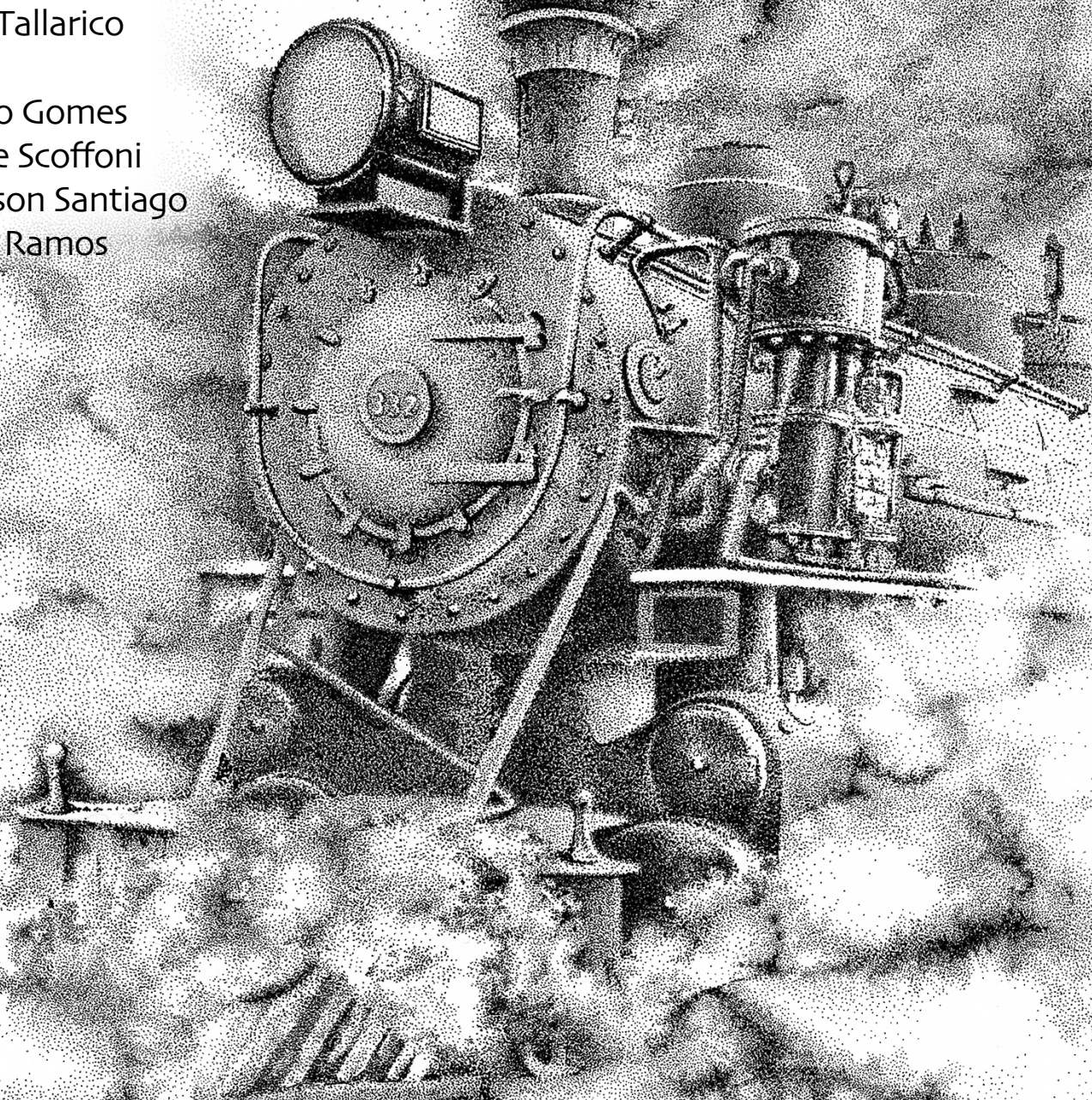


## SPECIAL ISSUE STEP BY STEP

Mauricio Takiguthi  
Waldomiro Neto  
Catriel Tallarico  
Benicio  
Marcelo Gomes  
Philippe Scoffoni  
Weberson Santiago  
Marcio Ramos





# Editorial

## The end of the year is coming...

**W**e have reached the end of another year, and we sincerely hope that everyone is well, healthy, and full of jobs. And what better way to close the year? With a great Christmas gift!

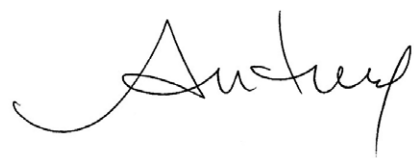
We decided to make a special edition with the participation of 8 great artists to show the step by step of their respective artworks. We had already done this a few issues ago (right in the middle of the pandemic, to help everyone who was in lockdown) and now we thought of repeating this special edition at least once a year.

So, artists of different styles, techniques and proposals are present: from the most classical painting to the most modern digital drawing; from children's illustration to illustration for adults; from graphic style to realism. And in this edition with artists from Brazil, Argentina and France.

We hope that with the tips from these great artists we can all grow and improve as professionals.

Happy holidays and see you next year!

All the best!



Ricardo Antunes

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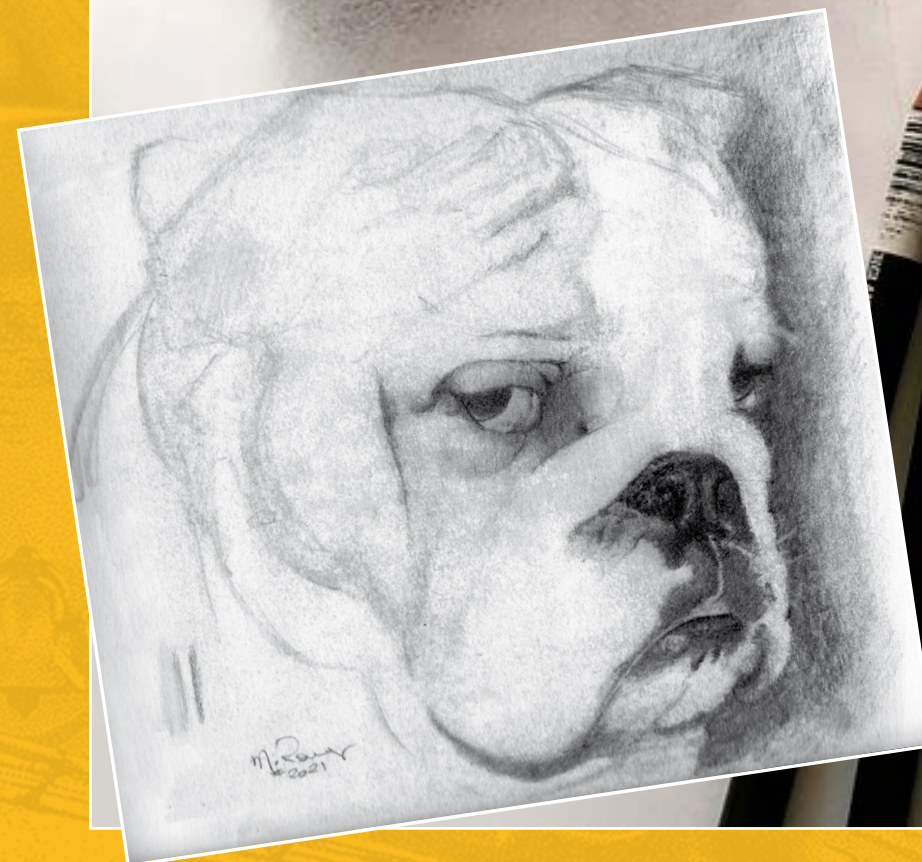
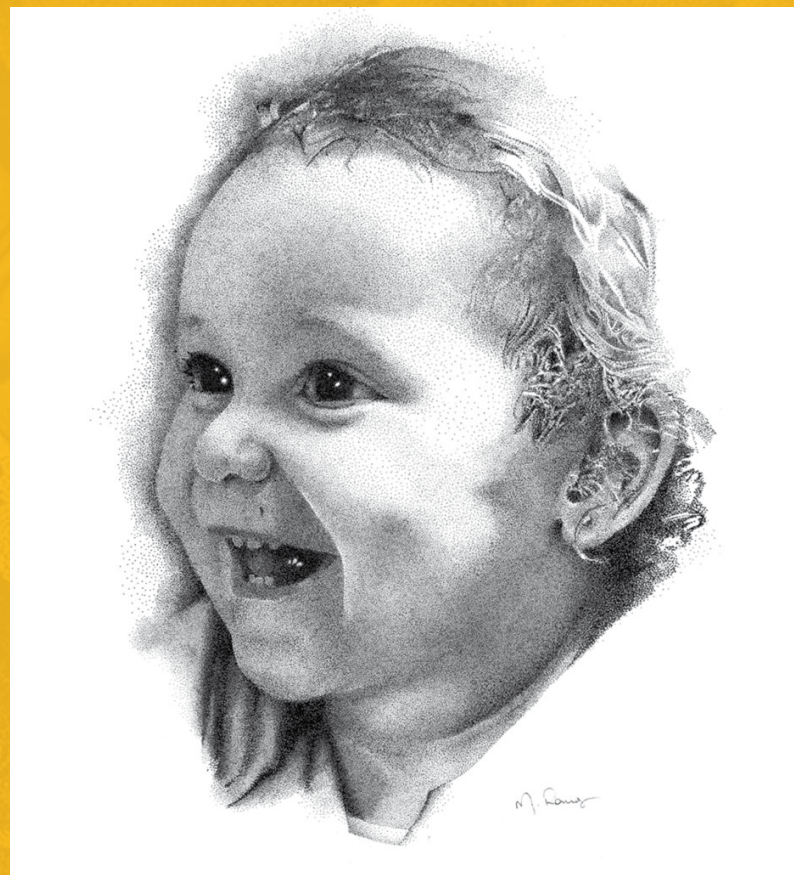
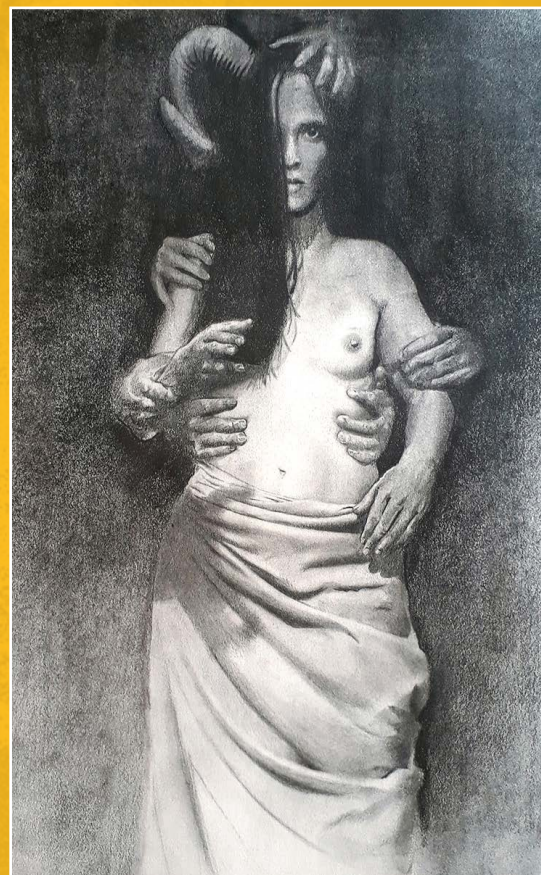
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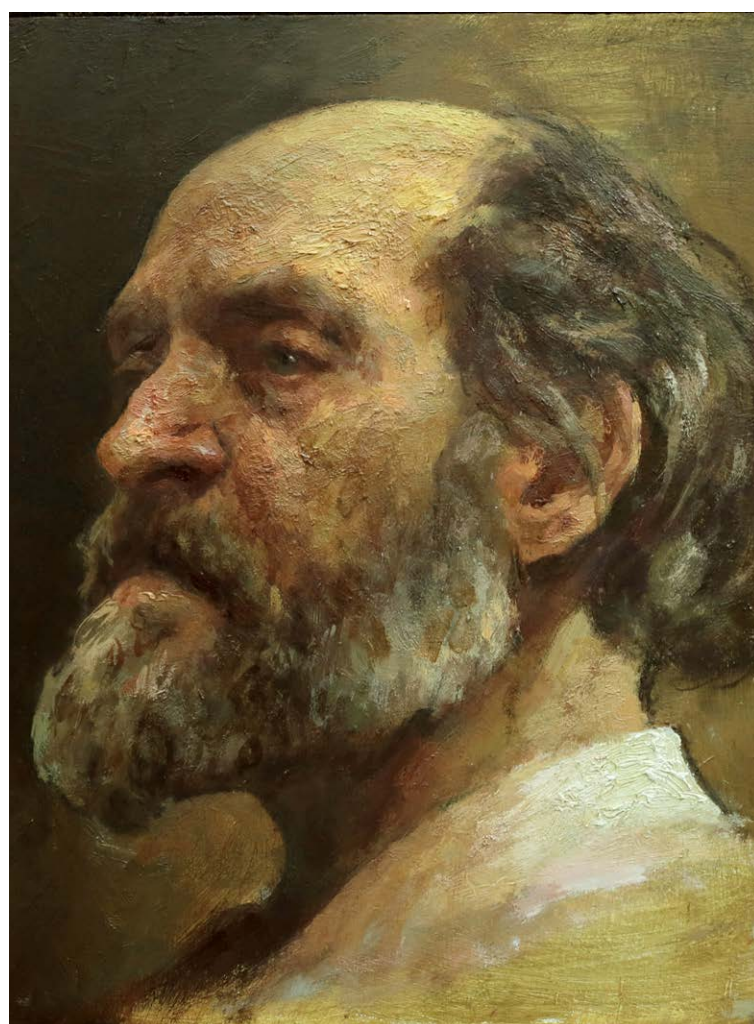




# MAURICIO TAKIGUTHI

Photo: archive Mauricio Takiguthi

© Mauricio Takiguthi



**M**auricio Takiguthi was born in São Paulo in 1972. He majored in social sciences by the University of São Paulo. Since the age of 12 he has dedicated himself to drawing and painting, having started his drawing studies at the Liceu de Artes e Ofícios.

He studied painting with professor Pedro Alzaga and painter and professor Gilberto Geraldo. Currently, he gives drawing and painting initiation classes in his studio.

Since 1989 he has participated in several individual and collective exhibitions, mainly in art salons, where he has been awarded prizes every year.



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4a

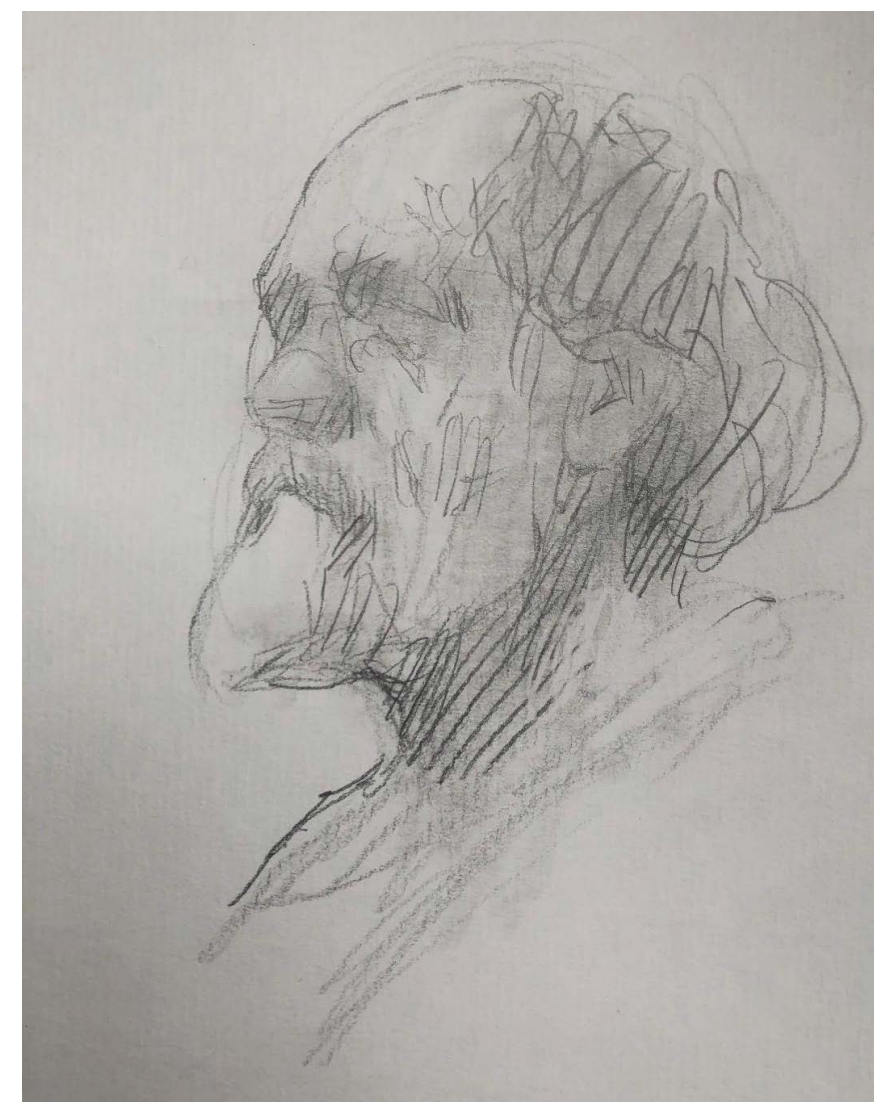
## INTRODUCTION

I like to portray masters from other artistic areas as a way to inspire progress in such a difficult field as Fine Arts. I decided to do a portrait of composer Arvo Pärt after watching a short video that highlighted the need to revere the practice of craft by cultivating humility. It represents a means of practicing maturity, that is, of acquiring more and more the ability to sustain action and bear the consequences of decisions

made on both fronts, both throughout the Fine Arts journey and during the practice of painting, in a microcosmic dimension.

I leave this painting above the studio door as a kind of reminder of the attitude and mental disposition needed to carry on the process of self-improvement.

## PROCESS



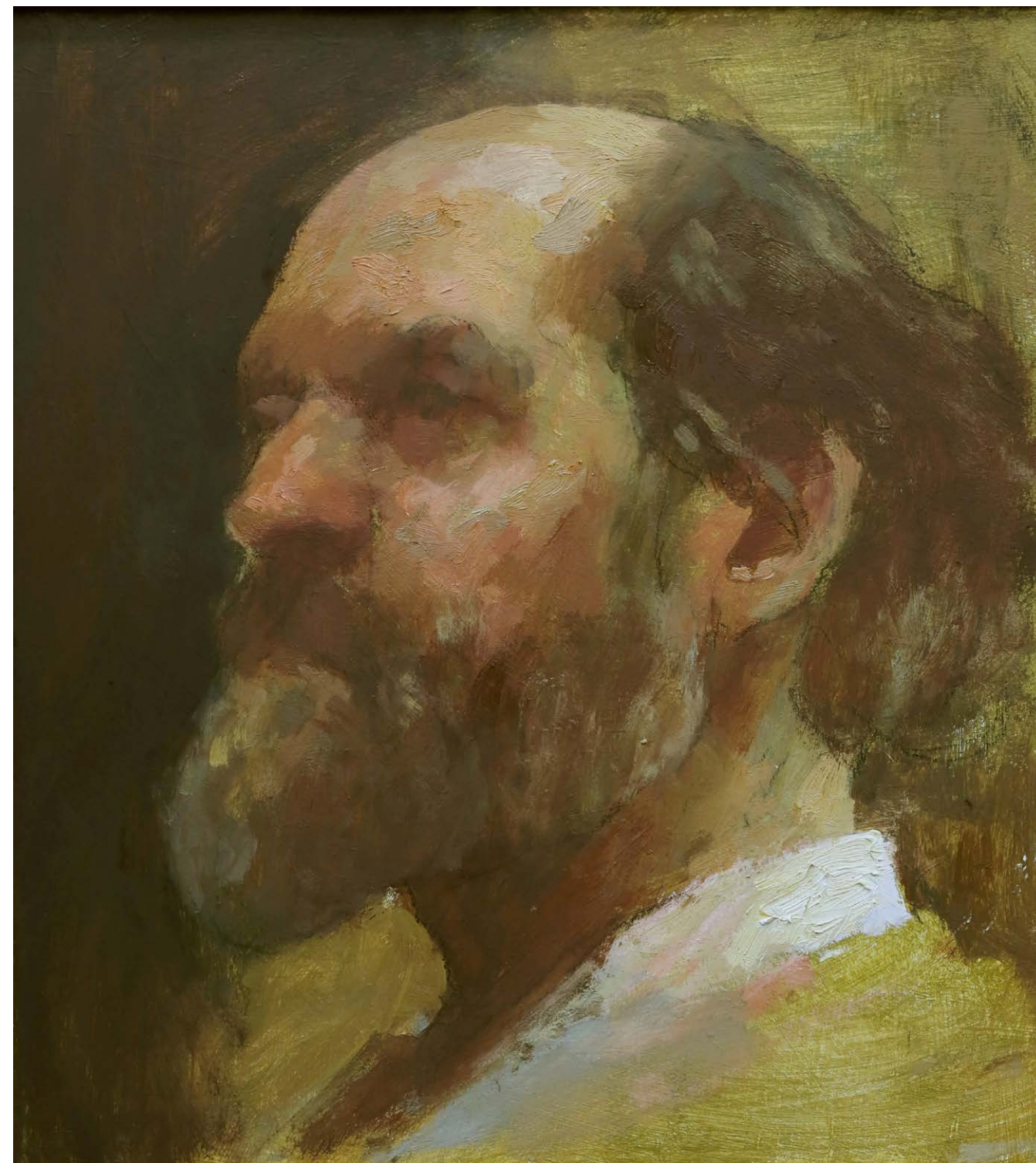
- 1 It all starts with a gesture in graphite to get a sense of the framing on the canvas, with the use of lines and masses, but without the intention of contouring the form or describing volume. It is a good parameter of abstract synthesis to capture the pose and anticipate the ordering of the color palette and tonal distribution of the large masses.

4b



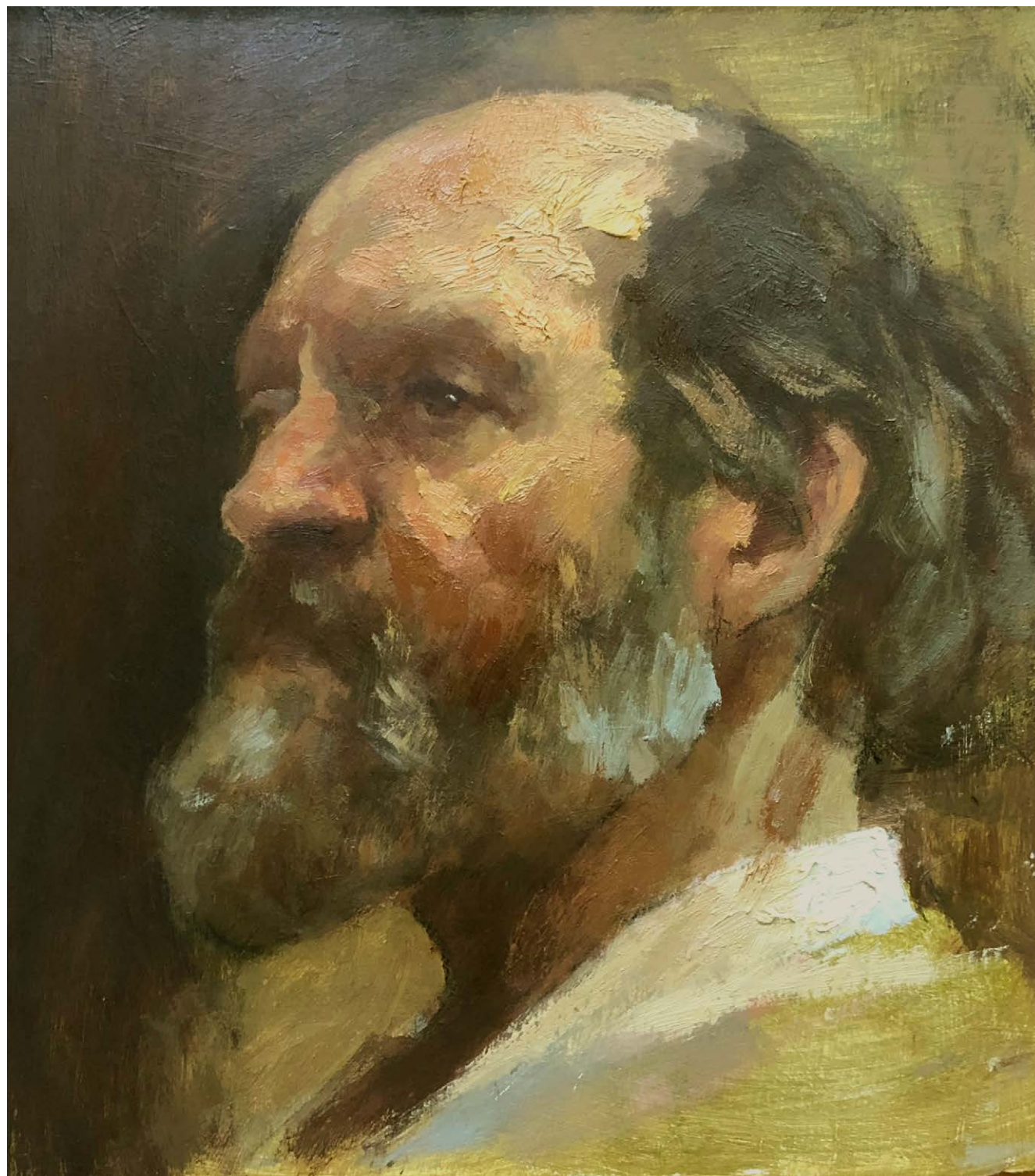


- 2 Establishment of the large masses surpassing the form without measurement of any kind, either by calculating proportion or angle of lines as happens in the linear academic system. The direct consequence of this choice is imbalance and the introduction of chaos (the abdication of control, predictability, or certainty about the result) in order to manage it during the process. The structuring of large masses also contains the possible survey of the color palette through speculation about the mixture of pigments according to the tonal scale.

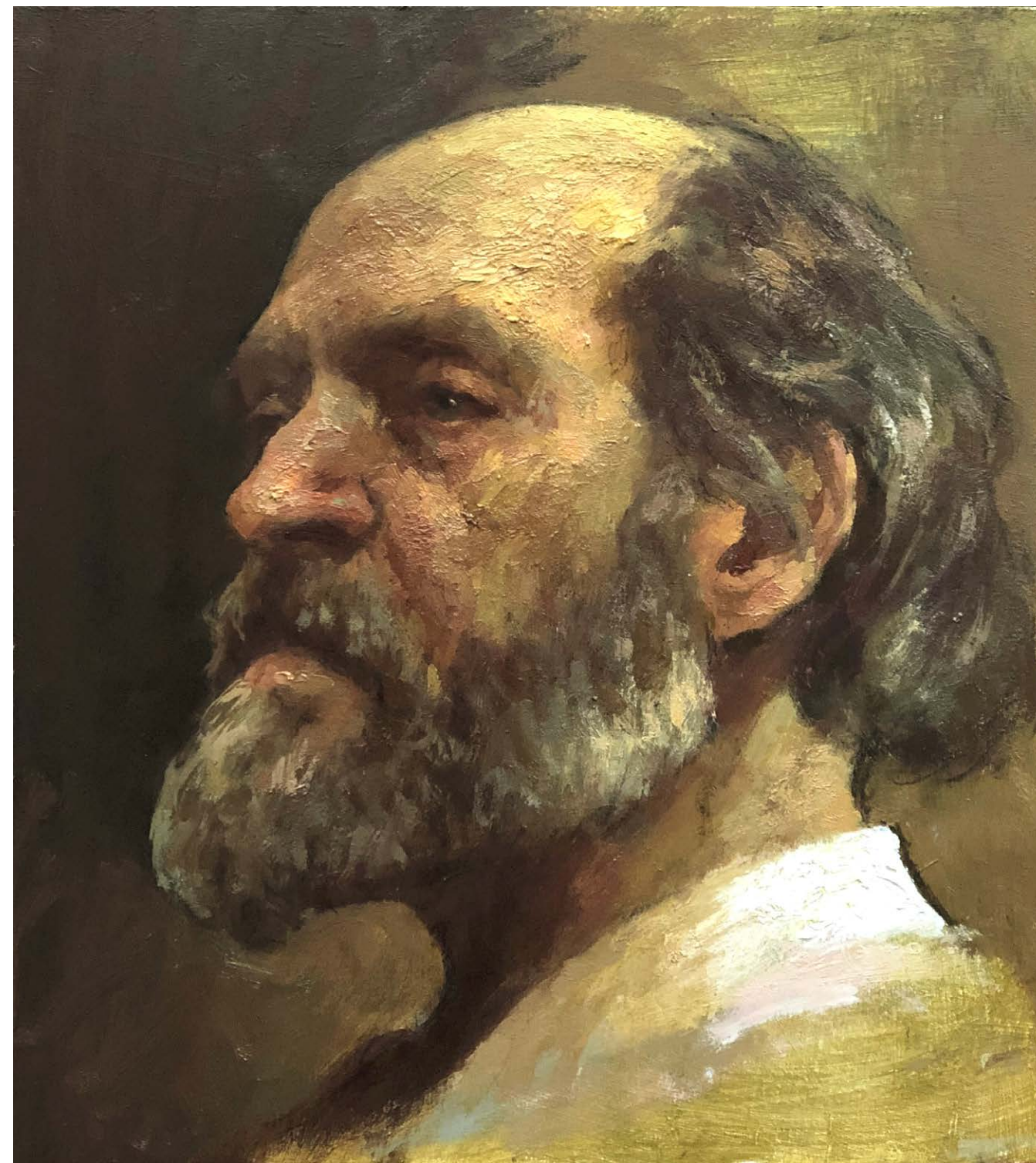


- 3 Overlapping of smaller masses of lower (darker) tone to give ballast to the painting and lighter to increase the emphasis of reading about the light. This is also the time to switch to adjusting the structure of the drawing to give more precision in fitting the location and proportion of the parts without using external contouring or measuring. It is possible to perceive the change of temperature as a way to work the planes that move forward and backward in space within the tonal scale.





- 4 Increased saturation (color intensity) and increased pastiness according to the greater incidence of light with the concomitant purpose of suggesting skin texture. From this point of view, there is a technical conceptual affinity with Rembrandt, an approach typical of a current in pictorial style that the image of texture does not coincide with the texture of the object. Another way of thinking about the issue is that the pasty appearance of the paint does not coincide with that of the actual object as it does in the linear style.



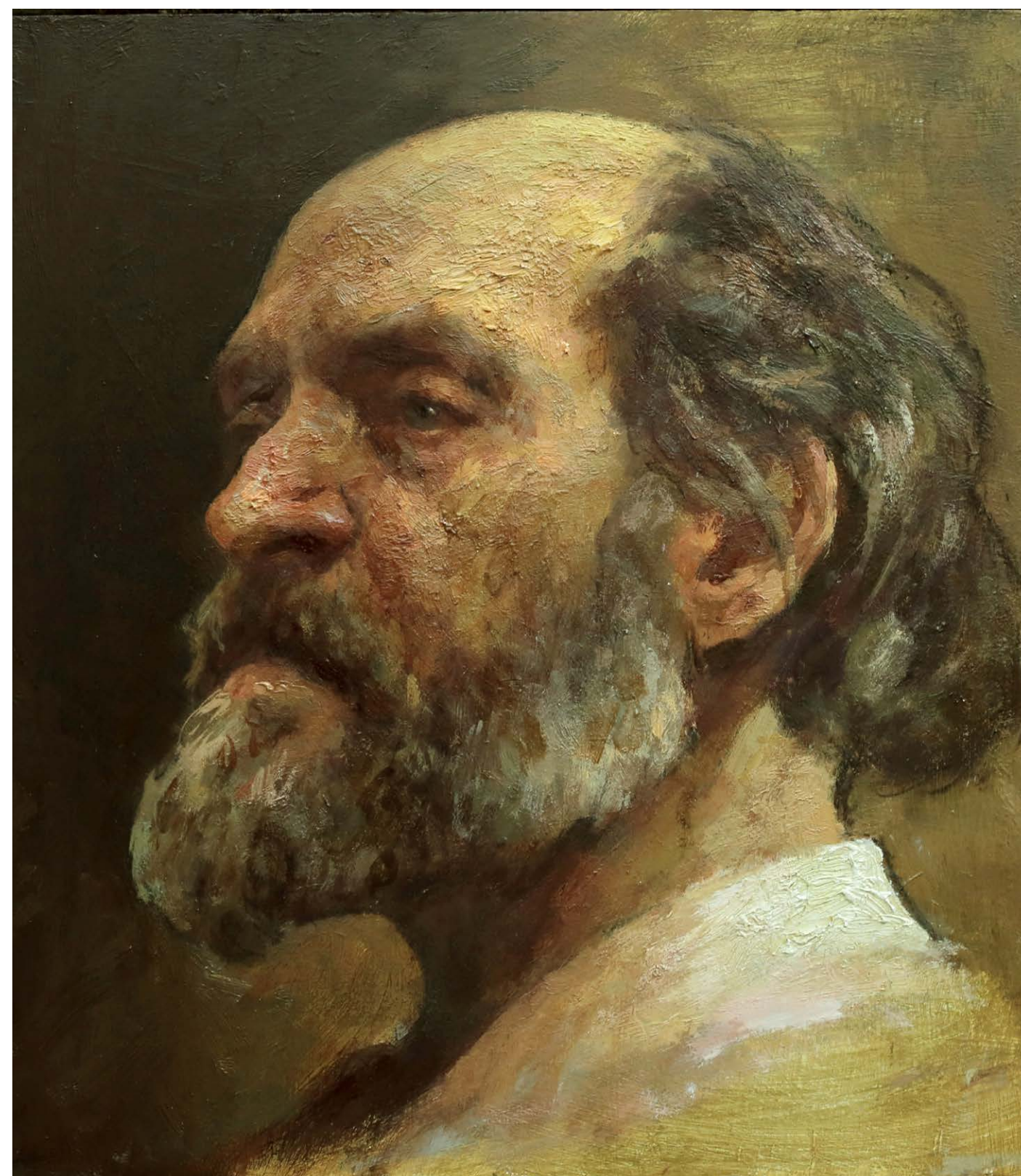
- 5 Overlapping smaller masses more "fitted" and "small touches" (glows and "accents"), more accurate in terms of color, value, temperature, saturation and location. It is these elements, and not the minute detailing, that configure the specificity of the model's physiognomic expression.





GRATO PELO  
CONVITE PARA  
PARTICIPAR DA ILUSTRAR!  
FORTE ABRACO A TODOS!  
Takiguthi  
2022

\* Thanks for the invitation to participate in Ilustrar!  
Strong hug to all!





## WALDOMIRO NETO



**G**raphic designer, illustrator and cartoonist, Waldomiro Neto has a Bachelor's degree in Industrial Design with specialization in visual programming and specialist in web design. He worked as a university professor in the Graphic Design course at the University of the North of Paraná in Londrina, besides teaching in post-graduation and technical courses. He was ahead of the Studios ANT Comunicação and Studio Pack design and cartoon, since 2010 works as a freelancer.

In design he stands out in the development of visual identities and graphic materials. As an illustrator he works for the children's world, illustrating books, toys, prints and others, as well as comic strips and cartoons.



Waldomiro Neto

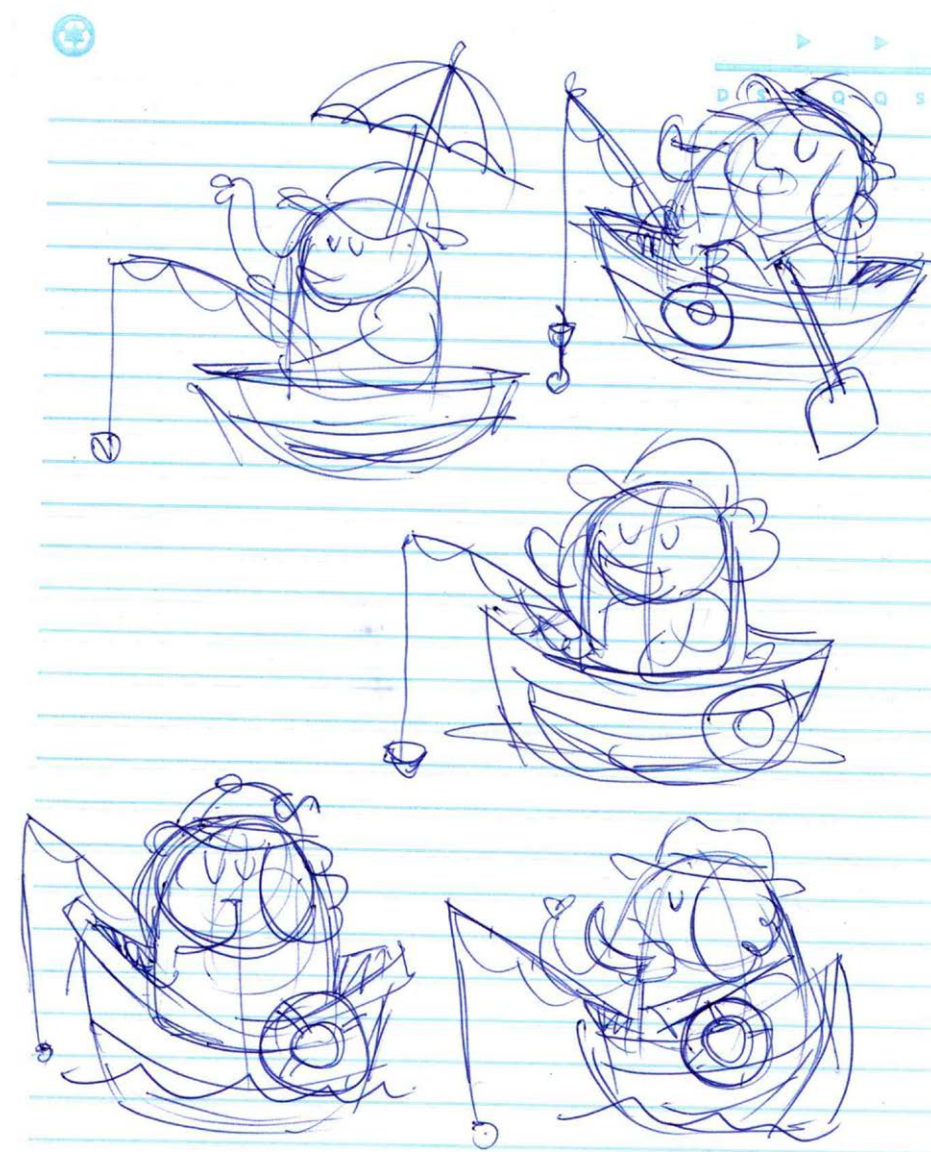
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## INTRODUÇÃO

This drawing was created to compose a personal project that is being done little by little, permeating the demand for

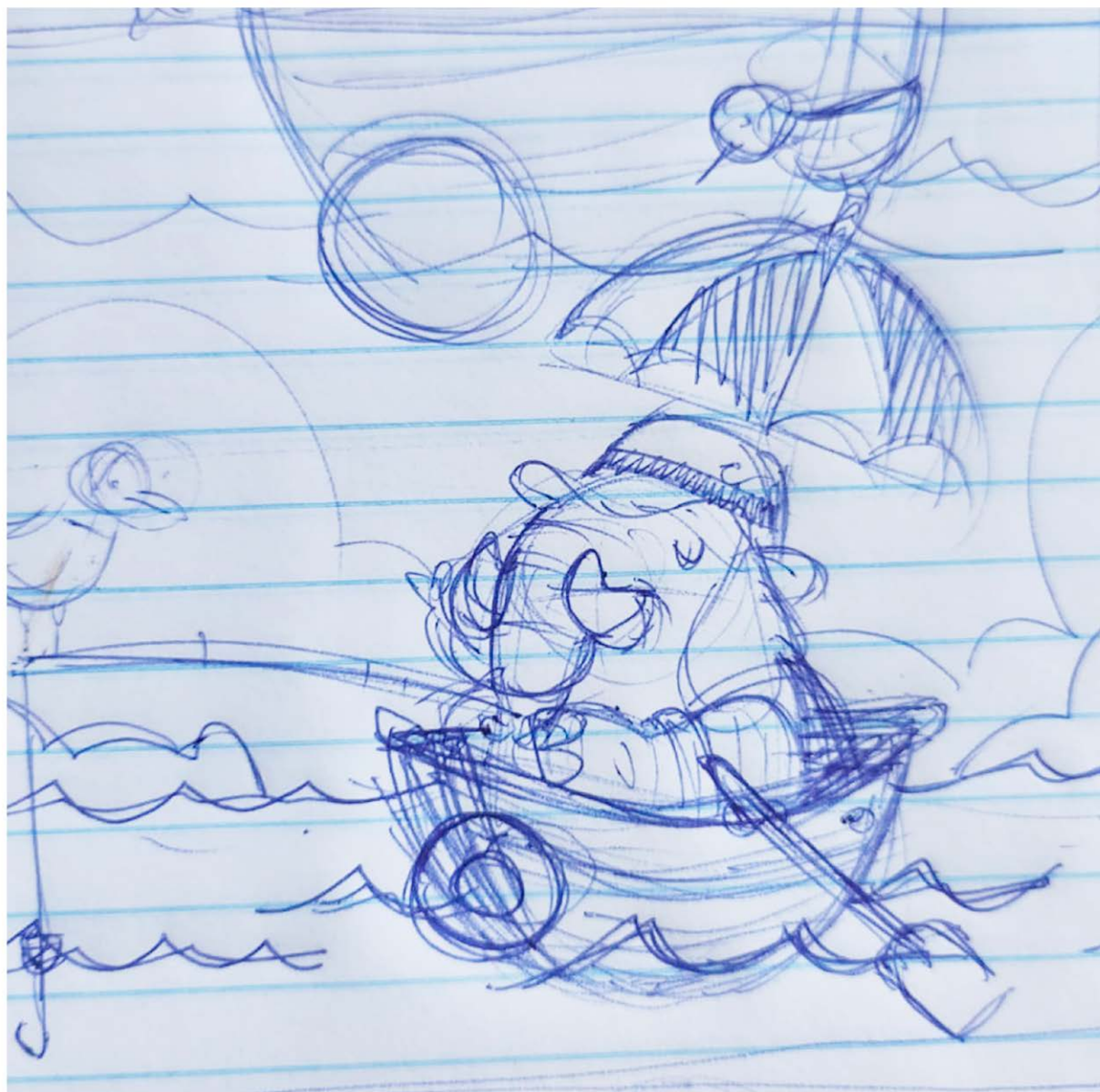
daily drawings. Projects like this help us to test new techniques and develop our line.

## PROCESSO

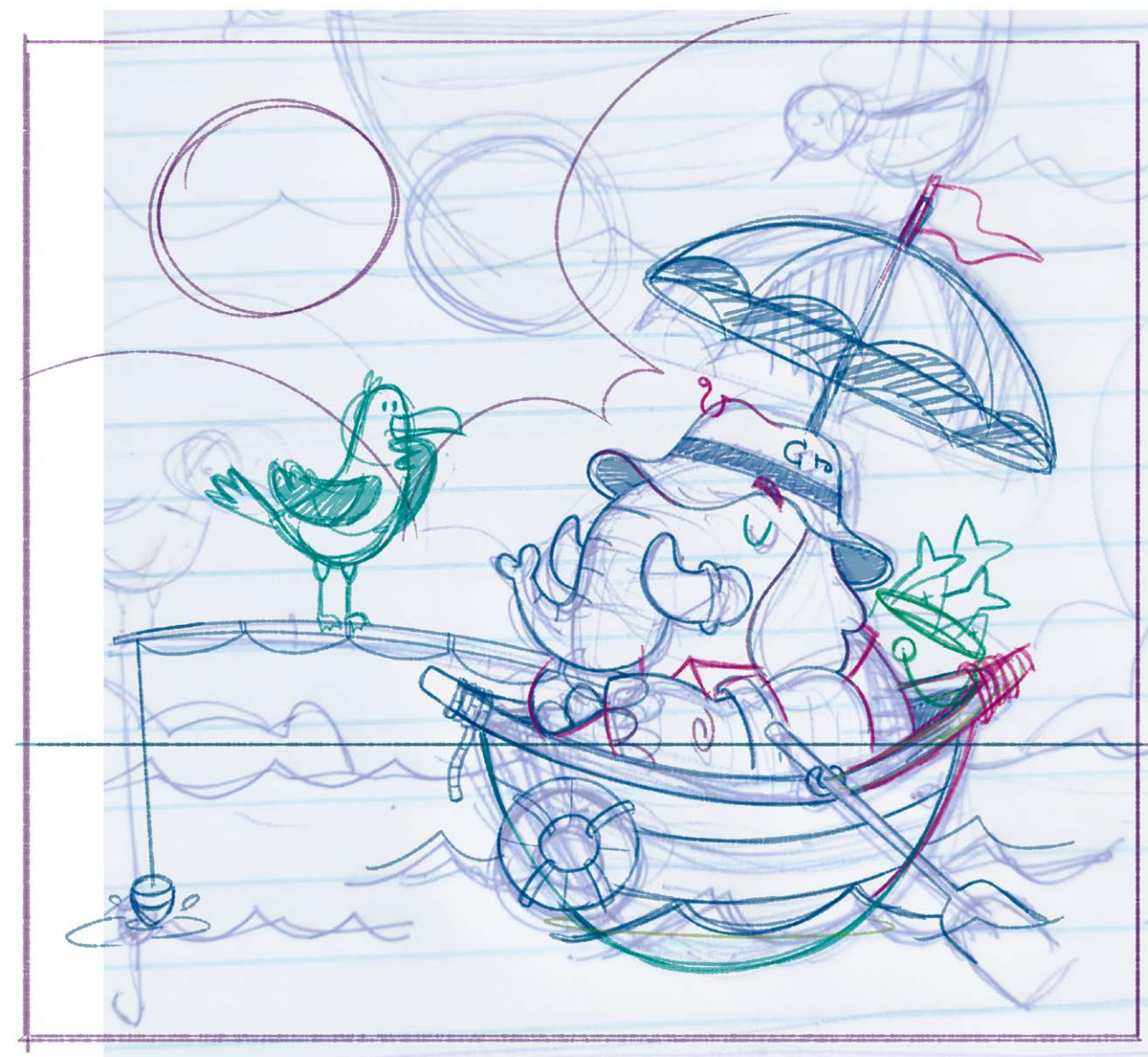


- 1 It is not a rule, but I usually start my studies in a notebook, it is a joker on my desk where I write down a bit of everything, notes from my diary, doodles, and the ideas that come to me. In this first step I try to find the form, making some sketches that serve to get the design out of my head and understand how it can work.



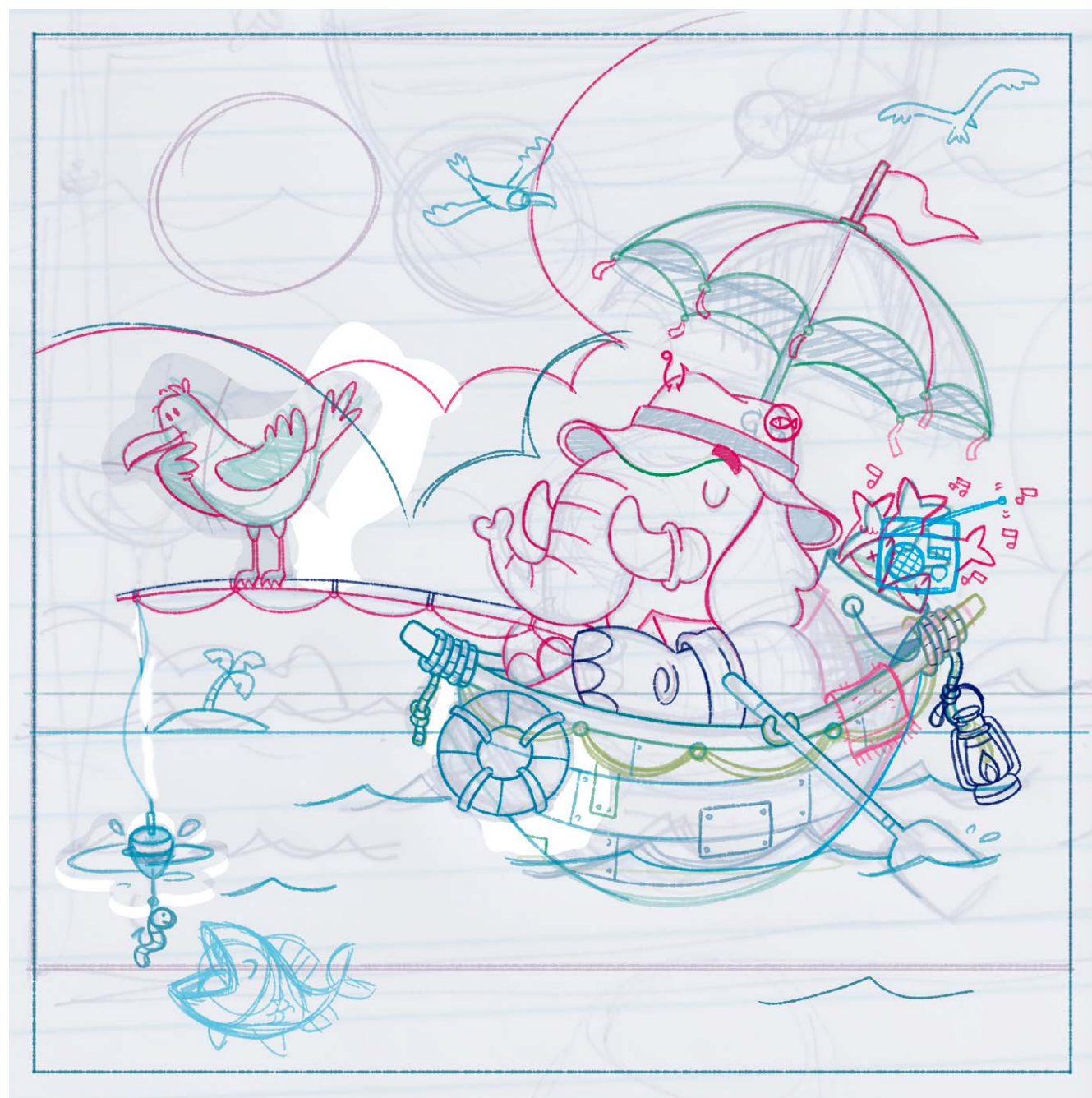


- 2 Still in the notebook I end up choosing a sketch and work a little more on it, more so I can understand how the drawing will be and the possibilities, as it is a sketch that will not be evaluated by another person, it doesn't need to have a finish, they are still scribbles with a pen on a notebook sheet.



- 3 I scan this last sketch from the notebook and using photoshop and a tablet I continue drawing and cleaning up the sketch and adding new details.





- 4 At this stage I like to work with different stroke colours to add new objects and make tests, many elements emerge and the base drawing is defined.



- 5 Now with the sketch ready, I make all the outline of the drawing using a brush that simulates a pencil, in this case the intention is a very subtle outline without much weight on the stroke.





- 6 After all the contour is done, I like to make the base colours, I don't always do this in the whole drawing, I can do it in stages, where I make the base color of a part of the drawing and then apply light and shadow, this depends on how the inspiration is, since making the base color is a more mechanical part and light and shadow need a little more inspiration. The tone of the colours can change during the process, this is done as needed using adjustments in Photoshop.



- 7 Each base color is on a different layer in Photoshop, I work like this to make the selection easier. Now I take each layer and apply the shadows and textures. In this case the brushes chosen simulate watercolour, but my intention is not to make a simulation of a traditional watercolour.





- 8 I pay attention to simulate textures according to the materials. For example, I like to draw the veins of wood, make prints on fabrics, and other details that seek the illusion of the real texture of each object.

And in the next step we have the finished drawing, already with light, shadow and all the textures, because of my style, I tend to always work with more pure and vivid colours. I usually say that I don't finish a drawing, but that I abandon it, because we always want to make some more detail, looking at it now, for sure, makes us want to insert new elements.



\* What a pleasure to participate in Ilustrar!







# CATRIEL TALLARICO



Catriel Tallarico is a graphic designer graduated from the University of Buenos Aires, Argentina. There he was a lecturer and for many years he has devoted himself to illustration as a freelancer.

He publishes in different graphic media, such as school textbooks, books and magazines. His illustrations are published in several companies in Argentina, Brazil, Belgium, Spain, Slovenia, Italy, and the USA.

His painting style mixes pencil with digital finishing.



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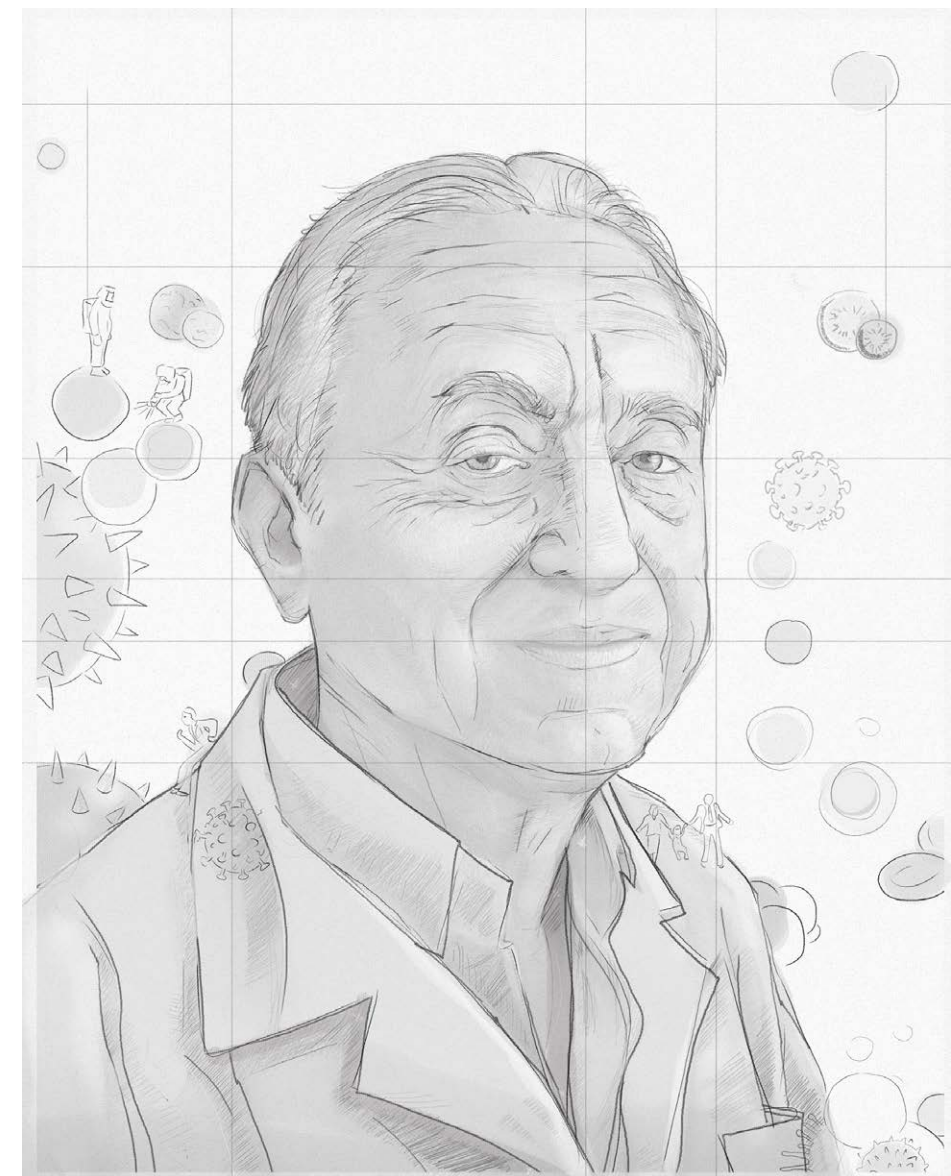
<http://www.tallaricobenaghi.com.ar>

## INTRODUÇÃO

The art director of Brando Magazine (Argentina) asked me to do the cover of the magazine. I should do an illustration with a realistic style about Dr. Pedro Cahn,

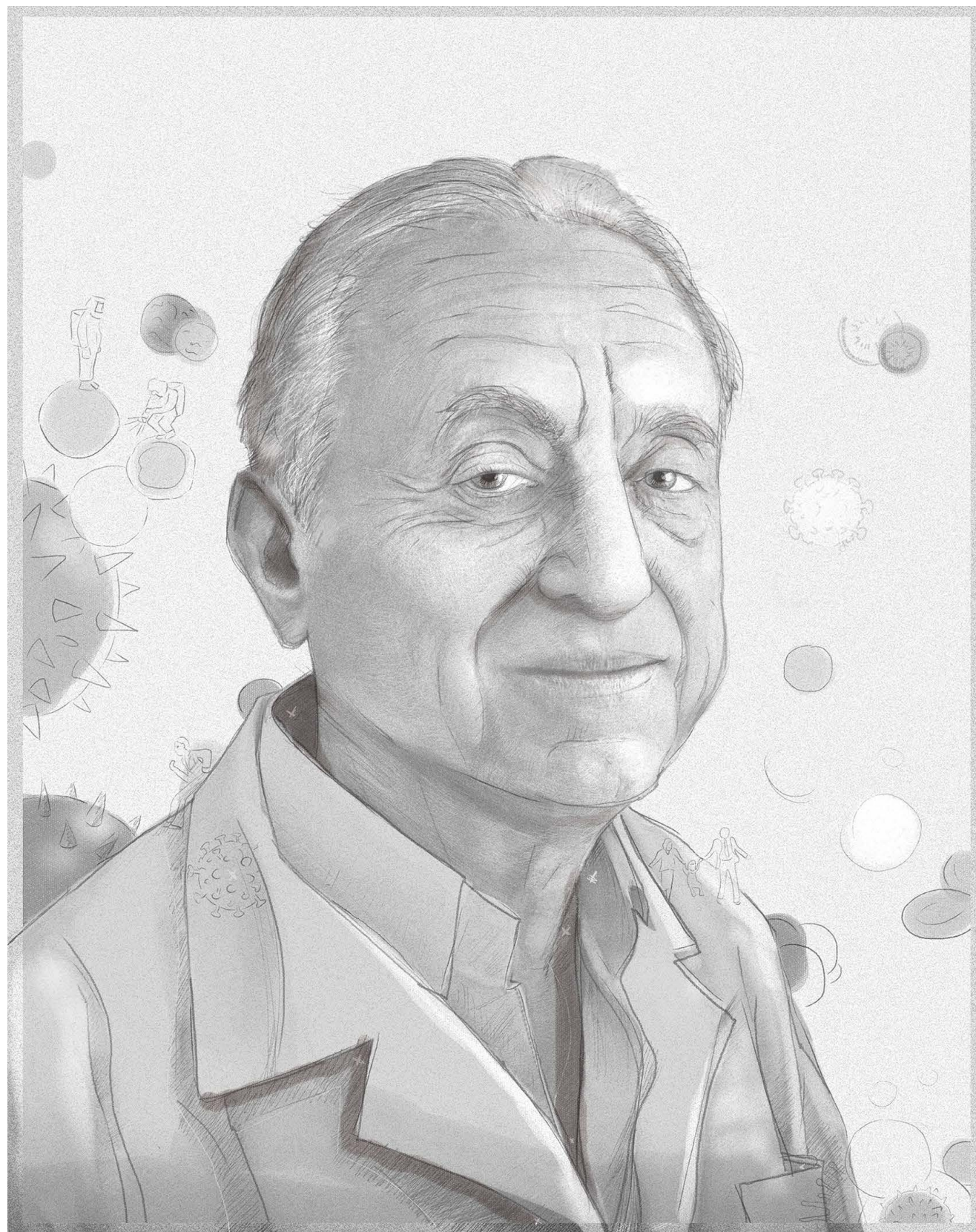
a leading infectious disease physician from Argentina, and his work against Covid 19. All the process for this work was done in digital format.

## PROCESSO

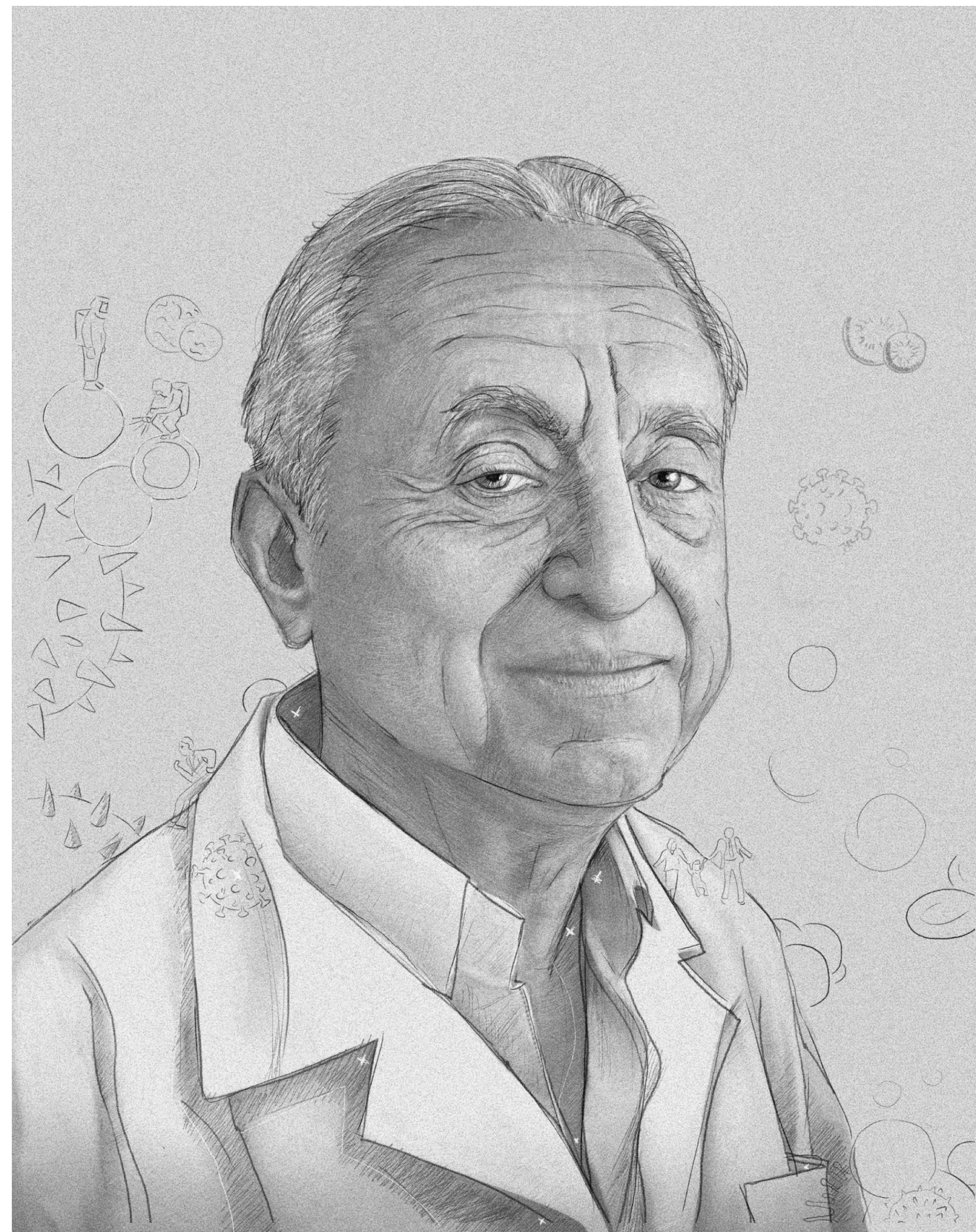


- 1 I work on a sketch where I have to take into consideration the parameters given by the editor and the art director, adding spaces for typography and overall design.



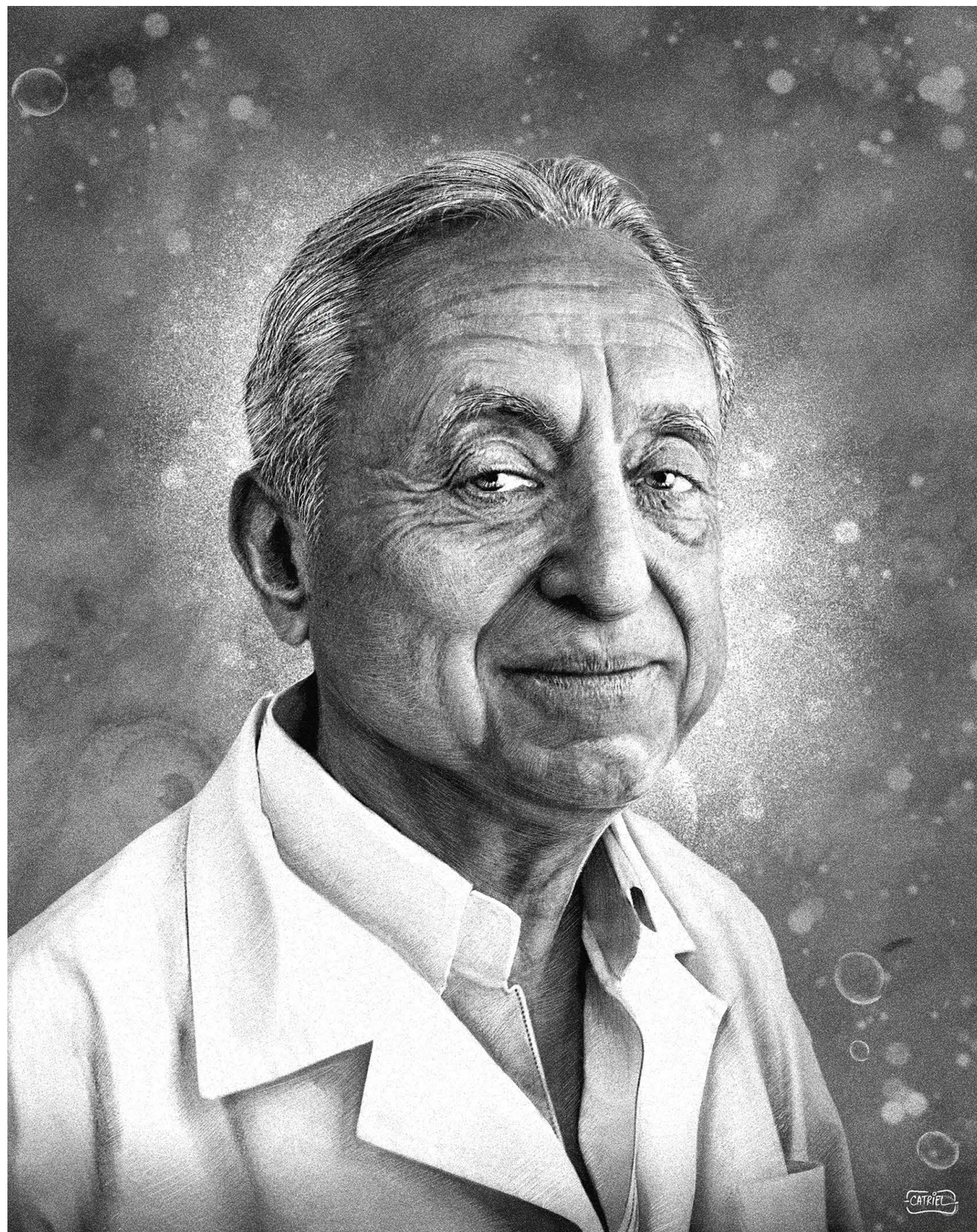


**2** I start to add the greys of the figure. I work on the greys until I have defined all the work.

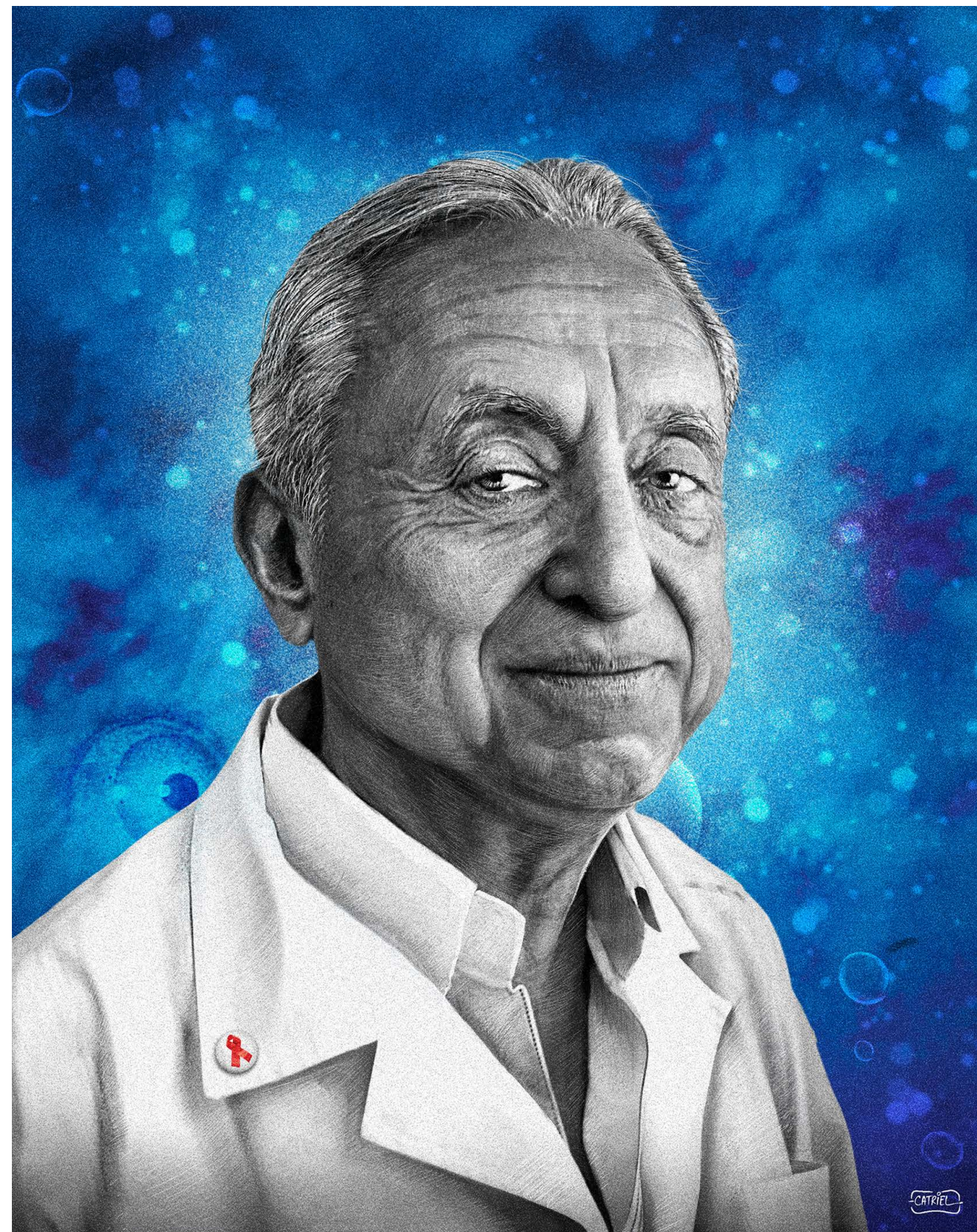


**3** Then I work on the elements that will support the figure.





4 I define more details. Then I start to detail the background greys.



5 Now I start with the colour. In this specific case, the figure should also be in colour, but I decided that in grey it would have more strength, playing with the colours of the background and its surroundings.





- 6 I add the color of the supporting elements, and at this point in the work I have already defined and almost finished everything that is background, figure and color. I give final details.



- 7 Application of the magazine's logo. Final drawing, ready to be printed.





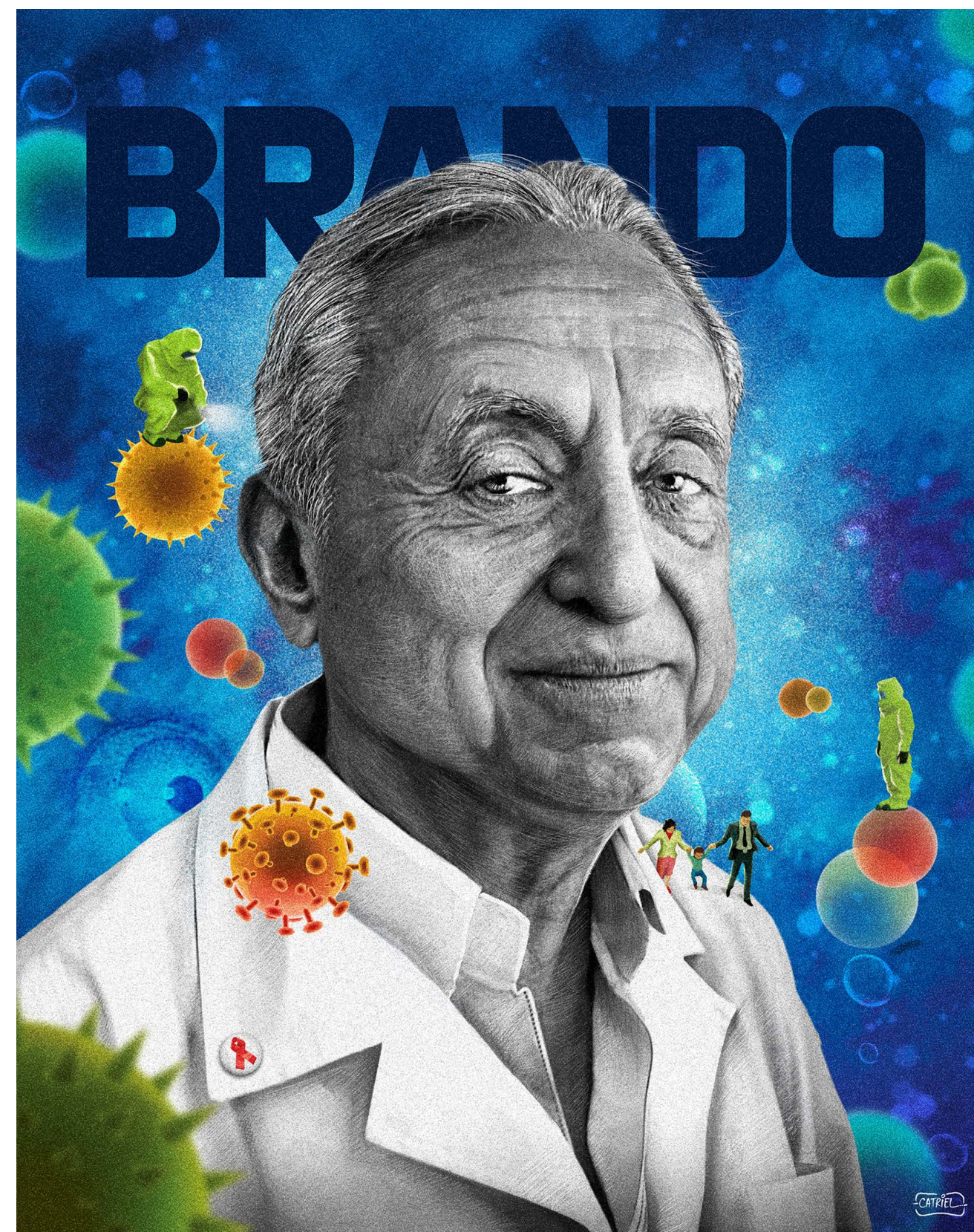
A LOS  
AMIGOS DE  
ILUSTRAR  
UN ABRAZO GRANDE!

CATRIEL

\* "To the friends of Ilustrar  
a strong hug!"

"Ilustrar is a formidable space for the promotion of illustrators and illustration in general and worldwide. It has a clear agenda to show the work done by different artists. The plurality of styles makes it even more interesting. I personally thank the editor Ricardo Antunes for his generosity and respect for my person and work. I value editors and art director who open paths, always."

Catriel Tallarico



© Catriel Tallarico



## BENICIO

Photo: archive Ricardo Antunes



Benicio

Rio de Janeiro / Brazil

19a



Without a doubt the best known, the most successful, and one of the most prolific illustrators in Brazil, José Luiz Benicio, or simply Benicio as he was better known, has marked generations through his incomparable talent and unique style, besides always being present in several important publications.

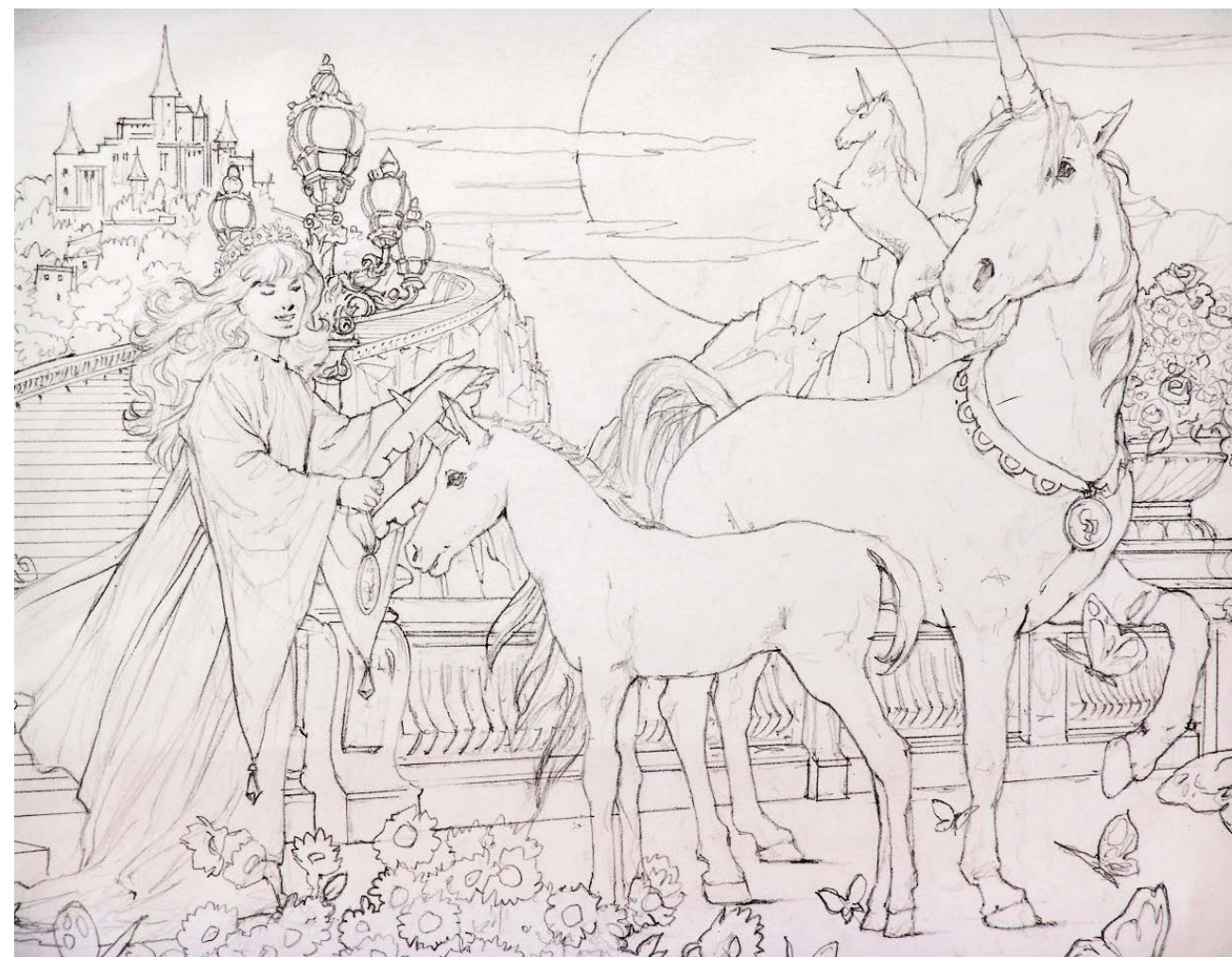
Working in almost all areas of illustration (advertising, editorial, children's, architecture, etc.), he became famous especially for the hundreds of movie posters he produced (over 300), and also for his beautiful pinups that were the covers of thousands of paperback books, an absolute success.

### INTRODUÇÃO

Benicio unfortunately passed away in December 2021, a great loss especially because he was a great friend of us from Ilustrar Magazine.

But still in his lifetime he left this step by step to be published in the magazine, with his well known technique.

### PROCESSO



- 1 Benicio always worked in exactly the same way: first he made the composition through a layout, then he researched the references, and then prepared the drawing, always very elaborate and with all the necessary details.

19b





- 2 Then, using the cardboard Schoeller Hammer, he covers the edges with tape, transfers the drawing and starts painting with gouache...

20a



- 3 ... where the painting process looks more like a rendering, as he starts and finishes each area of the painting completely, without coming back on it.

20b





- 4 And so he completes each element of the composition until it is completely finished.

21a



- 5 And at the end he puts little sparkles where necessary.

21b







## MARCELO GOMES



One of the most respected artists in the Brazilian market and with a vast professional experience, Marcelo Gomes is an illustrator working mainly on the publishing market, but he has also been a fine art artist and art instructor for over 20 decades, working mainly in traditional media such as pastel, oil, watercolor, etc.

In this step-by-step, Marcelo shows some of his technique, mixing different materials and ways of applying them, creating very interesting effects.



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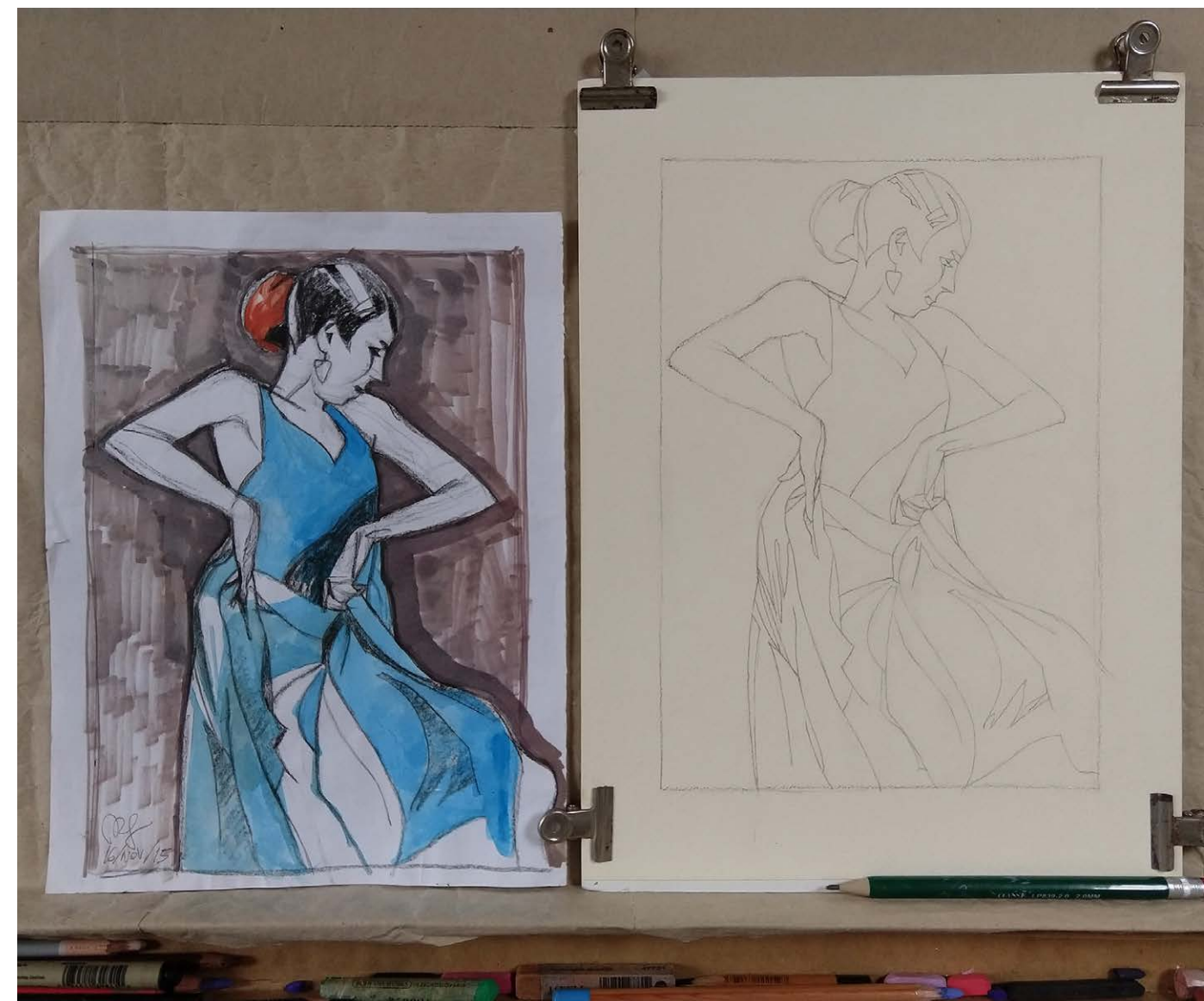
23a

### INTRODUCTION

As a fan of drawing and painting made with dry pastel, oily pastel naturally also interests me. In this case it is a study made exclusively for Ilustrar Magazine to explore the possibilities of the material,

mixing pastel with ink and using scraping to explore even more the texture of the paper and create more interesting effects.

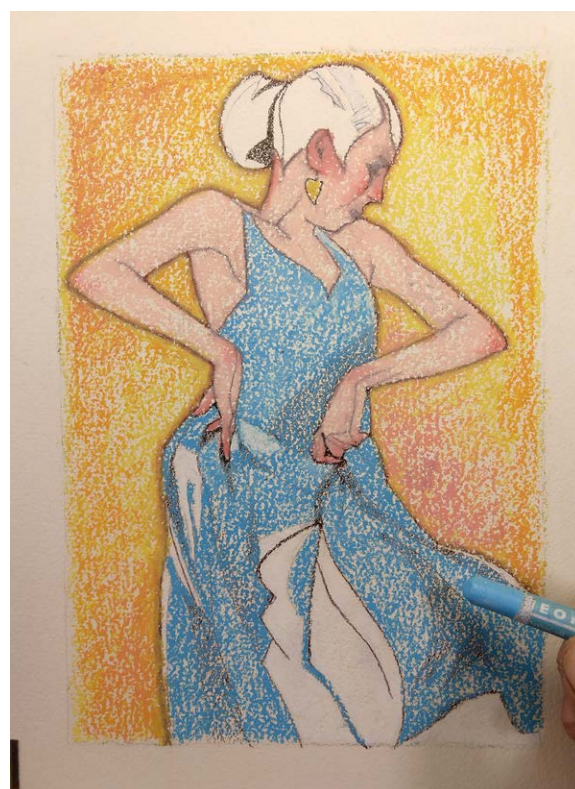
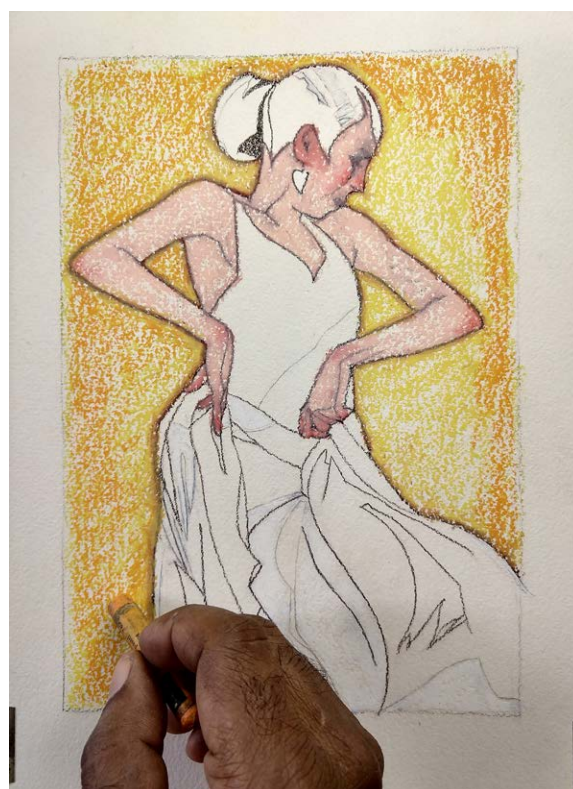
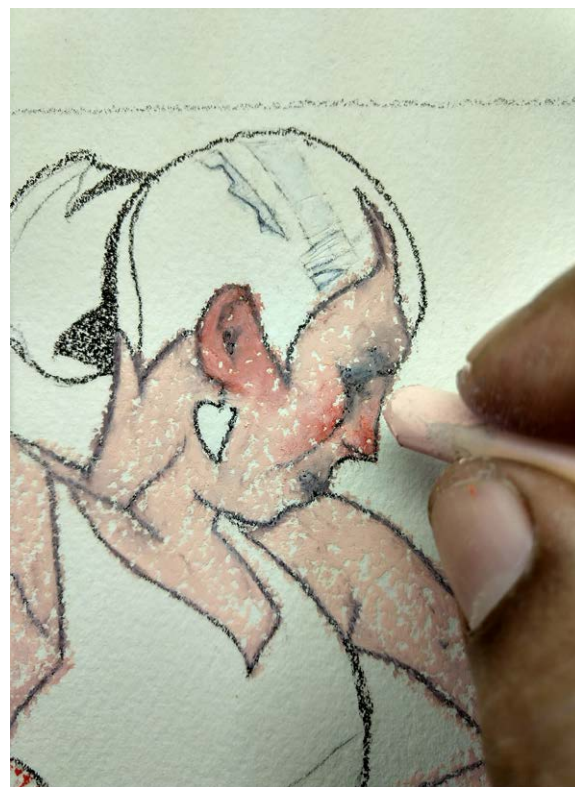
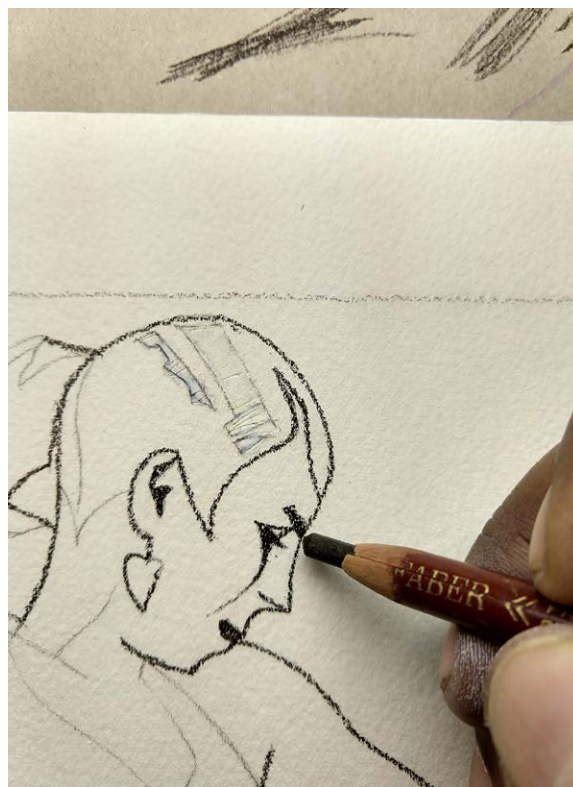
### PROCESS



- 1 Based on a photo of a dancer friend, I made a color sketch, and this is the one that served as the basis to start the study.

23b





- 2 The base drawing on the textured paper for watercolor is done with an oily pencil. Once the base is ready the application of the oil pastel begins, at this stage with flat colors until the entire drawing is completed.

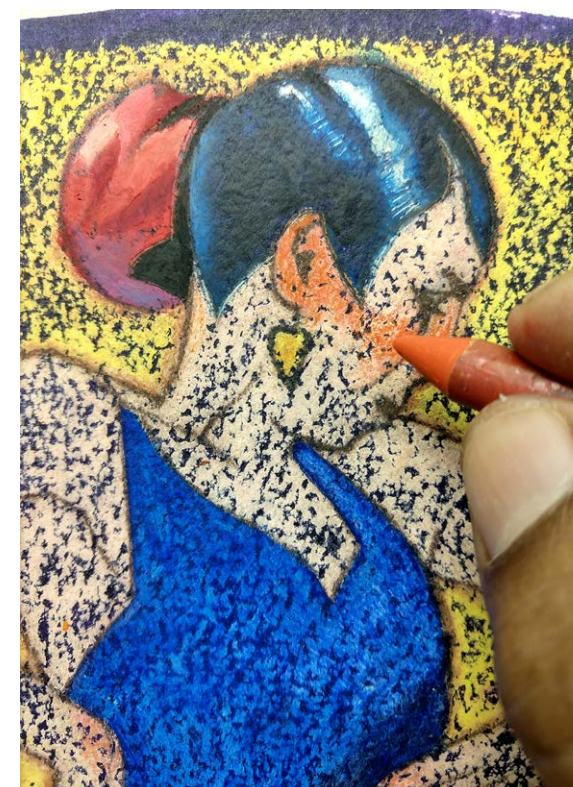
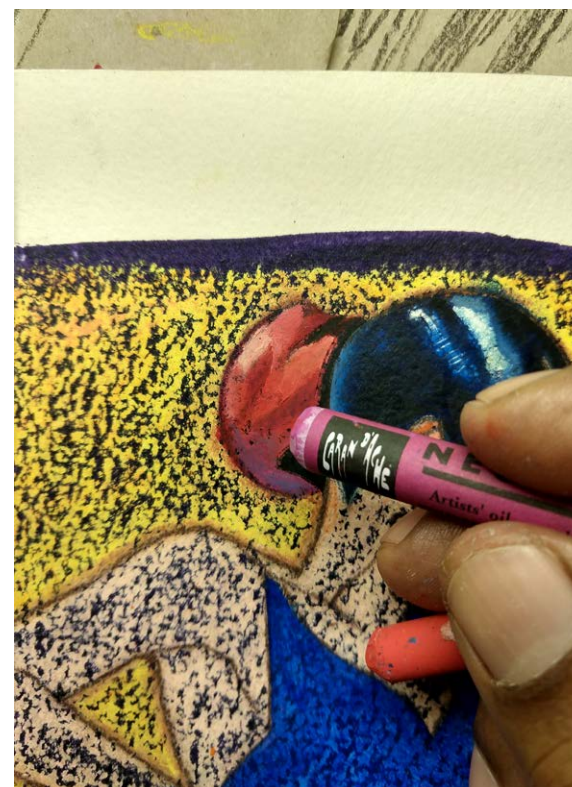
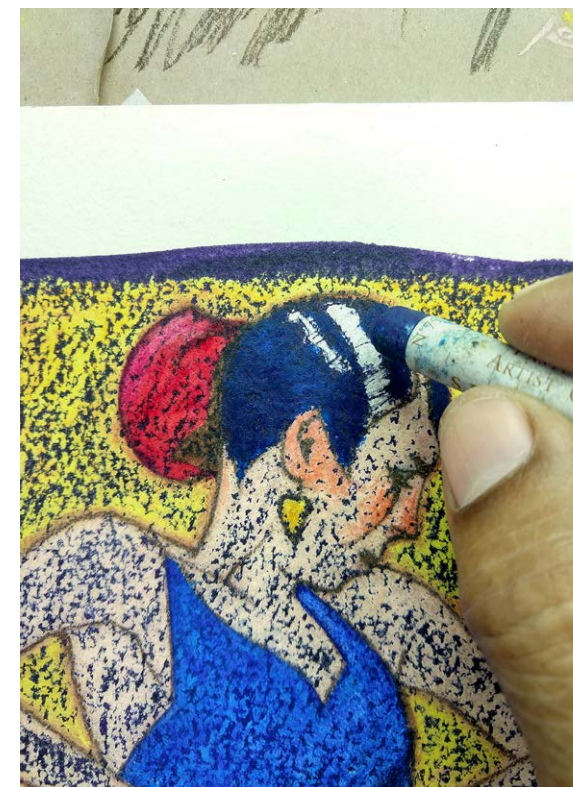


- 3 After it is ready comes the application of a layer of acrylic paint not too liquid covering the drawing. By repulsion all the layers of oily pastel will repel the water, leaving the paint only in the clean spaces on the paper.





- 4 Since the layer of oily pastel is thick and the layer of ink is very thin, I start scraping the ink so that it stays only in the spaces of the paper texture. After scraping the paint and getting the texture, a reinforcement in the colors will help bring out the brightness of the pastels.

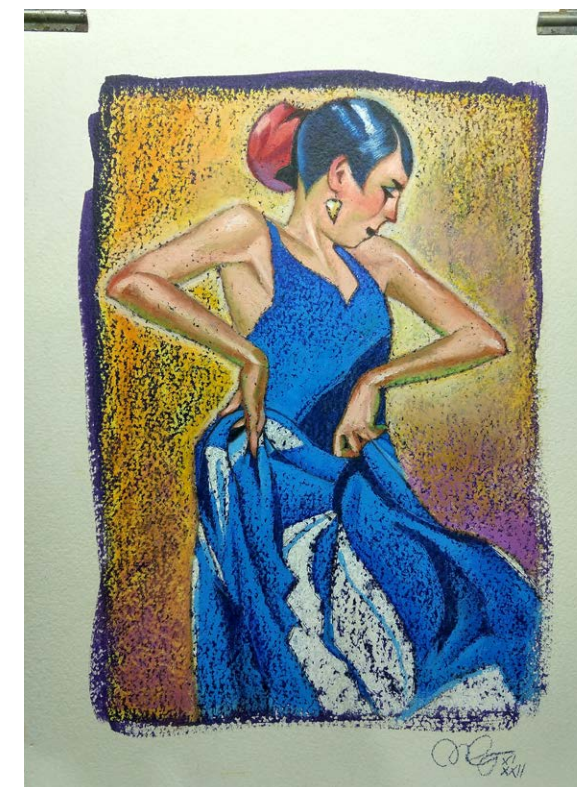
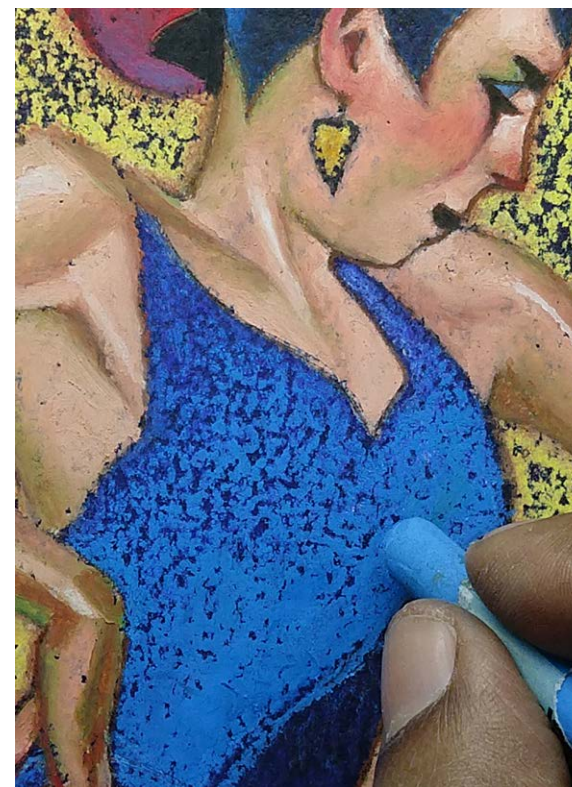


- 5 The application of pastel over the base continues, this time with more careful work on volumes, shadows, etc.





6 Applying the colors for the shadows, and then shaping the volumes.



7 Finishing the background, in some moments the mixing of colors is done with the fingers.





\* Hugs to Ilustrar





## PHILIPPE SCOFFONI



**B**orn in 1969 in Toulon, France, Philippe Scoffoni graduated in applied arts but began his career as a storyboard artist for advertising agencies.

Passionate about comics, in 2007 he began working with screenwriter Benoît Rivière on the series "Milo", his first album, published by Delcourt. His realistic, meticulous and lively line was quickly noticed.

He continues to produce several albums, including the "Retina" and EXO" series.



Philippe Scoffoni

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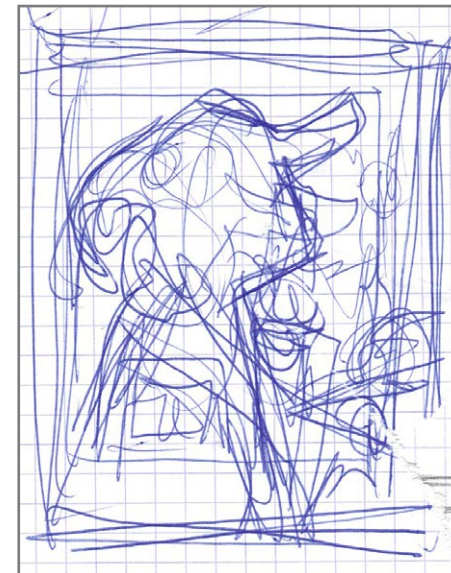
28a

## INTRODUCTION

Creation of a cover illustration for "NEOFOREST", a comic book to be published on January 20, 2023 by

the French-Belgian publisher Dargaud. Script Fred Duval, drawings Philippe Scoffoni.

## PROCESS



- 1 After several cover proposals, my screenwriter Fred Duval reminds me that the main character in the story is Blanche. I make a sketch immediately, while talking to him on the phone. Then I make a first sketch in grey scale and send it to him. Our cover tries to distinguish itself by showing a character in a very close-up, which is not very common in French production.

28b



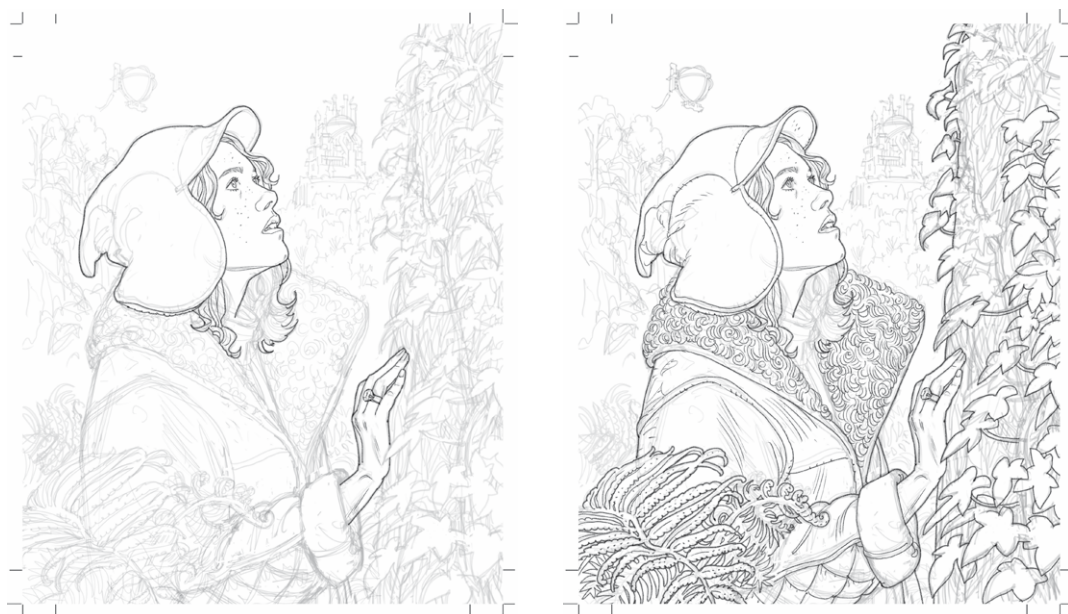


- 2 After I have had the raw color validated by the publisher Dargaud, I move on to creating the cover illustration. I collect some photographic documentation, about the character and about the vegetation, and use a 3D model of a blimp that I designed for the pages of the album.



- 3 I am working in Clip Studio Paint software, a very good tool for comics and illustration. I start my pencil sketch based on the basic sketch and the documentation that I place in transparency.





- 4 Once I finish my pencil sketch, I trace the final drawing with a textured tool like a black pencil. Inspired by Mucha for this image, I reinforce the outlines of the character and the tree with a thicker line. The reference to Mucha is unobtrusive, but still noticeable, I think.



- 5 For the colouring, after having positioned the coloured flat shades of the different elements, I work particularly on the skin tone of the character.





- 6 It is the skin tone that the reader's attention should be focused on. I will do little modelling on the other elements of the image.



- 7 Once all the colours are in place, I paint the line in the hair to soften the rendering, and in the background to deepen the space. A final texture will enrich the surfaces that are coloured in a simple way.





- 8 The image is ready for the publisher Dargaud to put it on the page and add the title, the authors name and the publisher.



\* Merry Christmas Ilustrar Magazine!

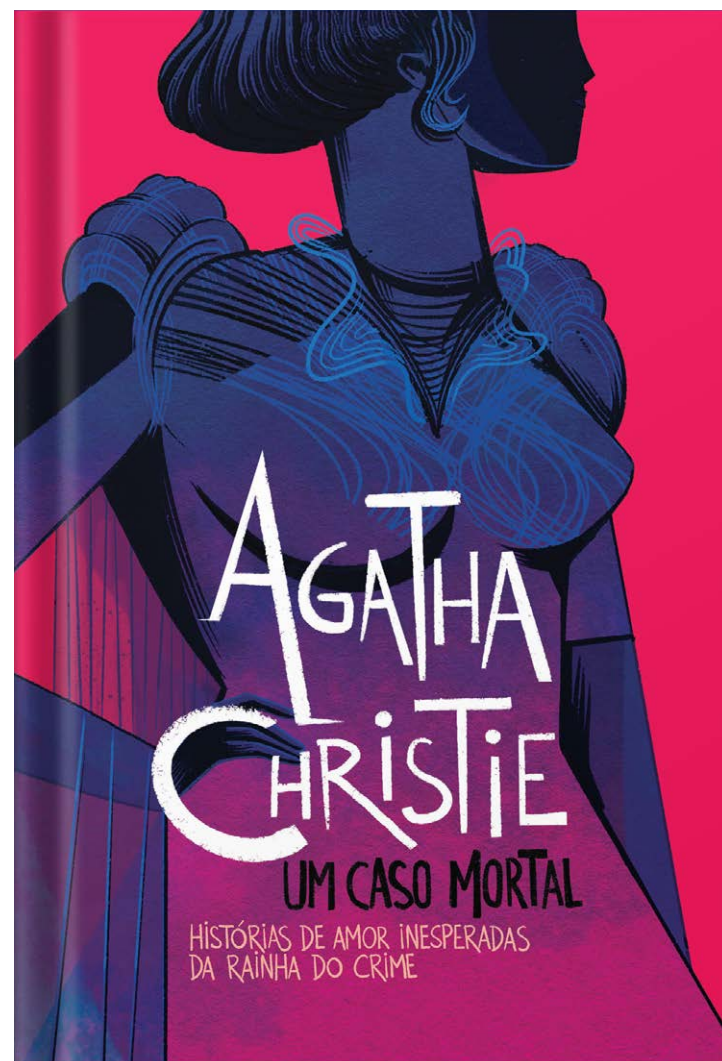


© Philippe Scoffoni





## WEBERSON SANTIAGO



**W**eberson Santiago is illustrator, book author and teacher, and as illustrator he has works published for books, magazines and board games. With a heavy curriculum, he is a university professor in Coimbra at ESEC, coordinator of the illustration course at Etic (Lisbon) and has two courses at Domestika platform. He has been a professor at the University of Mogi das Cruzes and coordinator at the Quanta Academia de Artes.

Graduated in Graphic Design by UMC, specialist in Graphic Design by FAAP in São Paulo and illustration by Universidade Autónoma de Lisboa. Master in Drawing at the University of Lisbon, he has works published in many countries: England, USA, Canada, Germany, France, Italy, Spain, Chile, Colombia, Mexico, Brazil, Portugal, Russia, Angola, China, Poland, Netherlands, Thailand and Japan.



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[www.webersonsantiago.com](http://www.webersonsantiago.com)

## INTRODUCTION

The following step-by-step is one of the most recent jobs I did. The work was for TAG Book Club in partnership with the publisher Harper Collins for Brazilian market. The commission was to produce illustration and lettering

to make up the design for the cover, fourth cover, and keeper of a book of short stories by author Agatha Christie. The name of the book is A Deadly Affair - Unexpected Love Stories from the Queen of Crime.

## PROCESS

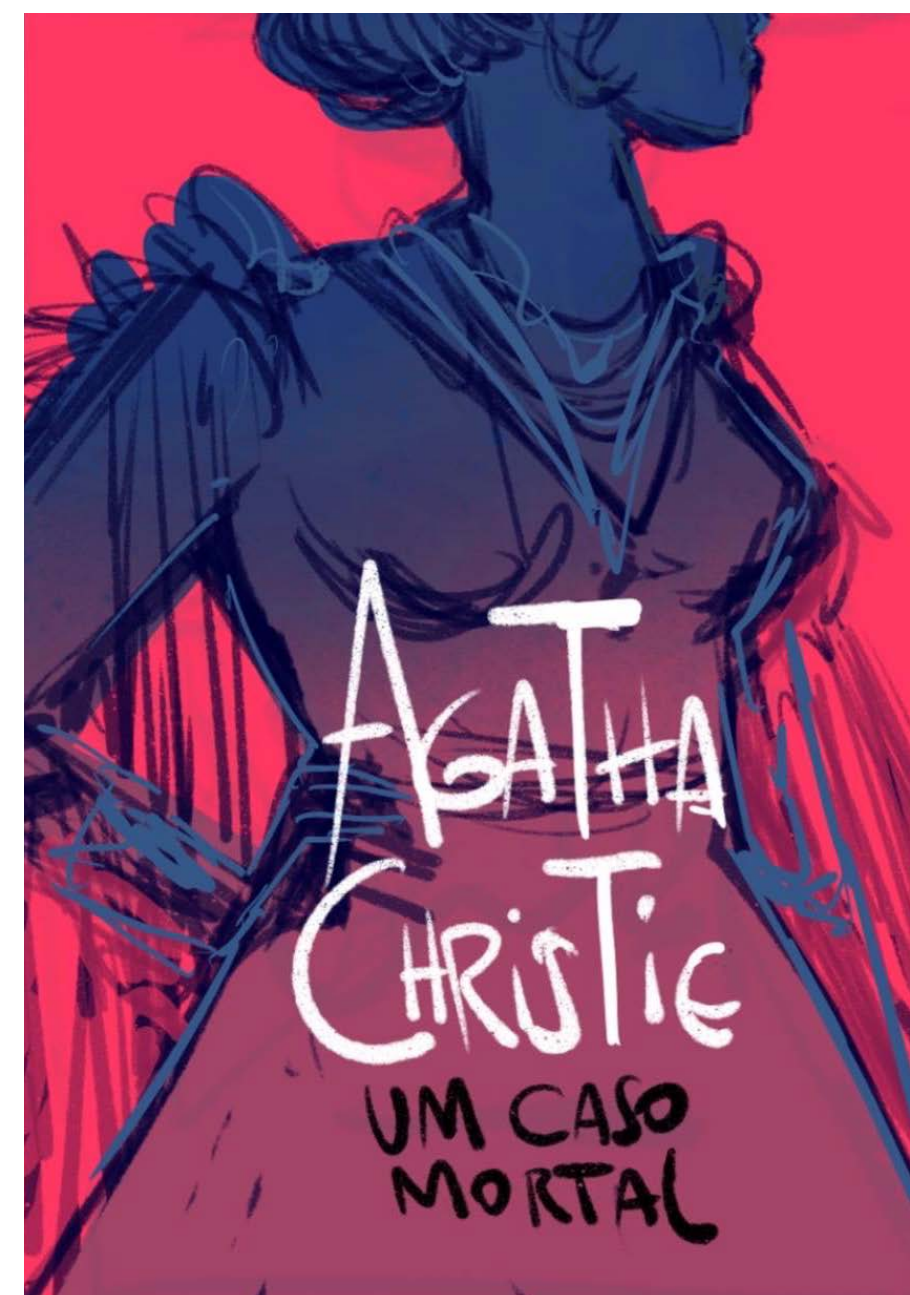


- 1 Luckily I had already read and knew the book well, so it was nice to meet the characters again and start thinking about the initial drafts. I always start drawing in an unpretentious way, just making very loose strokes to mark the composition of the elements. For me this is the most important stage of the whole process, to research the story, the characters, and think about the costumes and sets. I usually make these sketches on notebook sheets with a pen or marker.



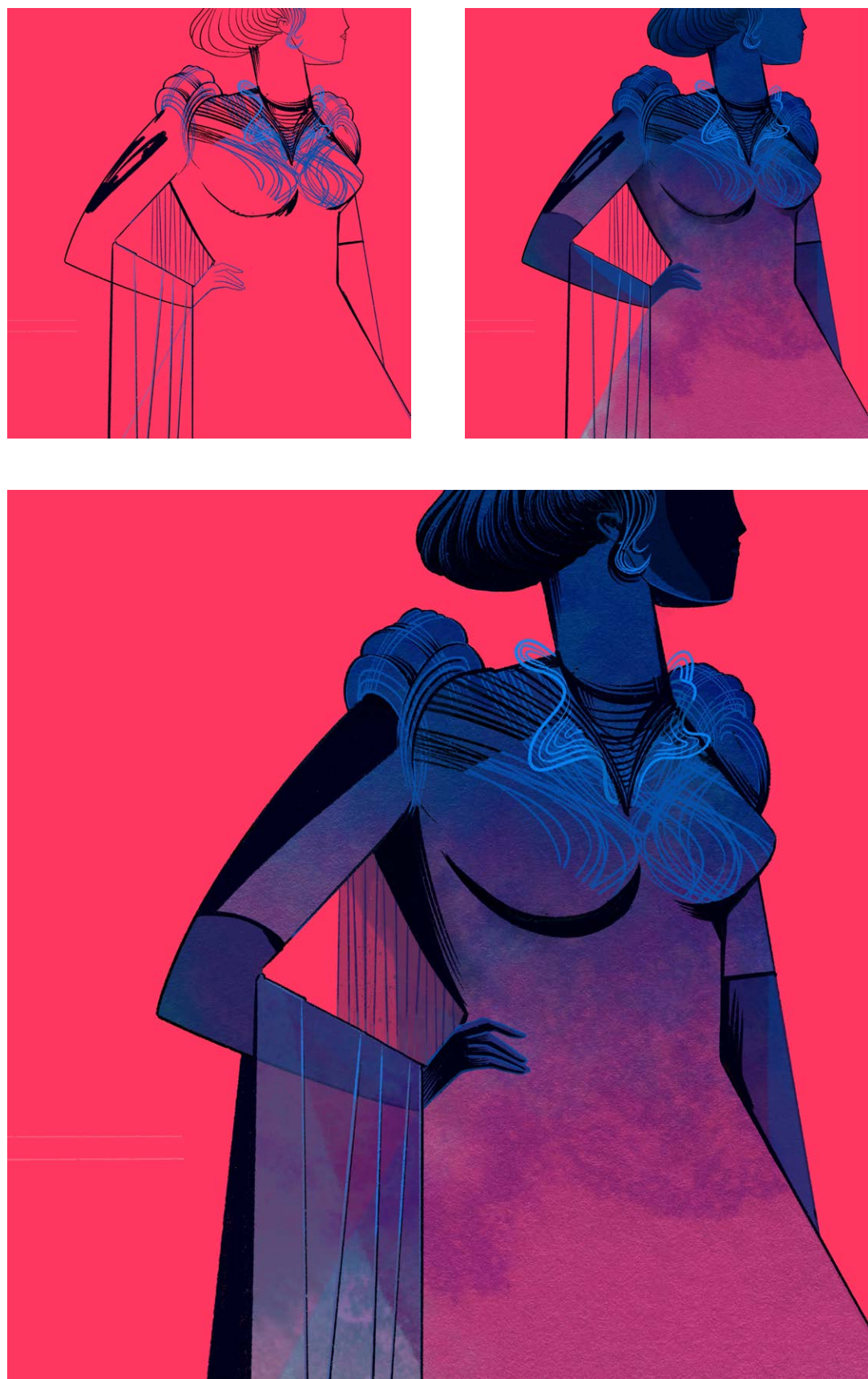


- 2 Once the ideas are defined, I start formatting the miniatures with the final structure of the composition and colours. Since this is a suspense and drama book, I decided to use color contrast to strengthen the characters' silhouettes. The important thing at this stage is to work with the correct proportion of the elements to get as close as possible to the final structure. I don't waste time in defining anything, because the important thing is to transmit the idea and composition to the art editor.



- 3 The editor selected the first option for the cover and suggested using the fifth option for the fourth cover. I had not yet started to think about the structure of the other elements of the cover, I would start thinking about it after this step but the editor's suggestion was very good and added a lot to the work.



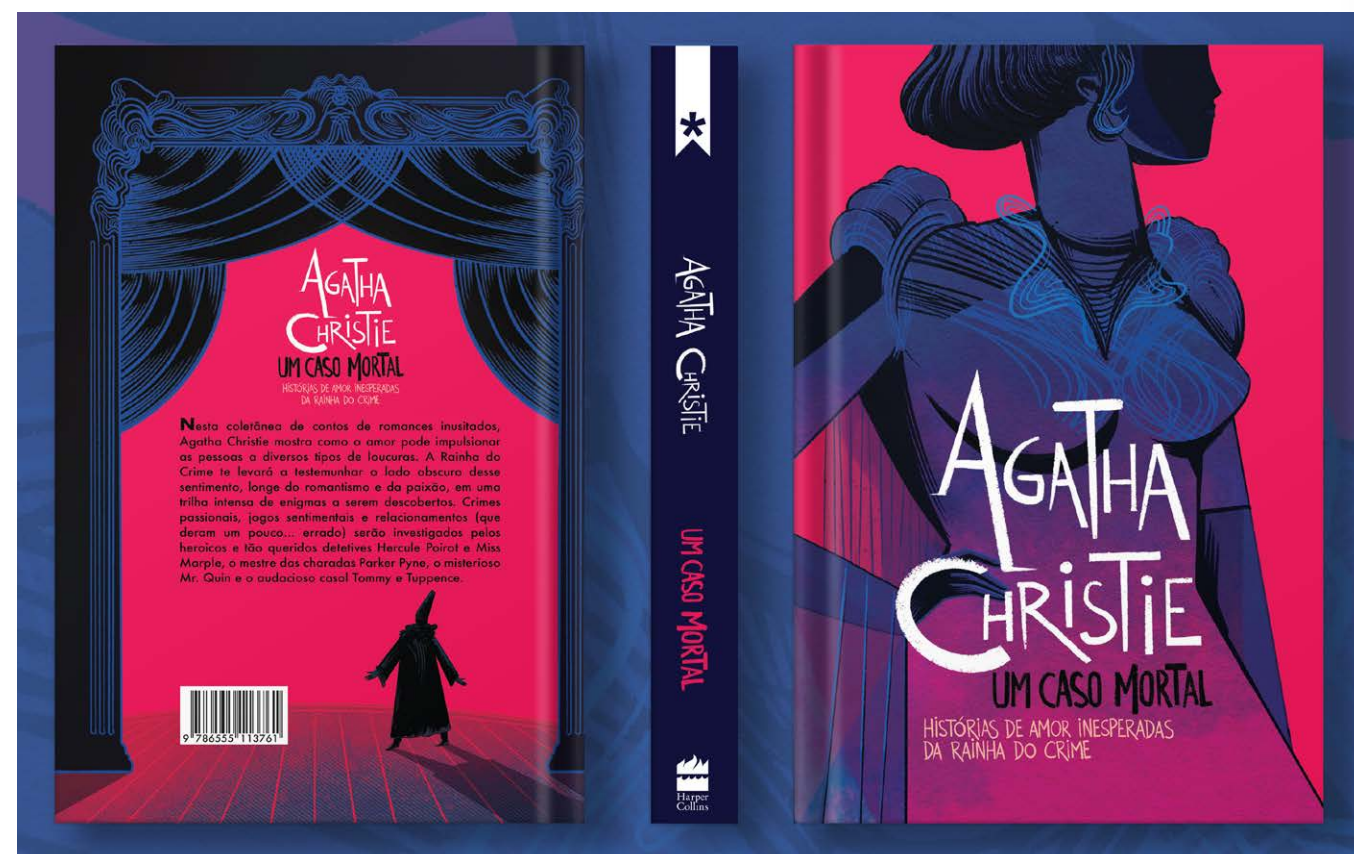
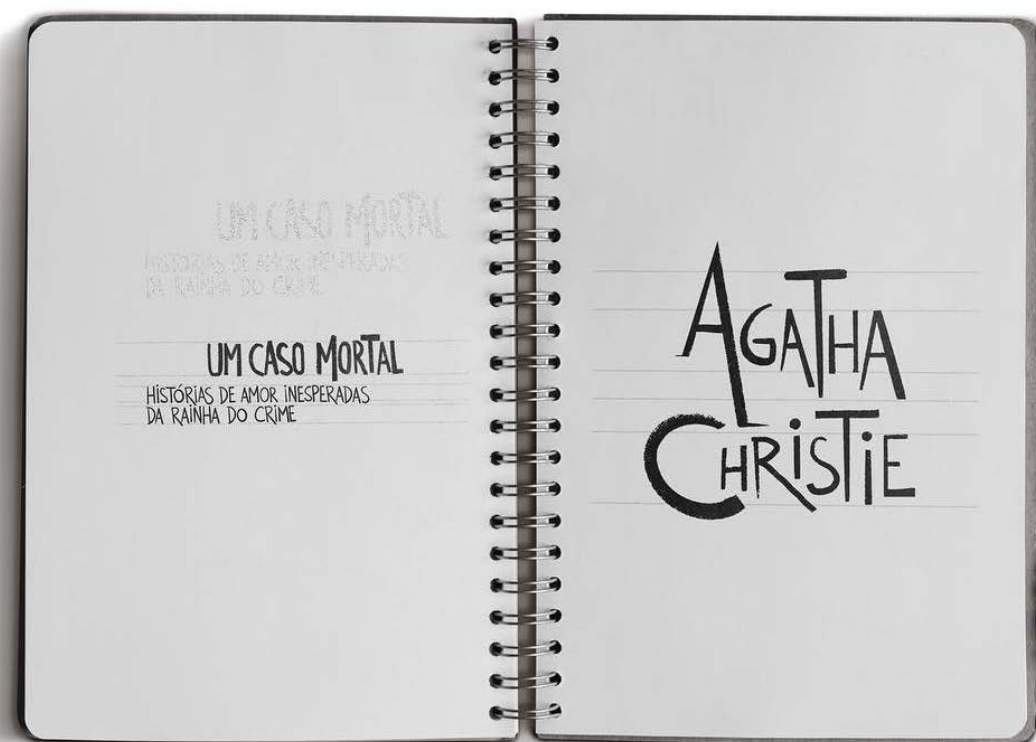


- 4 With the studies step approved I started to finalize the illustration. This step is easier, since all the problems were solved with the sketches. The final stroke and colours I did on the Ipad with the Procreate application. I draw every line, then insert shadows and basic colours.

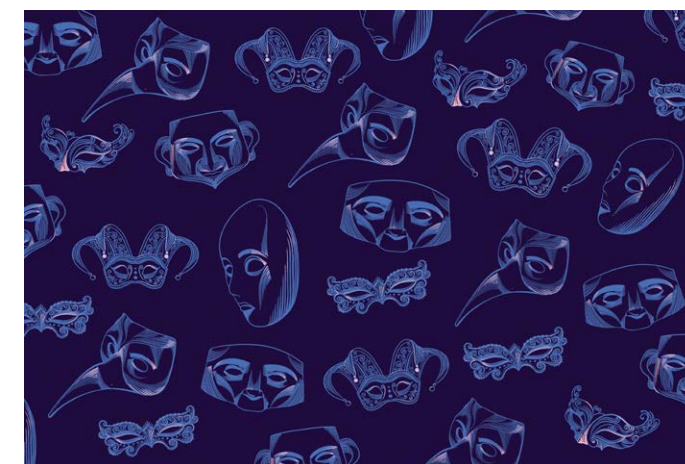
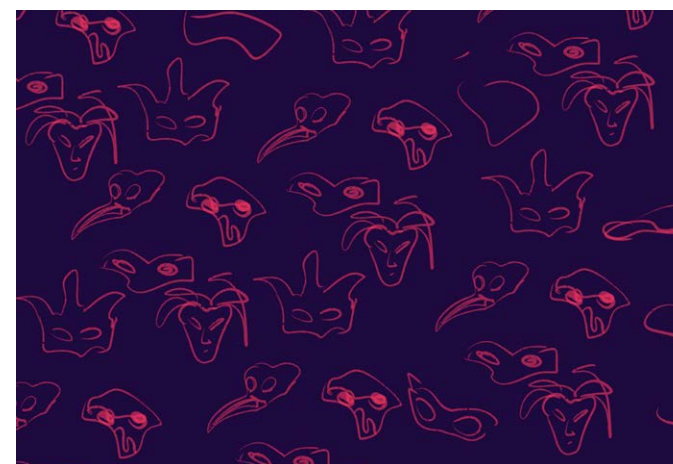


- 5 The same process was also used for the illustration of the fourth cover.





- 6 The lettering I did in the notebook to take advantage of the graphite texture on the paper. The final file I made in Adobe Photoshop where I put together all the elements of illustration, lettering and typography.



- 7 With the cover ready I sent an illustration proposal for the book cover. The idea was to draw several different masks and make a pattern with the repetition of these elements. The masks are important in the main story of the book. The study was approved by the editor and I finished it with the same process as the previous images.

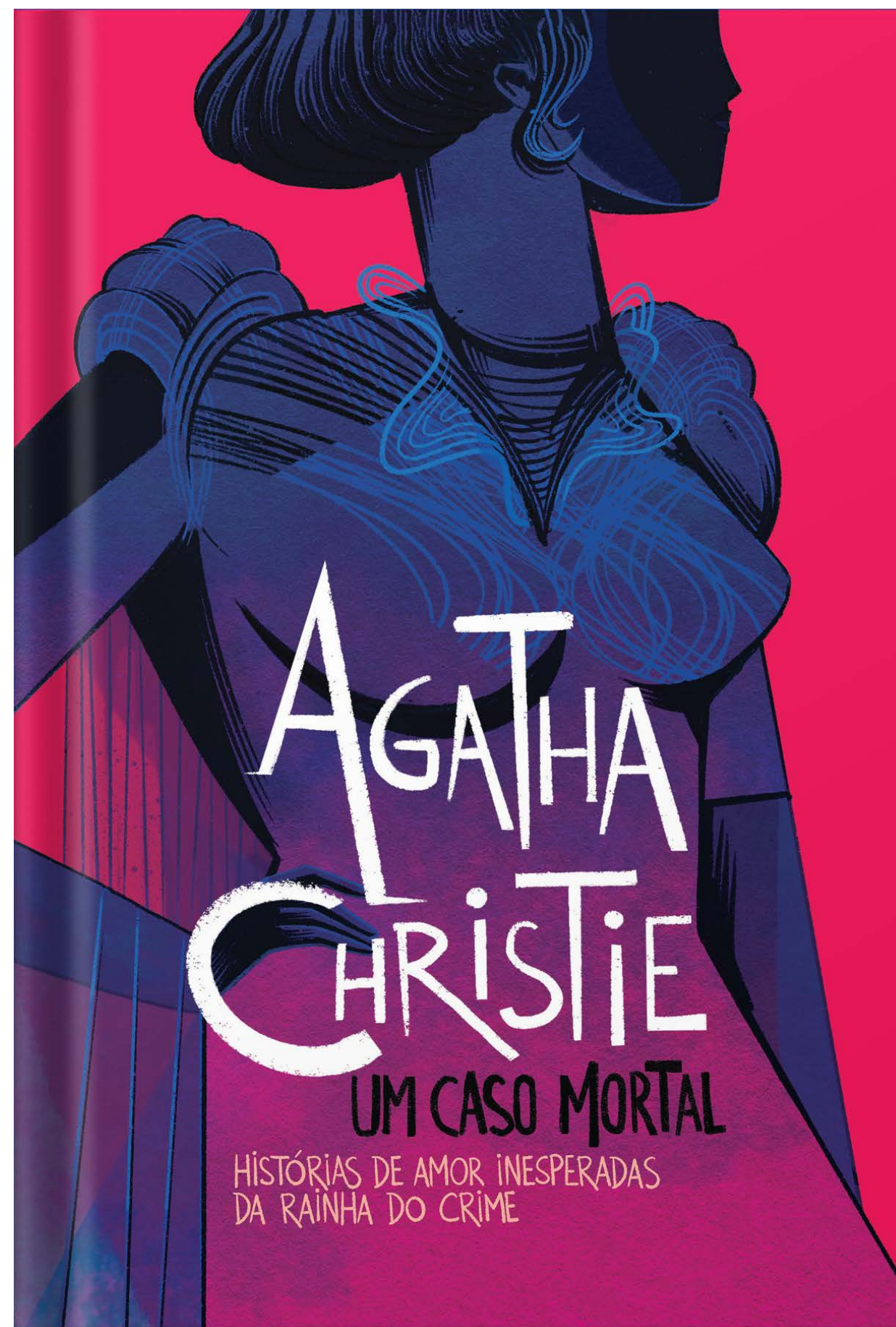




\* Cheers for Ilustrar Magazine!

"Cheers to everyone at Ilustrar Magazine.  
I'm a big fan of the magazine!"

Weberson Santiago





## MARCIO RAMOS

The artist Marcio Ramos has been working with stippling since 2000, working for the publishing market, as well as art galleries and collectors.

Stippling Artist also in the international market, he is an artist with the exclusive support of the companies Copic and Derwent.

He divides his time between art and content production, and academic drawing classes. His works are part of private collections in Brazil, USA and Europe.



Marcio Ramos

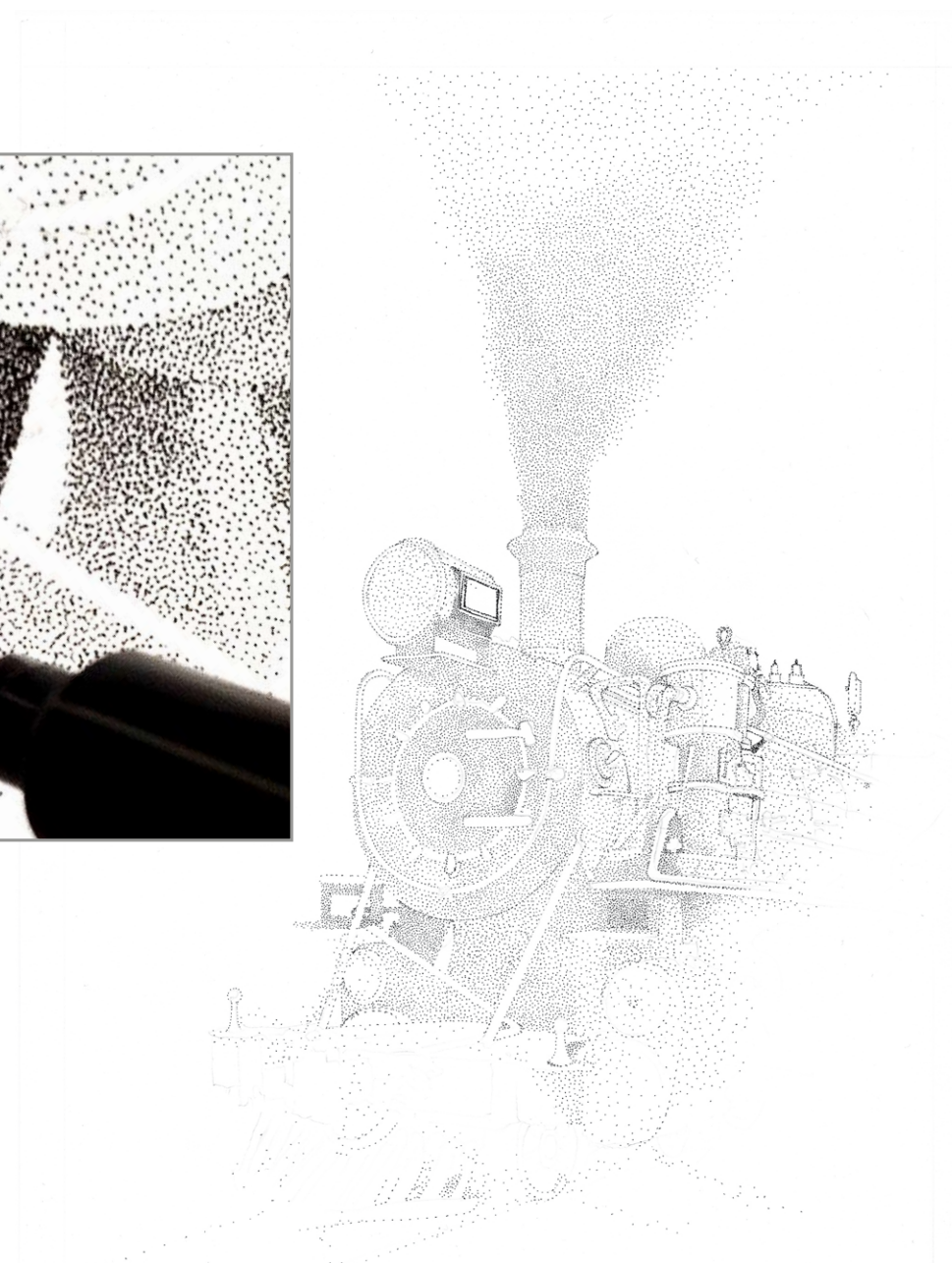
São Paulo / Brazil  
contact@mramosart.com  
[www.mramosart.com](http://www.mramosart.com)

### INTRODUCTION

This work was a private commission for a client, and the step-by-step was produced for later publication in a book about various artists. The smoke and

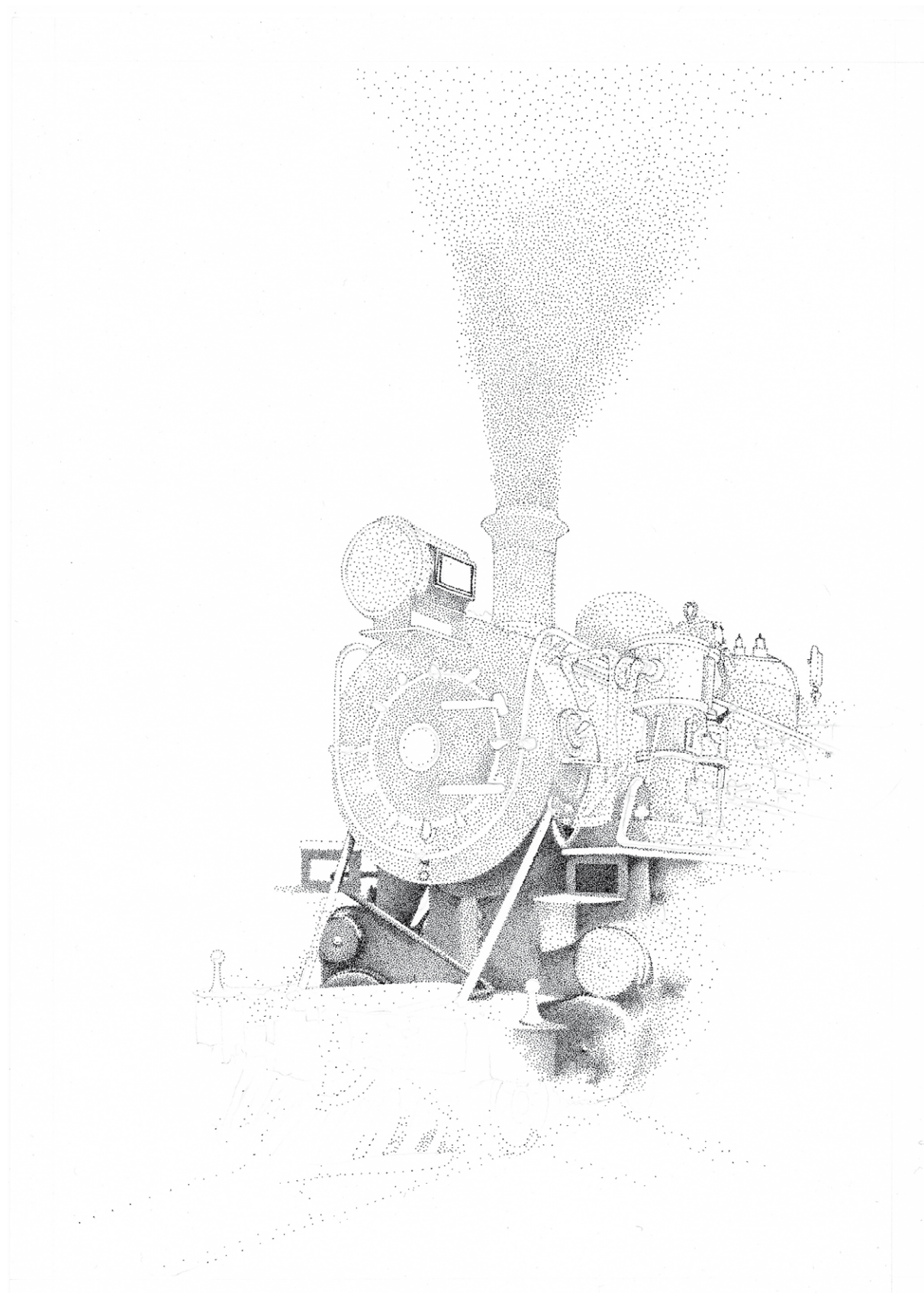
steam in this piece are based on several reference photos. The idea here is to recreate a locomotive, with the front and side parts drawn in more detail.

### PROCESS

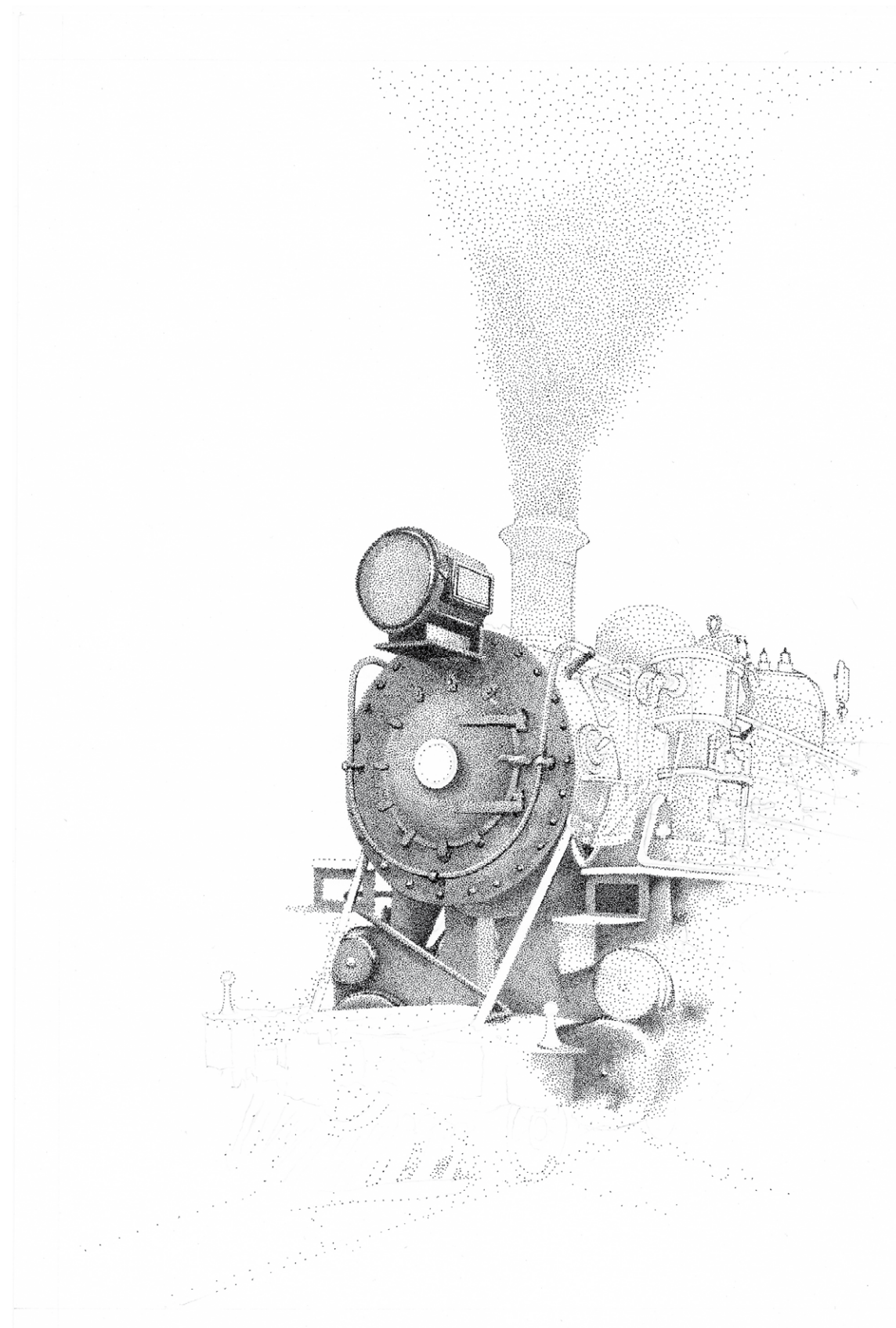


- 1 First I distribute dots throughout the drawing to create the locomotive and the center of the composition, which is the headlight. I want the viewer's focus to be on the headlight, so I plan to draw the bottom of the locomotive covered in steam.



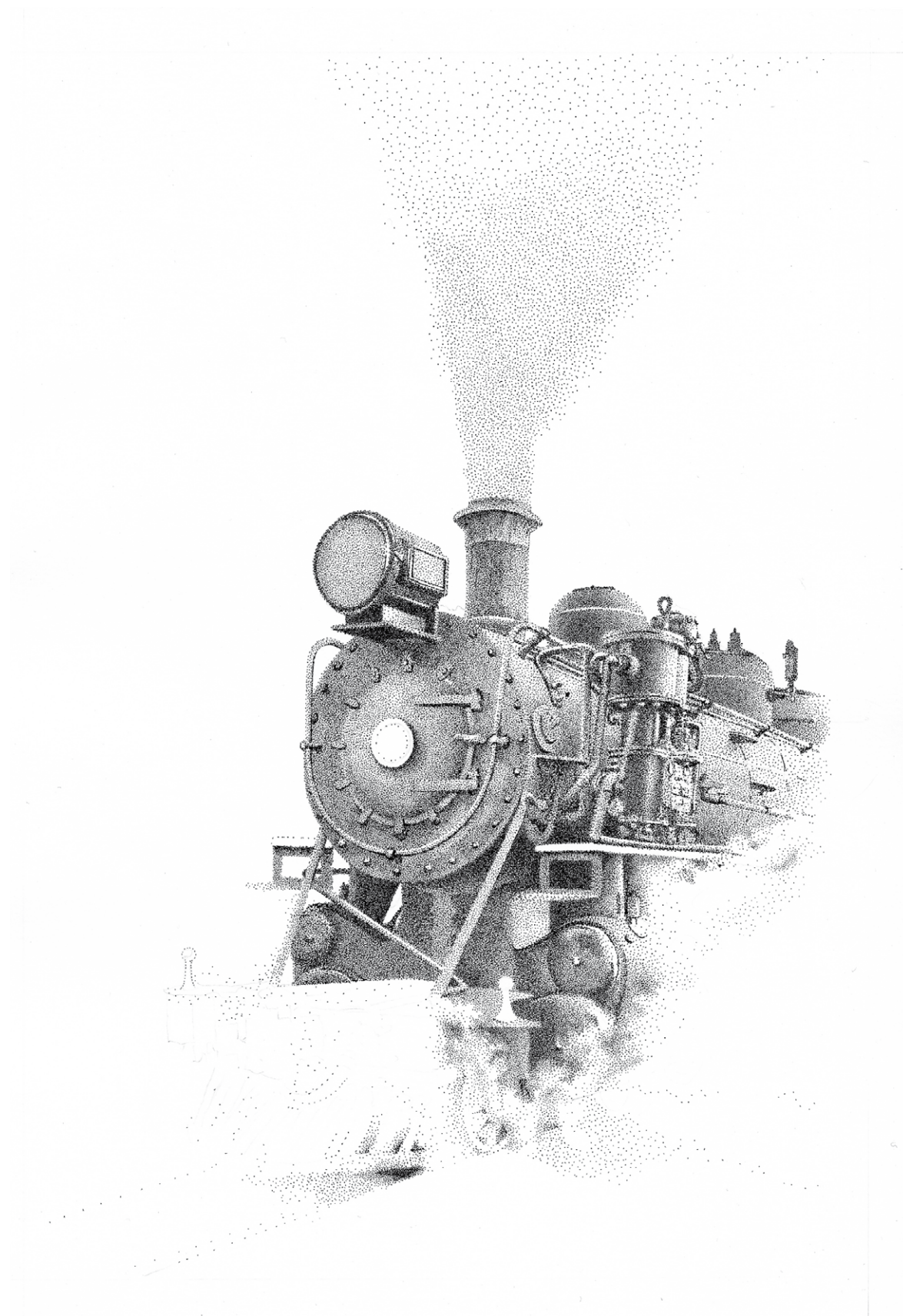


- 2 Just above where the steam will go, I add weight to the bottom of the train with darker, more concentrated dots.

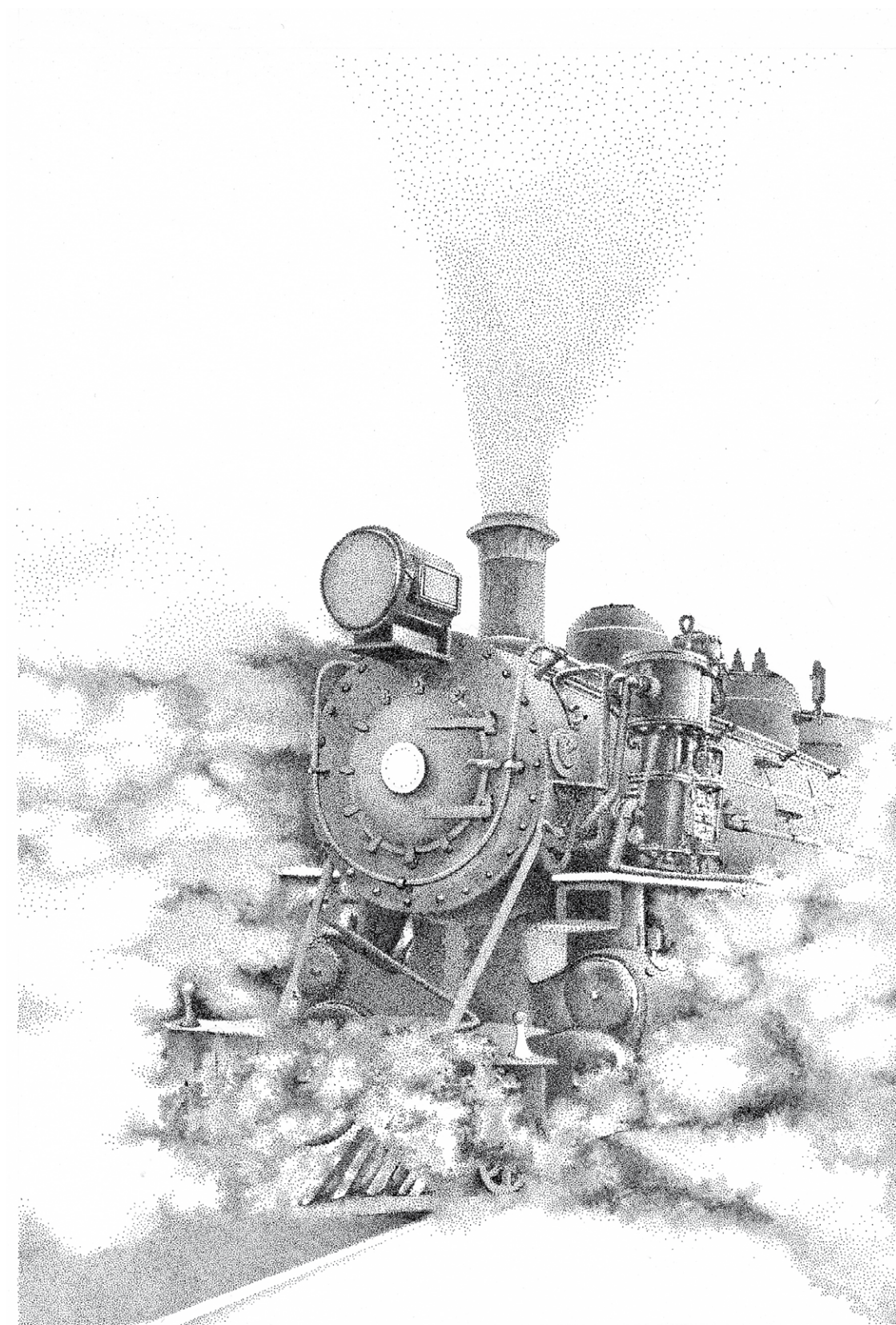


- 3 To match the weight on the bottom of the drawing, I fill in some of the top part of the locomotive. This sets the value for the entire composition. I cover the entire locomotive with dots, leaving the rest of the drawing uncovered so I can add smoke and steam later. I add more dots for the light and shadows on the locomotive and to create texture.



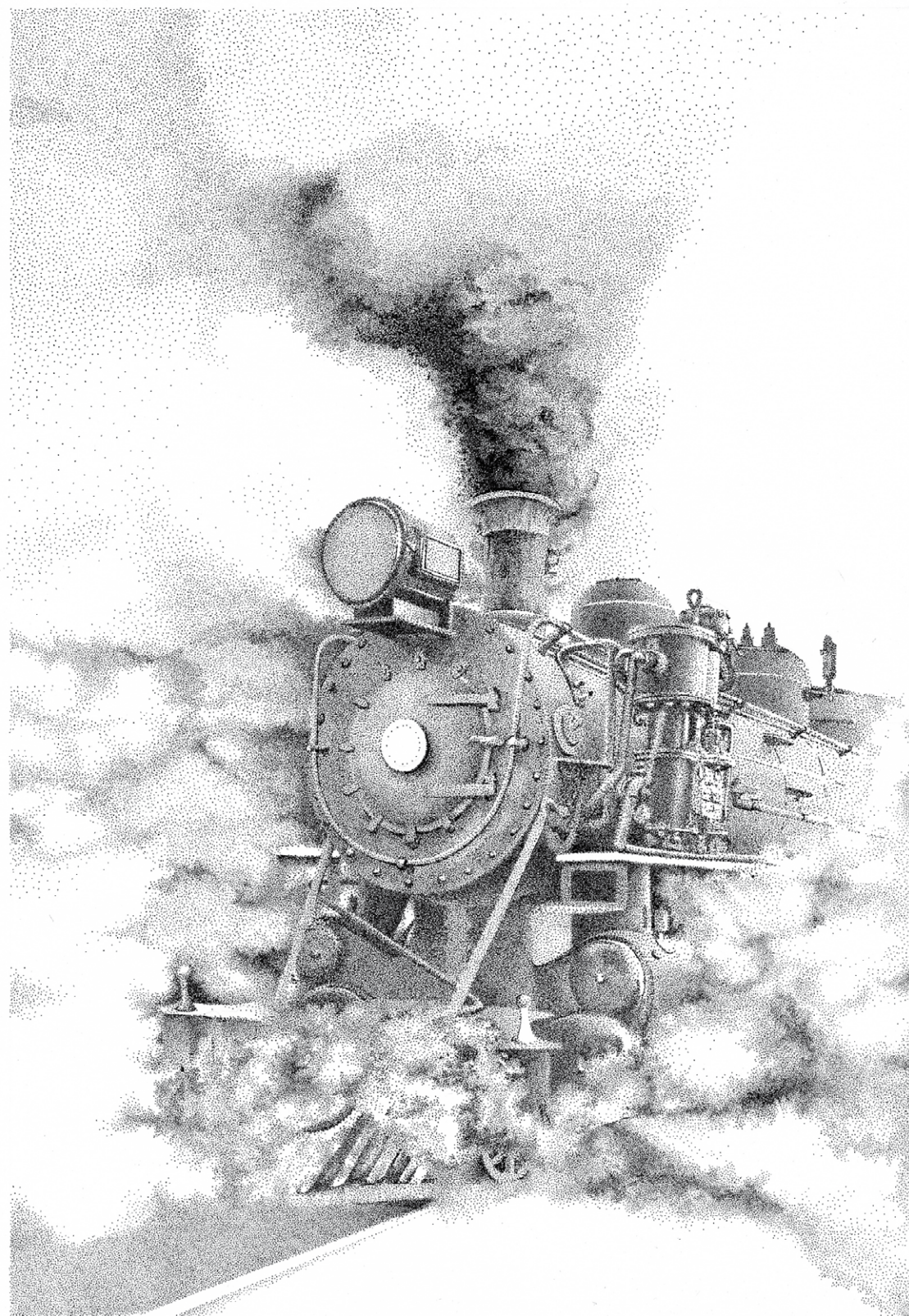


- 4 First I draw the steam on the right side of the locomotive to determine a counterpoint in the drawing. The steam should consist of light values. Then I add steam in front of the locomotive and on its left side to create balance.

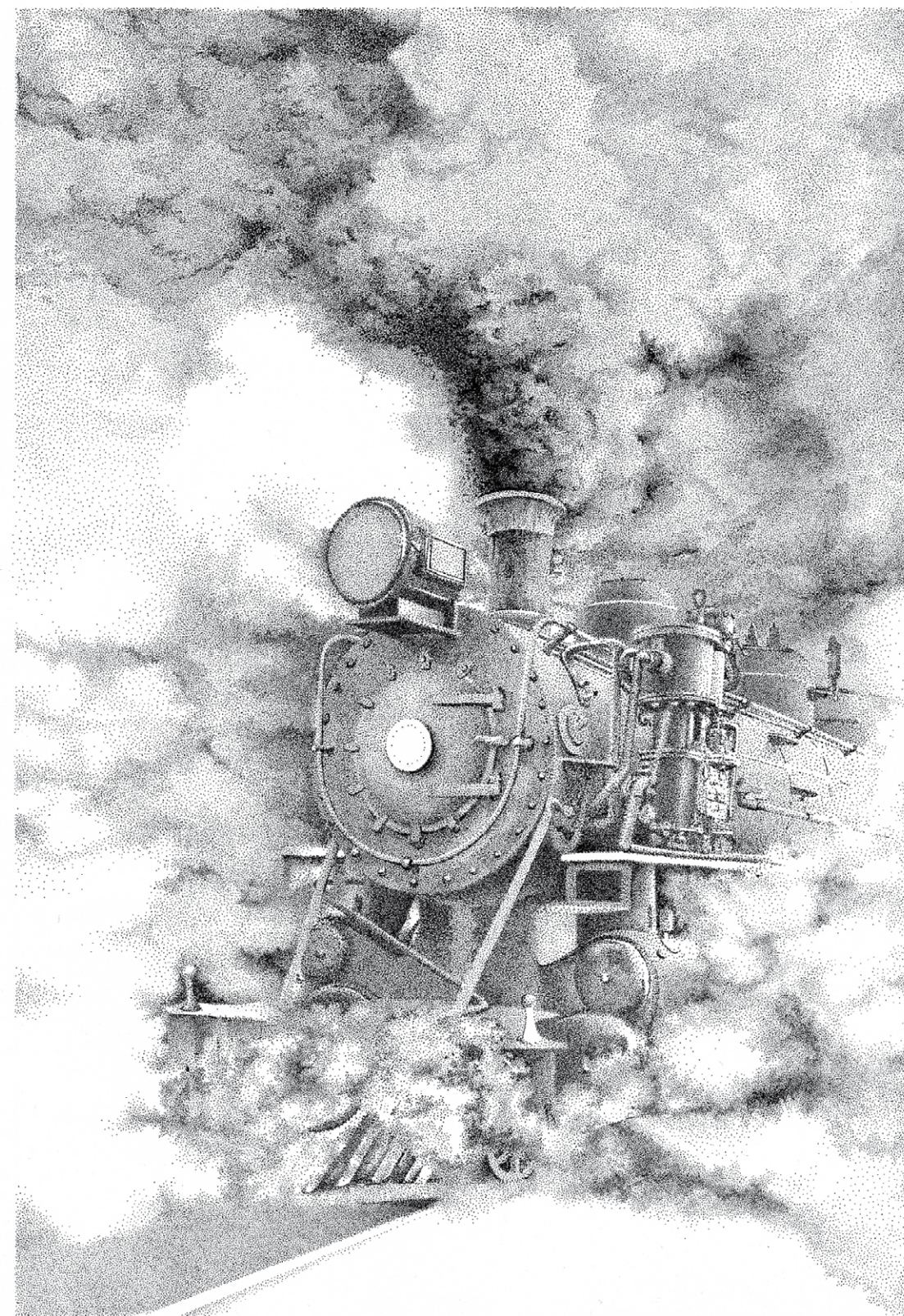


- 5 The smoke from the chimney divides the composition and pulls the weight of it upward. I add darker values to the bottom portion of the smoke to create a vertical balance in the design.





- 6 Now I work in the smoke on the left side to form a counterpoint to the steam at the bottom-left portion of the drawing.

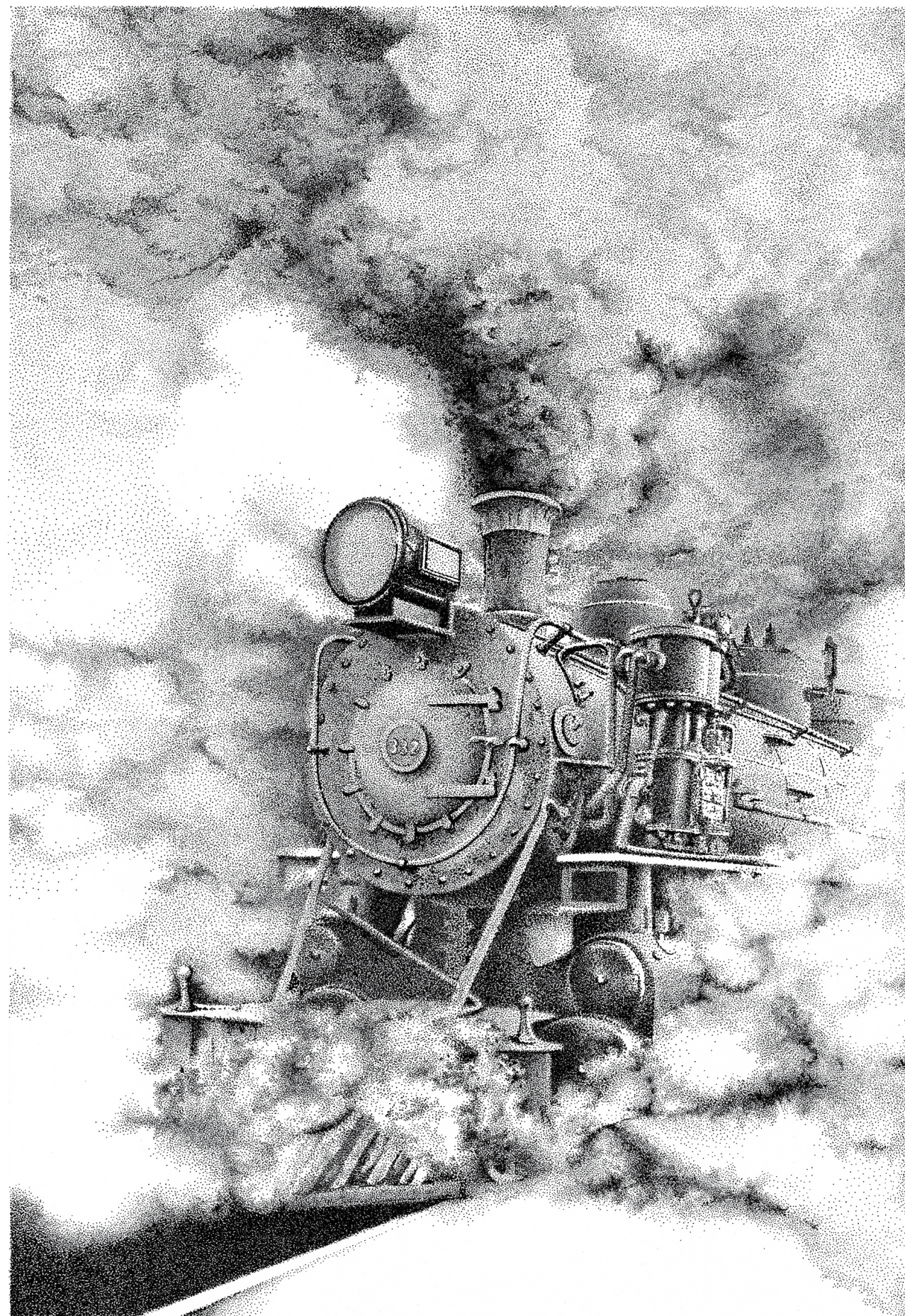


- 7 I add dots to create the smoke on the right side of the piece. This highlights the locomotive in the center and focuses the viewer's eye on the headlight. Finally, I add shadows to the bottom portion of the drawing. This accentuates the locomotive as well as some parts of the smoke, steam, and rails. It also balances the piece.





\* To Ilustrar Magazine  
Pandas hugs :)





# Open Space

This space is reserved for our readers and friends of Magazine Illustrate. To participate, see at the end of the section.



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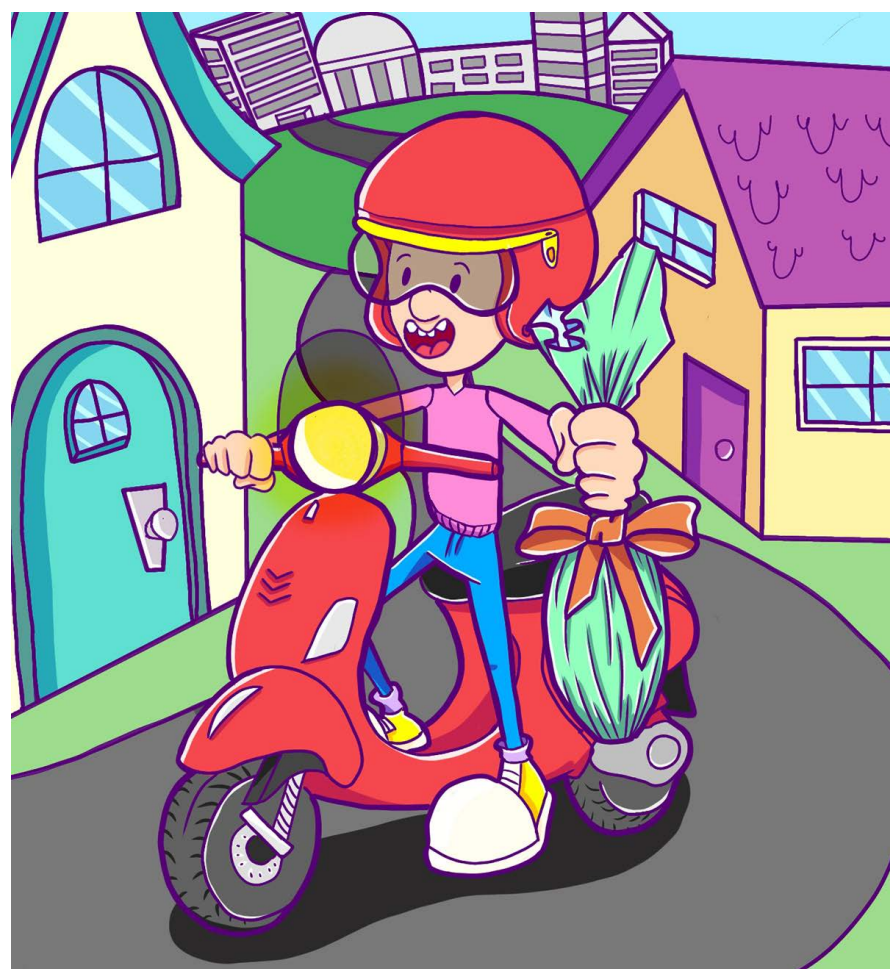
[www.instagram.com/amandaakozak](https://www.instagram.com/amandaakozak)

44a



44b





45a



45b



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46a



46b





47a



47b





# Open Space

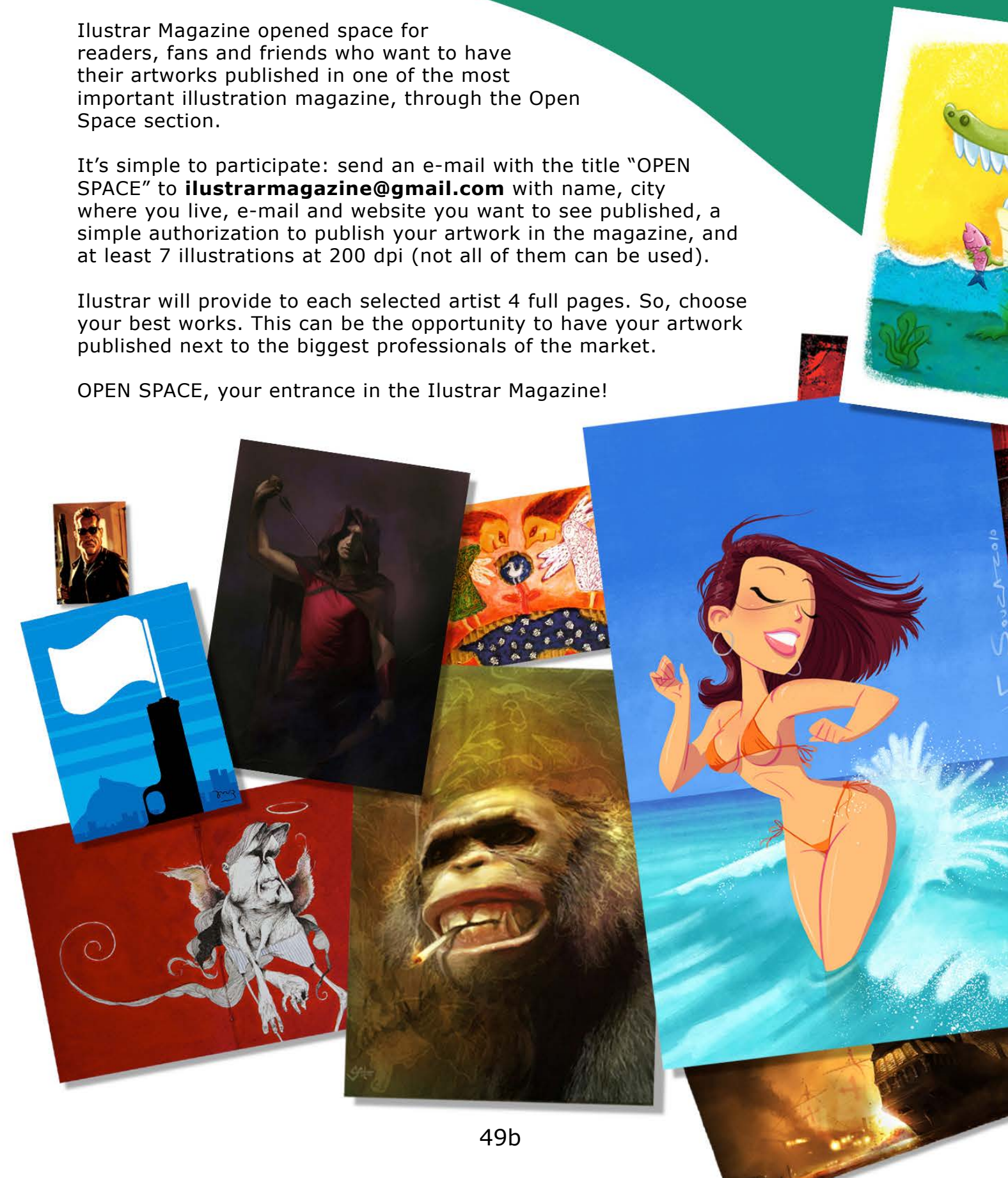
## How to participate

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!





## THE MOST DETAILED PHOTO OF THE MOON



The most detailed photo of the **Moon** exists - and it is stunning.

The image has 174 megapixels and took US astrophotographers **Andrew McCarthy** and **Connor Matherne** two years to complete.

In the photograph you can see the colours, textures, craters and brightness of the Earth's only natural satellite in detail.

There were 200,000 photos taken by McCarthy at his home in Arizona, and another 500 images that Matherne captured in Louisiana to ensure the colours.

<https://twitter.com/AJamesMcCarthy/status/1561125464369795073>

## CARVED INTO THE FLOOR



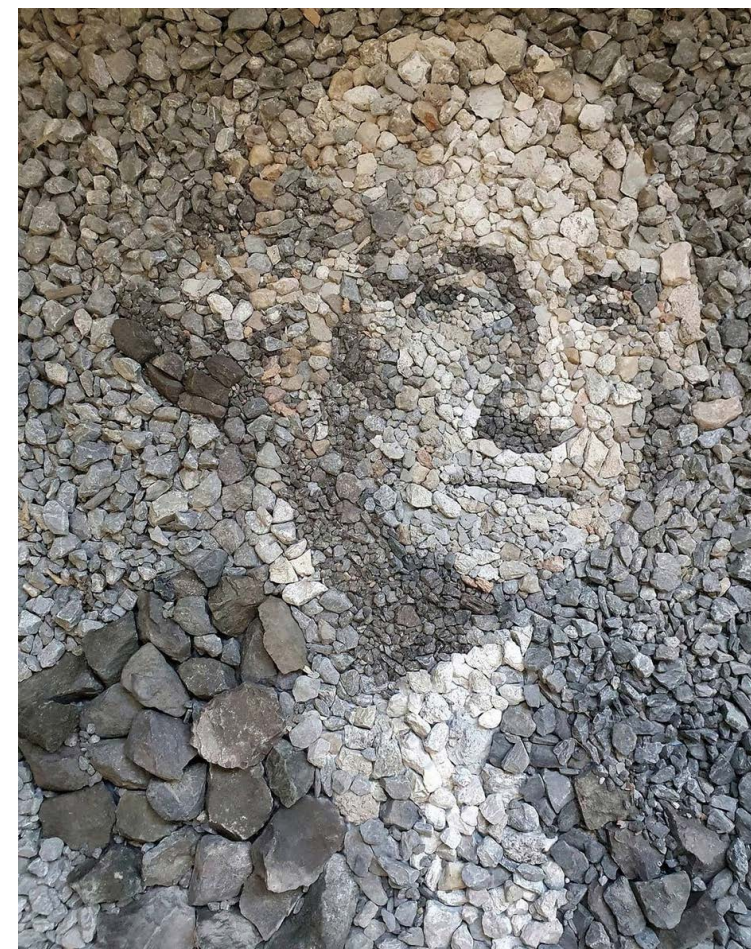
**Selva Aparicio** is a Spanish artist who works in various artistic genres, such as installation art, sculpture, and performance art.

Among other works, Aparicio has carved an intricate **Persian carpet on the wooden floor**, a sculpture measuring an impressive 3m x 4,6m, entitled "Childhood Memories".

On his website you can see this and other works:

<https://www.selvaaparicio.com>

## STONE MOSAICS



English artist **Justin Bateman** creates **impressive mosaic** portraits made from the rocks he finds around him.

Currently living in Thailand, the artist uses rocks of all shapes and colors to form **intricate portraits**.

And he leaves his ephemeral works on beaches, forests, sidewalks, and mountains. Bateman describes his pebble art as "non-permanent" portraits that leave only footprints.

Using natural rocks as his pixels, he makes use of the natural tones of the stones to portray faces of prominent figures.

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

## CARVING FRUIT



After discovering her passion for the art of fruit carving in 2004, Japanese artist **Tomoko Sato** traveled to Thailand, considered the birthplace of **fruit carving**, to hone her skills. And so she did.

Now Sato has advanced to the level where she teaches the art to others in her home city of Kyoto, as well as in her hometown of Fukui, while producing her own art projects.

Her intricate works are on her website:

<http://chu-sin.com/gallery/index.html>

... or by her latest works on Twitter:

[https://twitter.com/atelier\\_SATO](https://twitter.com/atelier_SATO)



# 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:

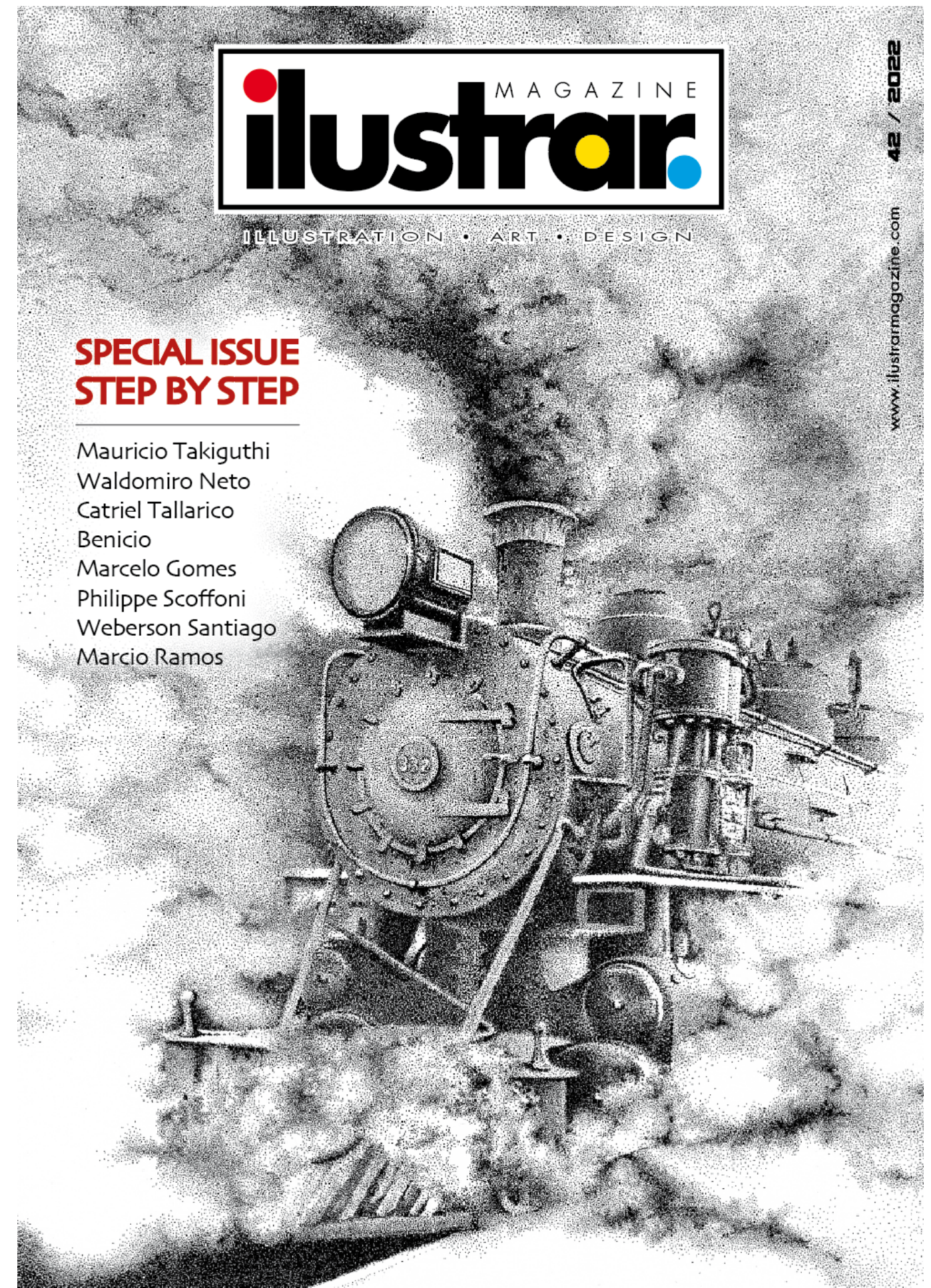
<https://www.buymeacoffee.com/ilustrar>

## • PAYPAL

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

**ilustrarmagazine@gmail.com**

Thanks a lot! :o)







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