

- Rafael Nobre
- Seungbin Jeong
- Ricardo Antunes
- Fashion Institute of Technology



Editorial

Recognition...

We recently had some great news that made us very happy and shows recognition of the work we have done over the years with Ilustrar Magazine.

First, this month Ilustrar won the PROAC - Culture Support Program of the Government of the State of São Paulo / Brazil, an important award to encourage culture where the State government will be supporting the Magazine during one year. The prize will be valid from the next edition.

Ilustrar Magazine was also chosen to be part of the jury for the Pelikanor Award, one of the major illustration awards in Spain, which will begin this month.

And finally, Ilustrar has been used as teaching support material in several schools, and the most recent is FIT - Fashion Institute of Technology in New York, an incredible college focused on the arts, where the Magazine has been used in illustration course. To find out more about the school, in this edition we spoke to some teachers and students, where we showed part of the college's production.

In this edition we also have the sensational work of Rafael Nobre from Rio de Janeiro as an illustrator and graphic designer of books, the sensational sketches by Seungbin Jeong, from South Korea, and the step-by-step guide presented by your favourite editor. :o)

We will have more news soon, until then we hope you enjoy this edition. January 1st we will be back.



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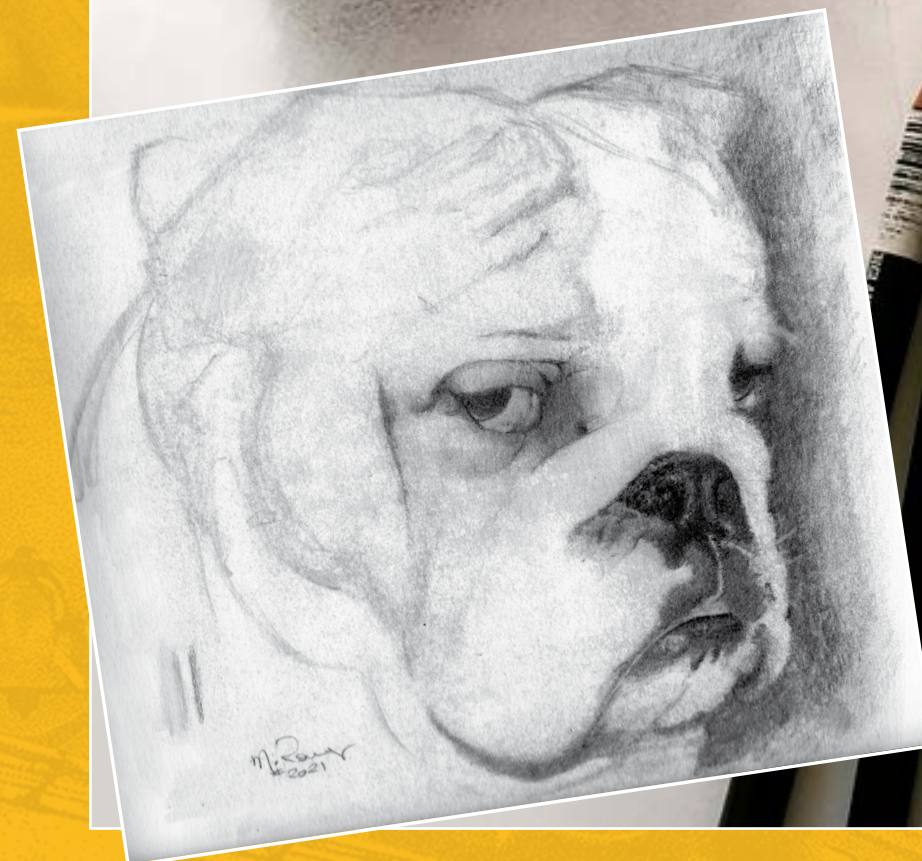
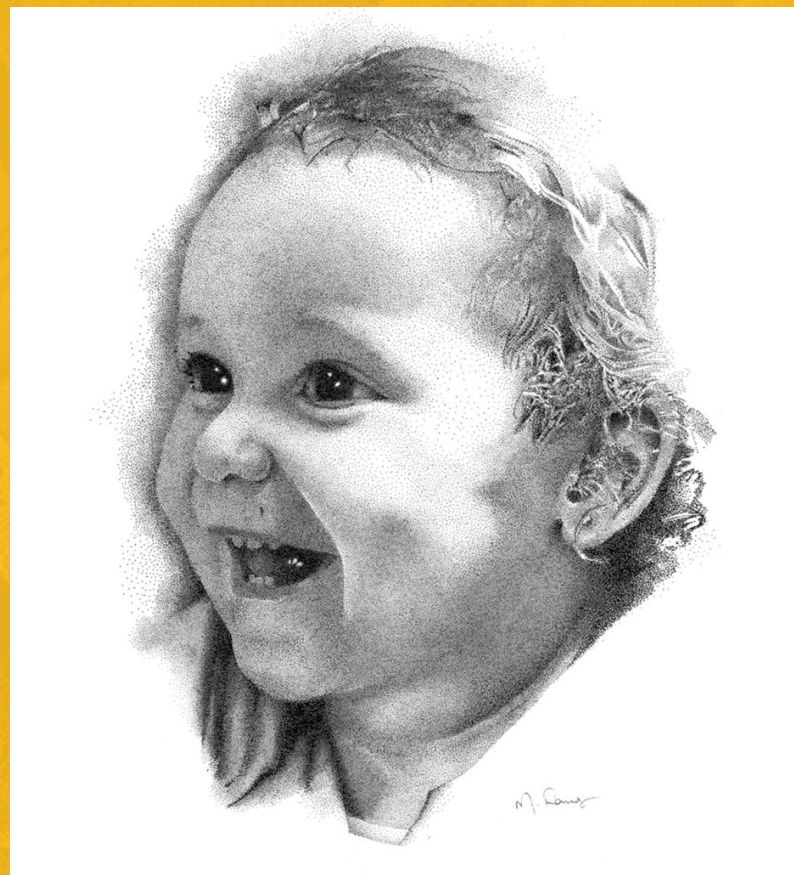
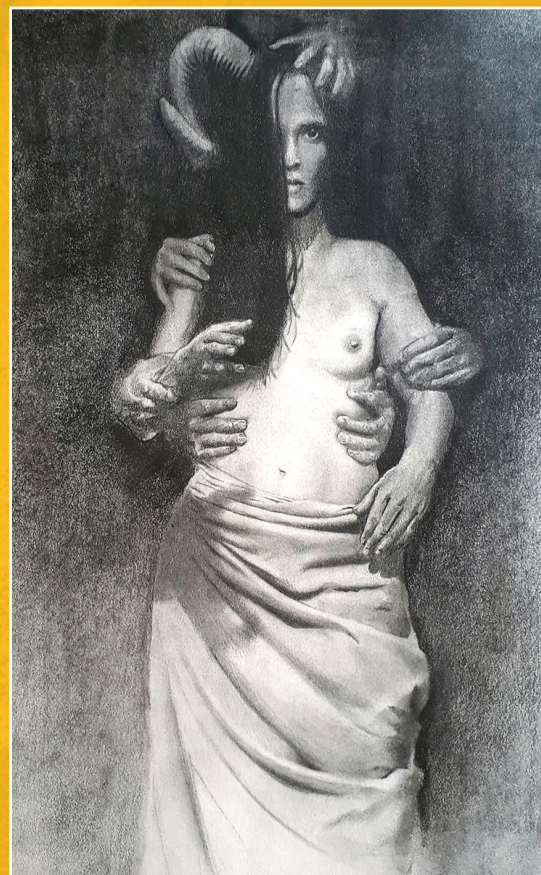
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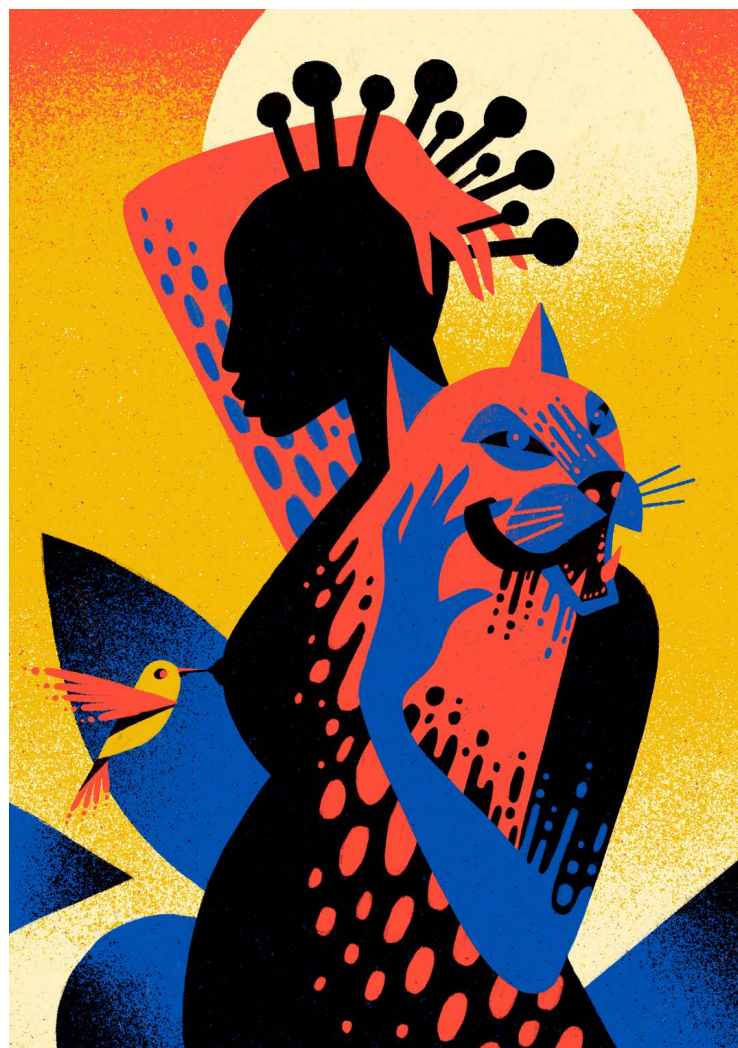
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RAFAEL NOBRE



Rafael Nobre

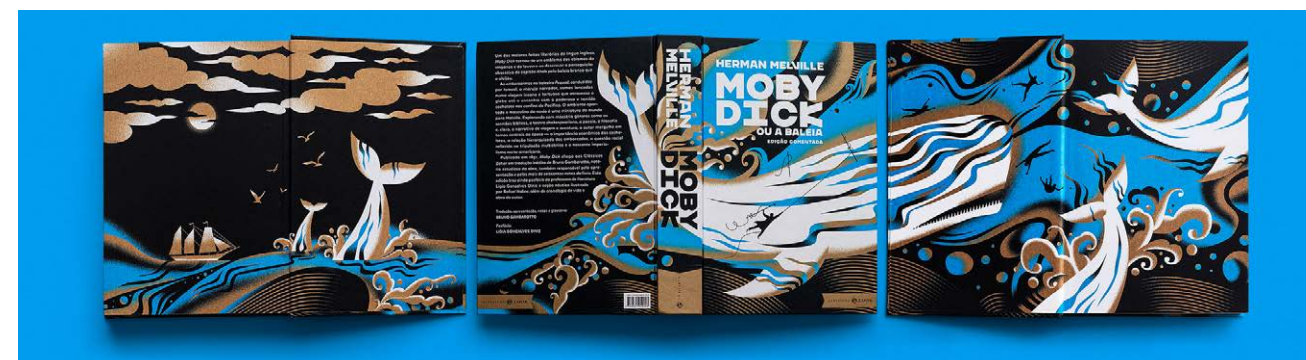
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Illustrator and graphic designer from Rio de Janeiro, Rafael Nobre has a long experience in producing graphic projects for books, with dozens of classics already published with his unique style.

With a cohesive visual identity and a solid theoretical basis, Rafael has already won several awards with his work, always using few colors and almost always using silhouettes, but also using collage when necessary.

He has already published more than 80 classics, as well as many other books in other categories and many works produced for advertising.



You are an illustrator and book graphic designer, with both sides well integrated. For you, how do illustration and design complement each other?

Illustration is always part of a design project, so integrating the two is essential to convey an attractive and captivating message.

The design project, whether for a book or magazine, must be thought of in a way that enhances and supports the illustration in the best possible way,

but the illustrator must also think of the image in such a way that it fits into the space and limitations of the project. It is a double way path.

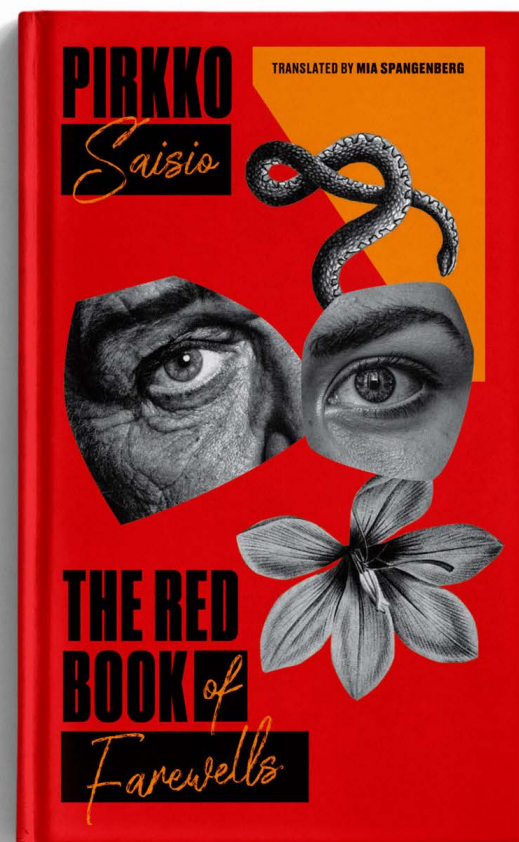
My illustrations are heavily influenced by my design knowledge, such as color combination and integration with typography. At the same time, I am inspired by illustration when choosing a font or thinking about the composition structure of the layout.

You also use collage as a tool. In terms of expression, what is the difference between collage and graphic illustration?

They are different processes, but they can sometimes complement each other. In collage I need to combine fragments of pre-existing images, creating unusual visual relationships.

It is necessary to have a bank of image fragments and free association is stronger in this process. In graphic illustration I create the entire image from scratch. Although I can use reference images, I am not limited to the image fragments I have at my disposal.

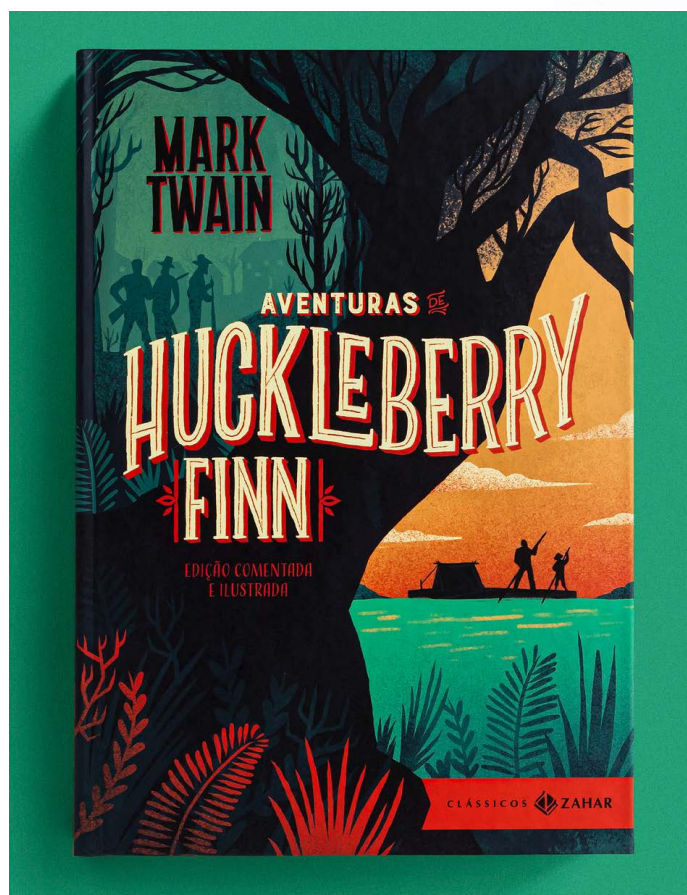
Sometimes I use collage as a sketch to create the illustration.



In both design and illustration, your work is heavily based on graphic elements. What are your influences?

My main aesthetic influences revolve around modern art, cubism and surrealism, all the main exponents of these artistic movements are a reference.

I try to combine vector drawing (digital) with brushes and manual textures. I'm interested in the work of artists, whether in the visual arts or not, who create this mix of digital and analogue.



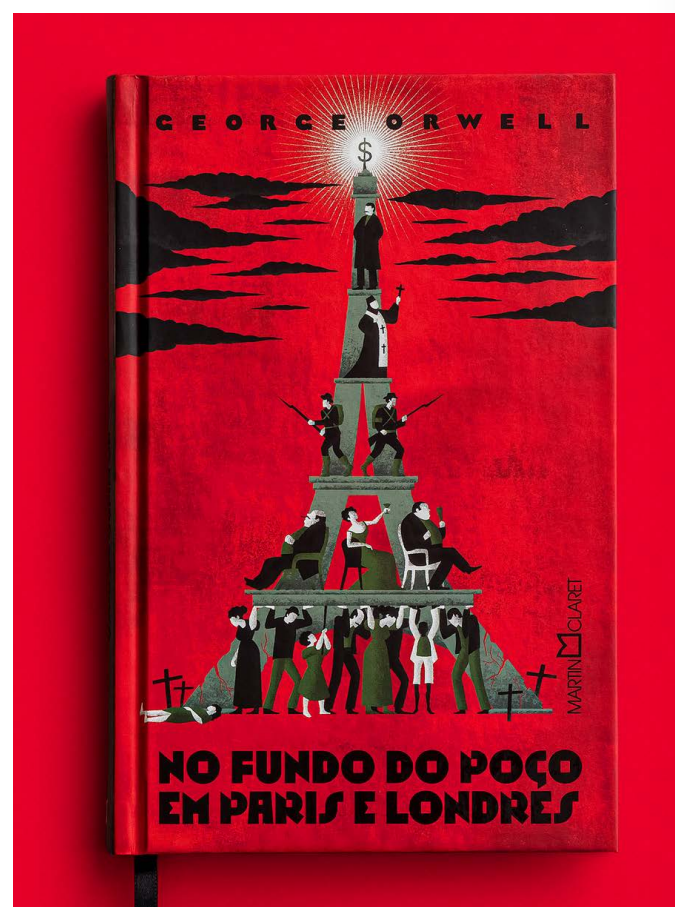


As a designer you have already said that an influence is Peter Mendelsund, an American designer who published some books, two of them very important talking about book design. How important is his work and his books?

There are not many theoretical books on book cover design.

Peter, in addition to his extensive work, contributed with some books to theoretically support this field, such as the books: **What We See When We Read**, which deals with how we construct an image in our mind, and this is related both to the work illustration and cover design.

And the most recent **The Look of the Book** which provides an overview of the history of covers and addresses their function and importance in the current context.

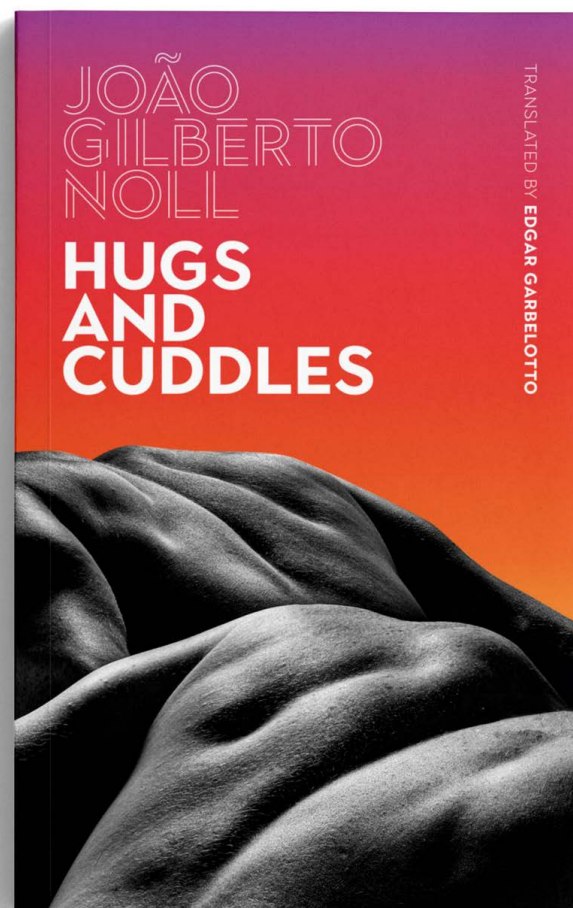


You have illustrated and designed more than 80 literary classics. What is the biggest difficulty in designing a book cover?

One of the biggest challenges is materializing the text into an image. A process that is both interpretation and translation.

Combined with this process, it is necessary to deal with the imperative of the deadline (almost always shorter than desired), marketing, pleasing the client, avoiding clichés, appealing the author and creating a remarkable design.

It is a collective process with different interests and expectations that need to be reconciled.

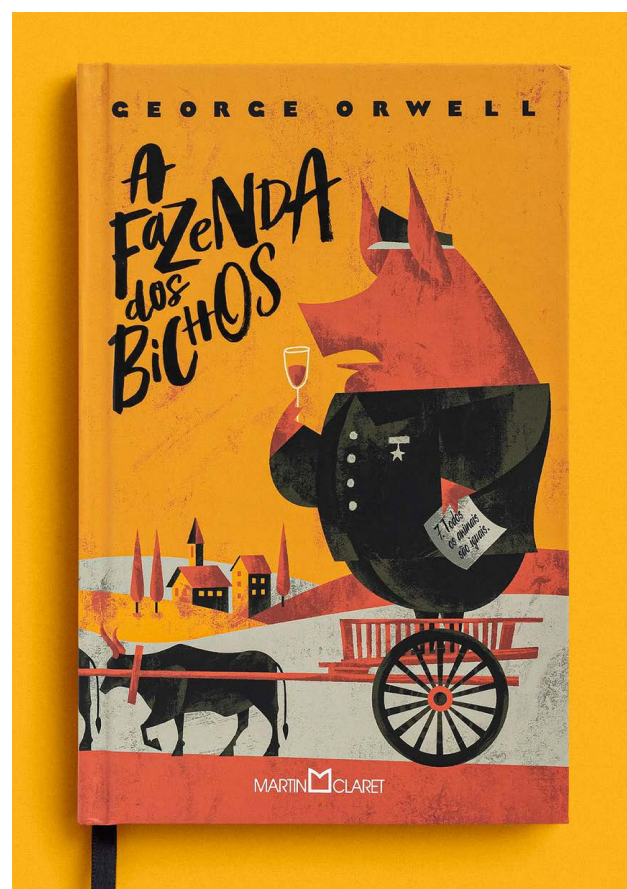
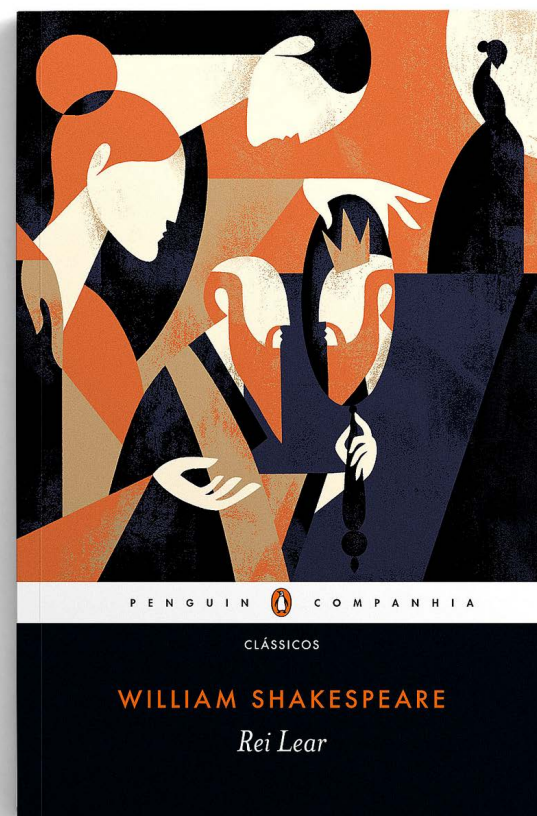


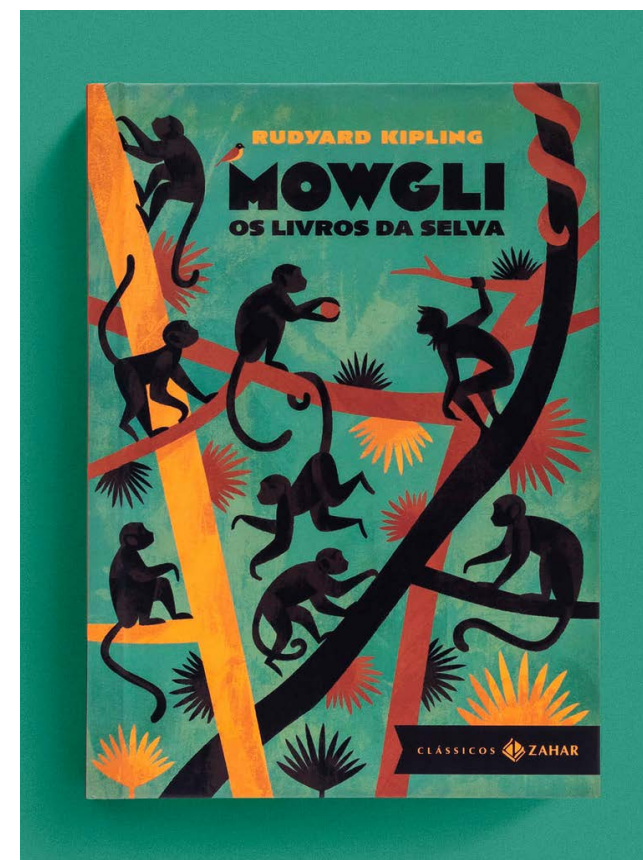
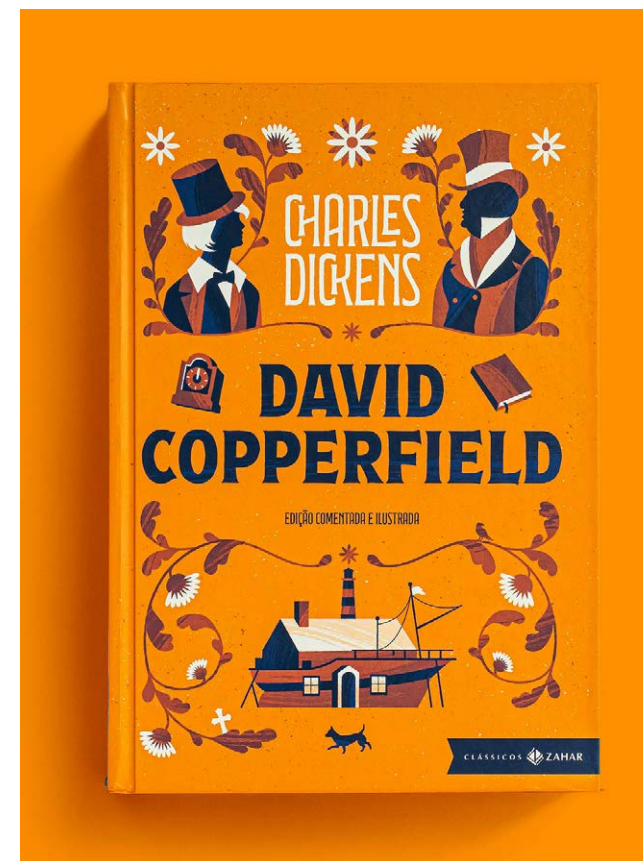
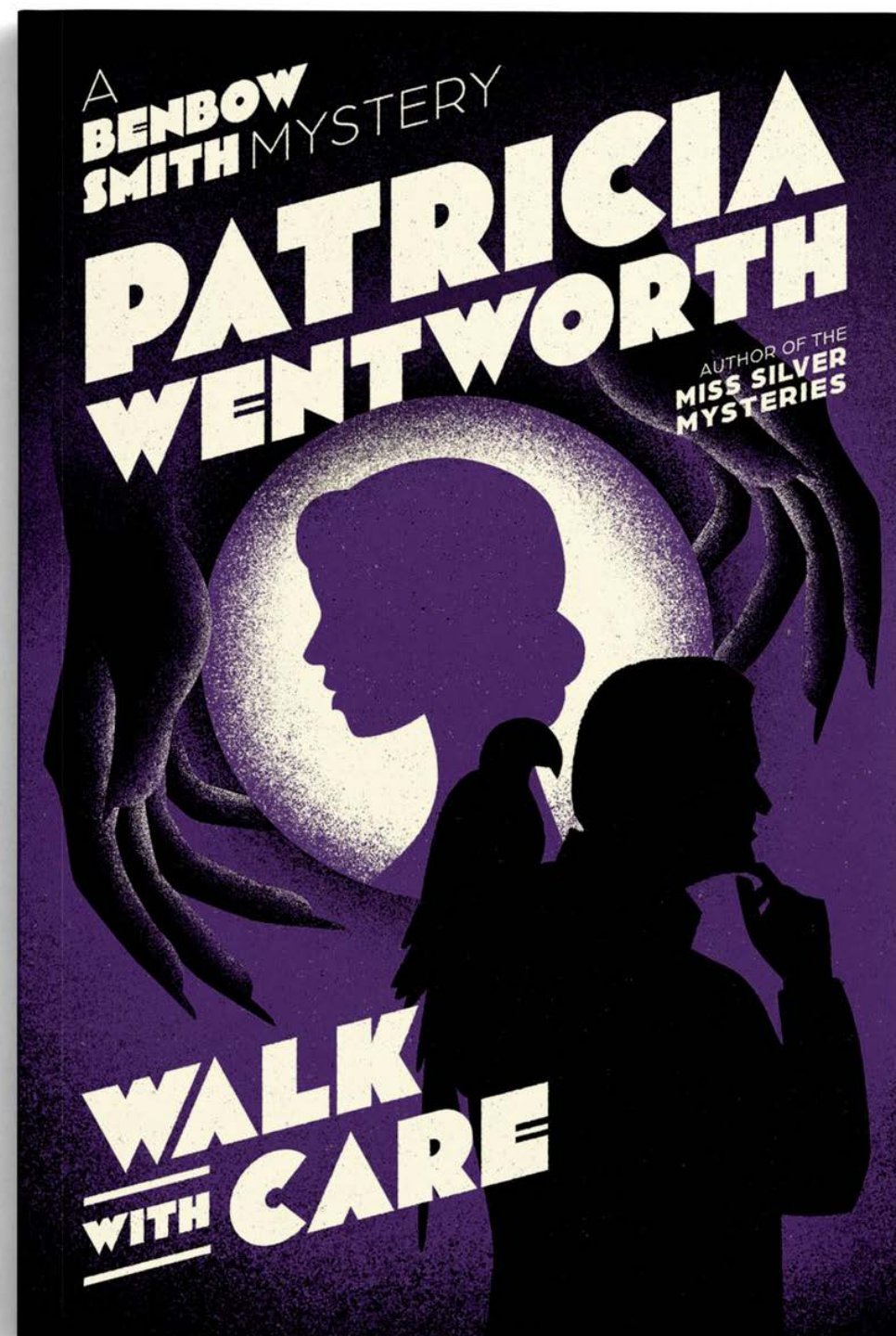
Is the weight of responsibility too much when illustrating a famous classic book?

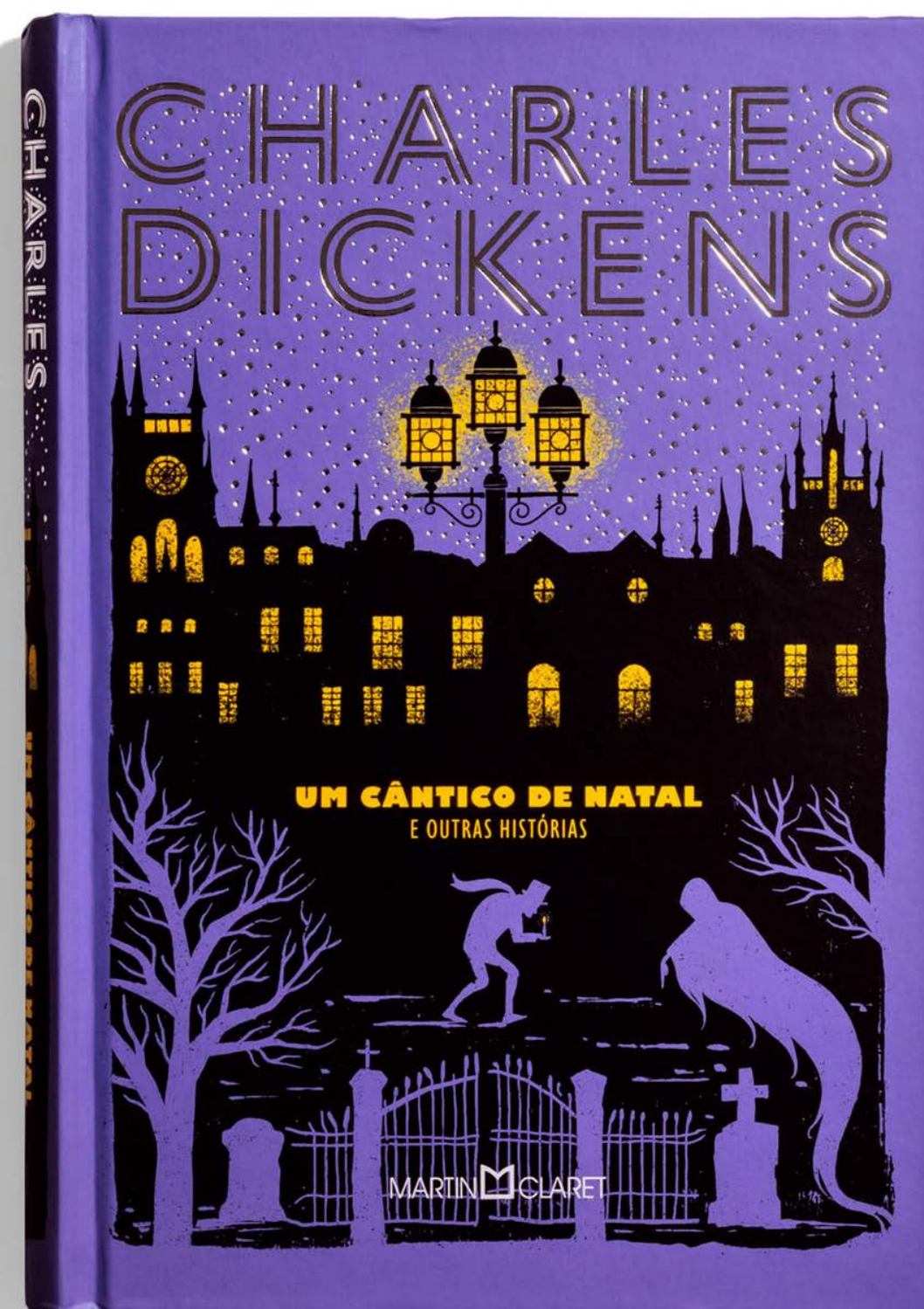
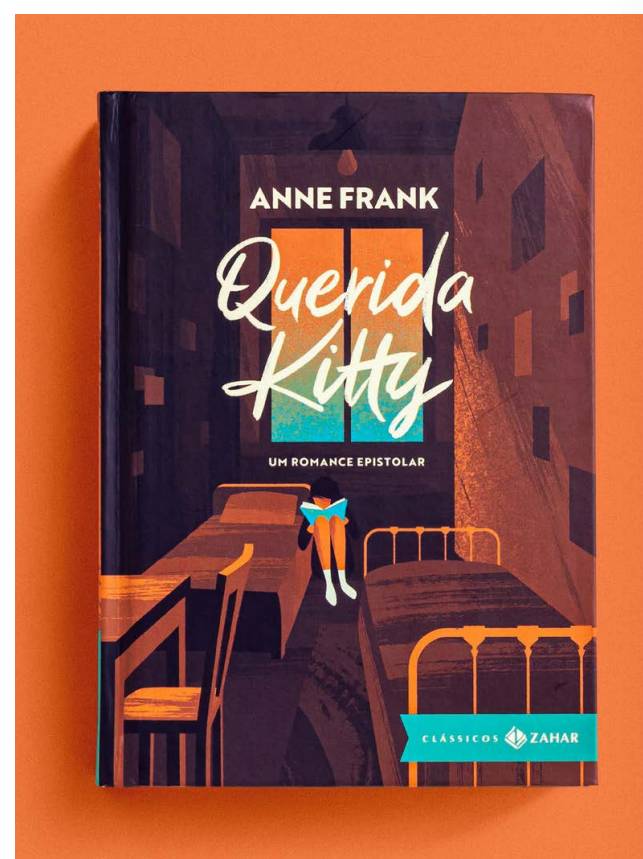
It's a big responsibility. And it is inevitable that comparisons will arise, since many editions and representations have already been made. It is a greater challenge to recreate something that has already been done dozens of times than to create something from scratch for which there are no parameters for comparison.

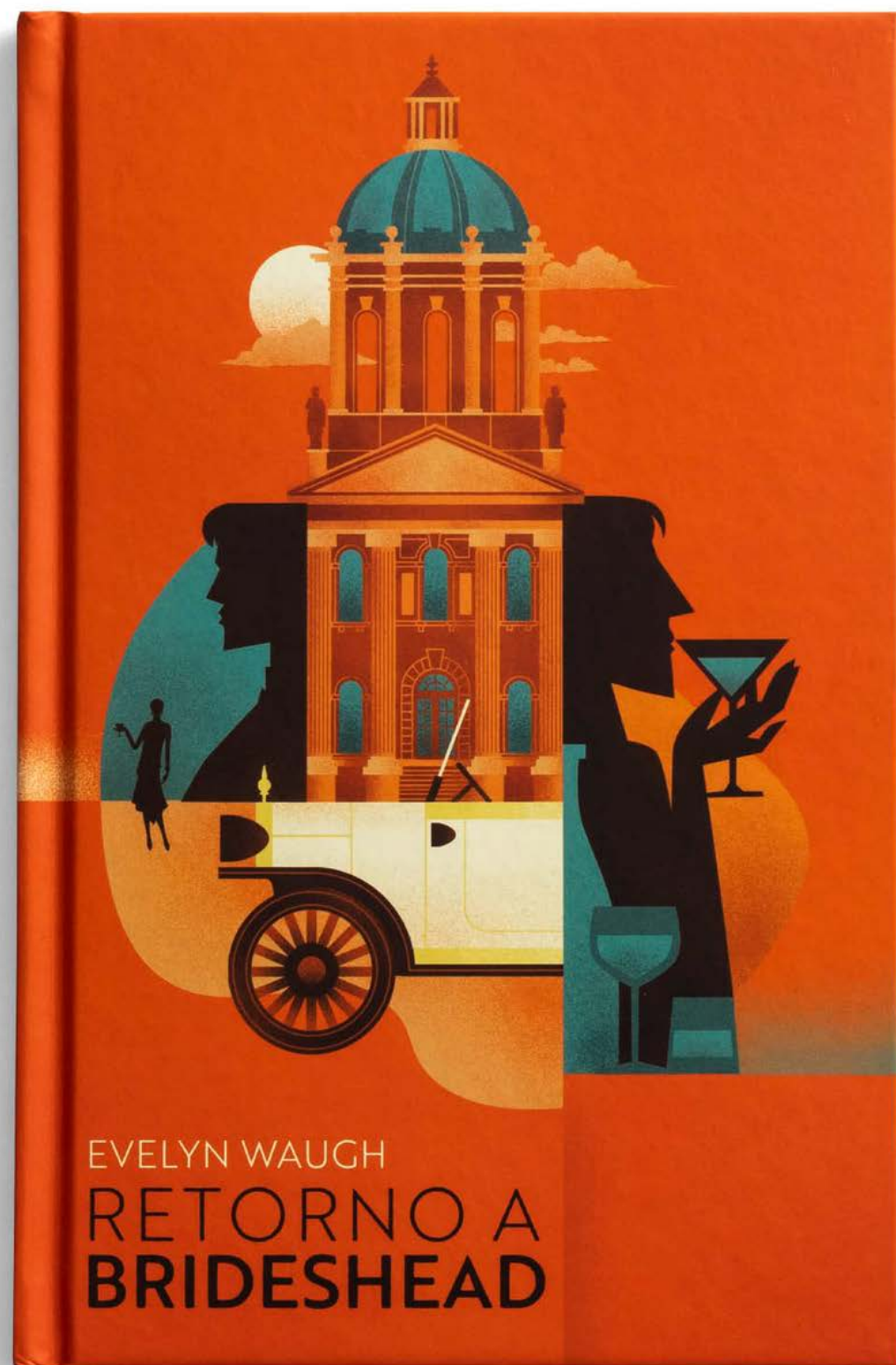
Over this time I have had to do four versions of the same cover for different publishers. This shows the importance of time in the process, as my references, influences and techniques change and when I receive a request for a cover that I already made a long time ago I have a very different vision of how it could turn out. Something similar to what happens with the various reinterpretations of a classic over the years.







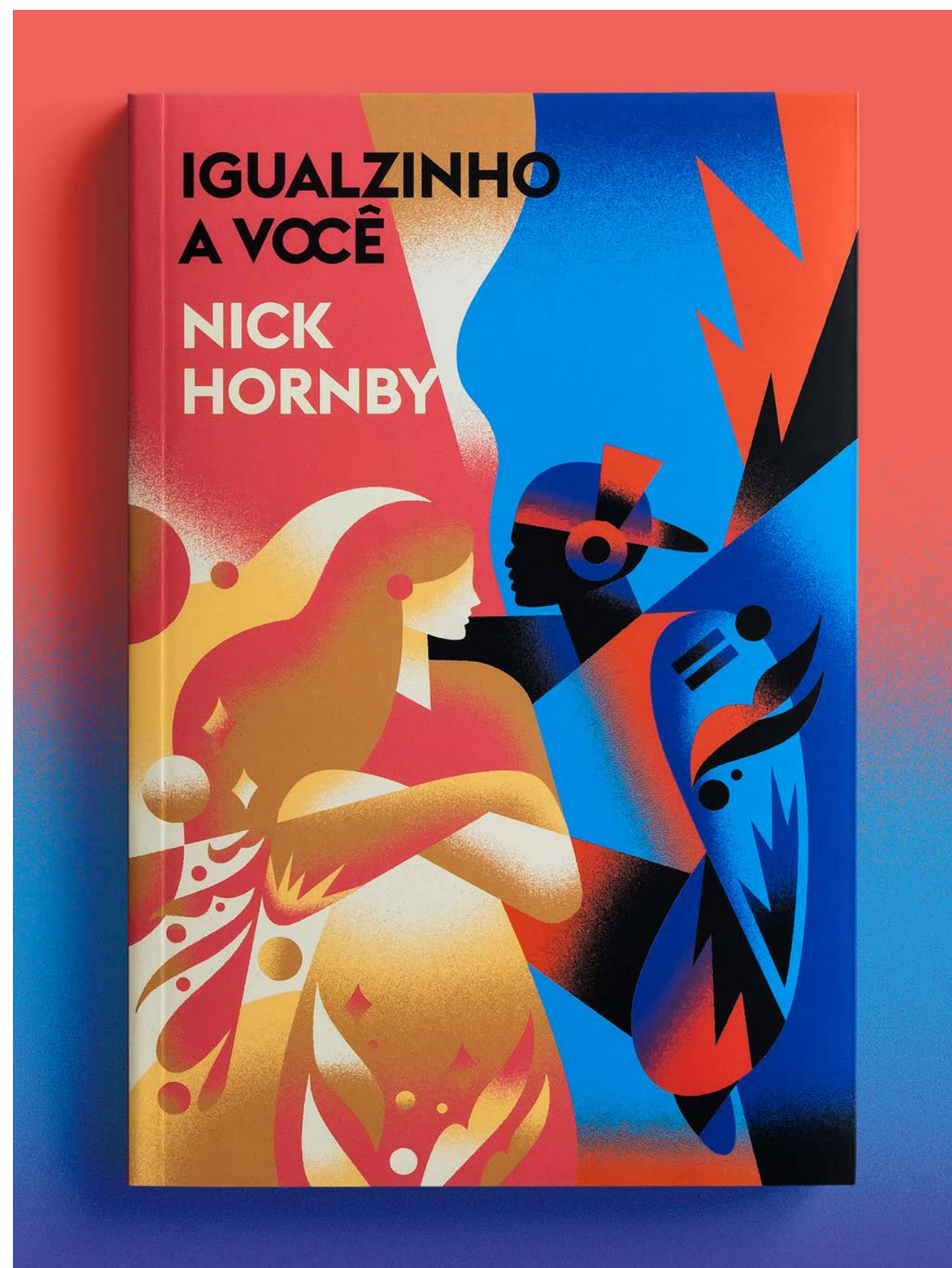




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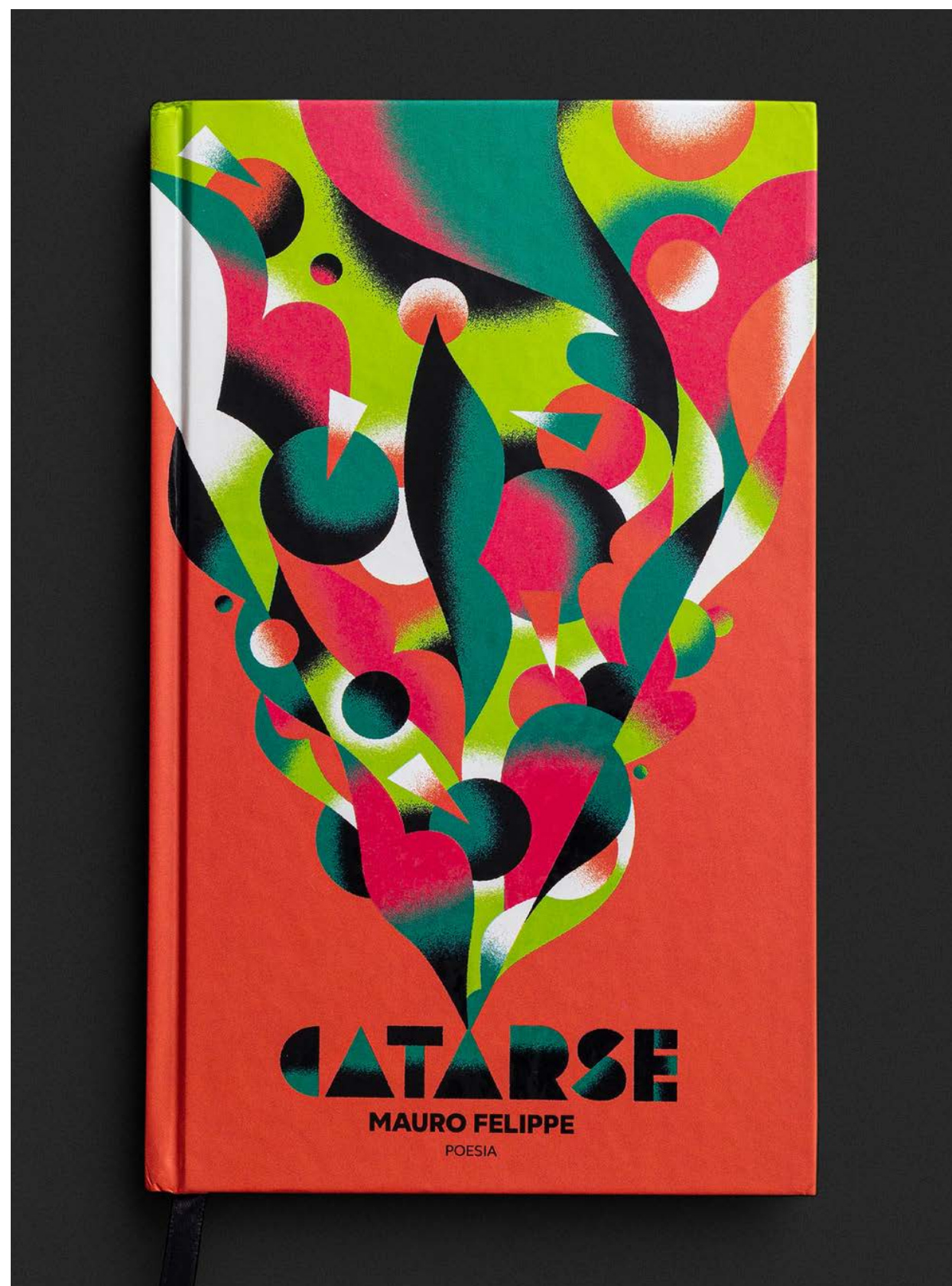
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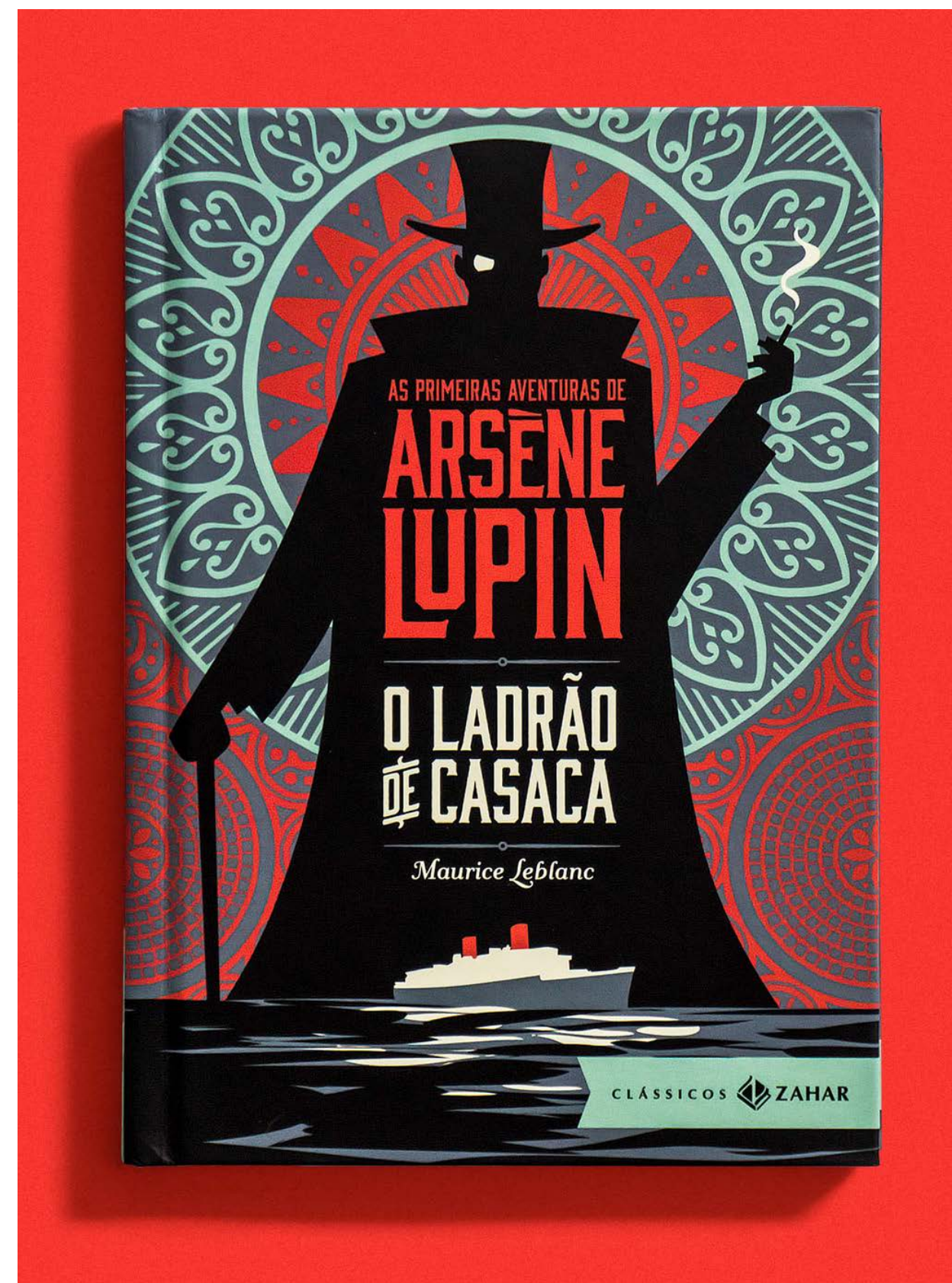
12a



12b



13a



13b



*Para a Ilustrar,
que nossas criações inspirem
e encantem todos que a contemplarem*

* To Ilustrar, may our creations inspire
and enchant everyone who sees them



SEUNGBIN JEONG

Foto: Seungbin Jeong



© Seungbin Jeong

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15a



Living in the capital of South Korea but traveling around the world, Seungbin Jeong, better known as Bin, is an illustrator and designer, and on all his travels he never fails to take his sketchbook with him.

After studying design, he worked as an animator at an animation studio and a games company, and as an illustrator he worked for TV stations.

An active participant in Urban Sketchers, including some of the group's publications, Seungbin now works as a drawing instructor and freelance illustrator of travel and everyday life, captured in his sketches filled with urban scenes.



"I often like to draw outdoors. It makes me feel alive and I can observe more things in detail. Therefore, I always carry a small, easy-to-carry sketchbook, usually A5 or B5 size. In my bag I always have a sketchbook, a pen and some light materials for coloring. Being small and light allows me to draw a little more.

It's easy to use at home, in a cafe, on the street or while traveling to express what's in front of you and what's on your mind.

A great look or a flash of inspiration goes by too quickly. A sketchbook is the best and most basic material to capture these moments."

15b



"An illustrator must always draw constantly. I don't think I should be satisfied with my drawings right now, from small potted plants to large landscapes and more.

Every time I draw, I'm more likely to find new inspiration, which is an important factor in my work. It helps me a lot with the expression of lines and especially with coloring. Through such a process, at some

point my drawings seem to evolve into something better.

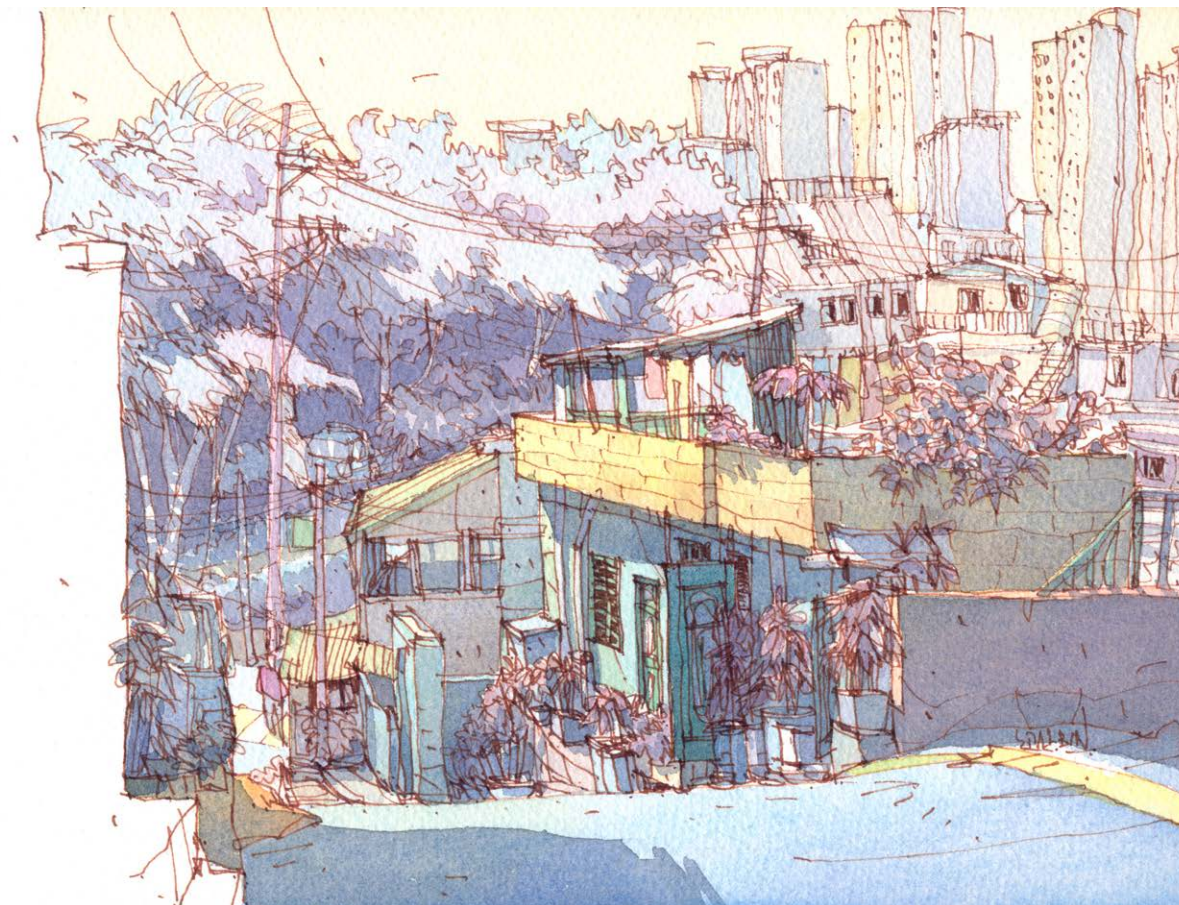
I draw mostly when I'm traveling or outdoors, and I especially love alleys.

The alleys are all different, like fingerprints, because they reflect the people who live there. They have their own vibe and that's what keeps them fresh and exciting."





17a



17b



18a



18b



19a



19b



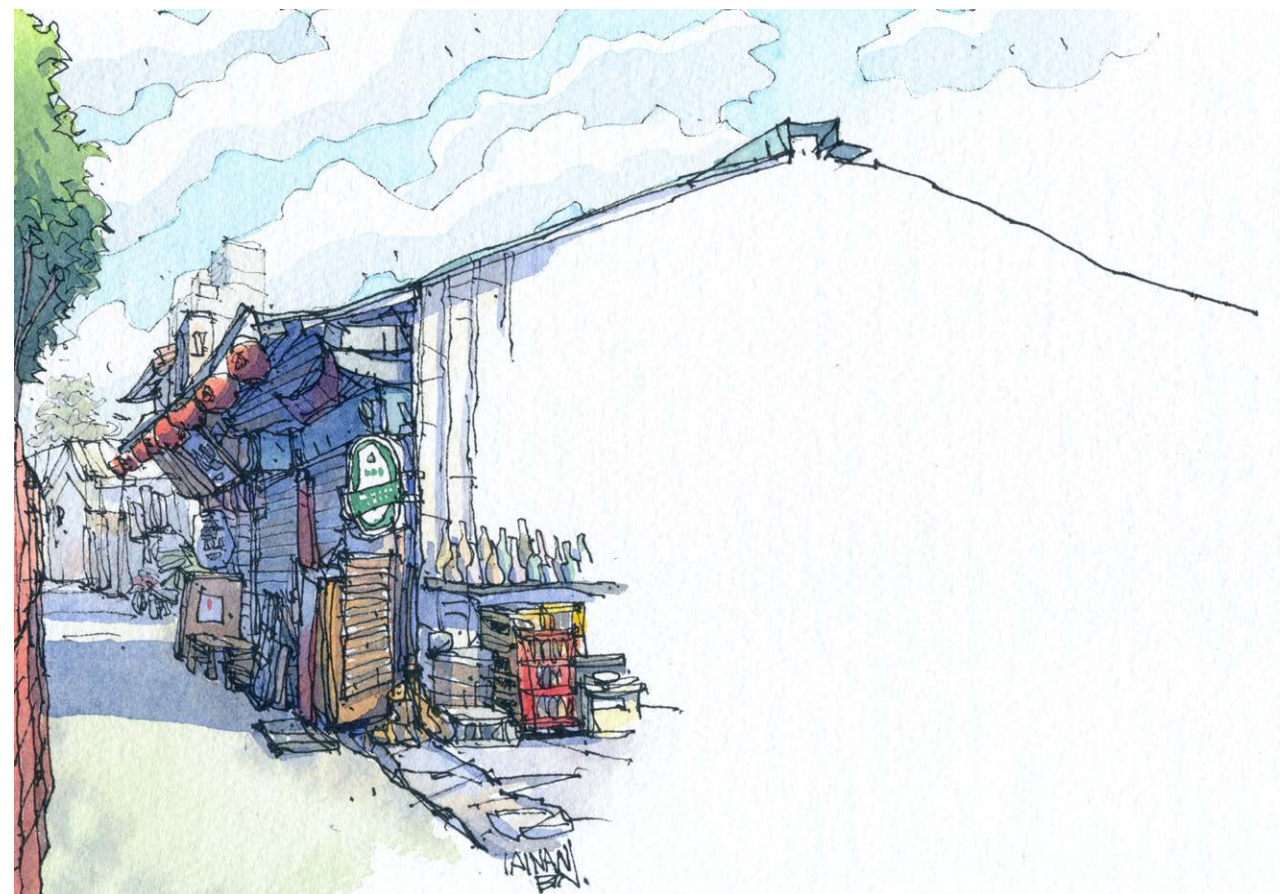
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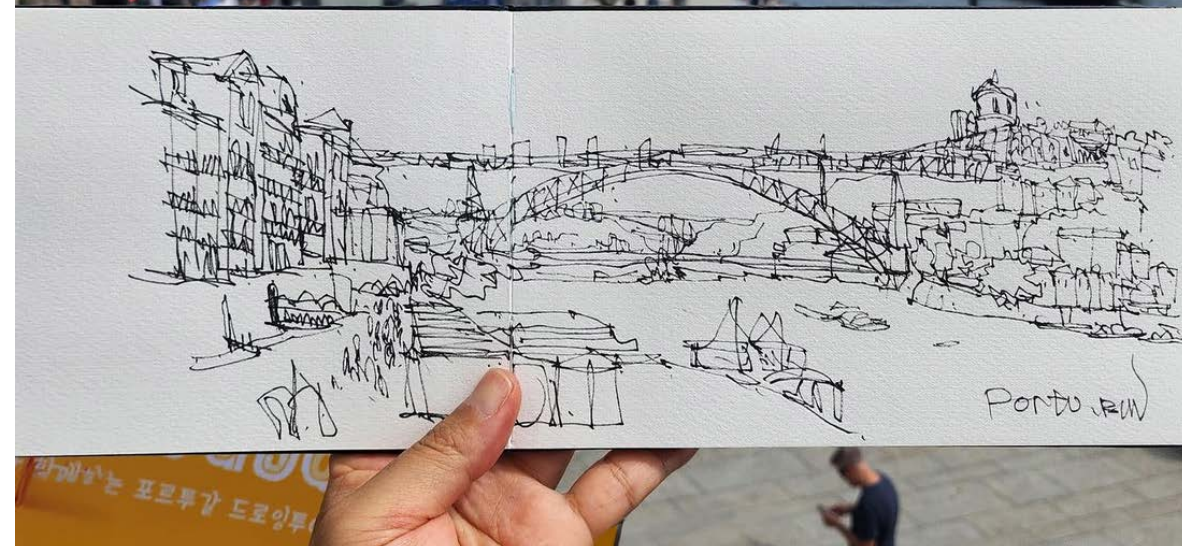
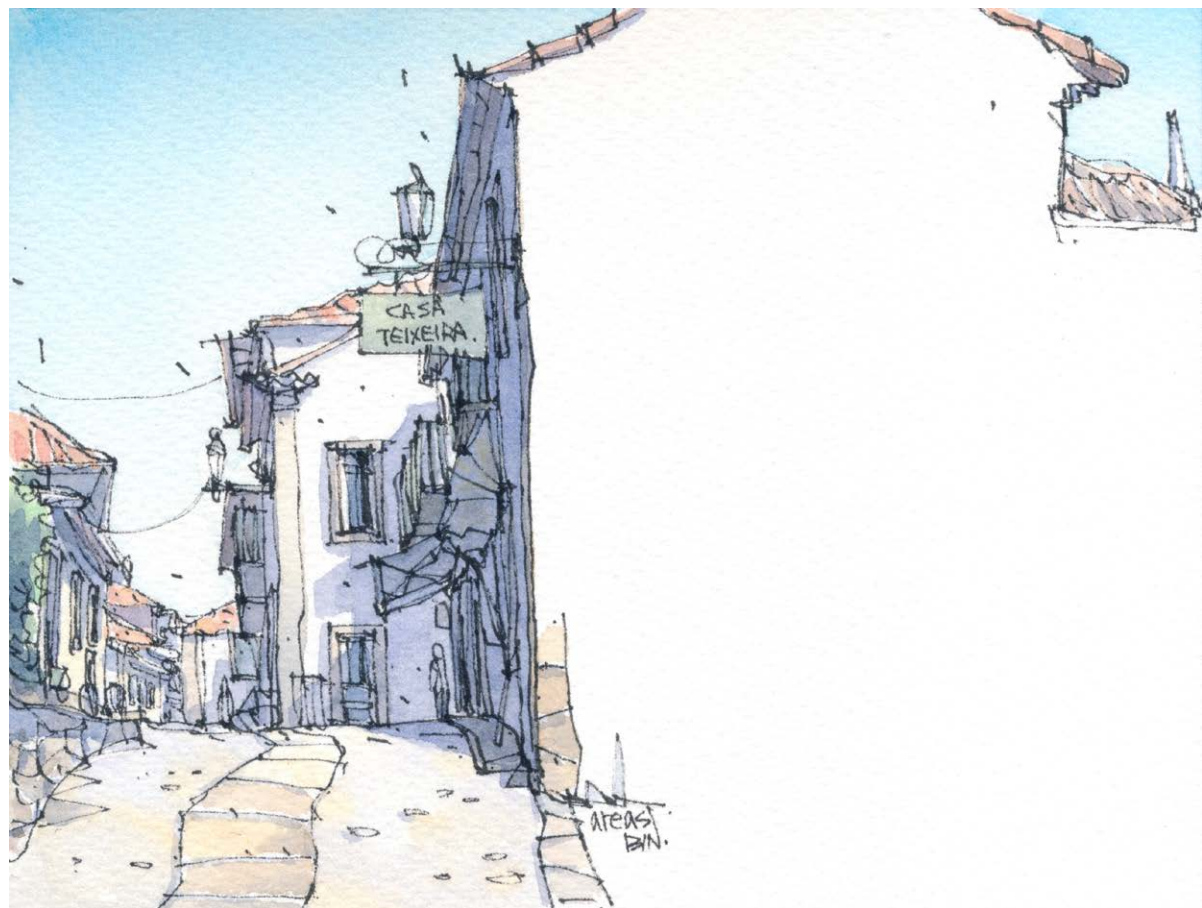
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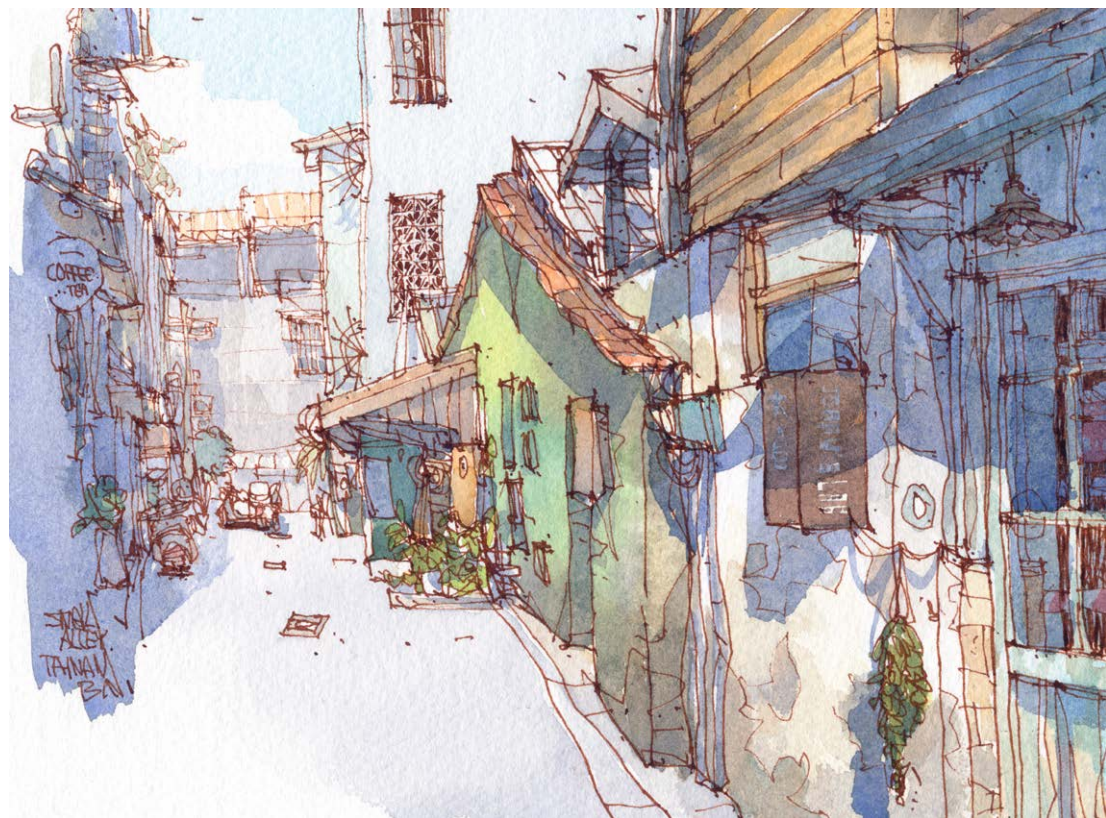


21a



21b





23a



ILUSTRAR MAGAZINE RECOMMENDS:

To learn more about his work, Seungbin has a YouTube channel:

<https://www.youtube.com/@TravelDrawing>

23b



"To the readers of Revista Ilustrar
South Korea and Brazil are on opposite sides of the world.

For me, it is an unknown country where I want to travel. From what I've seen on TV and YouTube, Brazil seems to be a country full of positive energy, so it's a great honor and excitement for me to take this opportunity to present my drawings to the readers of Revista Ilustrar and send greetings from distant Korea. I look forward to meeting them in Brazil one day."

Seungbin Jeong

(Note: Seungbin made the dedication in Portuguese.
It means: "Thanks, Ilustrar Magazine")



RICARDO ANTUNES

As well as being the editor of Ilustrar magazine, Ricardo Antunes is an illustrator, graphic designer and publisher for over 40 years. He has worked with the main advertising agencies and publishers in Brazil and Europe, where he lived for 30 years. He also taught at the Panamericana School of Art.

He was twice awarded the HQMix prize, one of the most important prizes in graphic design in Brazil, and twice won the Proac prize. He was on the jury of the 13th World Press Cartoon and the jury of the 10th Brazilian Graphic Design Biennial.

As an editor, he has published 26 books and is the creator and editor of Ilustrar magazine, where he has interviewed more than 180 artists from 25 countries.



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INTRODUCTION

The following illustration was made for the poster of the biggest rock show in Portugal, Super Bock Super Rock (sponsored by Super Bock beer).

The production of the illustration was quite complex: the visual language is a kind of collage of hundreds of references, but with a lot of image processing on top and complemented with illustration, in

a realistic but very graphic aspect at the same time. Besides, it was necessary to capture the energy of the event, showing some typical monuments of the country, all bathed in the dazzling light of Portugal.

All work was done using Photoshop, using a Wacom Cintiq tablet.

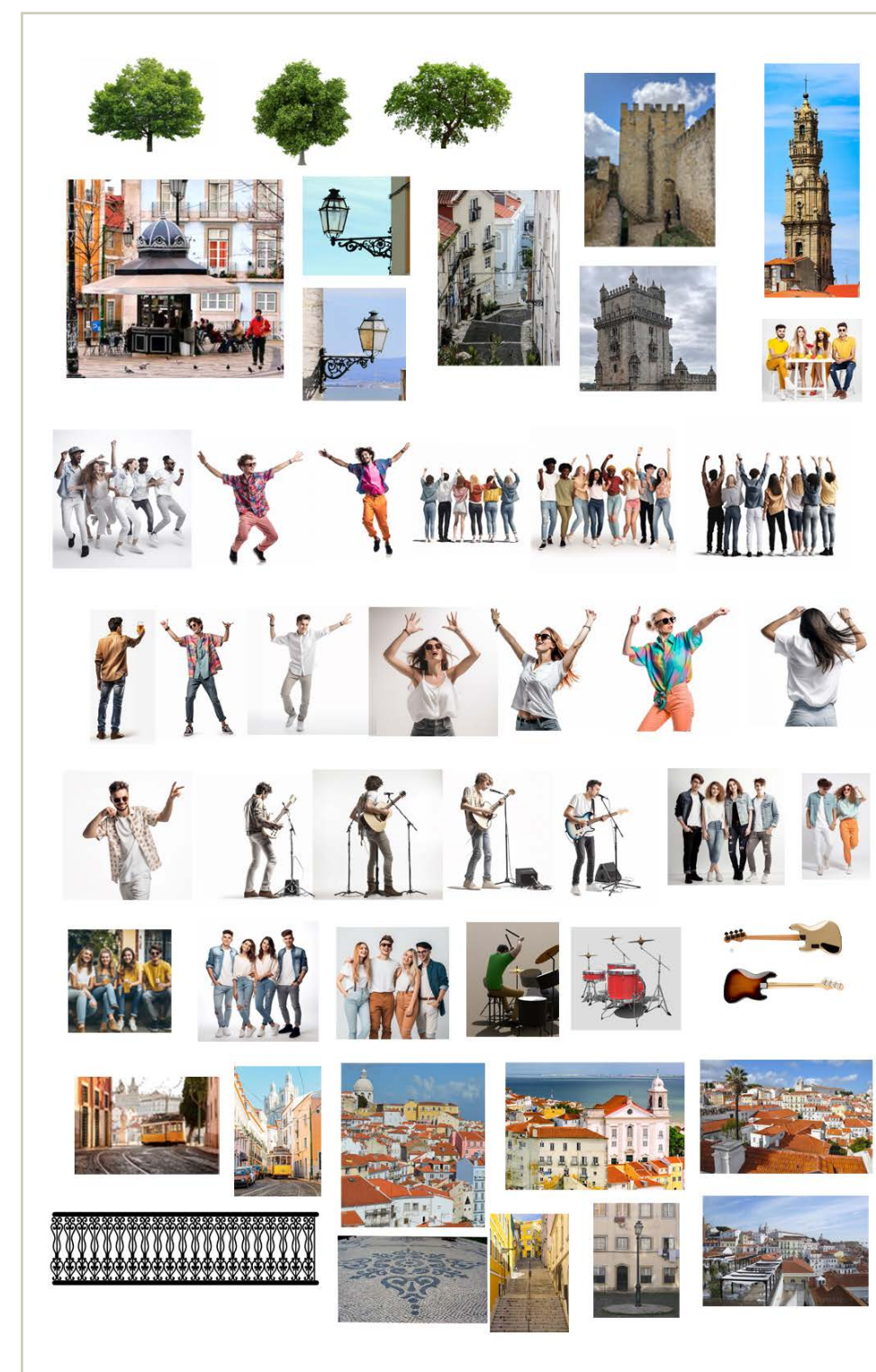
PROCESS



- 1 To start, I made some thumbnail sketches to see what the best composition was, and from there I made a basic composition. Some elements were obligatory: people partying (and drinking), a typical Lisbon Quique, typical Lisbon or Porto roofs, some Portuguese monuments and the sea in the background with the sunset in the middle (in red, the color of the sponsored beer).



- 2 Once the basic idea was approved, I created a more elaborate layout with colors, the atmosphere should be like a party at sunset, with many people all over the city dancing and vibrating to the sound of the music... but it was requested that the predominant color the whole set was red, the color of the sponsor.



- 3 Once the composition is defined, it's time to look for many, many references (above are just a few). So that the client would not spend so much money on image banks, it was decided that the majority of photos would be produced using Artificial Intelligence (mainly people), and other images would be created using illustration. Several photos of the city served as light reference.



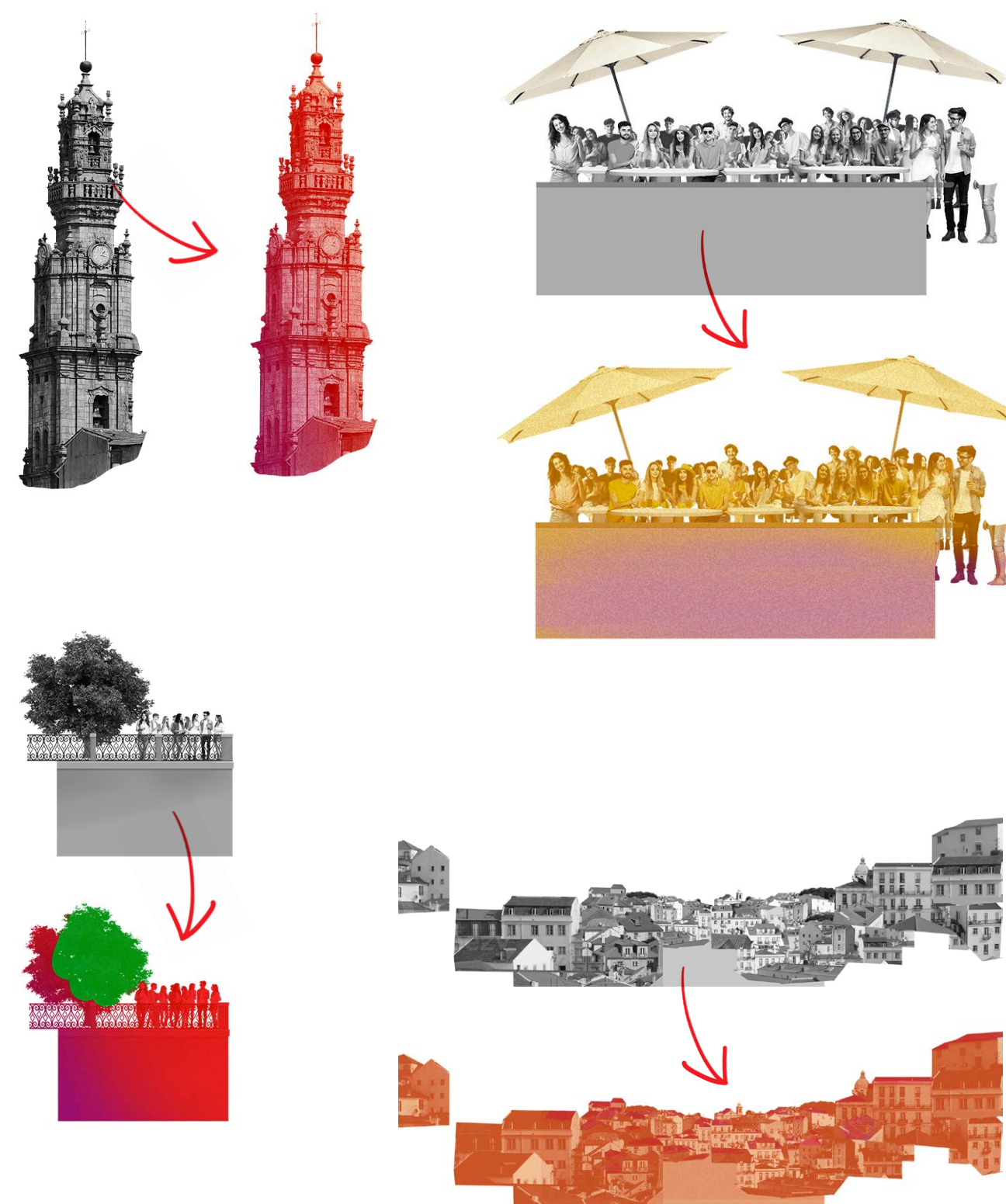
- 4 The graphic treatment that I defined (a little complex but quite efficient) would be to take the images, separate them into planes according to distance, change the images to black and white, apply shading and texture, then apply colors, brightness and lights and at the end combine all.



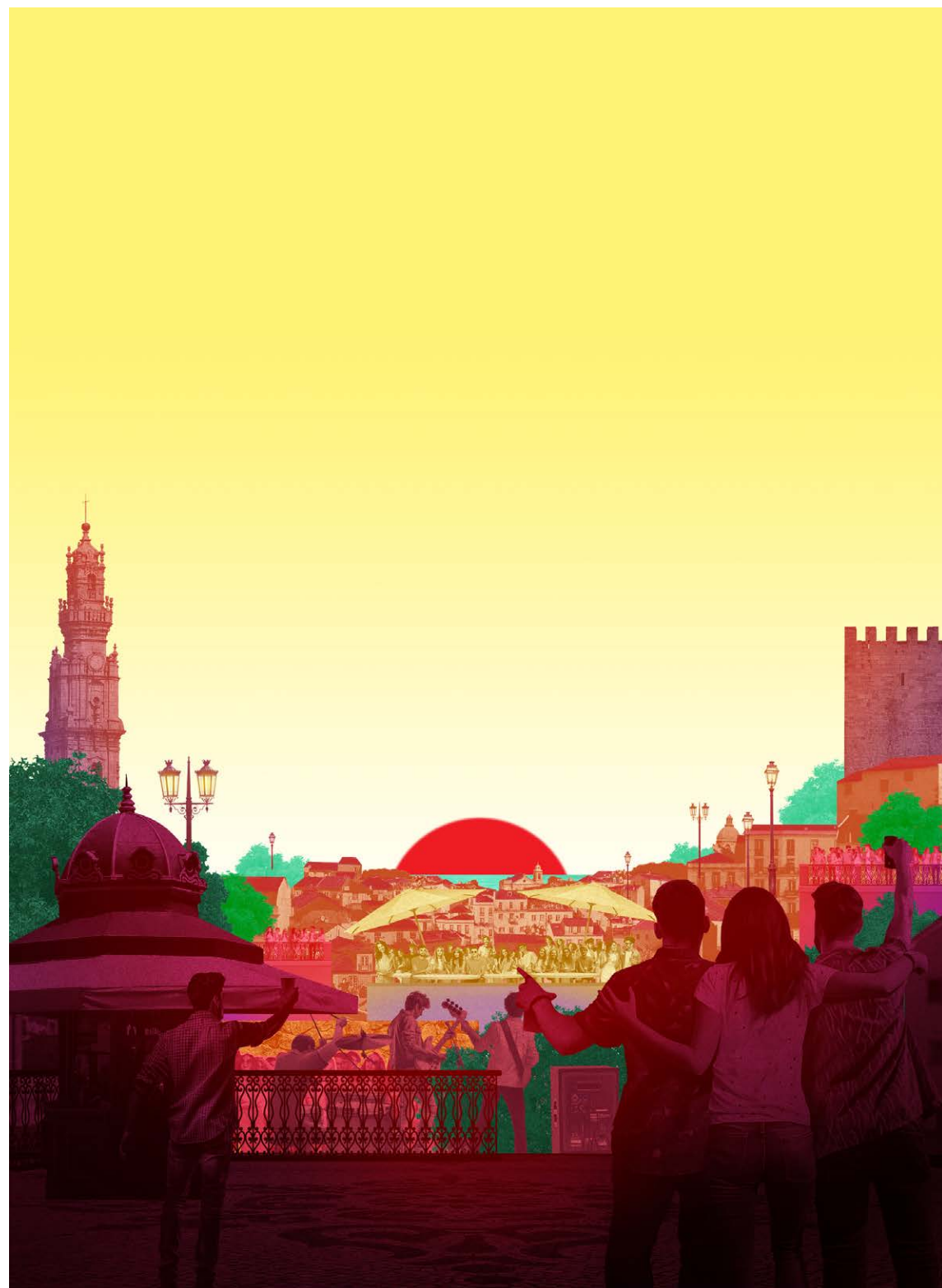
- 5 Starting with the foreground, the composition was created, the elements were combined into a single image, and the necessary texture and shadows were applied.



- 6 The next step was to create a mask and place a new color layer in the layers' Hard Light mode.



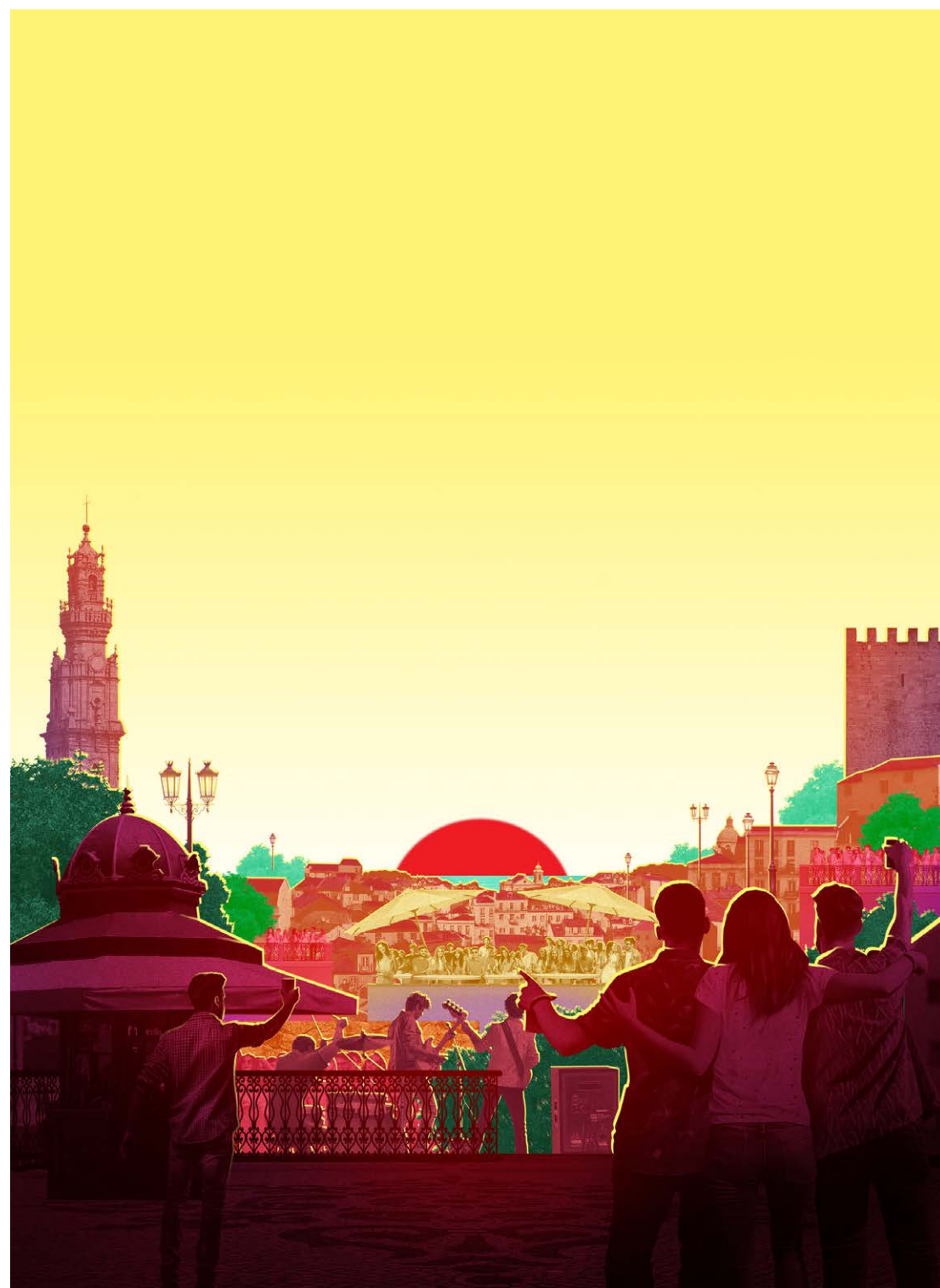
- 7 Then apply exactly the same process to each of the plans, just changing the color applied according to the layout.



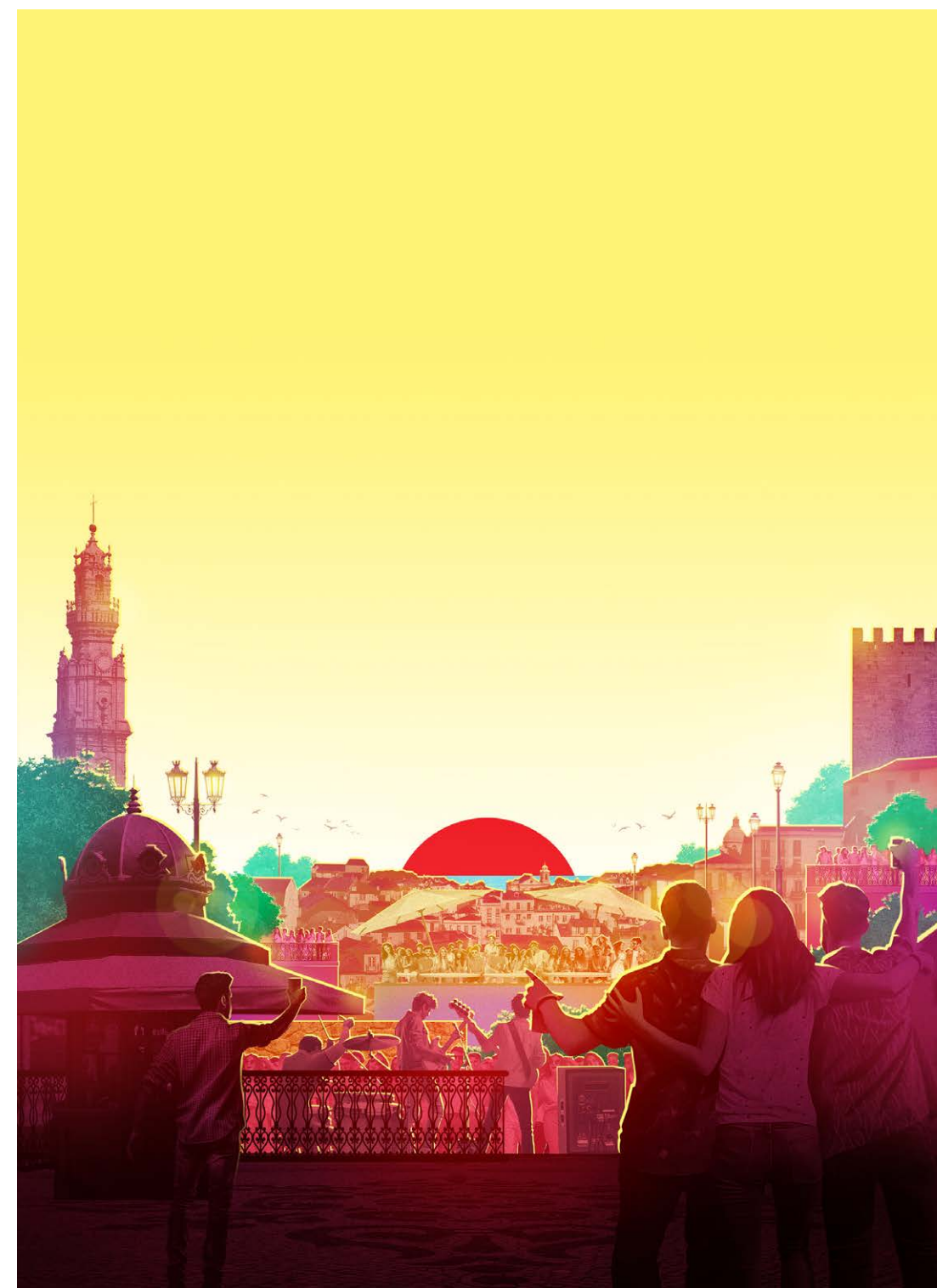
- 8 After all the layers have had the colors applied, just put everything together into a single composition. In the middle of the process, it was requested that a rock band be placed just after the foreground.



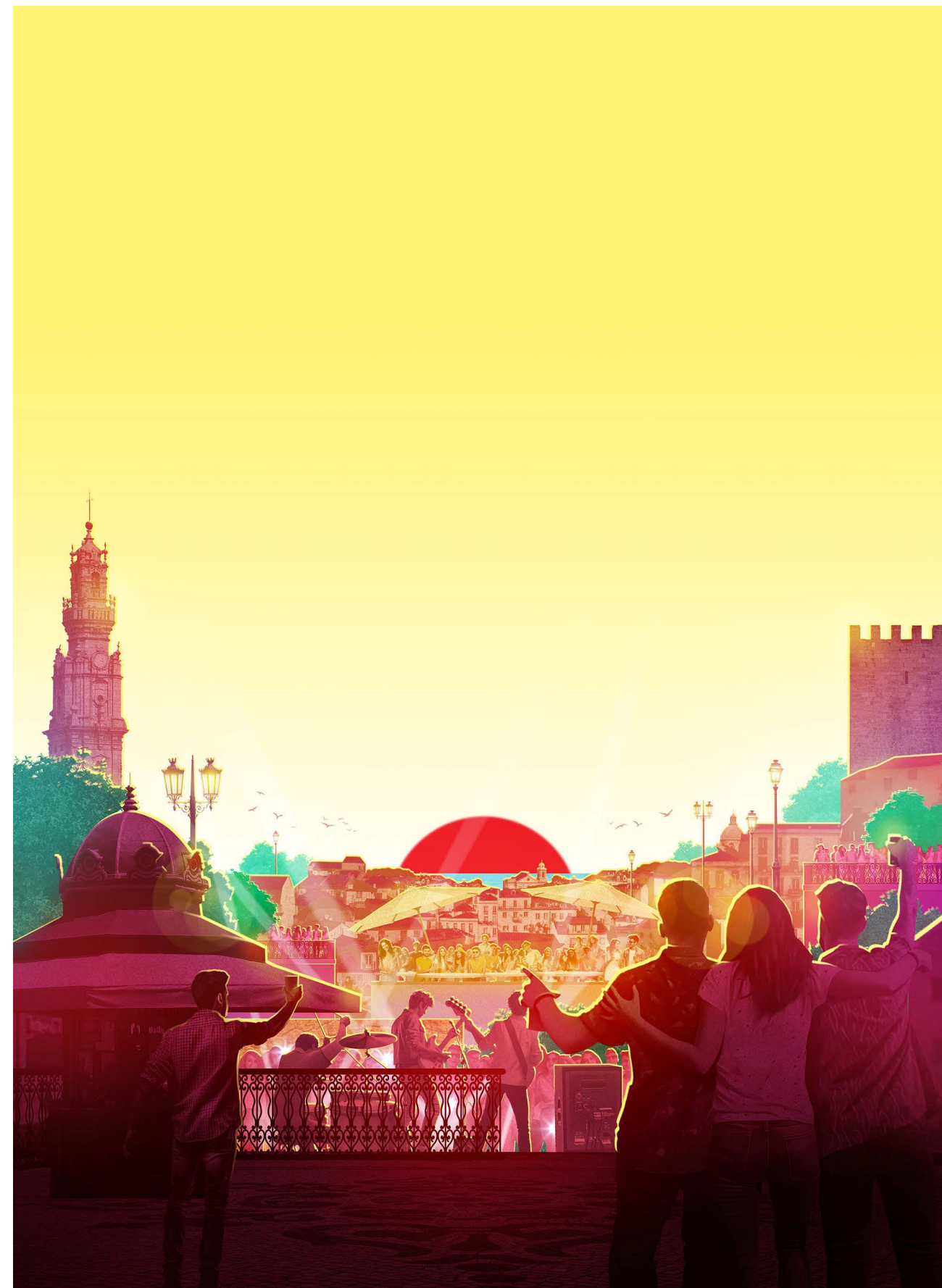
- 9 The next step was to apply a light contour to around the elements, because of the sunset. The wire was very simple to make: just select the set of each plane in Photoshop, open a new layer on top and fill it with yellow, then just move the selection a little and cut.



10 And here all the planes receive the contour of light.



11 Next, a series of glows and lights are applied to make the image more vibrant, and these glows are made on a new layer in Color Dodge mode. With the image almost finished, the only thing missing is the rock band's stage lights (in the image below). I hope you enjoyed!



FIT - Fashion Institute of Technology



© Karen Vidals

FIT

Nova York / EUA

<https://www.fitnyc.edu>

32a



Founded in 1944 in New York City, FIT - Fashion Institute of Technology is an extraordinary public college that is part of the State University of New York, and is internationally recognised as a leader in professional education in design, arts, business, mass communication and technology linked to the fashion industry.

The 9-building campus currently serves more than 7,500 full-time and more than 2,100 part-time students, and some of its best-known alumni include: fashion designers **Calvin Klein**, **Michael Kors**, **Carolina Herrera**, film director **Joel Schumacher**, actress **Karen Allen** (Indiana Jones), actress and comedian **Melissa McCarthy**, illustrator and director of the animation "Luca" **Enrico Casarosa**, among many others.



The incredible structure of the college offers classrooms, modern television and radio studios, design workshops, exhibition galleries, two large theaters, an old factory converted into a residential building for students, computer laboratories, photography and filming studios, exhibition rooms, library, and even a laboratory for studying and developing fragrances.

FIT also has a large museum with 3 galleries, founded in 1969, where no major exhibitions take place. Due to its importance, the FIT Museum has more than **100 thousand visitors per year**.

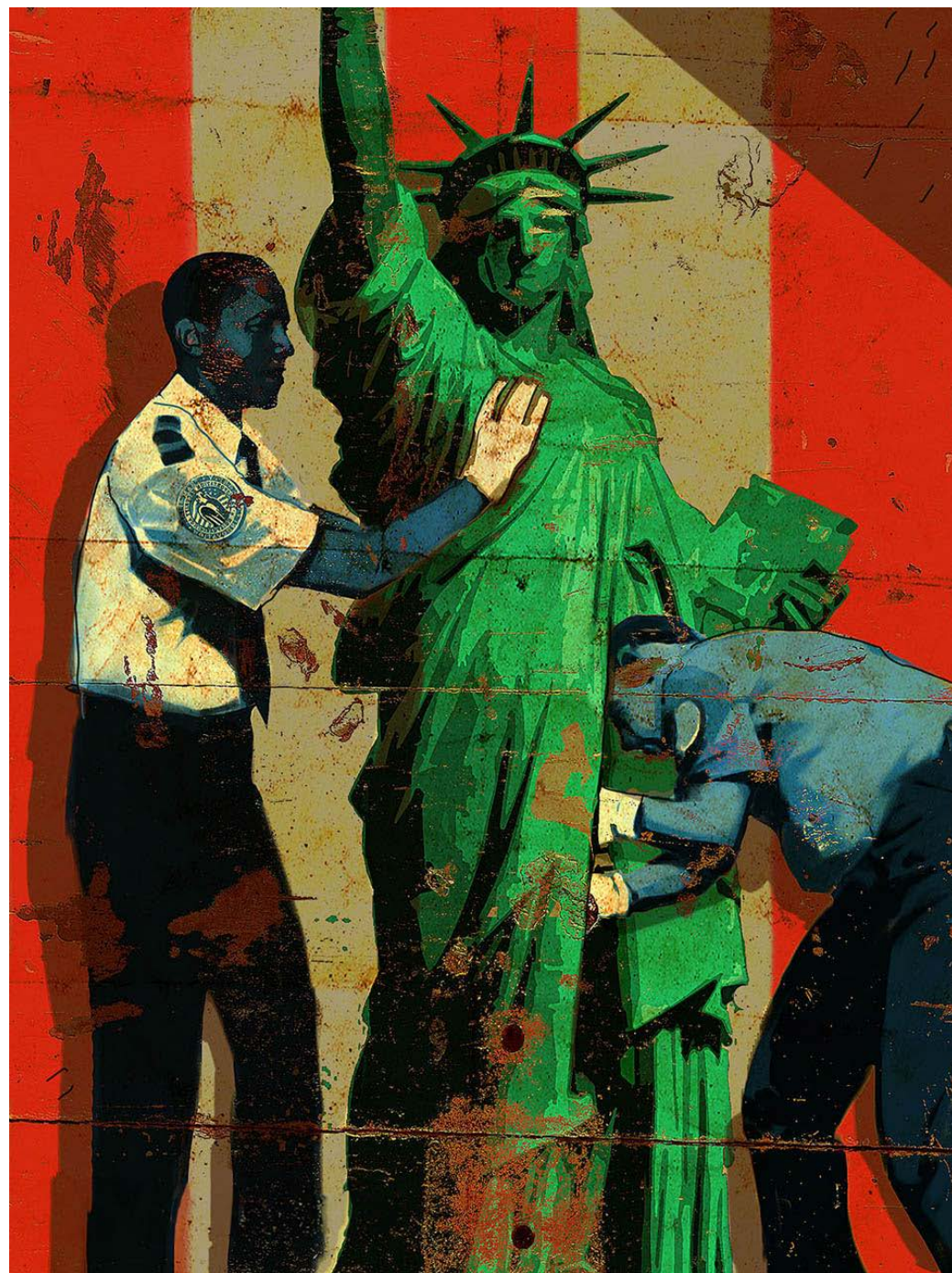
FIT offers a large number of courses, including **illustration**, fine arts and animation courses, from which several successful professionals have emerged.

And as part of illustration studies, FIT incorporated **Ilustrar Magazine** as teaching support material.

So, Ilustrar Magazine spoke to some teachers and students to get a more detailed view of the school.



32b



© Anthony Freda (Professor)

Anthony Freda, illustrator and Professor at FIT, cover of issue #43 of *Ilustrar Magazine*:

"Teaching illustration at FIT has been a highlight of my long career. I am energized by the enthusiasm and optimism of the students. They are dedicated and hard-working kids. Many are commuters who grew up in the greater New York area and are first generation college students.

I strive to bring out the best work they are capable of by guiding them to understand and connect with their authentic selves so their art can be an organic expression of their true voice.

Helping them grow as artists and humans is a great honor. Helping them prepare to cross the threshold from academia into the professional world is a labor of love."

Emily Doherty (student):

"As a senior illustration student at FIT, my artistic journey has been an evolution of creativity and skill. Over the last 3 years, I've been taught how to convey ideas through visual storytelling.

I've branched out into countless different mediums, from when I started making art with acrylic paint to now mastering oil paint, pencil, ink, and digital drawings. I've learned how to share ideas with peers through critiques and work to push myself to grow as an artist.

Learning the history behind illustration and studying the various styles and techniques of legendary artists has given me a deep appreciation for what illustration is and how we can affect the culture and community we are a part of. I didn't know a lot about illustrating when I started, I just knew I wanted to make art.

Since then I've completely fallen in love with the entire process. And as a senior I am excited to embark on my career as an illustrator, creating things that others can enjoy (hopefully as much as I enjoy creating them.)!"



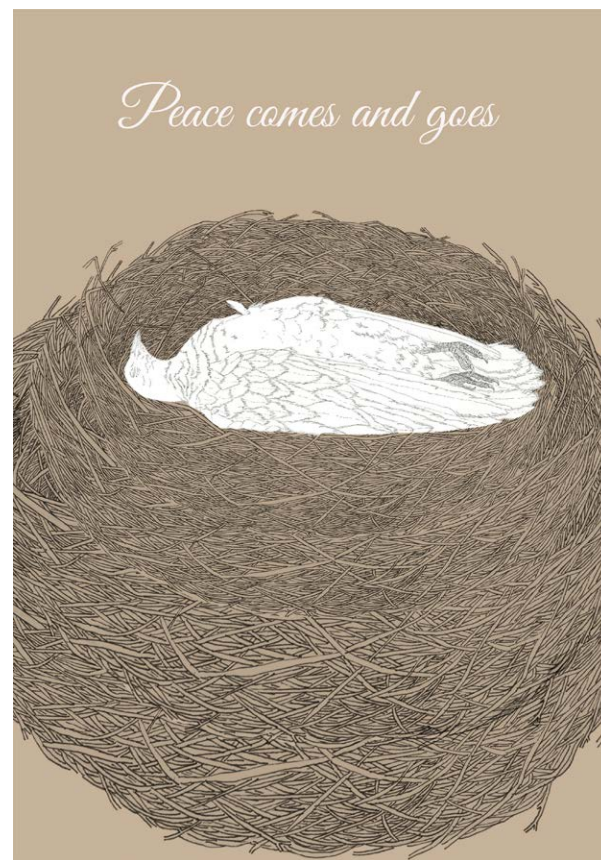
© Emily Doherty (student)

Judy Katz (former student):

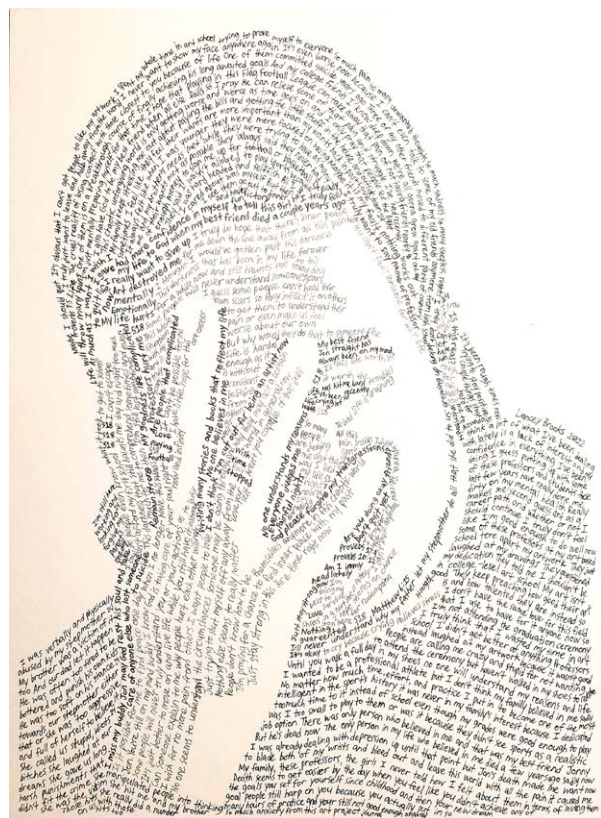
"FIT has been a transformative journey that profoundly impacted my growth as an artist, thanks to the invaluable guidance and mentorship I received.

The dedicated and experienced professors provided personalized attention, nurturing my talents and challenging me to constantly improve my skills. Their constructive feedback was instrumental in refining my artistic techniques and conceptual approach.

FIT helped me emerge as a more confident and well-rounded artist, armed with the knowledge and tools to pursue my passion."



© Judy Katz (alumni)



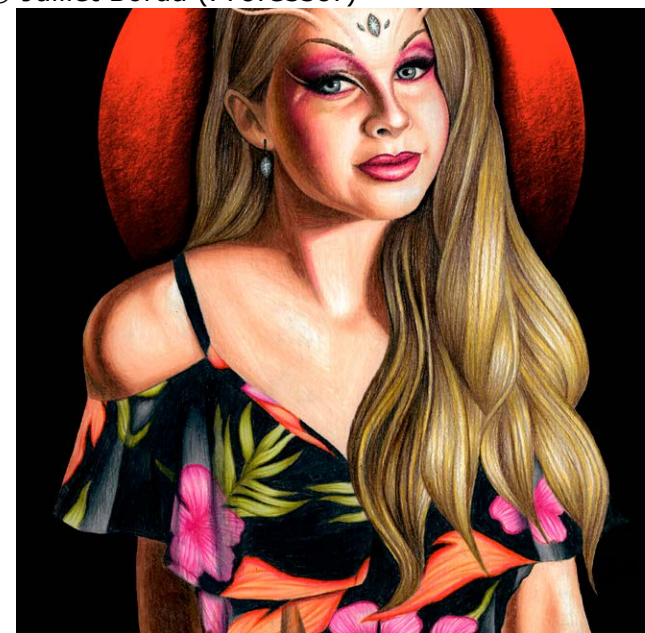
© Lancey Brooks (estudiante)



© Yaqueline Hernandez (student)



© Juliet Borda (Professor)



both the admin and in the classroom.

FIT students also have the advantage of a wide circle of creative peers and future networking connections; as well as partnering opportunities with local businesses (and in NYC, local doesn't mean small)."



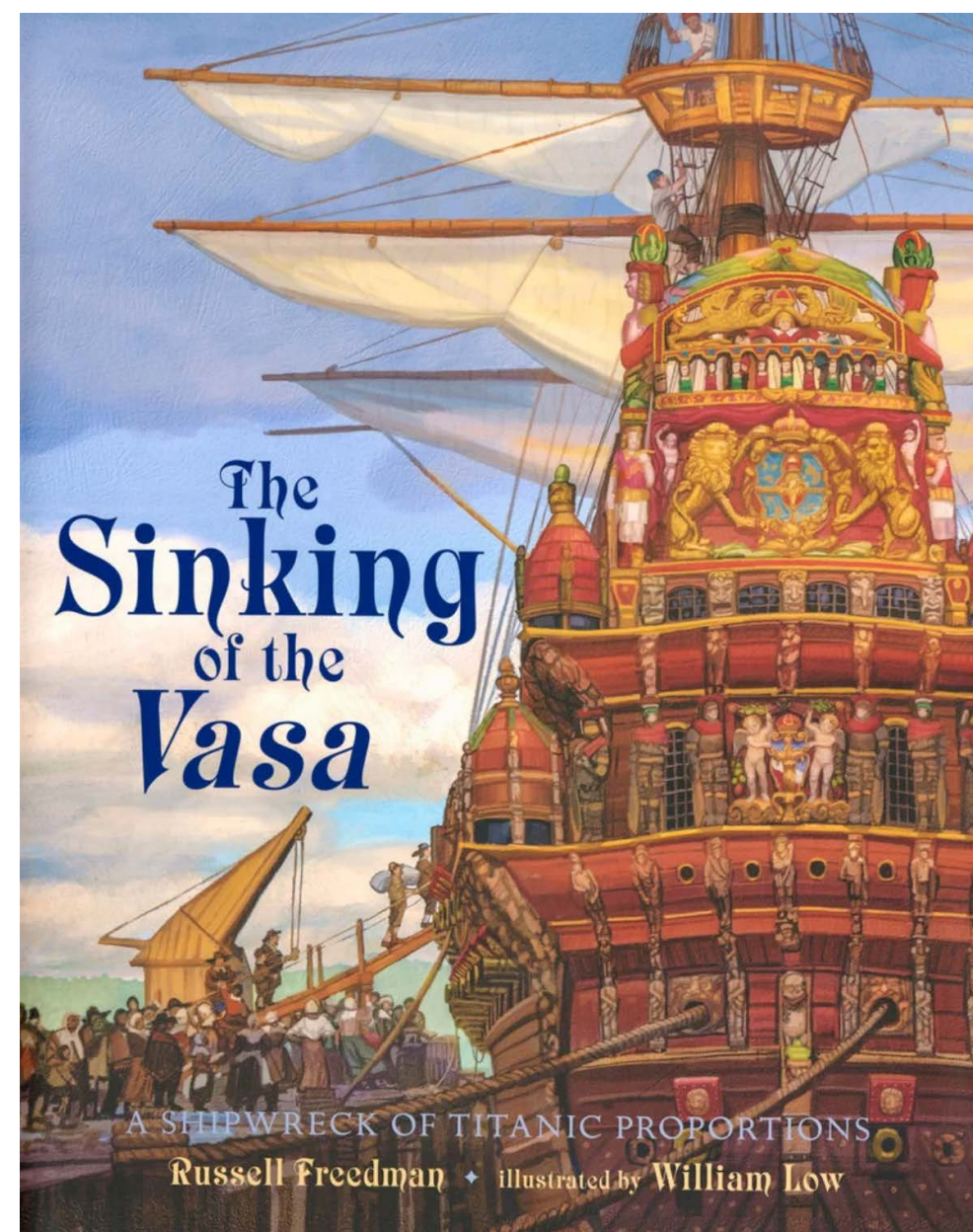
© Zinedine Delice (student)



© Carlos Benitez (student)



© Nina Mata (former student)



© William Low (Professor)

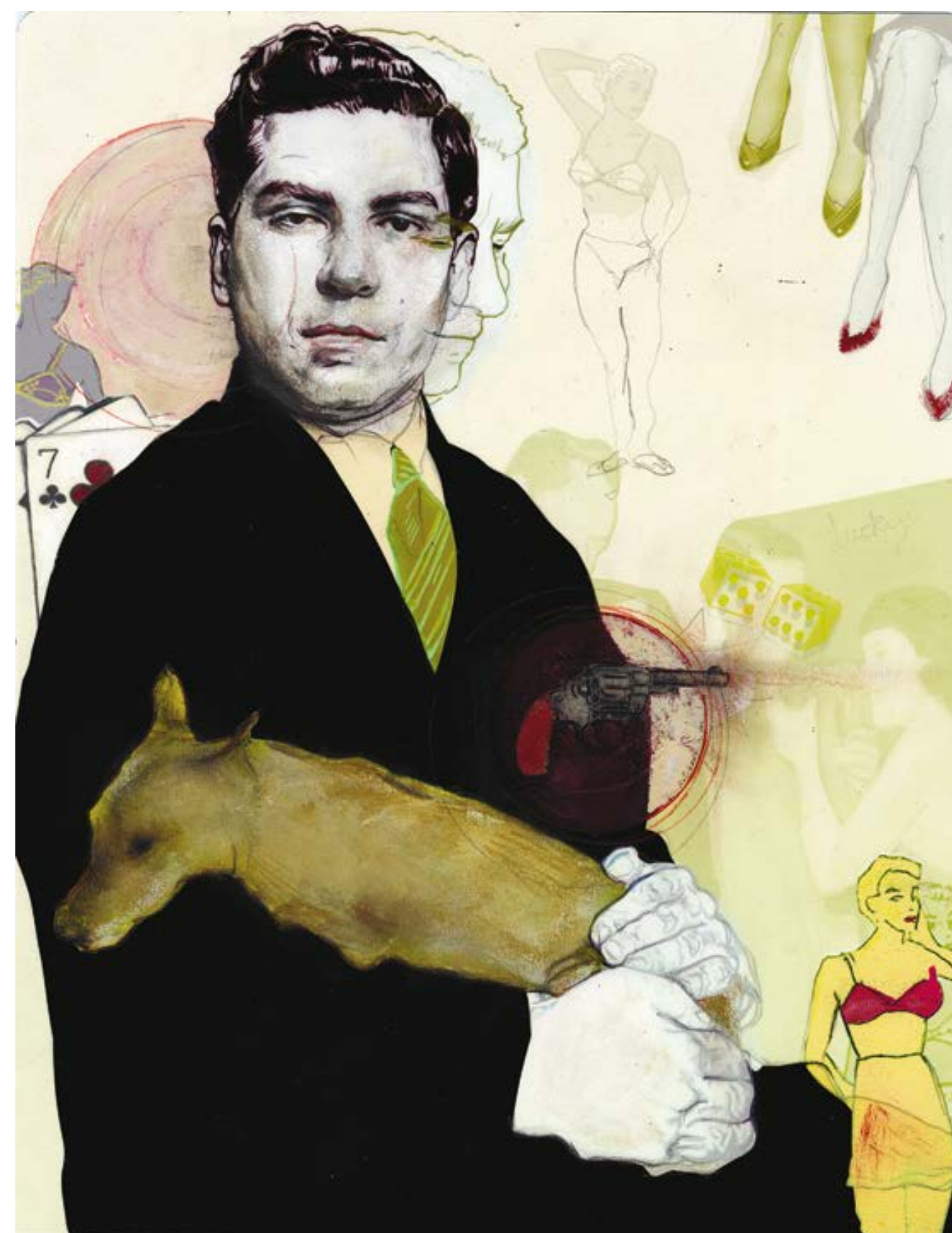
William Low (Professor)

"If I can sum up what I consider to be the best part of FIT Illustration, that would be diversity. Diversity in FIT has many facets. Each year we face the challenge of teaching a class that is diverse in skills and temperament, and we must do this while embracing the students' identities, cultural and ethnic backgrounds.

This requires an investment of time to listen; to understand that when it comes to teaching art, one approach does not work for all. As a New York State

University, students from New York are able to get a world class education for in-state tuition rates. In fact, the school has grown so much in reputation that we get students from all over the USA and the world-- all wanting to live their dreams as working artists, driven by passion and the desire to fine tune their craft and tell their stories through their images.

The privilege to watch them 'grow' from this college experience is humbling; and as an artist and mentor, I believe that this is the strength of FIT Illustration."



© Steven Tabbutt (Professor)

"The illustration department at the Fashion Institute of Technology has a very structured yet dynamic program. It allowed me as a multidisciplinary artist the room to expand my thinking yet held me accountable with defining my purpose and craft.

I express a lot of social commentary through my artwork and the act of creating for public consumption helps me maintain clarity in my pieces. My professors always enhance my conceptualization and the need for

understanding from the viewer. I'm encouraged to think outside the box and to find a voice for myself rather than moving alongside the status quo.

Throughout my education and connections at FIT, I've gotten opportunities to sell my work to celebrities, be featured in exhibitions, and display my work in public art installations. As long as you are focused and assertive you can really further your career through enrolling at FIT".



© Daphne Zhu (student)



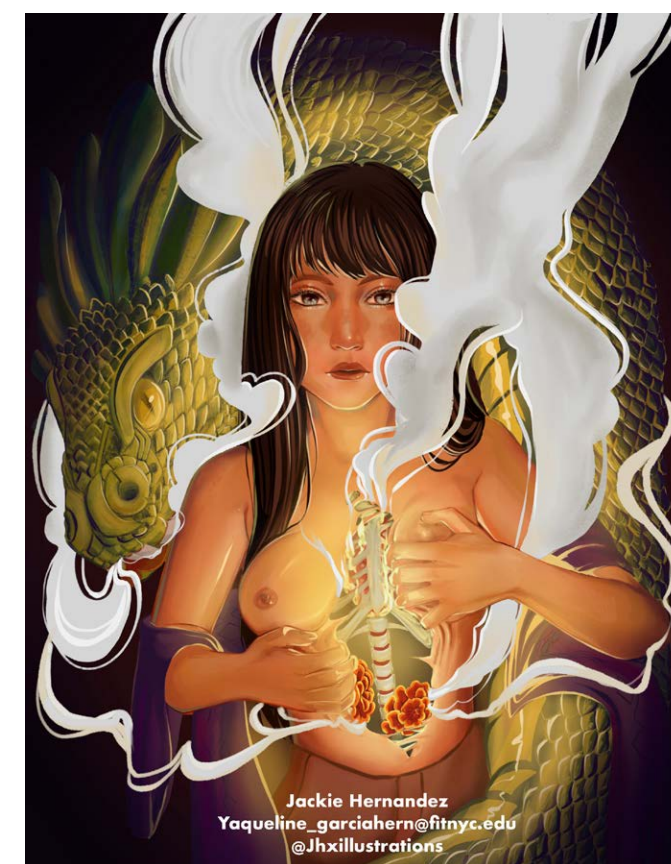
© Amber Brewer (student)

Amber Brewer (student):

"Being in the illustration program at FIT has been a major benefit to my artwork. I've learned a lot in the past 4 years about illustration, techniques and ways of seeing the world around me, even though I started college strictly online.

I really admire the illustration professors I've had and the experience they are able to share with us students.

The best part about being in illustration classes is the feedback that I've received from my fellow peers; it's interesting and really helpful to have different ideas and suggestions thrown at you in class."



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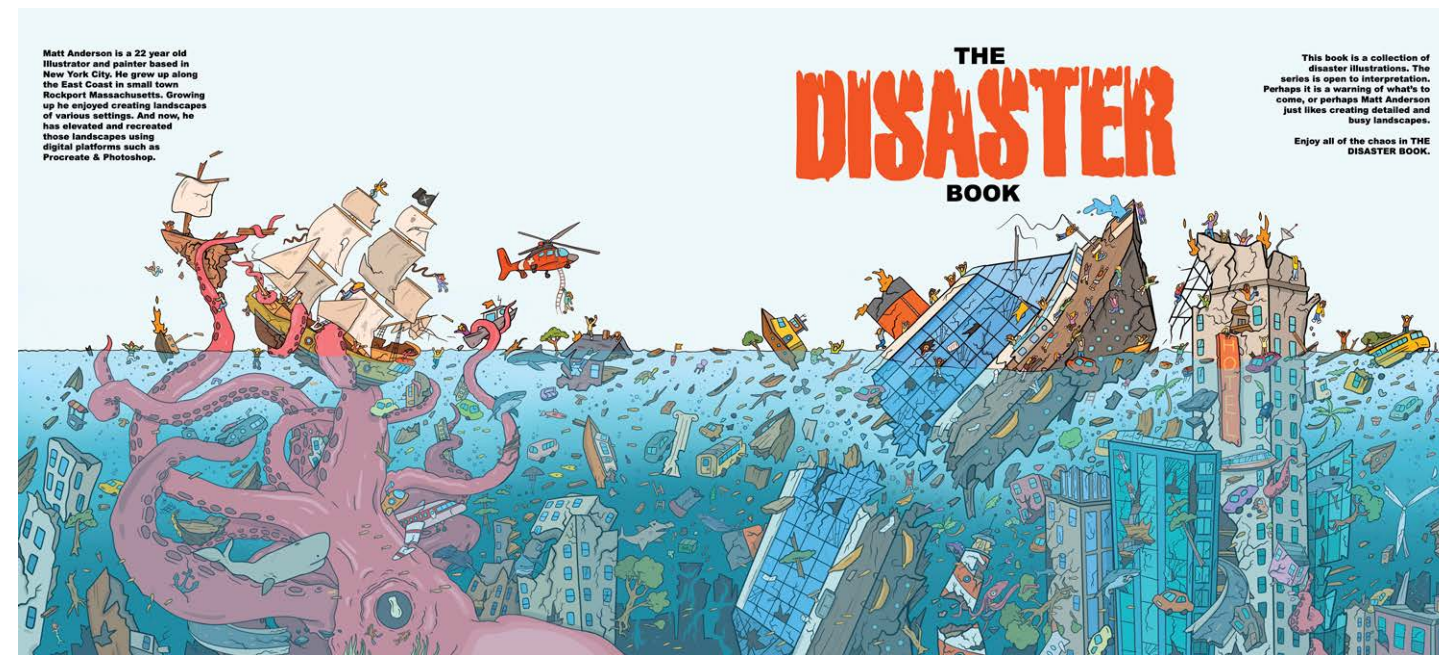
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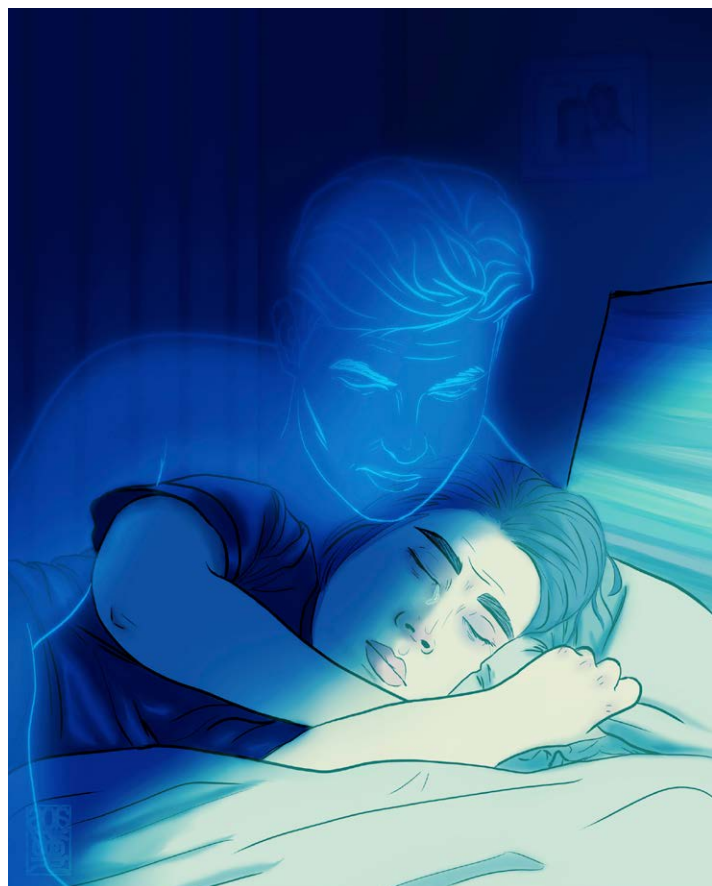
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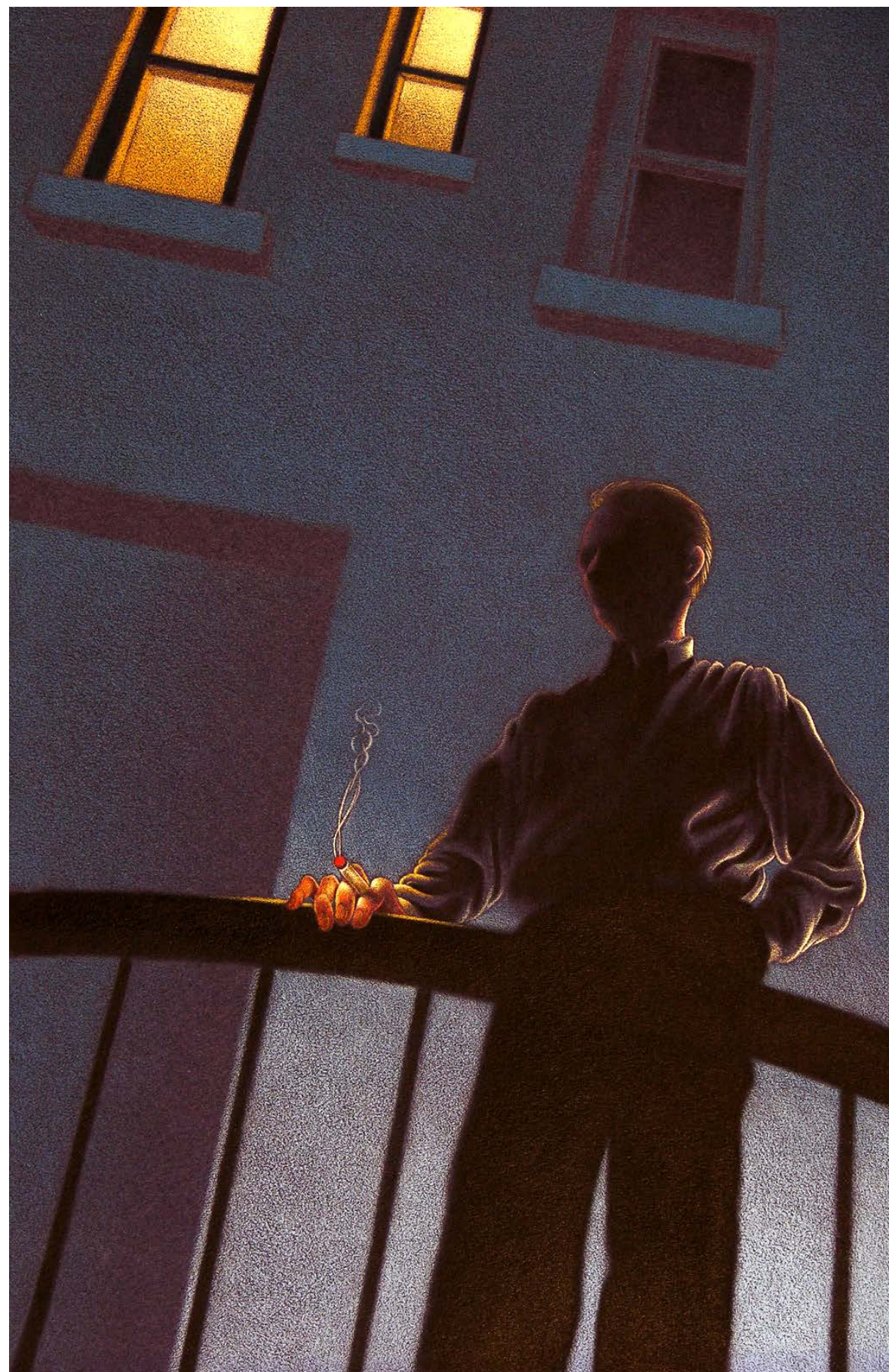
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Open Space

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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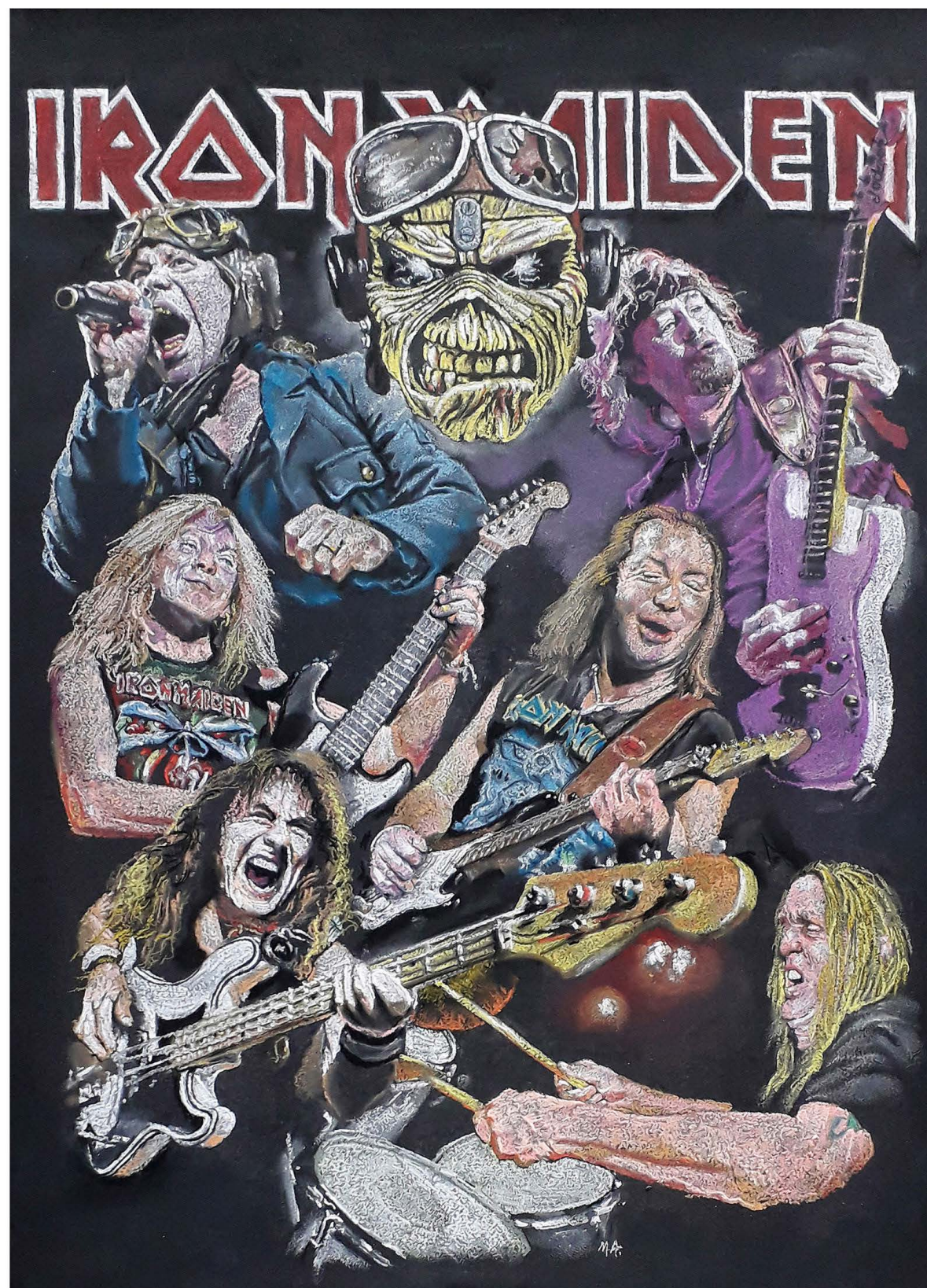
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Open Space

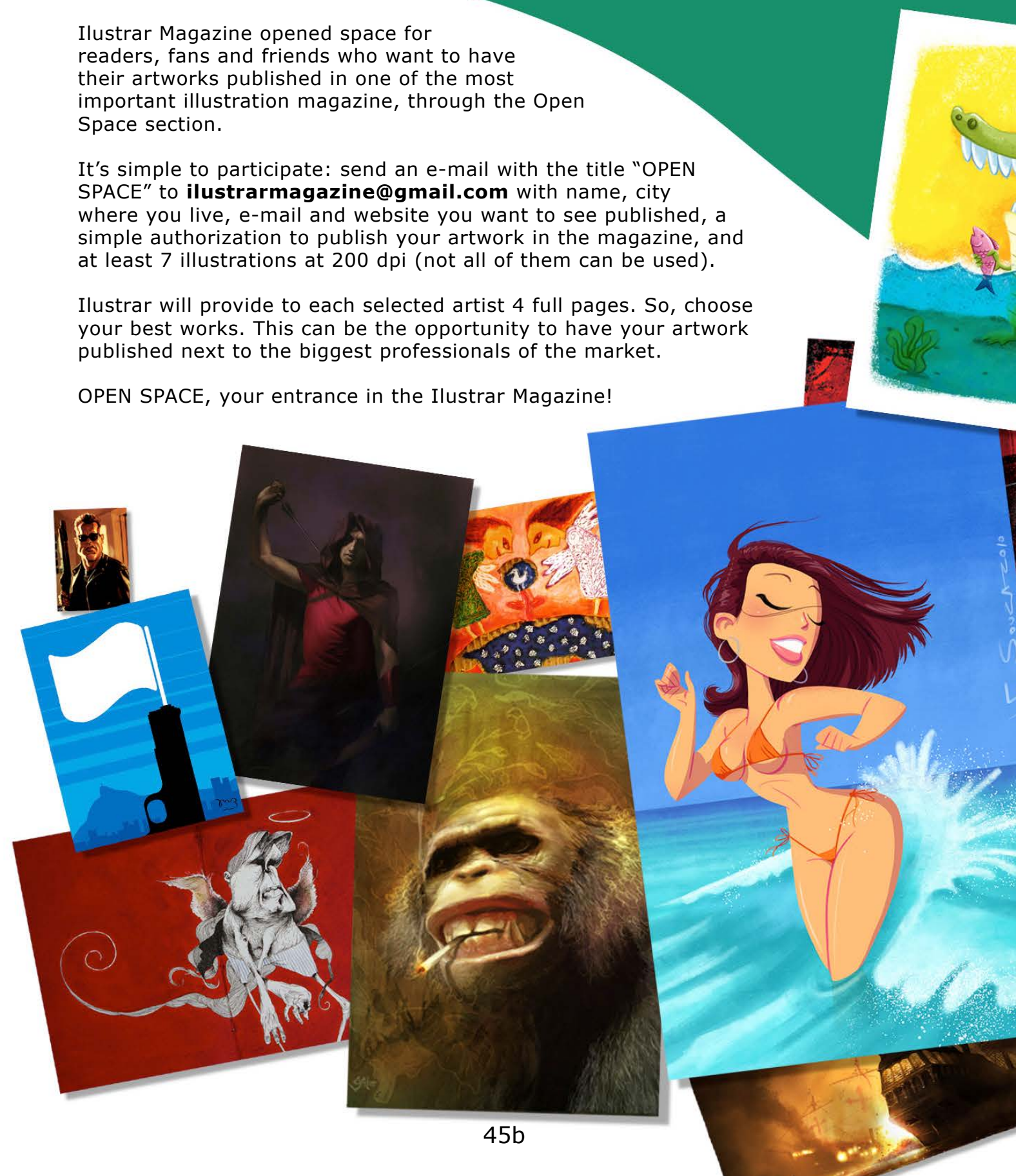
How to participate

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 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!



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THE CHEWING GUM MAN



Known as the "Chewing Gum Man", British artist **Ben Wilson** has a curious and interesting job: since 2004 he has dedicated himself to making **miniature paintings of chewing gum** thrown on the ground, thus eliminating the ugly appearance of sidewalks, especially on London's bridges.

But as well as chewing gum, he also works with a variety of other materials, including ceramics, and produces incredible sculptures using scraps from nature:

<https://benwilsonchewinggumman.com>

QUESTIONING LUXURY



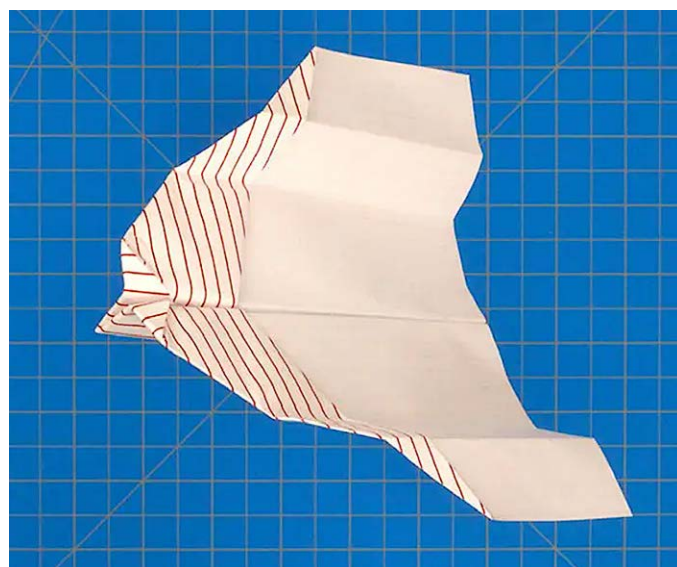
Born in Morocco but living in Israel, respected artist and designer **Peddy Mergui** has developed a line of simple everyday products imagined in the **luxury packaging** of famous brands.

The project, called **Wheat is Wheat is Wheat**, is a great provocative irony, questioning consumer culture and how we see and accept prestige and luxury values.

A project full of humor, it became a successful exhibition and was awarded a prize at the German Design Awards:

<https://www.peddymergui.com/wheat-is-wheat-is-wheat>

PAPER AIRPLANE DESIGN



This one is for the kids (and adults too): the **Fold'N Fly** website offers 49 different models of **paper airplanes**, showing the step-by-step process for making each model, as well as tips and tricks on how to achieve the longest flights and information on competitions and challenges.

The site has existed for over 10 years with the sole aim of teaching children how to make paper airplanes (and put down their cell phones):

<https://www.foldnfly.com>

SKETCHBOOK WITH CALLIGRAPHY

In 2007, former Spanish aeronautical engineer **José Naranja** began producing a series of sketchbooks where he recounts his experiences traveling around the world. The notebooks are excellent, but his **passion for calligraphy** turns the sketchbooks into true works of art, due to the care and attention to detail. They are all worth seeing:

https://www.instagram.com/jose_naranja



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:

ilustrarmagazine@gmail.com

Thanks a lot! :o)





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