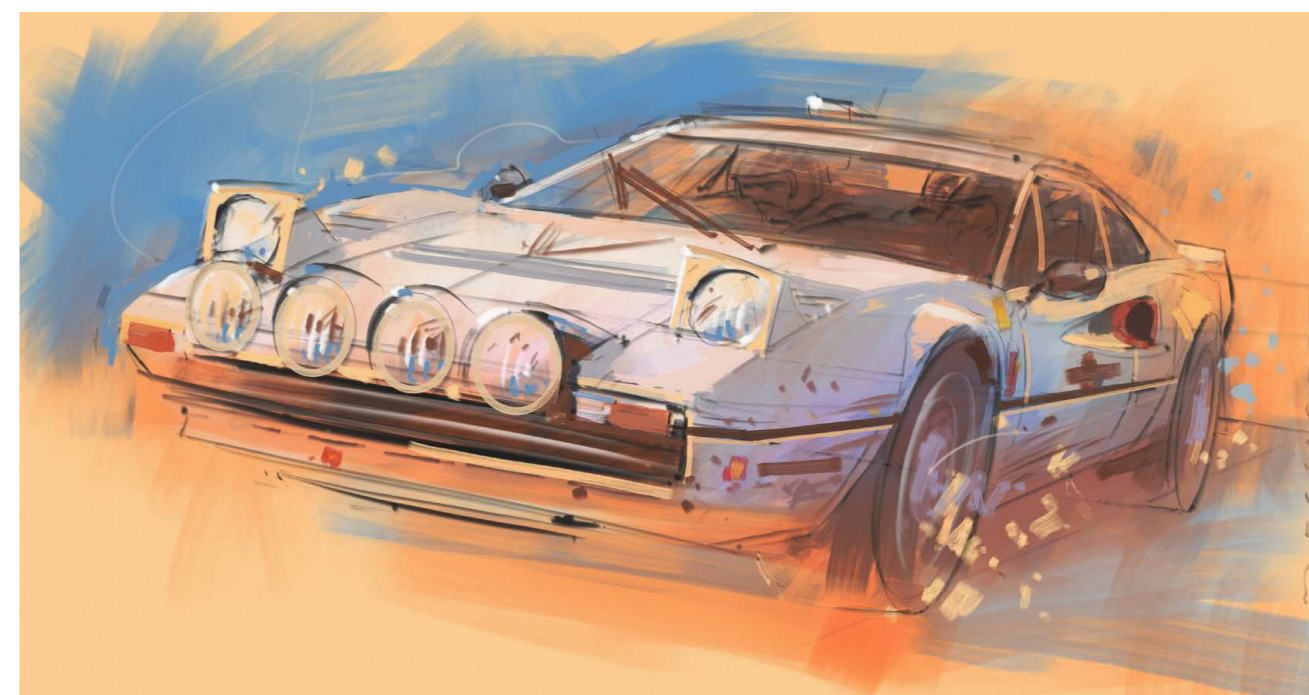
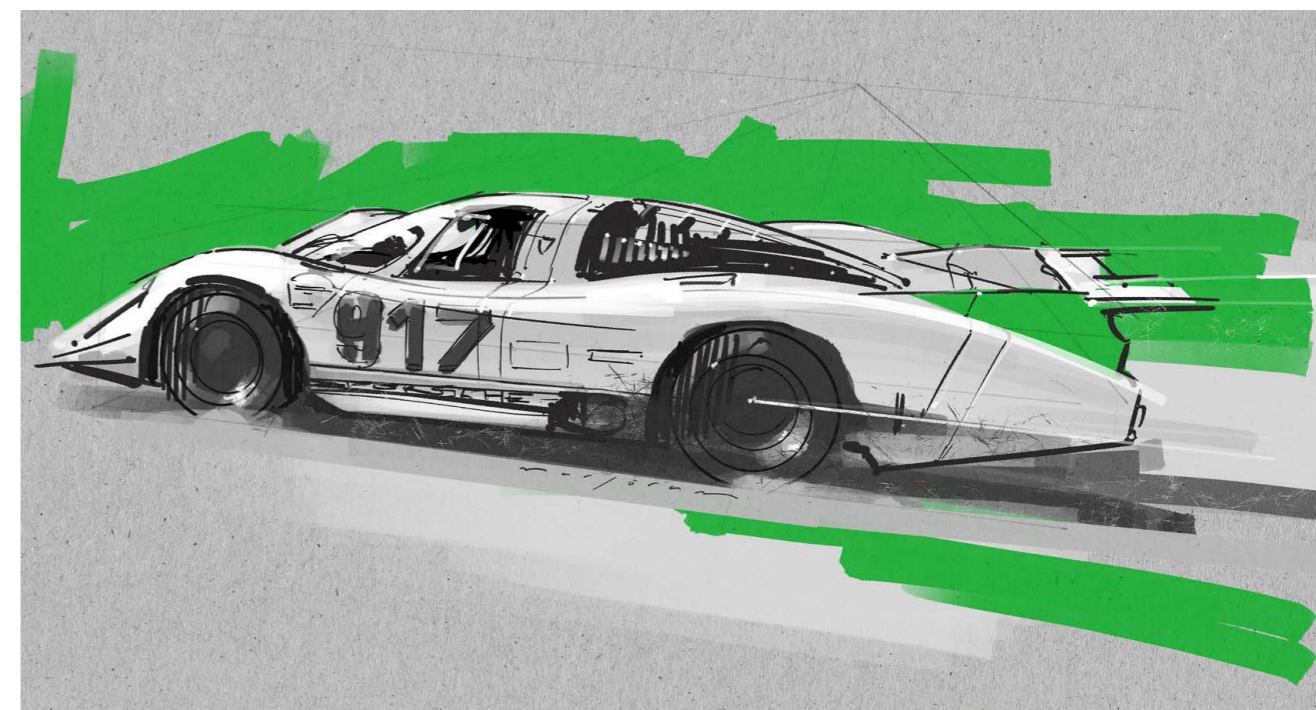


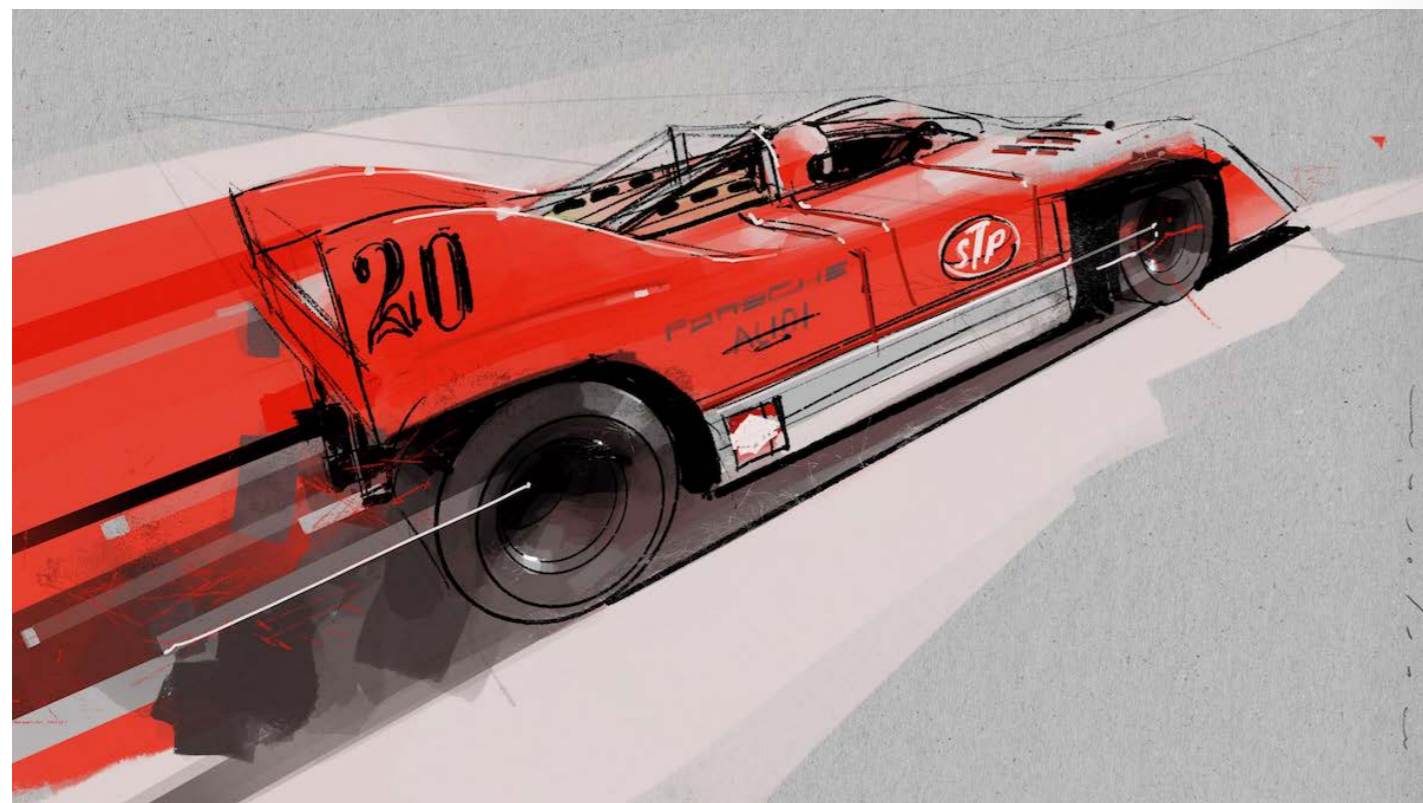
"When I was young I wanted to be a car designer. I was told I'd need to be good at Maths (not a strong point) so I put it out of my head.

Animation proved to be a lot of fun, so it was probably a lucky escape. I still love old cars though - particularly the really old ones from 100 years ago or more. Being near one, or even on one as it hurtles down the road with all its noise,

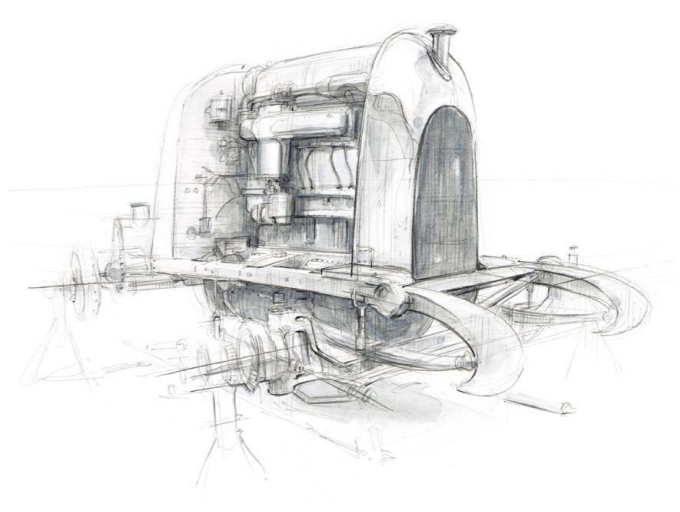
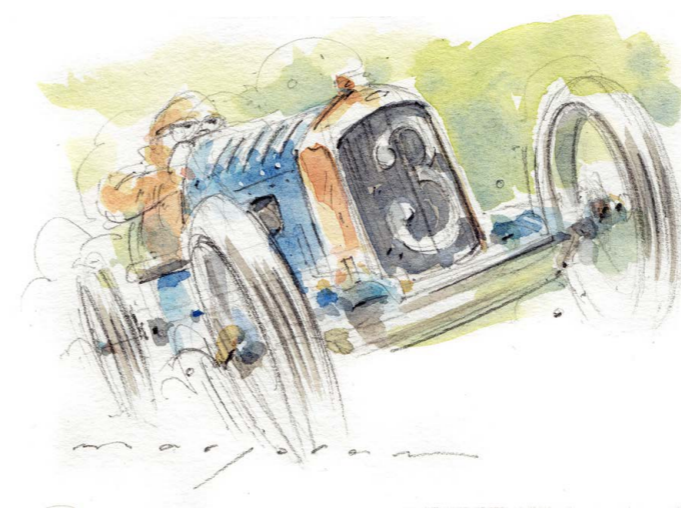
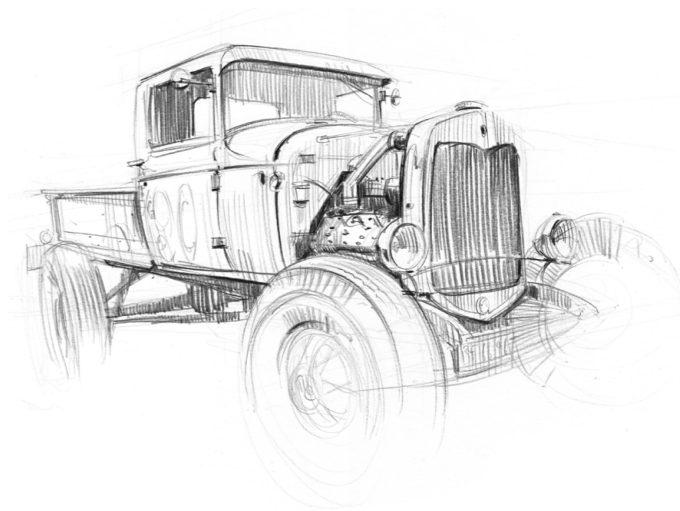
flames and smells gives a unique insight to the past - which really appeals to the history buff in me.

I never set out to be an automotive artist - but one job led to another and now that's what I'm mostly known for. I'm going to make an effort to branch out into a few other subjects I think. It's probably healthy to have a bit more variety."





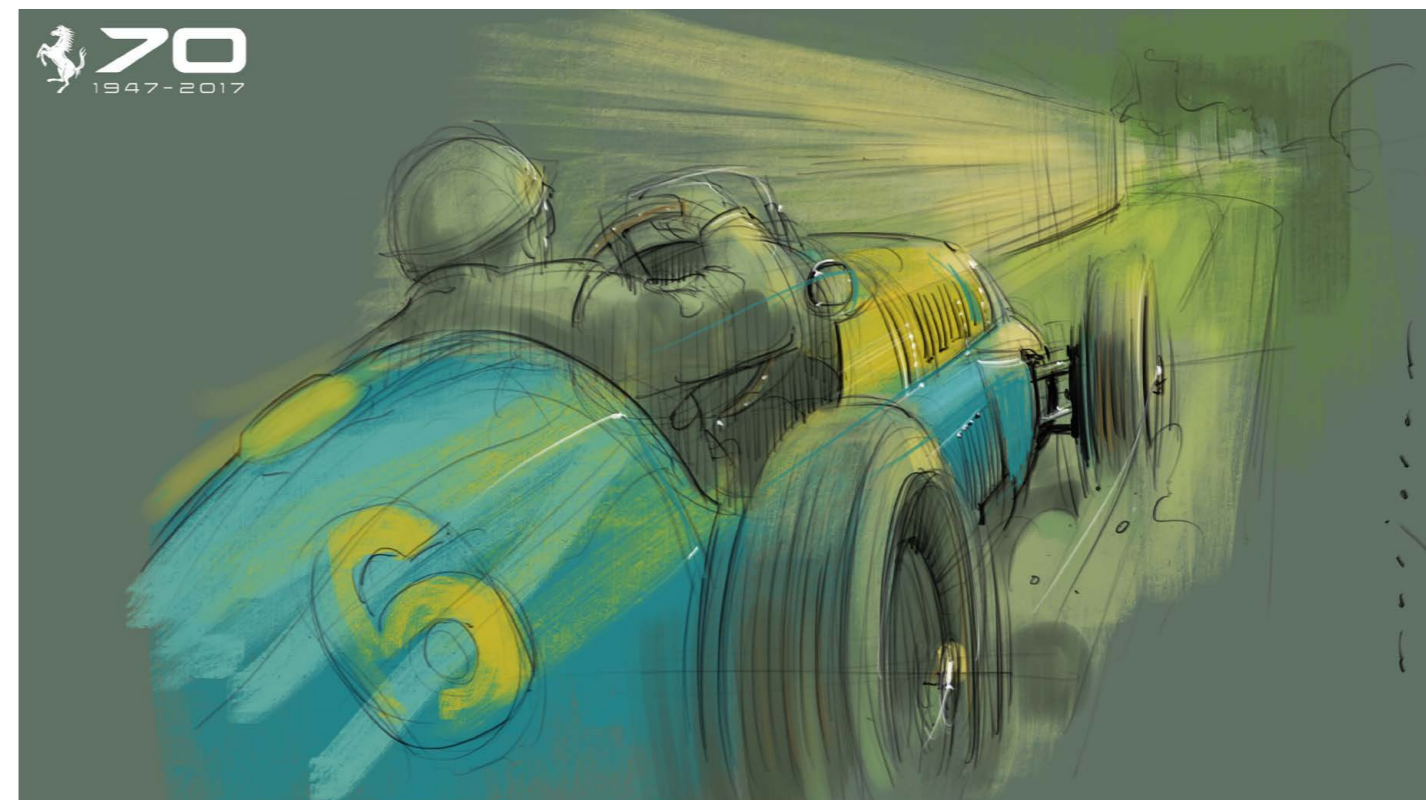
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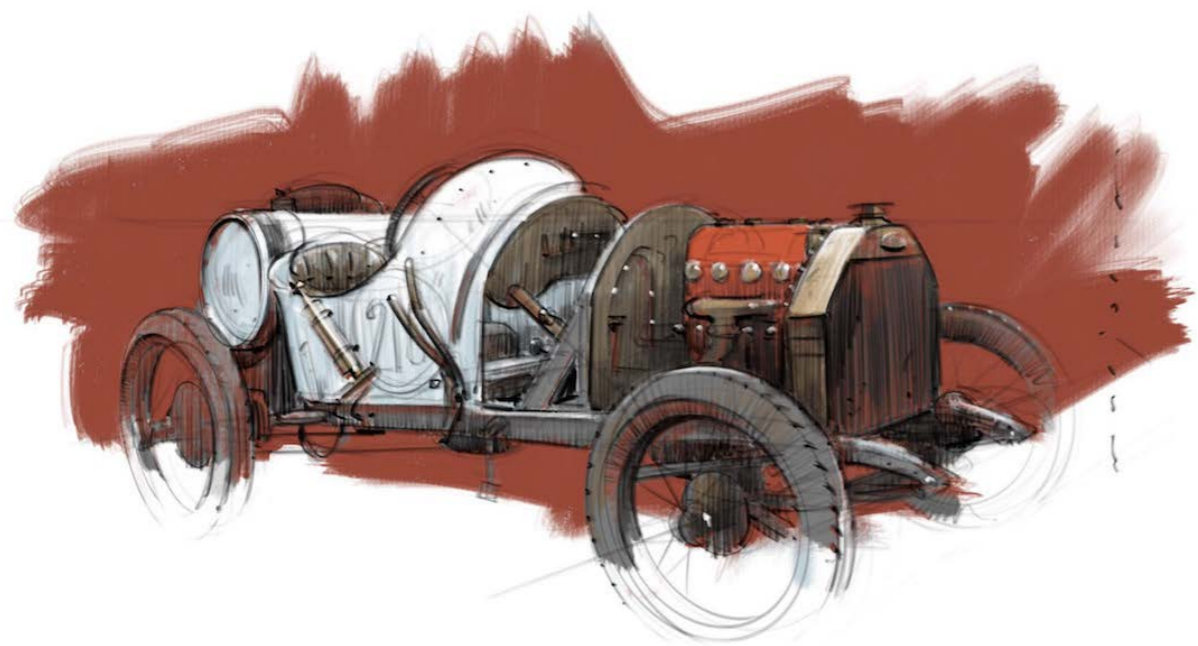
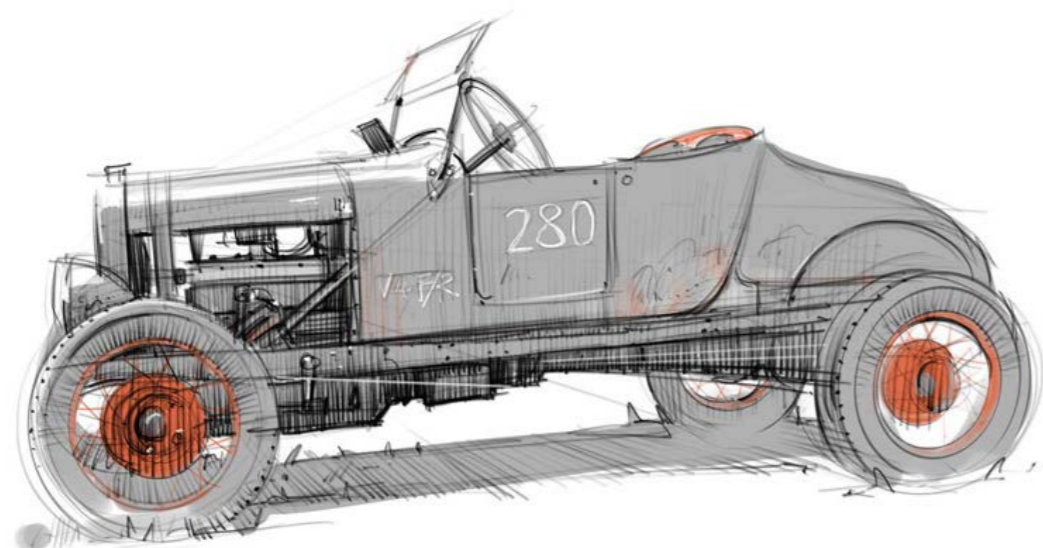
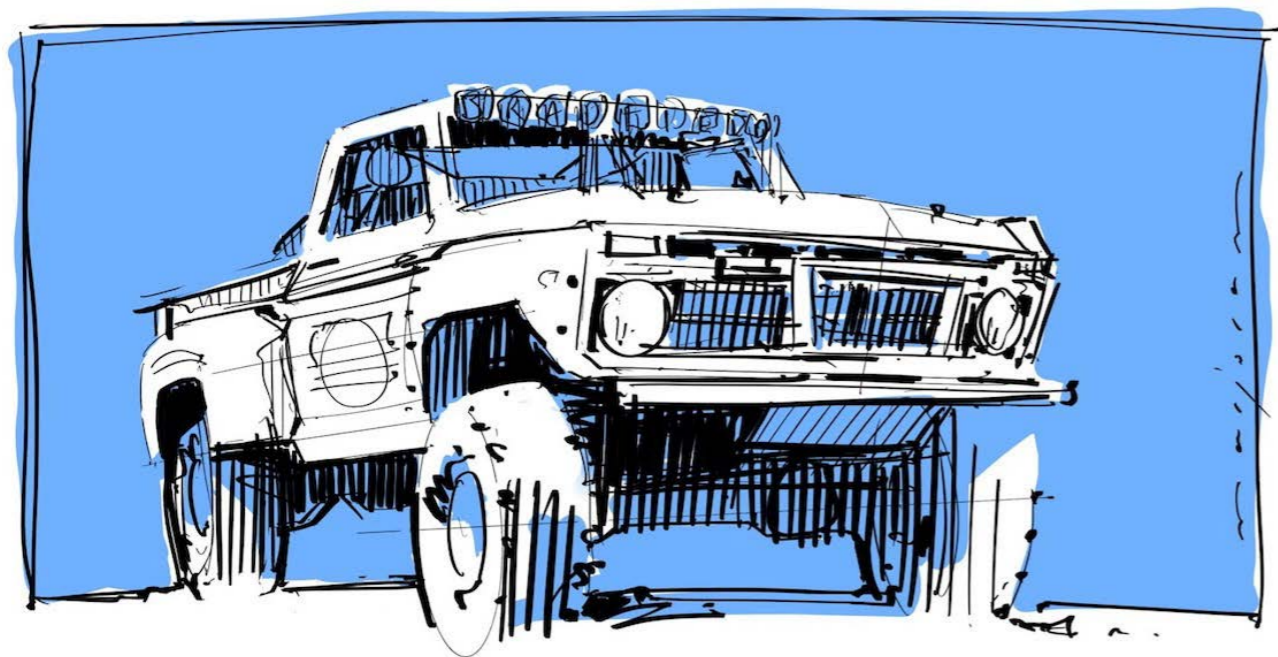
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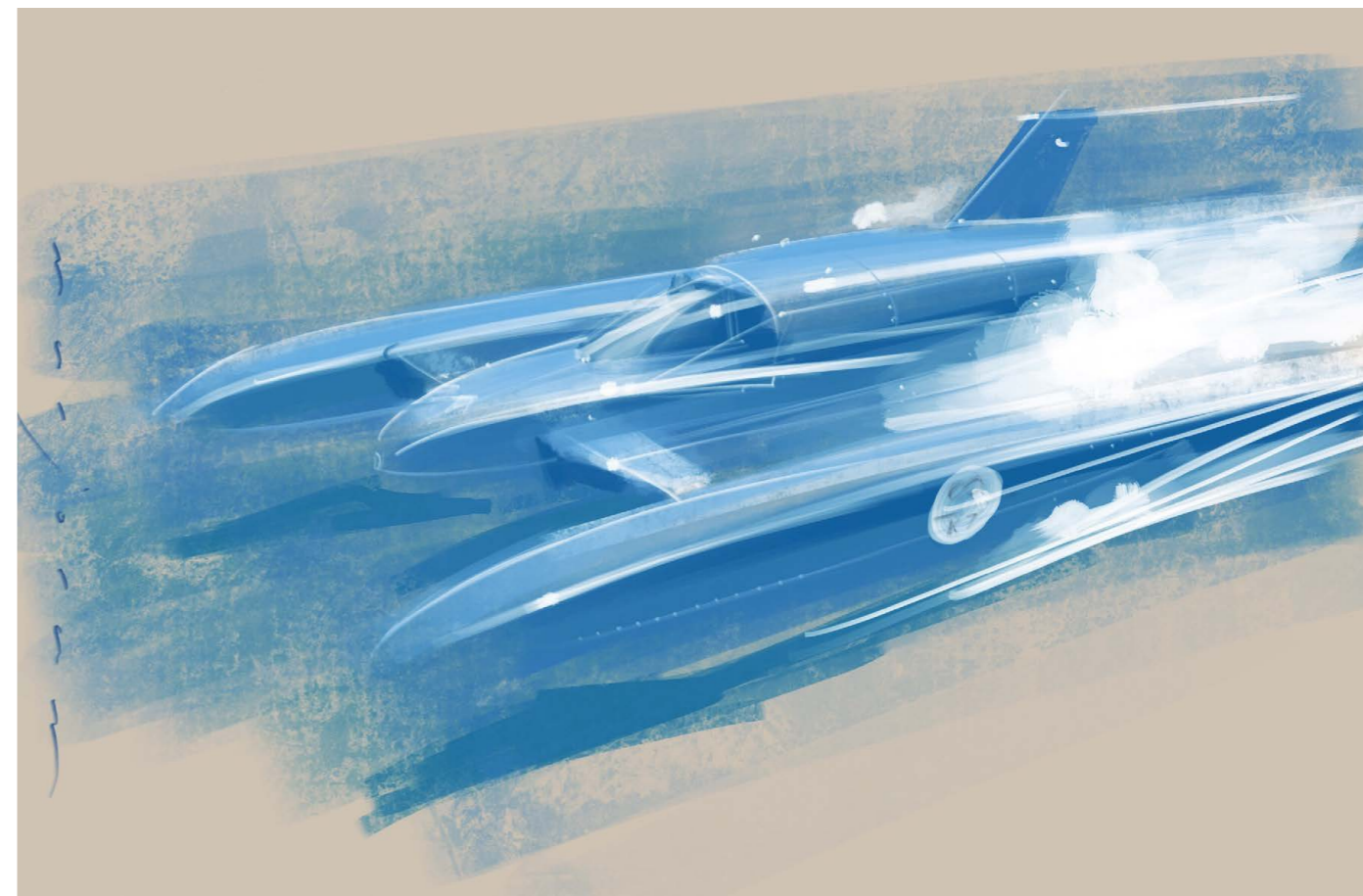
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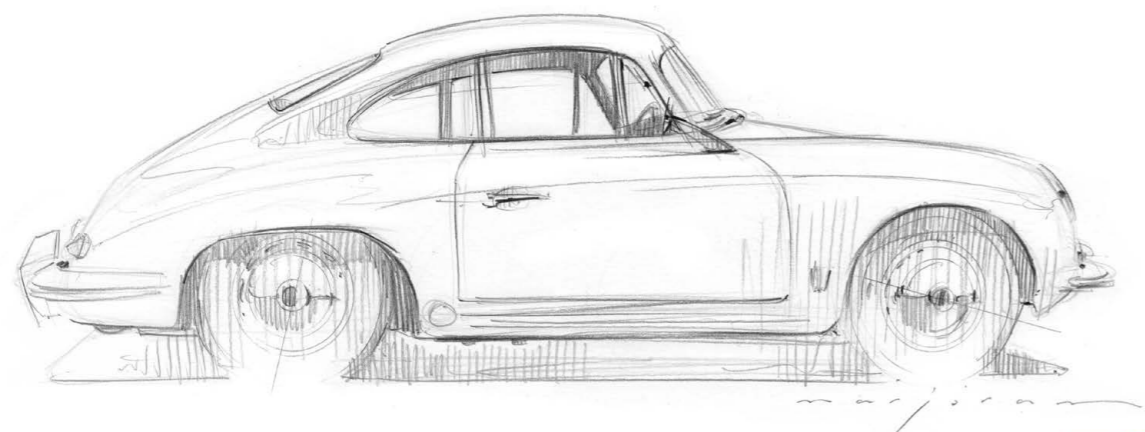
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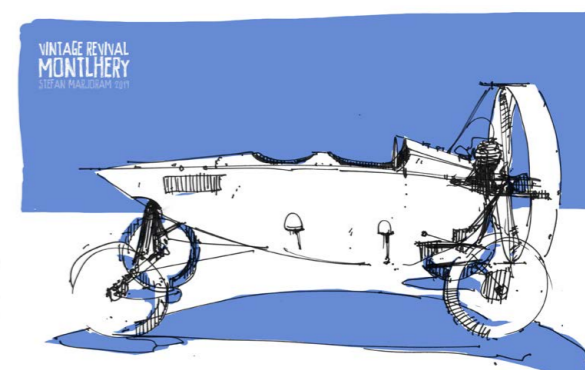
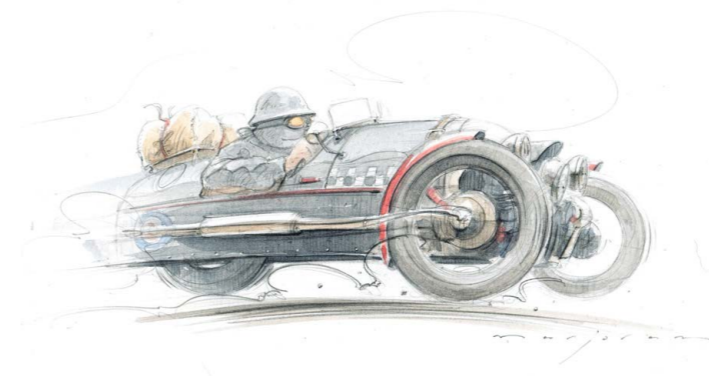
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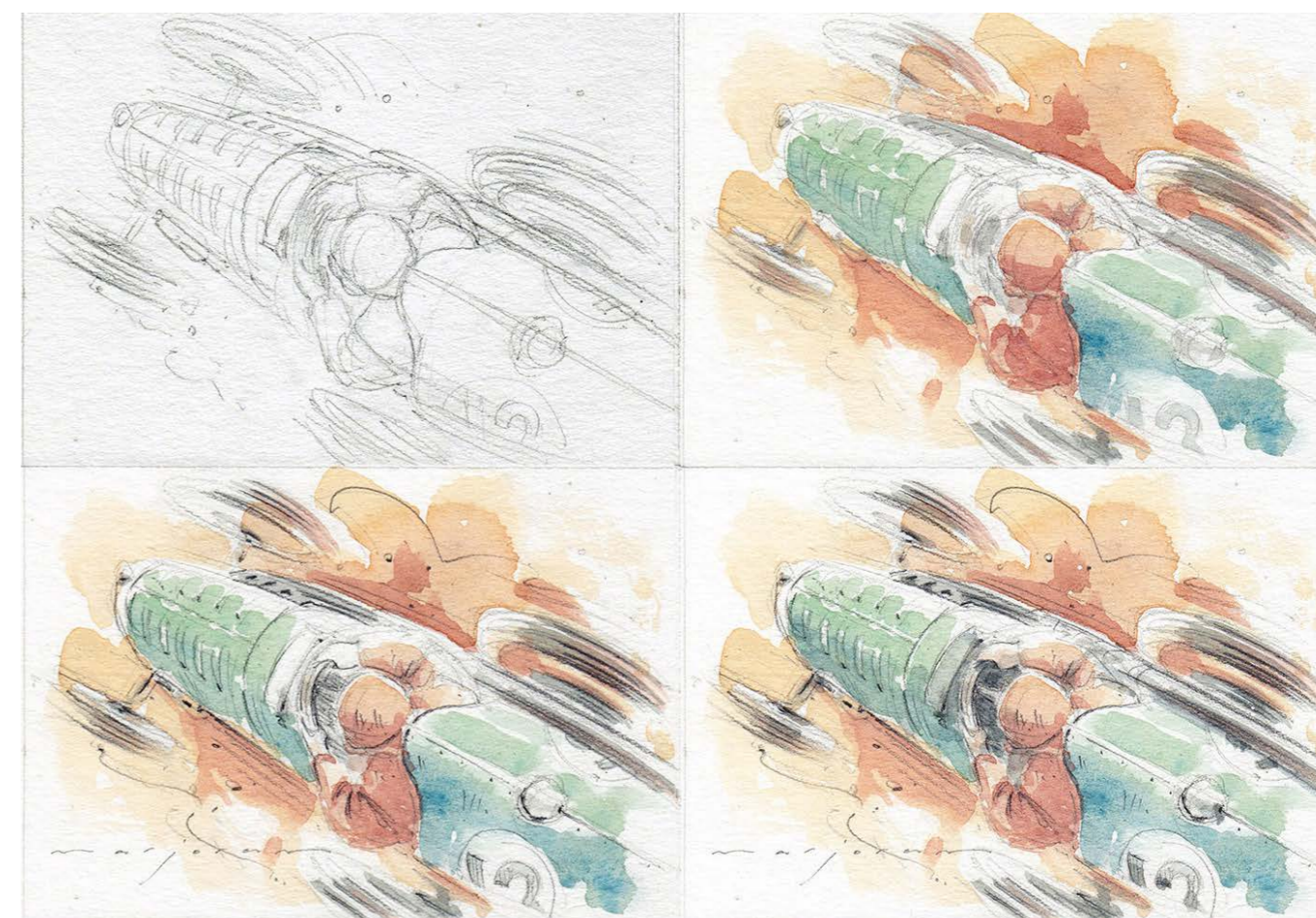
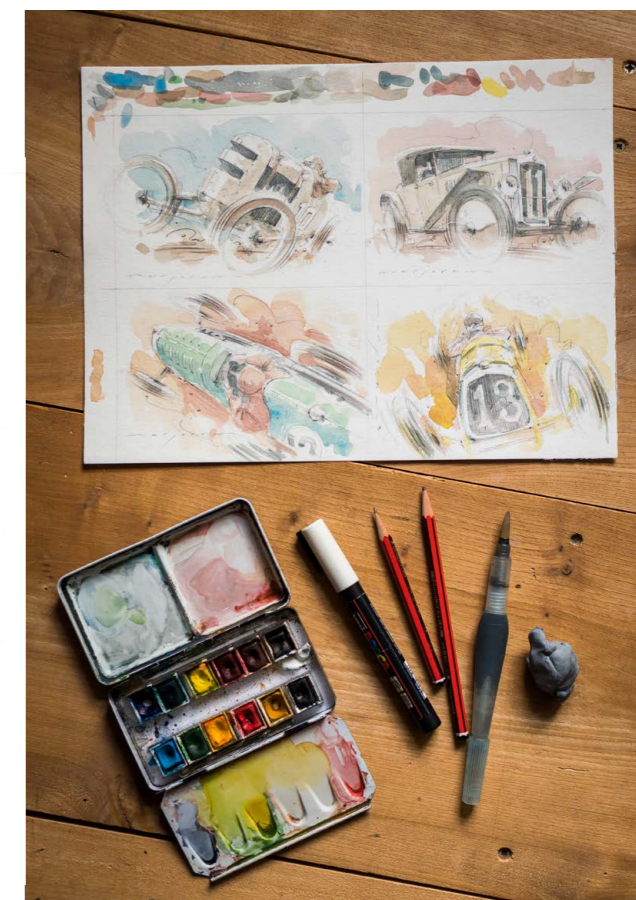
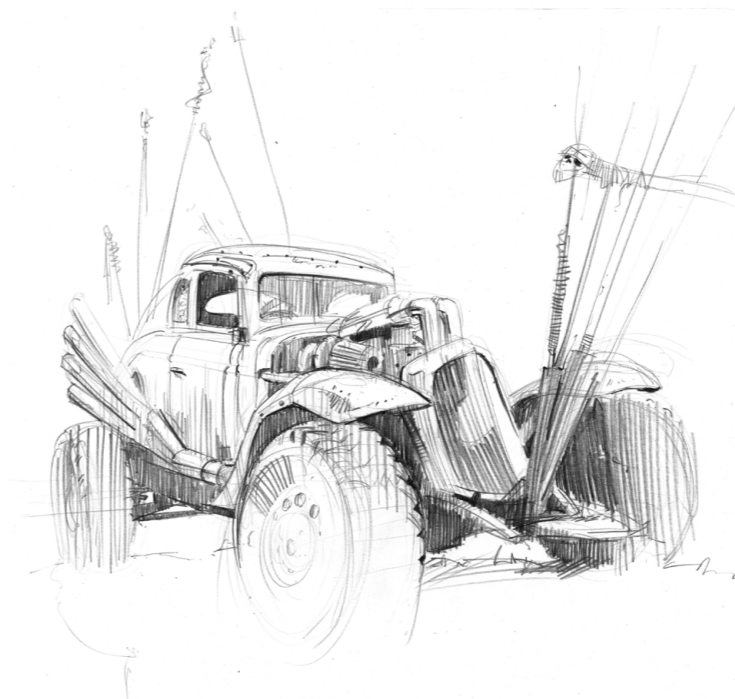
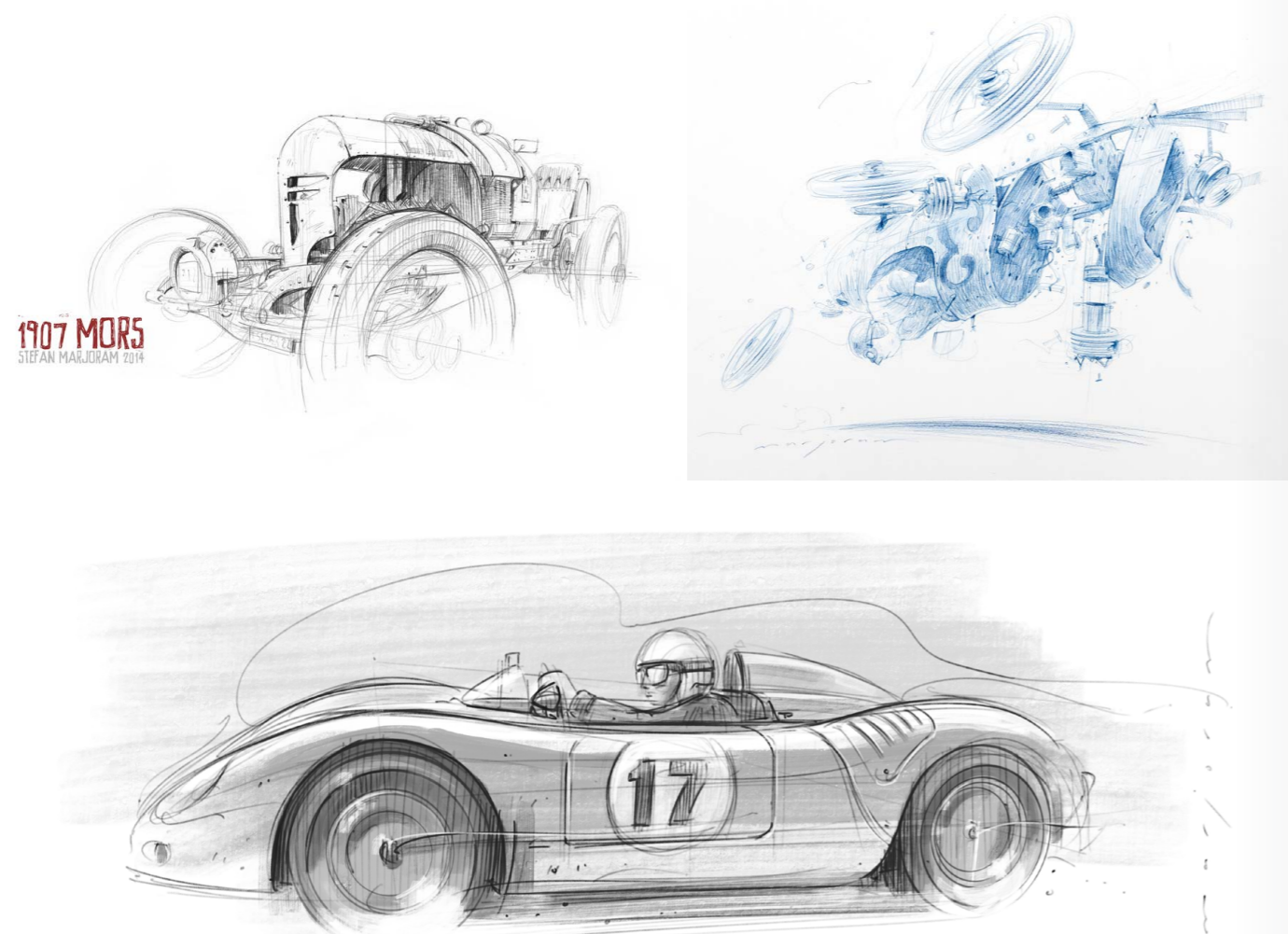
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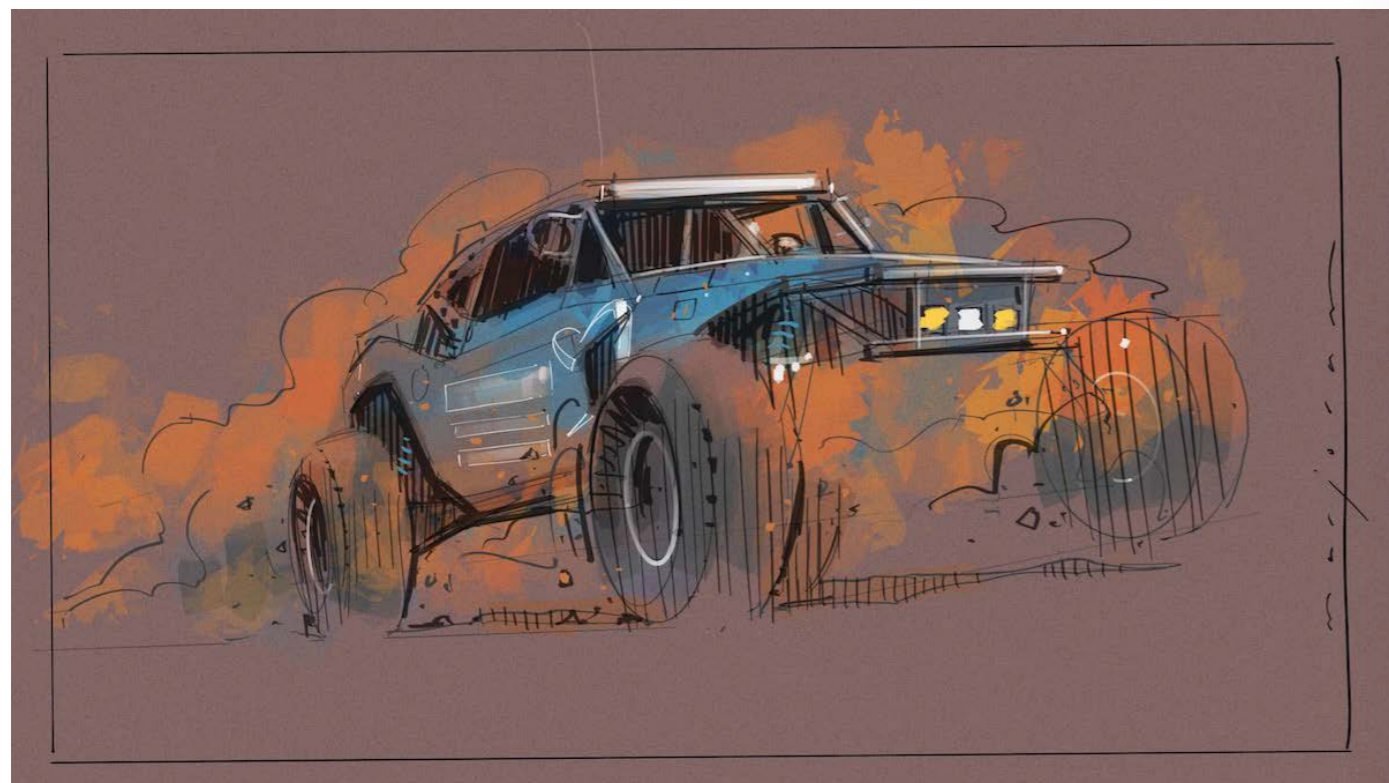


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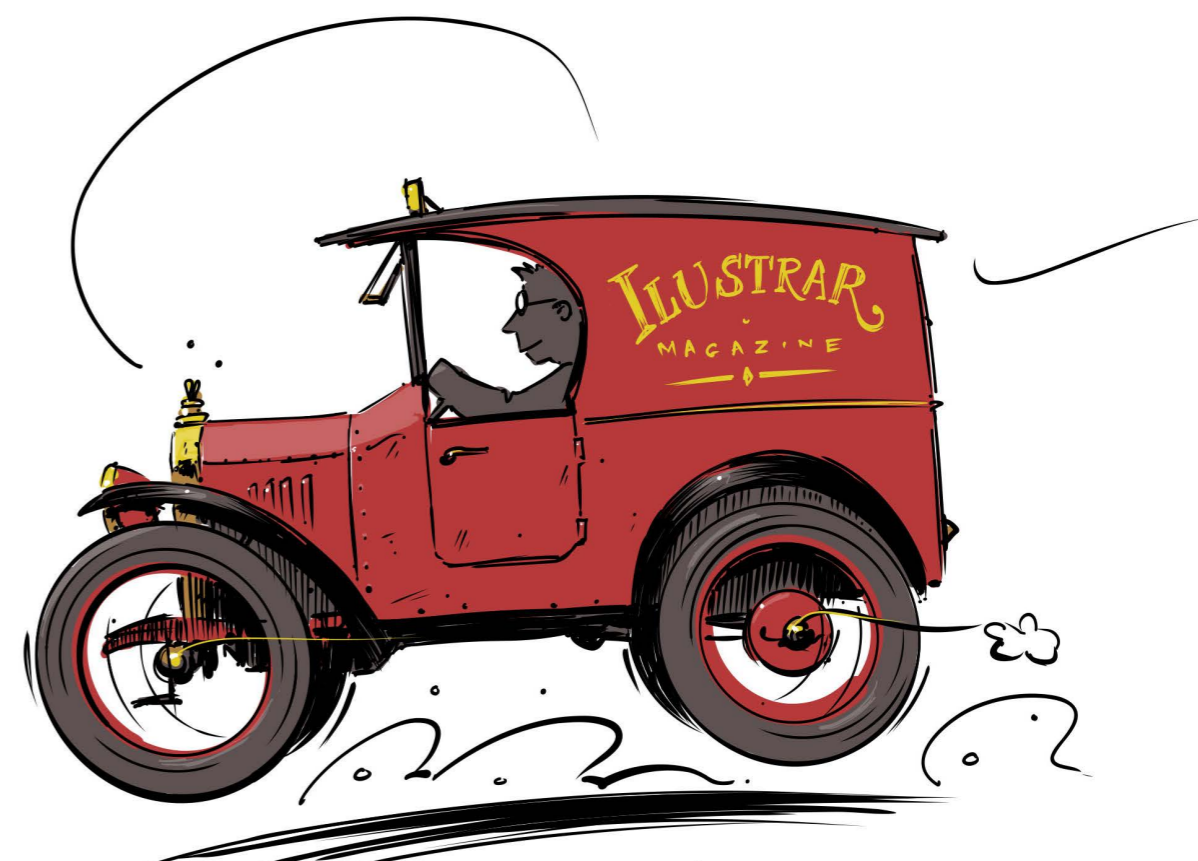


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Thank you to the Illustrar team -  
for your deliveries of artistic delights!  
All the best, Stefan.

24b



## LUCAS LEIBHOLZ



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**W**ith a work famous for his caricatures and fun characters full of detail and realism, Lucas Leibholz is an artist who has worked extensively for the advertising and publishing market.

With a studio located in São Paulo, Lucas is dedicated to illustration and visual development projects for various clients.

But the caricatures are the strong point of his work, as in this Jimi Hendrix, made exclusively for the Piracicaba International Humour Exhibition

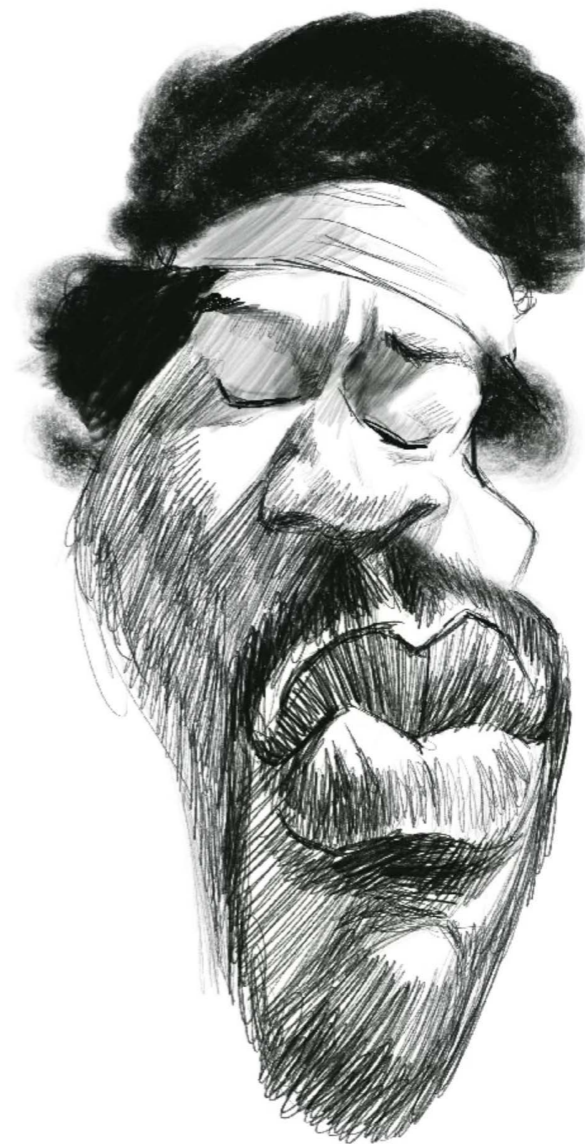


## INTRODUCTION

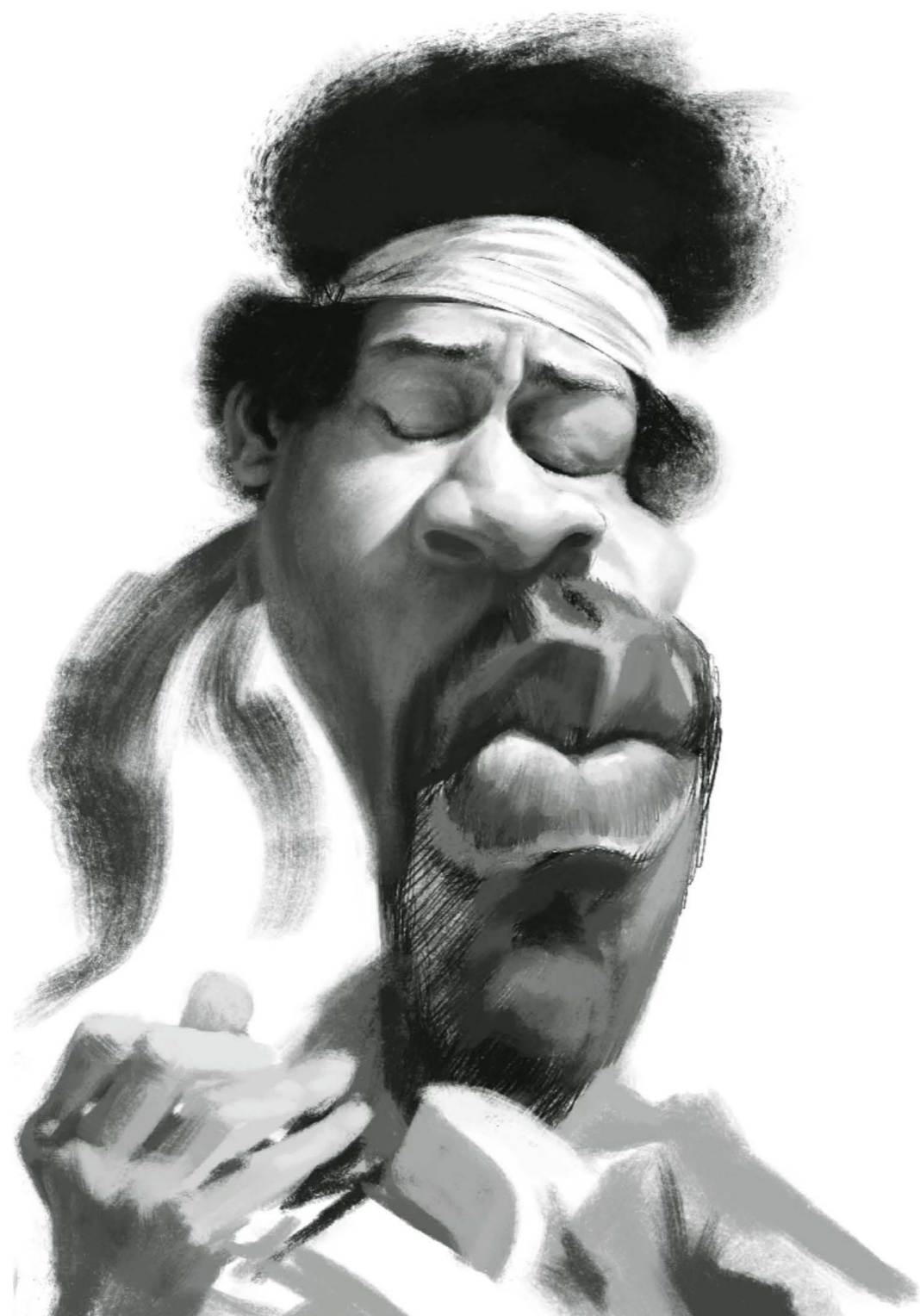
I started sketching the Jimi Hendrix drawing just as a personal work, without any great pretensions. After finding out that entries for the

Piracicaba International Humour Exhibition were open, I decided to work on the colours and develop this caricature to send to the exhibition.

## PROCESS



- 1 I started by doodling an unpretentious caricature on Procreate, an Ipad app that helps a lot to draw without compromise because the iPad is portable and Procreate is a very fun app to draw loosely. I found some Jimi Hendrix references and tried to distort and simplify the shapes.



- 2 Then I started working on the masses of grey and the values, trying to get right the volume of the face and to create volumetry.



- 3 In this stage I finished in procreate what I had planned, which was a caricature study without colour and just for study.



- 4 I took the drawing to photoshop and rethought a bit the hair proportions and started to do a first test with the colours with Photoshop's transparency effects (multiply, color, soft light, etc).



- 5 In this stage I worked more on the face colours and the skin material, besides using the purple smoke resource that balanced the composition and created an association with Jimi Hendrix's song, Purple Haze. In the next stage I only worked on the details and made some contrast and colour adjustments.



\* Thank you Ricardo and Ilustrar Magazine, a hug from Lucas Leibholz



## ALBERTO CASAGRANDE



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The Italian illustrator Alberto Casagrande works in several areas: editorial, advertising, books, magazines, physical objects, digital media, small spaces, big screens.

With a strong influence of futurism, modernist design and surrealism, his works usually have forced perspective, saturated tones, expressive typography and a game with negative spaces.

With a studio in Milan, Alberto expresses much of big city life in his work.



**You have graphic work that is very influenced by futurism. How important is this movement for you?**

I always quote futurism and constructivism as my main influences. I easily remember the first time that I came across a Depero exhibition. It was at MART museum in 2011, years before I developed any interest in graphic design or illustration. It just blew my mind.

I'm particularly interested in the playful side of futurism: the deconstruction of objects, lights, words, spaces and perspectives (think of Prampolini work) is something that never ceases to inspire.

I also love how most futurist work is

closely related to everyday life. They were untirable researchers, but also artisans and communicators.

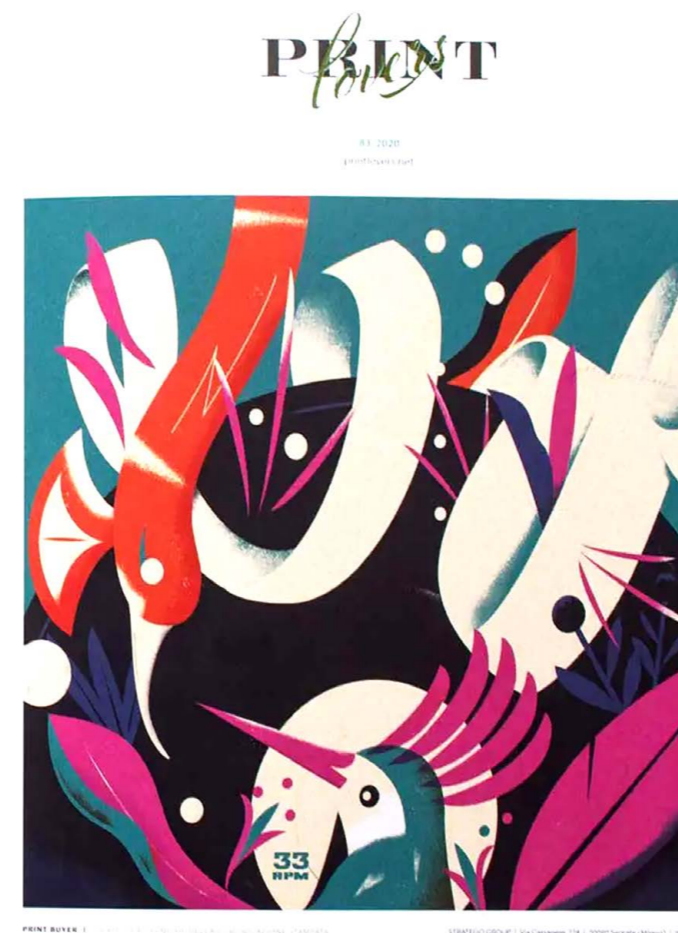
I'm not particularly interested in revivals anyway: I like the idea that one can humbly borrow languages and approaches from the past and put them in his time and context, trying to give a personal interpretation of it.

An excellent example of how artists can borrow from 900 art movements, mixing with other things and give them a new exciting life was what happened in the Italian underground comics of the 80s. Still unattainable, in my opinion.

**In general, your work reflects more the urban side of cities. Is the movement and bustle of big cities an interesting theme to work on?**

Well, It's a very classic illustration topic. I think almost every illustrator has a "cities" project in his or her portfolio. And there's a good reason for it. Drawing a city is a workshop on composition, movement, diversity and repetition.

One can look at single a building and find it either ugly or beautiful, but in an urban landscape what really matters is the texture and the rhythm all the different buildings create together, which is always, well, at least interesting. I think I've learnt a lot from it.



**A recurring element in your work is the use of typography as part of the illustration. How do you see this mixture?**

I will make a dad joke and say that typography is the ABC of any design. My interested in letterforms came earlier than illustration. I studied a bit of calligraphy (which gave me a foundation, though I soon abandoned it because I'm a hyperkinetic and very distracted person – and that makes me totally unfit to master such a meticulous skill) and then became interested in both handmade and digital lettering.

I've always been focused on blending letters and illustration together, but for quite some time I struggled very hard to find a lettering voice that fit my drawings. I was doing ornated letterforms and that didn't seem to



work well with the illustration style I was developing. A fully typographic approach didn't seem to do the job either. Again, futurism and constructivism provided me with some interesting insights: I started focusing on simple, custom lettering styles where expressiveness, playfulness and dynamism mattered more than the construction of the single letters.

I'm quite terrible at type design and everything that requires a lot of precision, but I think I'm quite good in giving rhythm and expressiveness to shapes. Eventually I started treating letters as objects, as something else, which is a key concept in the work of my all-time favourite designers.

**You live in Milan, a city with a great artistic and cultural tradition. Does the city have any influence on your work?**

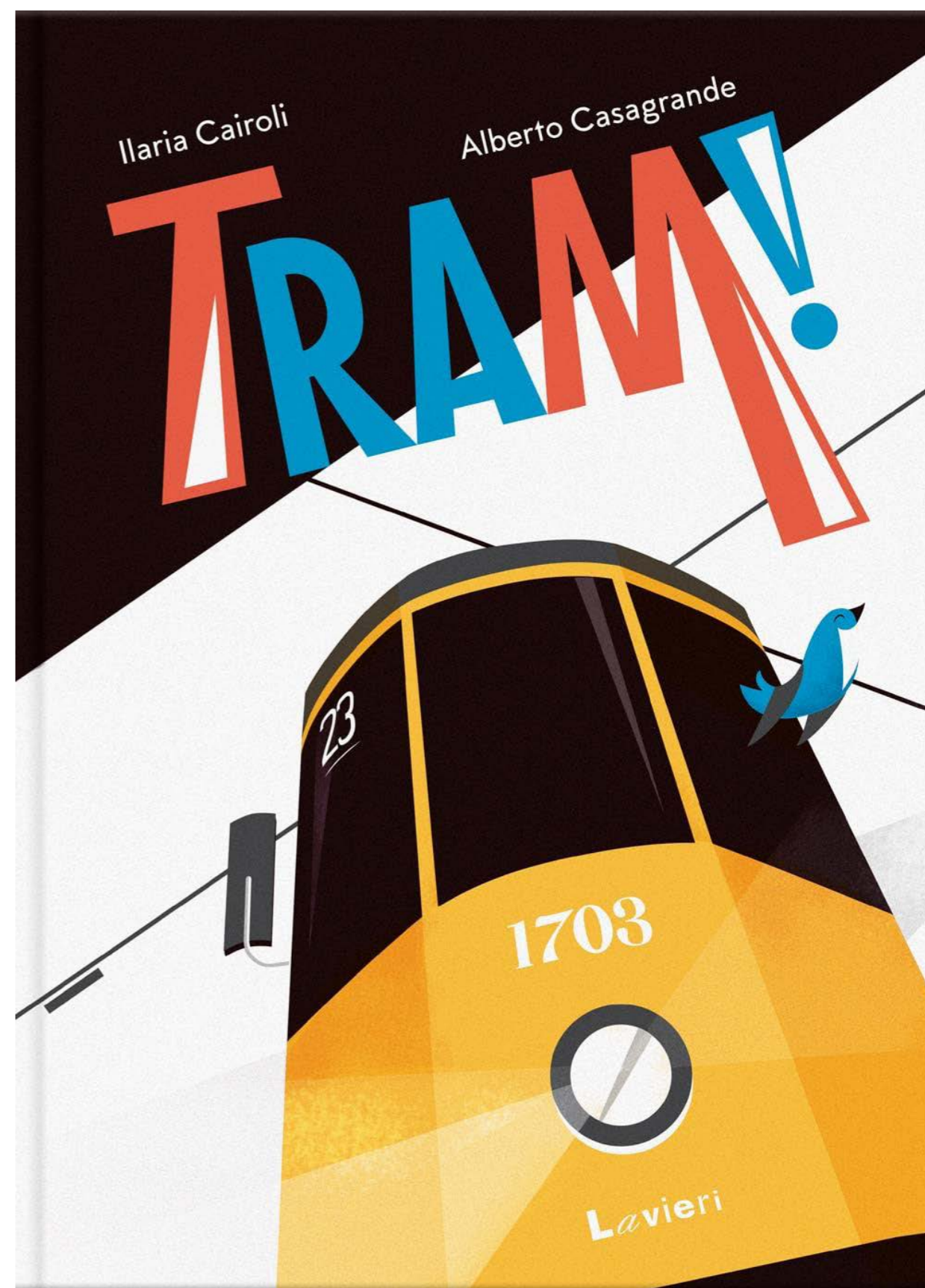
I'm from a small town. I moved here in 2016. Before late 2017 I had no plan to pursue a career in illustration, I was a graphic designer barely drawing anything. I can easily say that this city and the people I met here gave me the fuel and the inspiration to start.

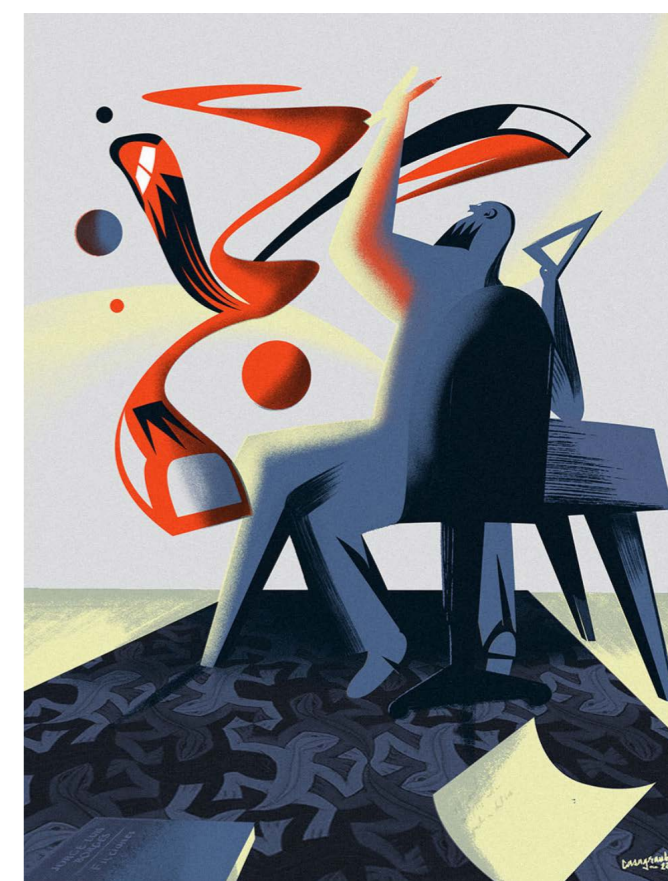
This city doesn't have the typical beauty of most Italian centers, but it is full of secrets, layers, curiosities, visual clues and diversity. A simple stroll fills me up with ideas; some are terrible,

but all in all living here is a perpetual exercise.

Not to mention that my first illustration project was a book (TRAM!, published in 2019 for Lavieri Edizioni) about tramways, which are a landmark of Milan.

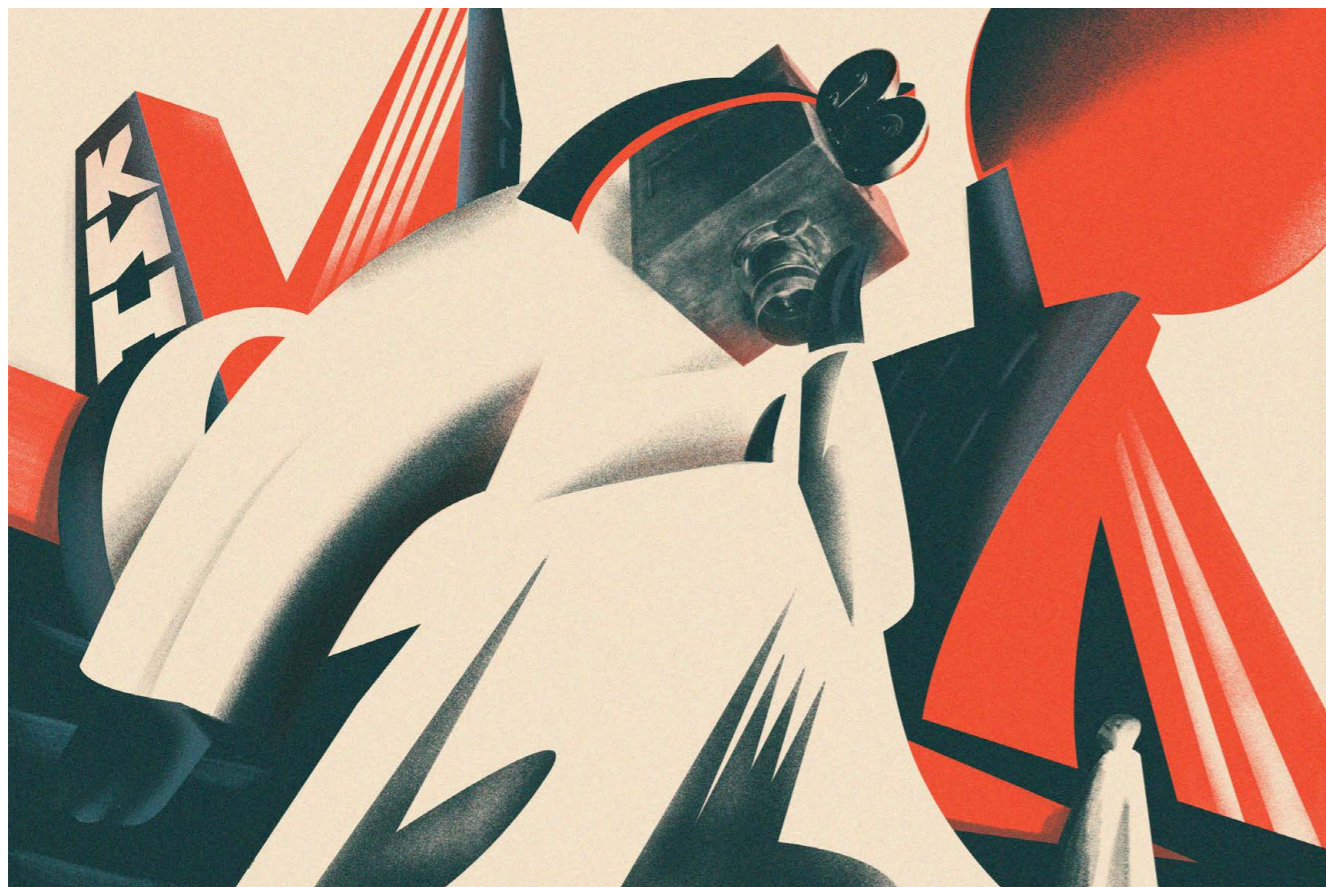
I also like to live in a place which is big enough to keep you anonymous, but small enough to let you find a niche of people that love you and a bunch of places you can call home. It puts me in the right mood to create, and I think this city really matches my lines.













**Salute**  
EDIZIONE SPECIALE

*Stare bene  
secondo la scienza*

**la Repubblica**  
TORINO  
15 APRILE 2021

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ILLUSTRAZIONE DI ALBERTO CASAGRANDE

# Il Piemonte che cura oltre il Covid

Ventiquattro pagine sulla sanità in regione dopo la pandemia, i centri di eccellenza  
il futuro del Parco della Salute, la ricerca universitaria, il mondo delle cliniche private







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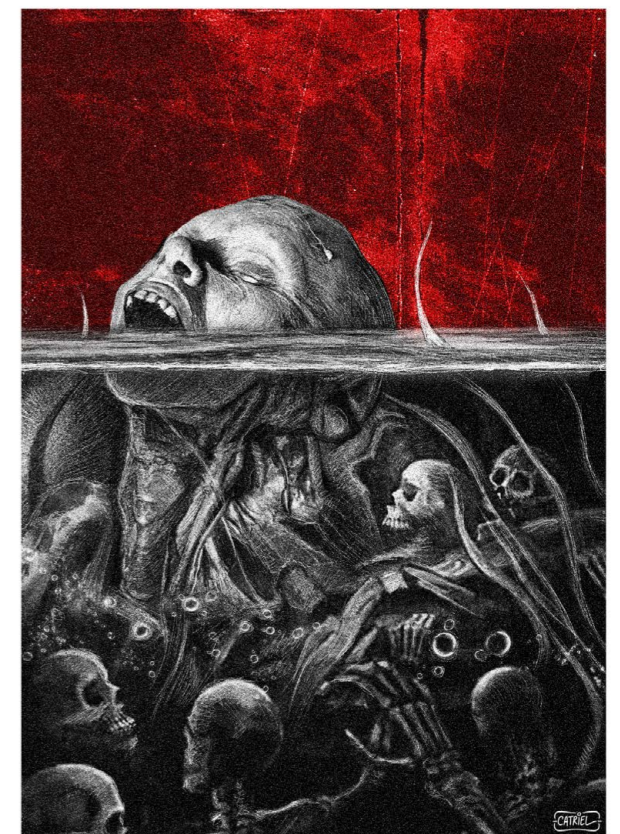
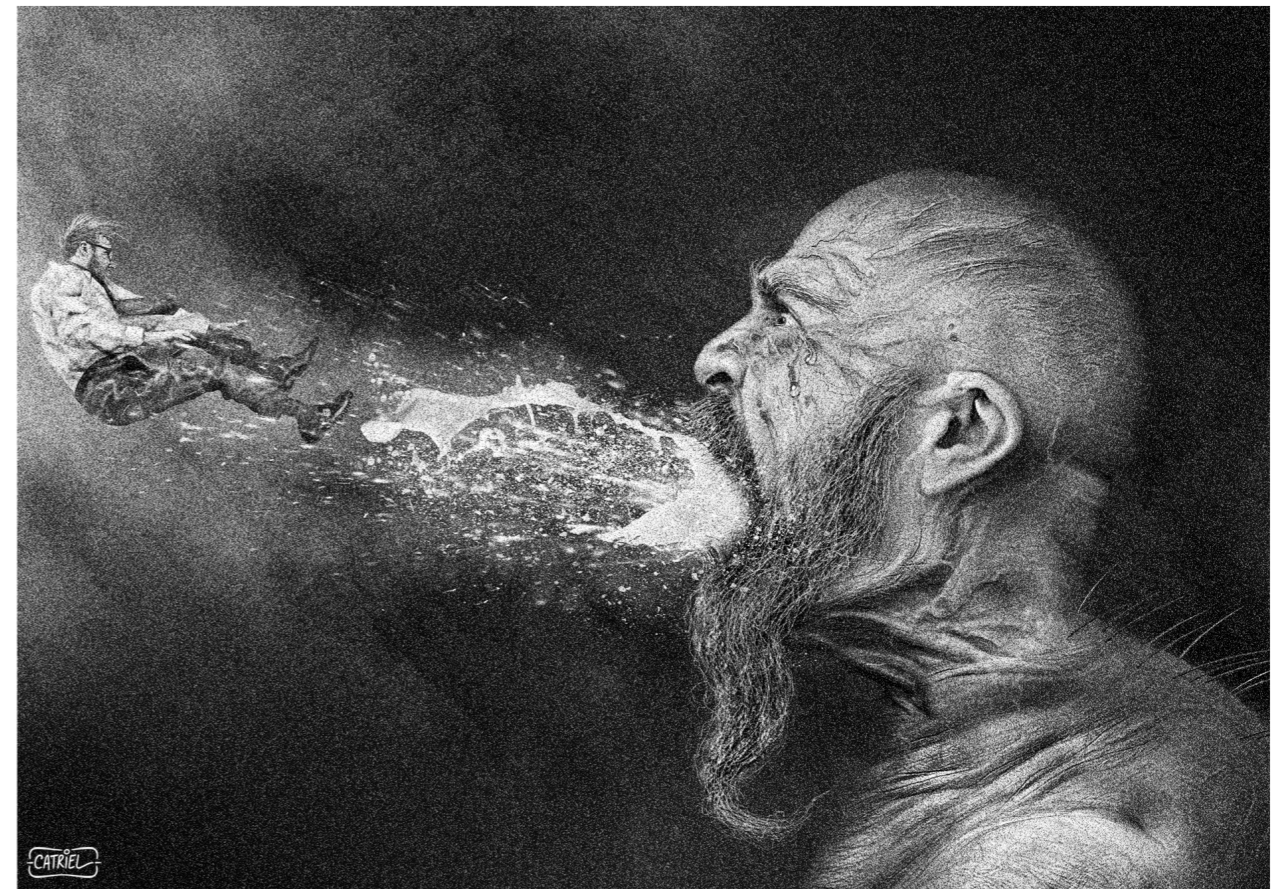
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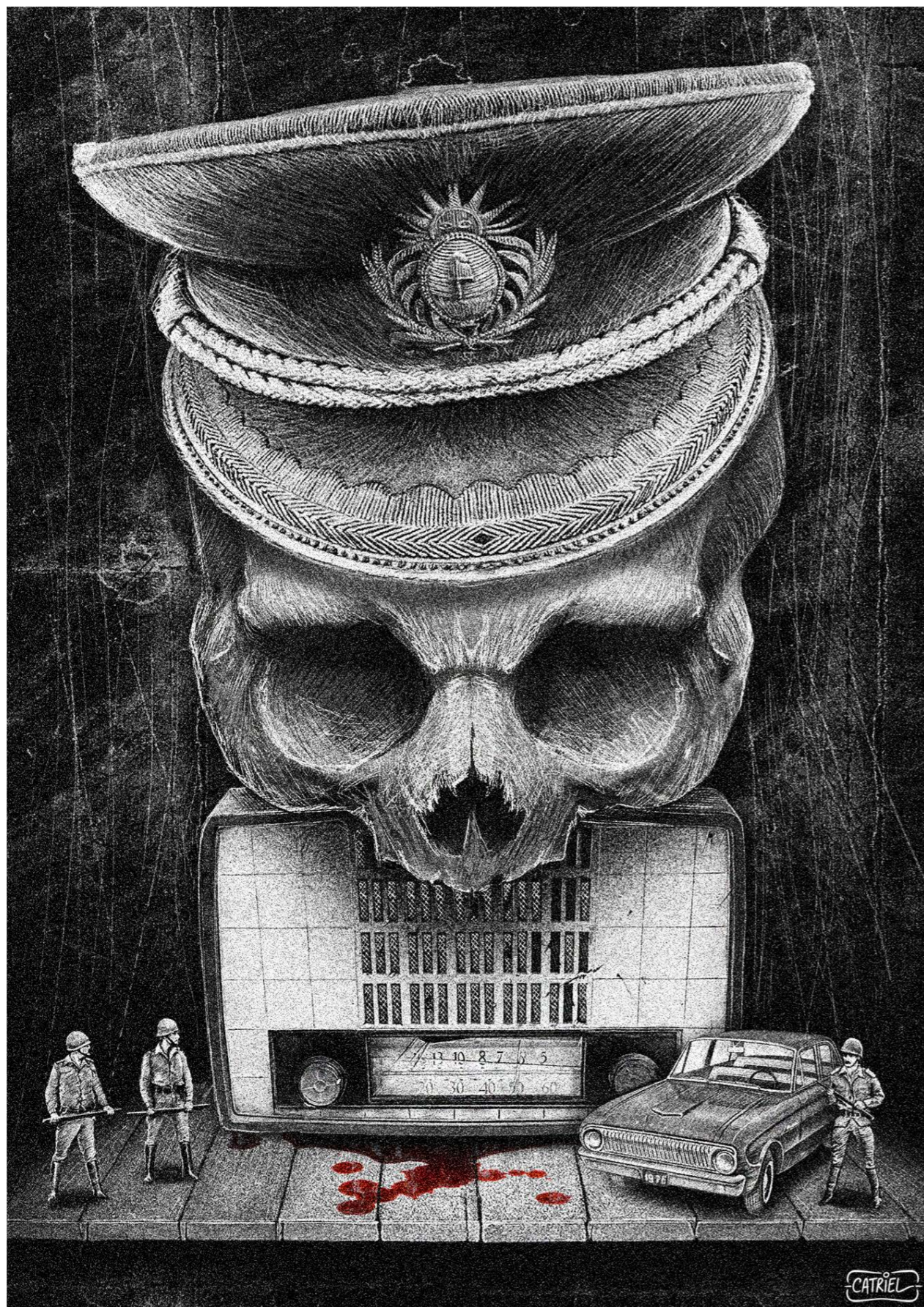
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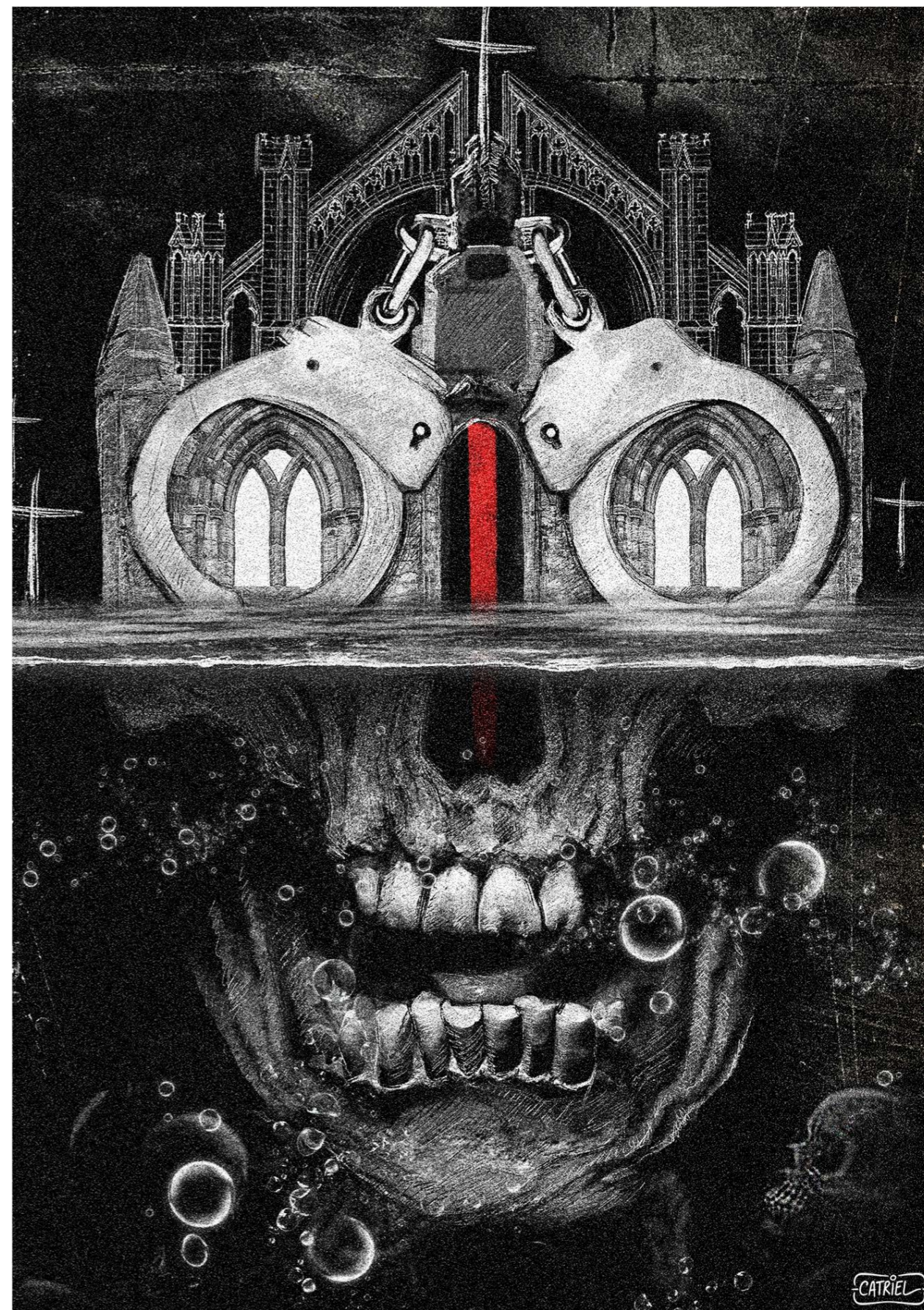
39a



39b



40a



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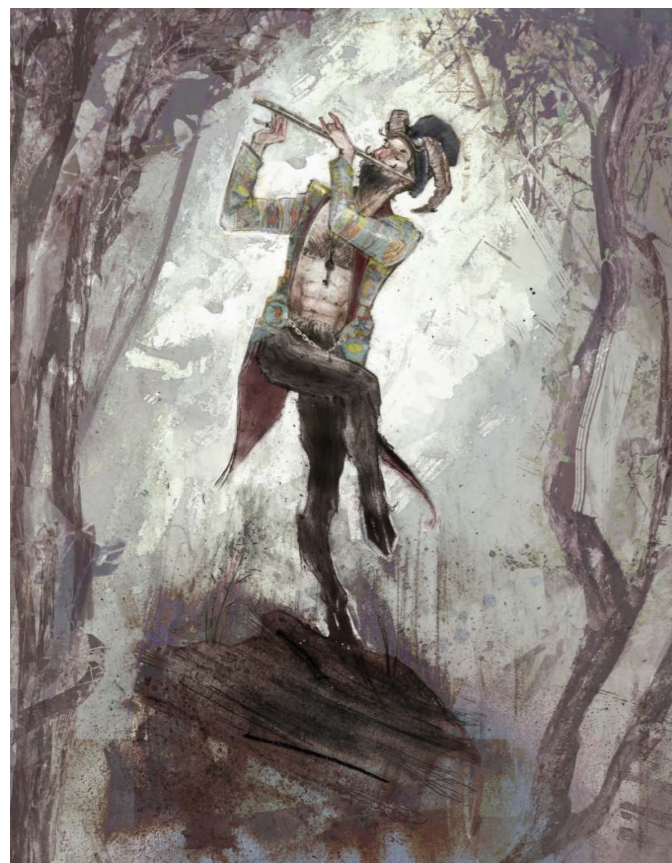
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41a



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Cuba / Ireland

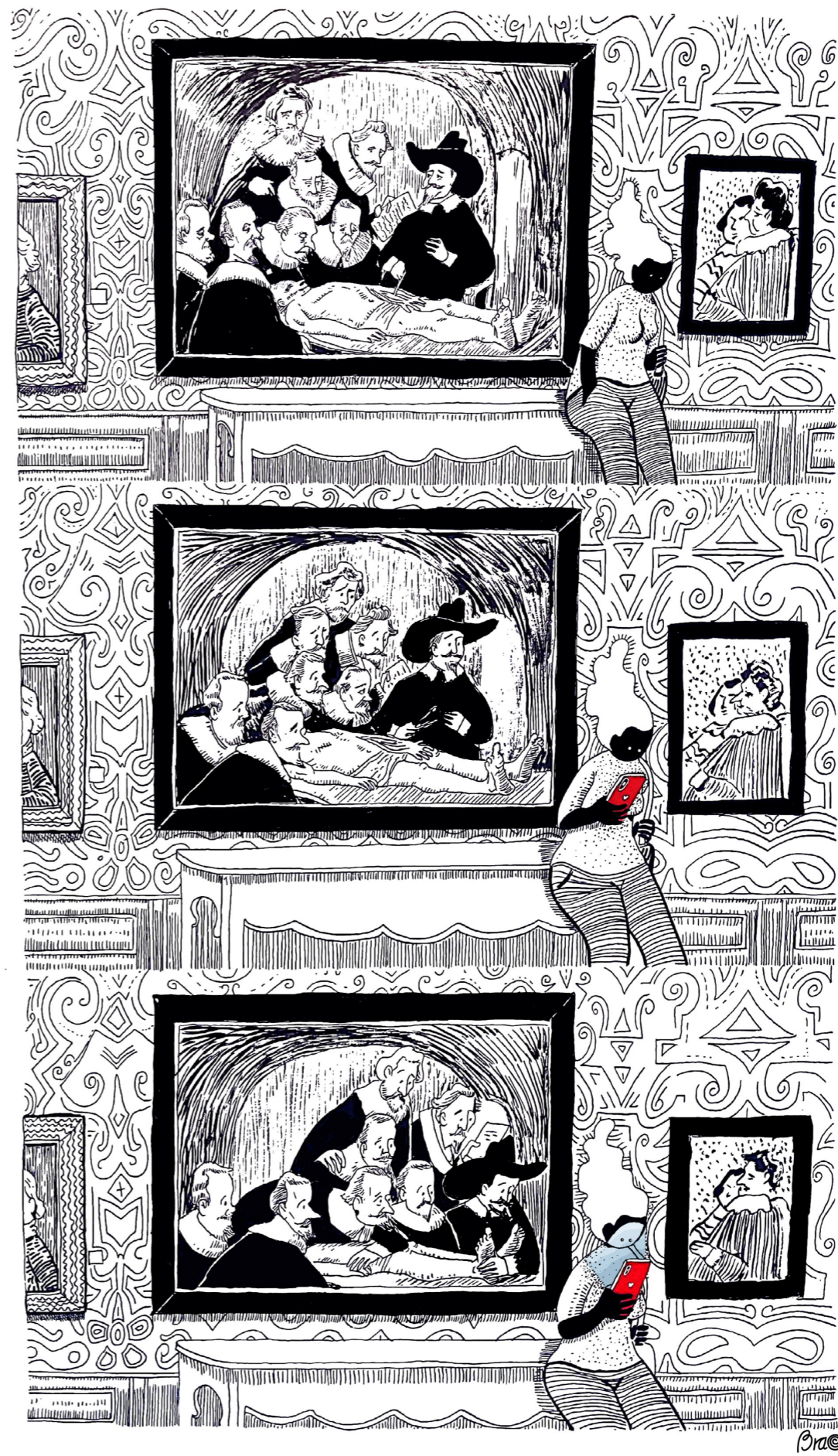
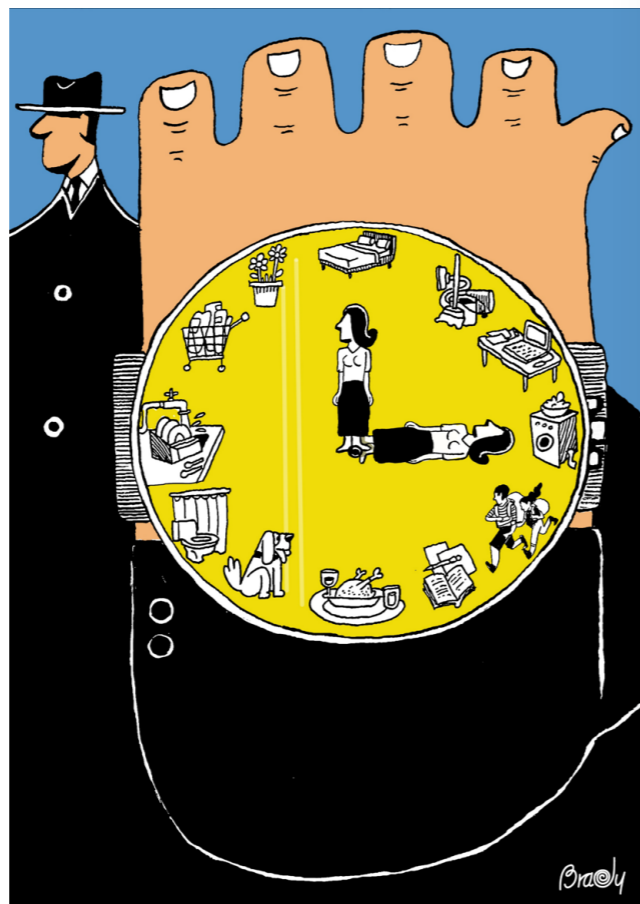
izquierdo.brady@gmail.com

instagram: [@bradityn](#)

43a

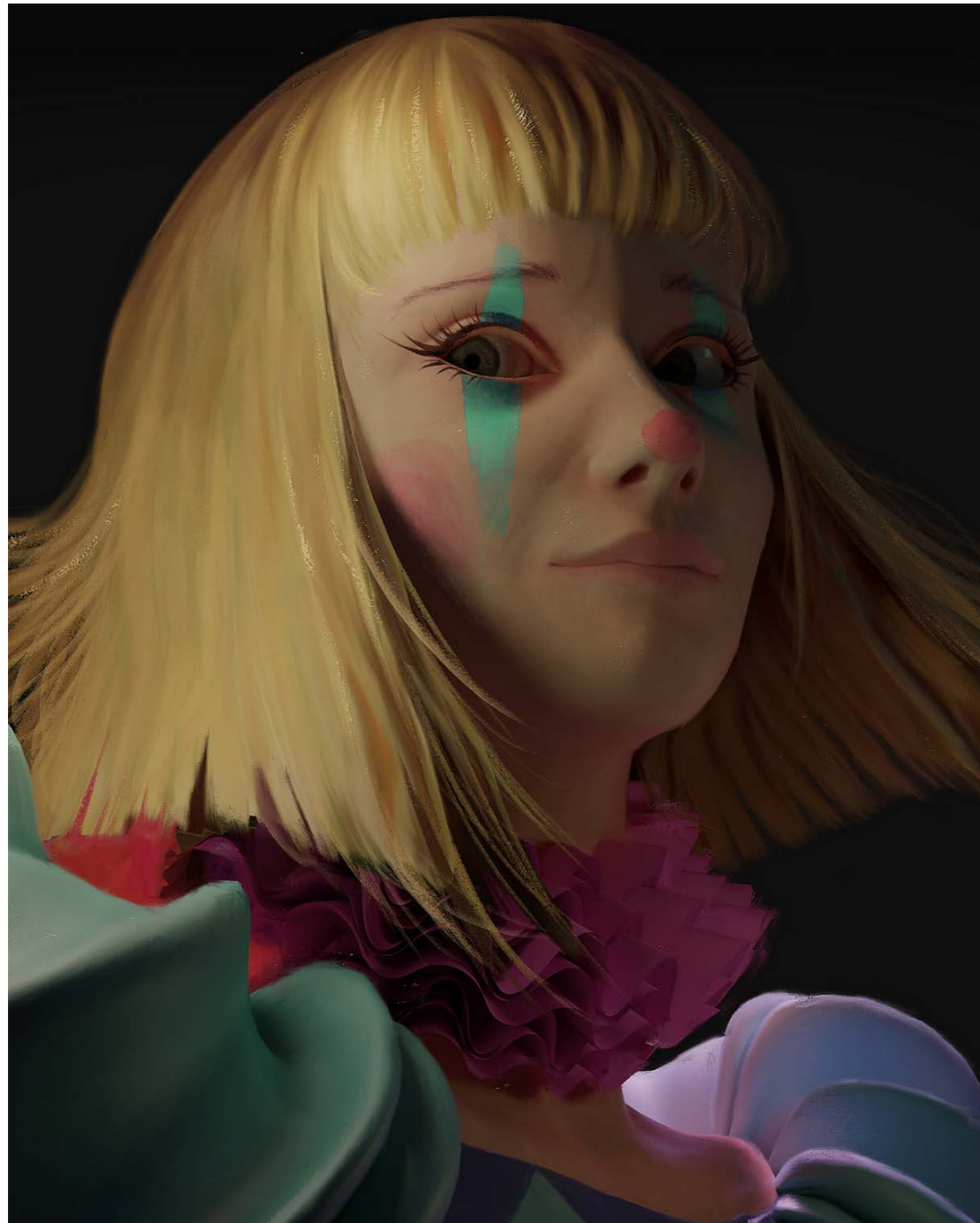


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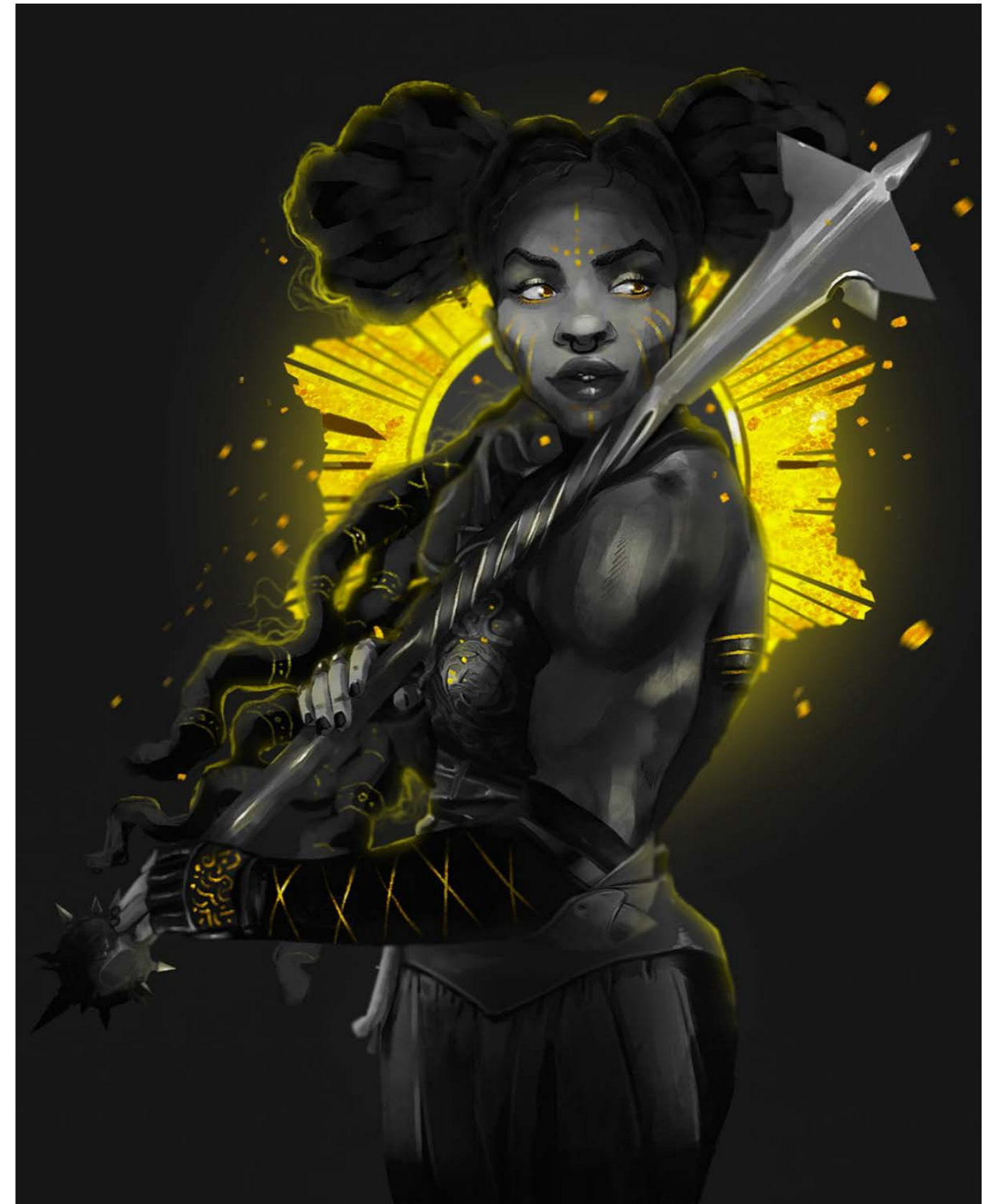
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Pablo Souza Meira

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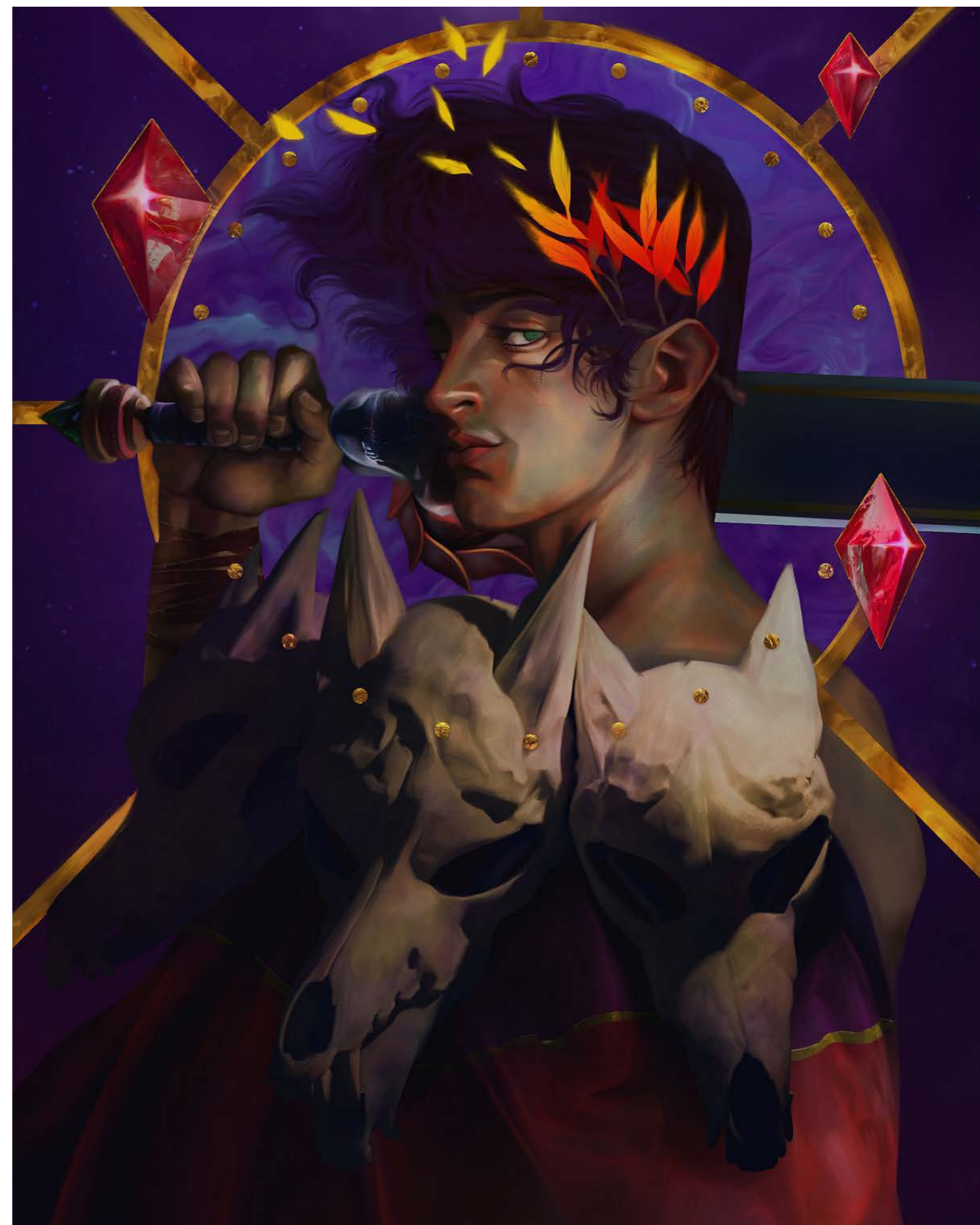
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Daniel Uhr

Rio de Janeiro / Brazil  
daniel@duhaviationart.com  
<https://duhaviationart.com>

47a



47b





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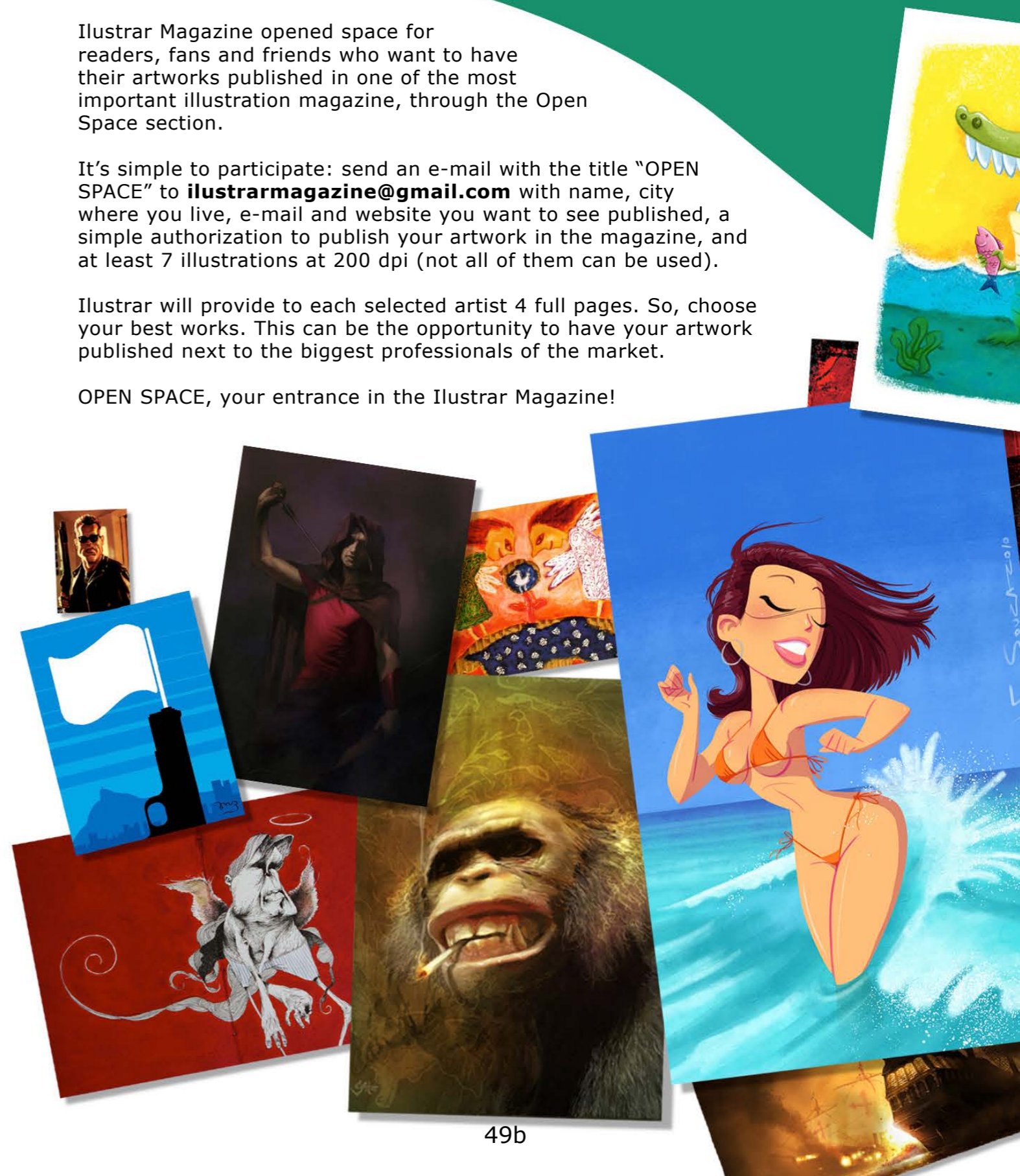
## How to participate

Ilustrar Magazine opened space for readers, fans and friends who want to have their artworks published in one of the most important illustration magazine, through the Open Space section.

It's simple to participate: send an e-mail with the title "OPEN SPACE" to [ilustrarmagazine@gmail.com](mailto: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!



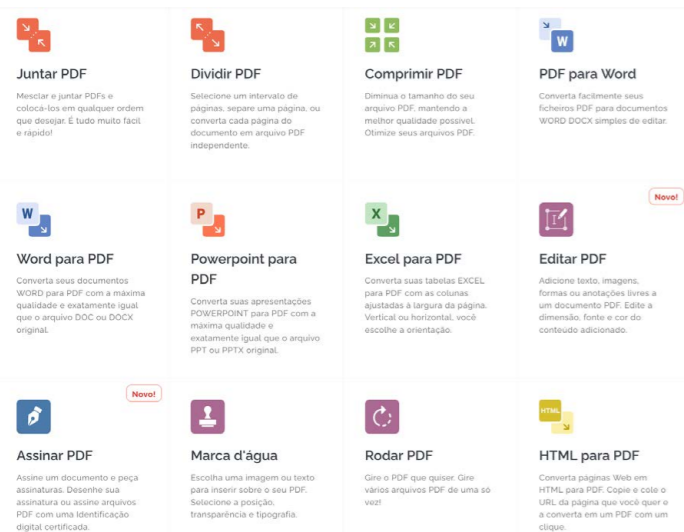
## LOONEY TUNES BACKGROUNDS



One of the most incredible animated series of TV and with decades of existence, **Looney Tunes** marked an era and influenced generations of artists.

Among the marks it left behind are the great backgrounds produced, which are now available on Instagram to search: [@looneytunesbackgrounds](https://www.instagram.com/looneytunesbackgrounds)

## ONLINE TOOLS FOR PDF

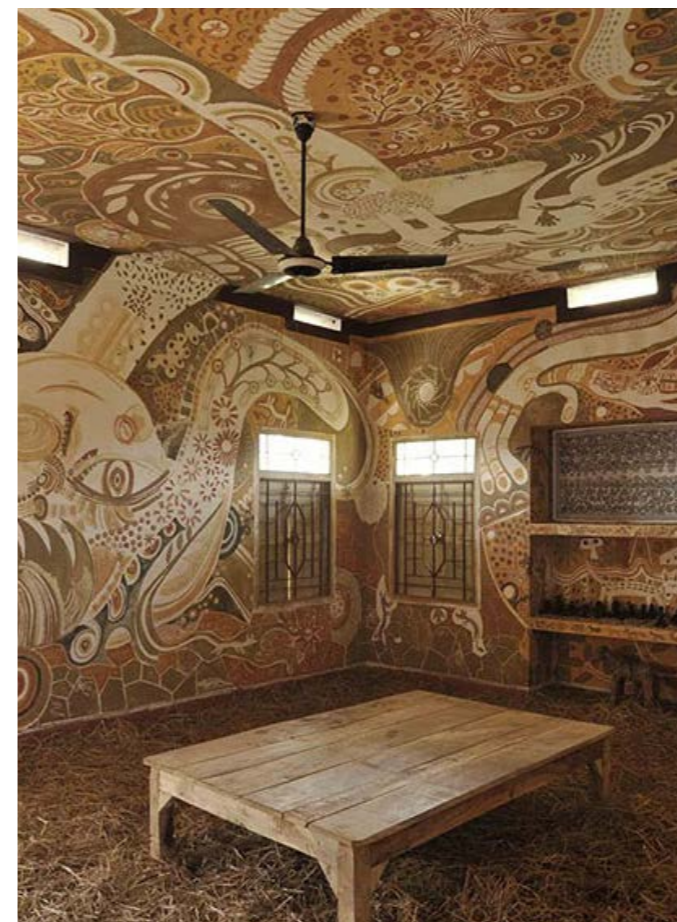


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## PAINTING WITH MUD



Japanese artist **Yusuke Asai** has been producing murals around the world using an unusual material: clay.

With an intricate work full of mythical figures resembling almost a mandala, Yusuke has produced gigantic murals.

And one of his best known works is the decoration of a classroom in classroom in India, in an incredible work.

The classroom you can see here: <https://www.demilked.com/mud-paintings-murals-yusuke-asai/>

Some more murals here: <https://www.treehugger.com/yusuke-asai-mural-earth-is-falling-from-the-sky-5198184>

And Yusuke Asai's Instagram: [@maskingplant](https://www.instagram.com/maskingplant)

## CHARACTER REFERENCES

Need character references? Want to meet some of the best character design artists and concepts?

The **Character Design Reference** website offers a huge catalogue of references, in an amazing collection work, as well as interviews and challenges for the members:

<https://characterdesignreferences.com/>



# 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 COFFEE**

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

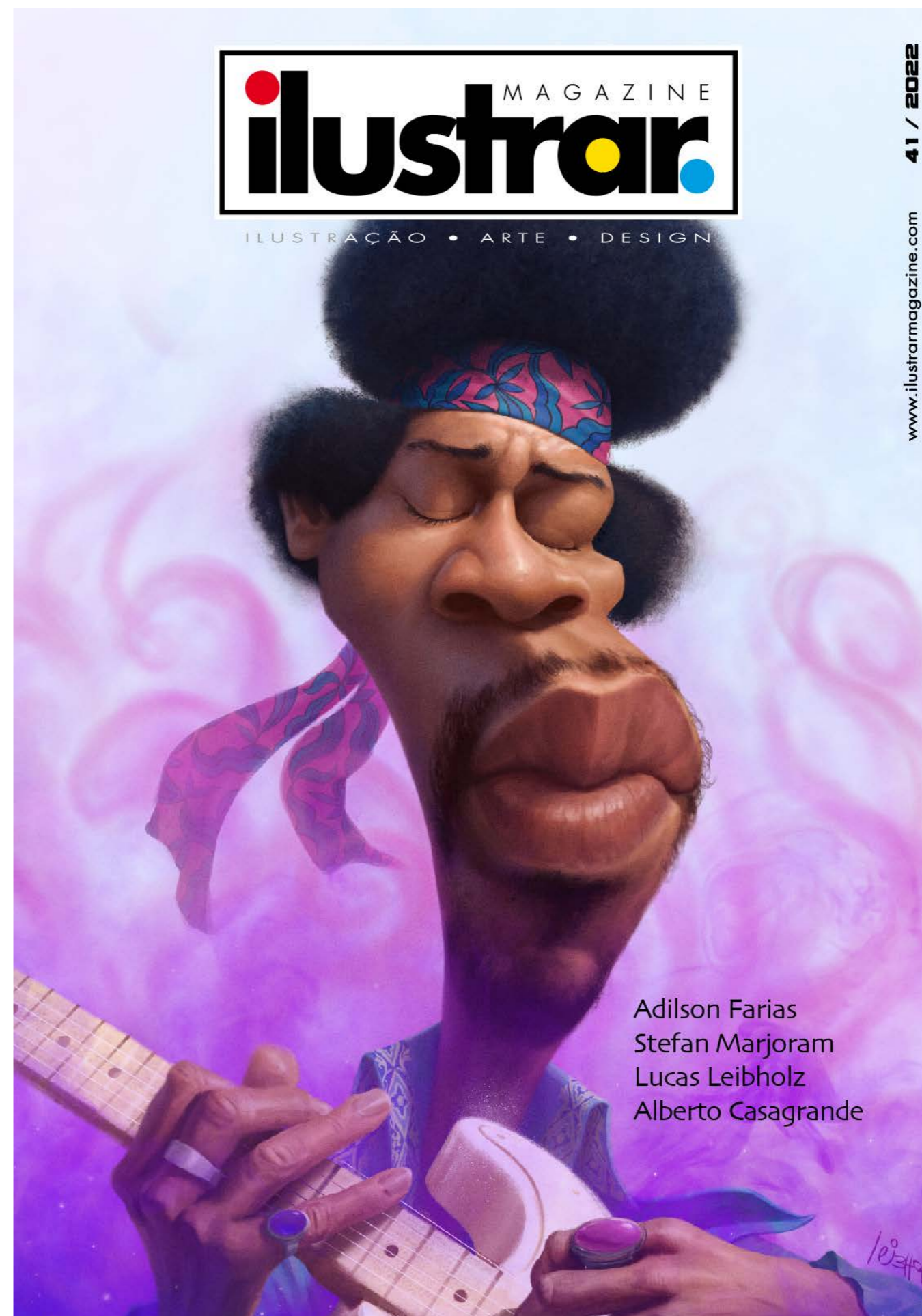
<https://www.buymeacoffee.com/ilustrar>

- **PAYPAL**

Other way to buy a coffee or to make a donation in any amount through Paypal, simply indicate the email:

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Thanks a lot! :o)





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