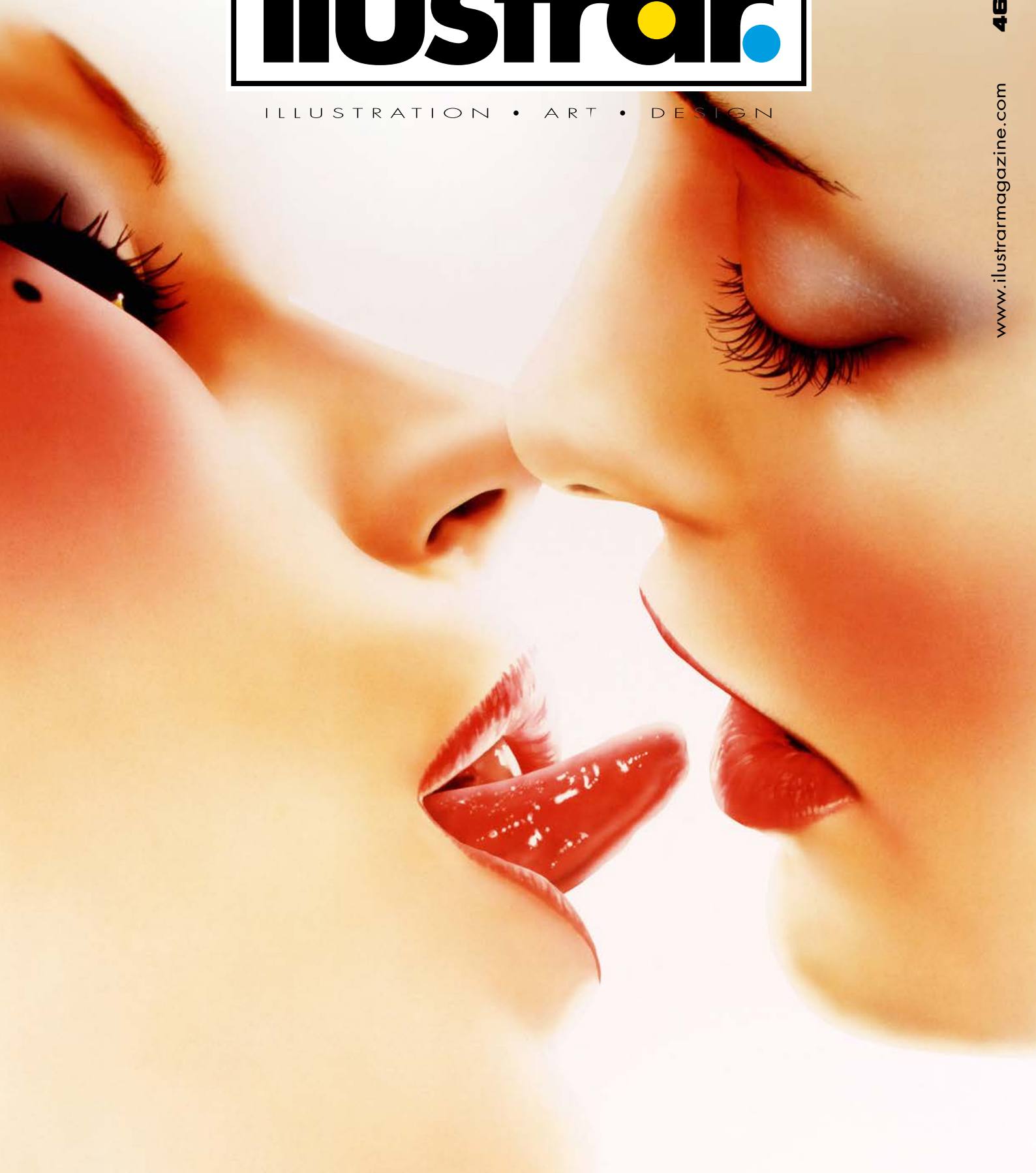




ILLUSTRATION • ART • DESIGN

46 / 2024

www.ilustrarmagazine.com



ELIAS SILVEIRA • MARGHERITA PREMURROSO • TARCILA NEVES  
CARL SAGAN • SYD BRAK • ROGÉRIO COELHO

# Editorial

## The power of an image...

Image is a powerful form of communication, often transmitting information quickly and effectively, with the ability to inform, question, beautify, seduce, bring art through a unique visual communication present in different areas of life, such as advertising, literature, newspapers, magazines and much more, awakening emotions and leaving a lasting mark on people's minds.

In this sense, Revista Ilustrar has always brought the best produced in terms of images, always by the best artists.

In this edition, in addition to the great guest artists, we have a special column written years ago by Carl Sagan, because of a powerful image, very simple but very special.

His famous text about this image leaves a reflection on us, our life and our future, and this is the message that Revista Ilustrar would like to leave to everyone in this new year that begins.

Read, reflect and, above all, contemplate the image.

Happy New Year to everybody!

*Antunes*



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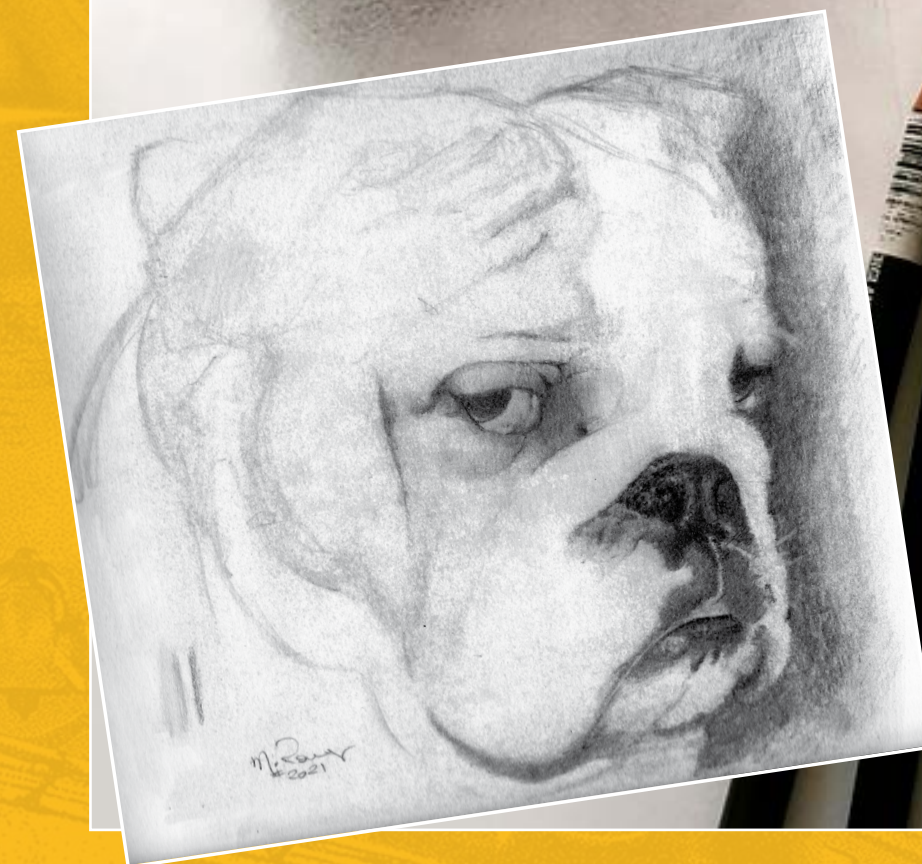
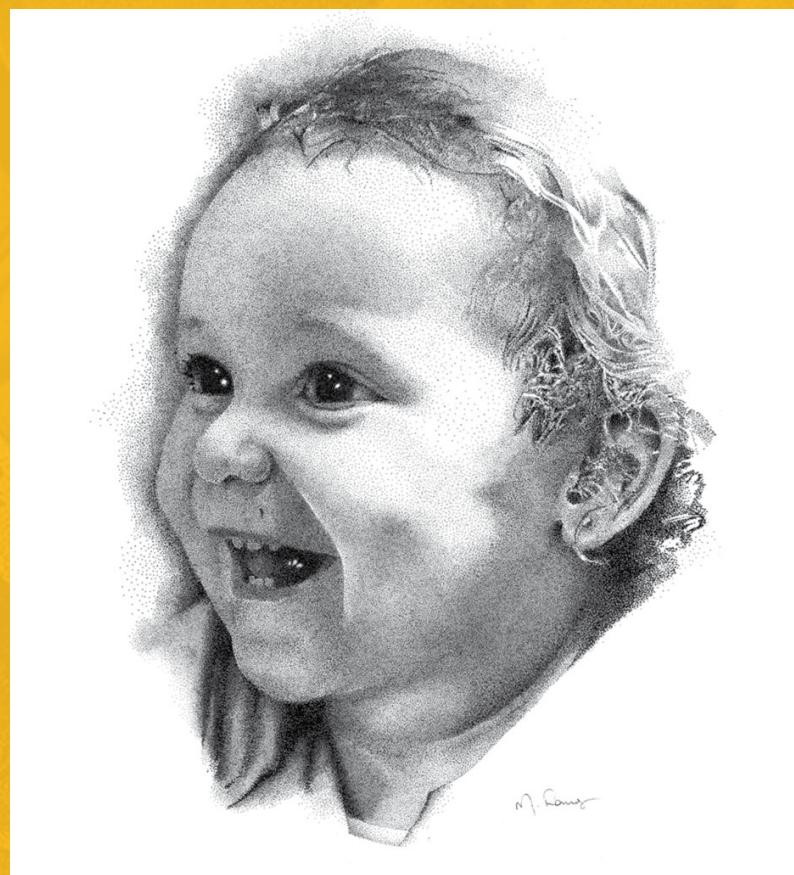
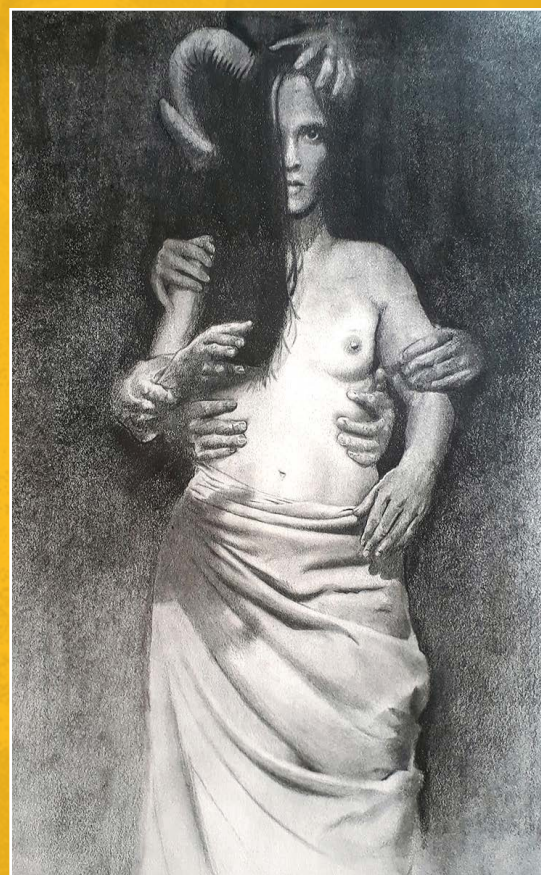
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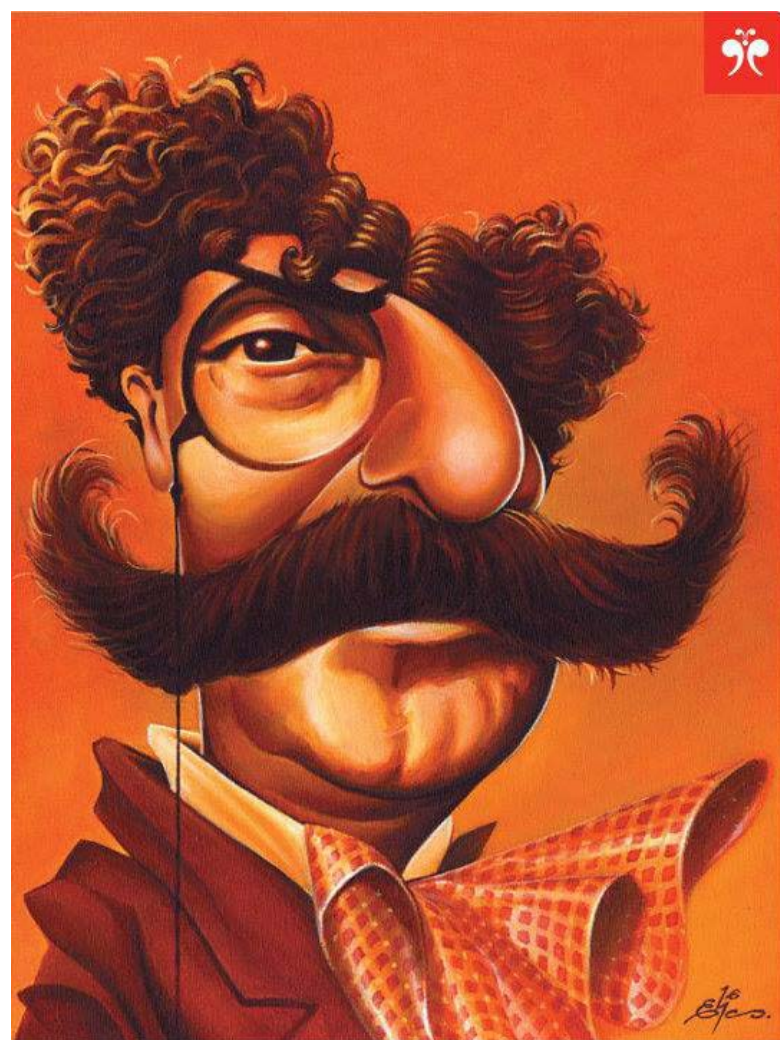
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## ELIAS SILVEIRA



Elias Silveira

Ilha Solteira / Brazil

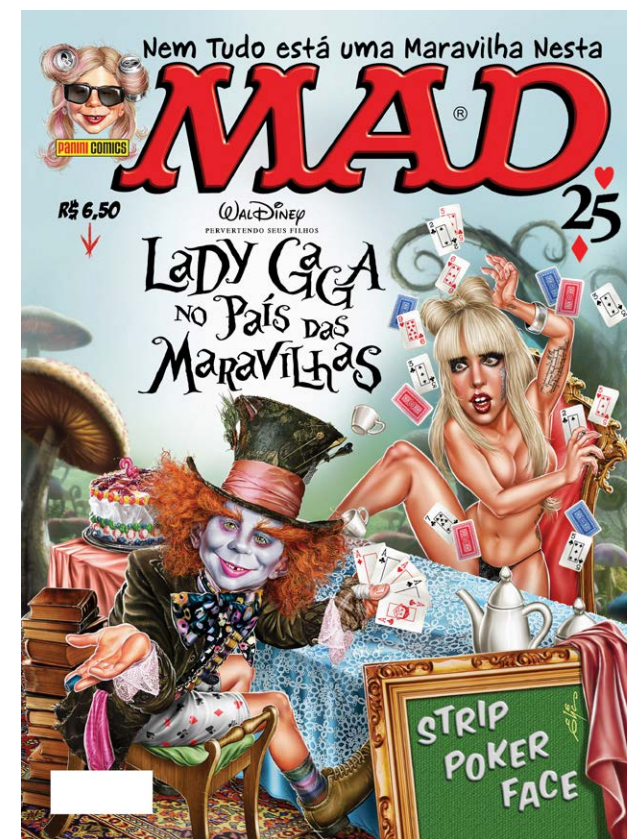
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With a Bachelor's degree in Graphic Design and dividing his time between working as an editorial illustrator and working in Academic Support for Universidade Estadual Paulista (\* Paulista State University) - UNESP, Elias Silveira specialized in humor illustration and became much in demand to produce numerous magazine covers, including MAD Magazine.

With enormous experience producing covers for magazines, Elias tells a about his life and the advantages of using free software, of which he is a great supporter.



**You are a self-taught illustrator. How did you develop your learning as an illustrator?**

I started, as a boy, reproducing drawings of superhero comics. During my adolescence, my source of inspiration and study were the satires of films and soap operas published by MAD Magazine.

Later, I immersed myself in the studies of renowned masters of illustration, including Frank Frazetta, whose art already fascinated me even before I knew his name (I remember copying his works from a sticker album I had) and other names that came together or later: Norman Rockwell, Gil Elvgreen, Drew Struzan, James Gurney, Alex Ross, our great Master Benicio, Andrew Loomis and many others.

When I started the Graphic Design course at UNESP in 1999, at the age of



30, I had the opportunity to improve my skills during two semesters of observational drawing, a subject taught by Prof. Milton Nakata. He shared several traditional illustration techniques that were fundamental to refining my linework.

My foray into the digital world took place during the period I worked as an assistant to advertising illustrator Adelmo Barreira. It was with him that I acquired fundamental knowledge in digital illustration (my foundation), including familiarization with Photoshop and graphic tablet.

This experience was crucial to expanding my technical repertoire and consolidating my presence in the world of illustration. My career as a professional illustrator working for large clients really began when I was 36 years old (2005, with Adelmo).



### What are the advantages and disadvantages of being self-taught?

You know, I have some doubts about saying that I am self-taught, as I believe that I have always had the guidance of masters/mentors on my journey.

At first, I absorbed the talent of the great comic artists, striving to faithfully reproduce their traits. Then I delved into the world of Mort Drucker, Norman Mingo, Carlos Chagas and other artists from MAD magazine.

Professor Nakata was a crucial influence, guiding me during the first years of the Design course. Later, Adelmo became an essential mentor, introducing me to the world of digital illustration through the use of Photoshop and the graphic tablet.

When I discovered **Ilustrar Magazine**, another inexhaustible source of new teachers/mentors emerged. Today, I continue to learn, now absorbing inspiration and knowledge from new artists, including some younger and less experienced (lol) than me.

At each stage of my development, I always had a mentor, even if it was indirectly and without his knowledge (lol), and today I do not hesitate to recognize that I still count on many other mentors, with a wide range of talented illustrators, regardless your age or experience.

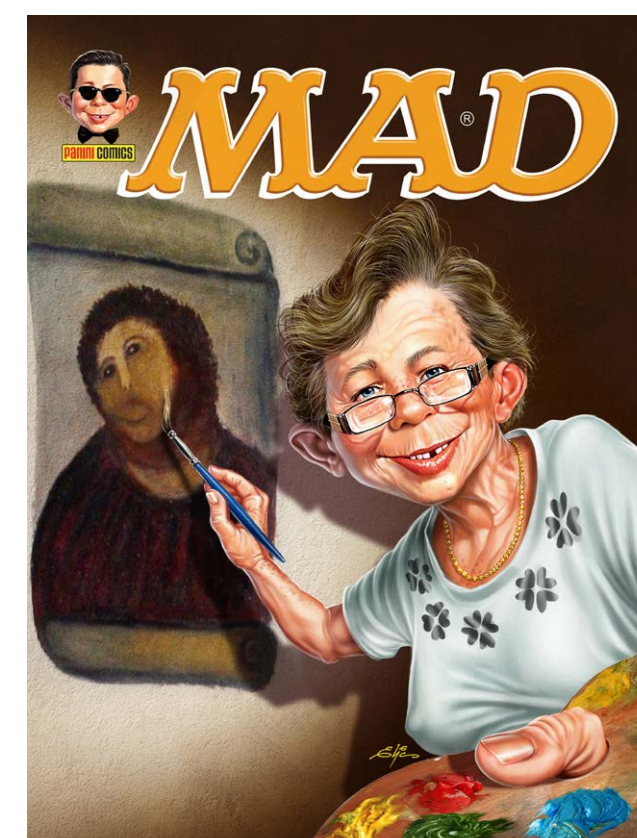
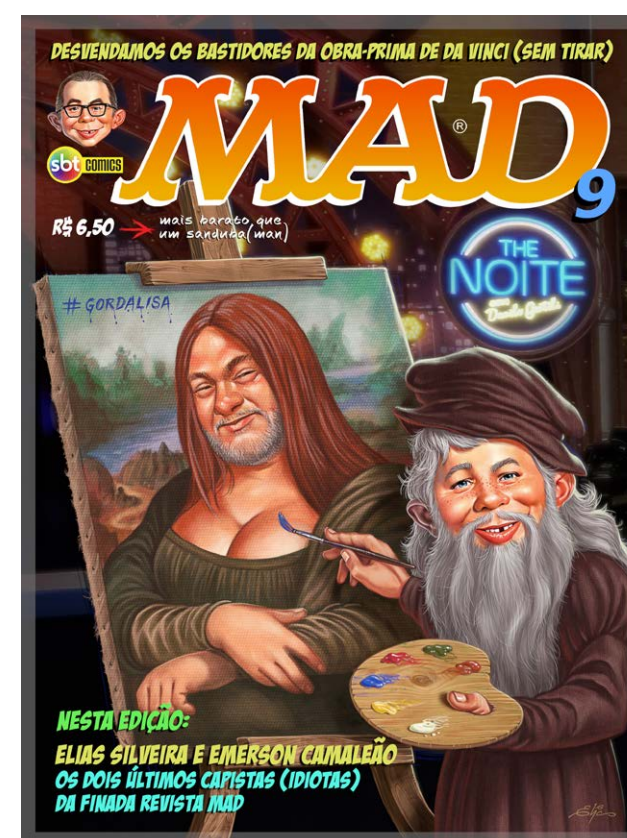
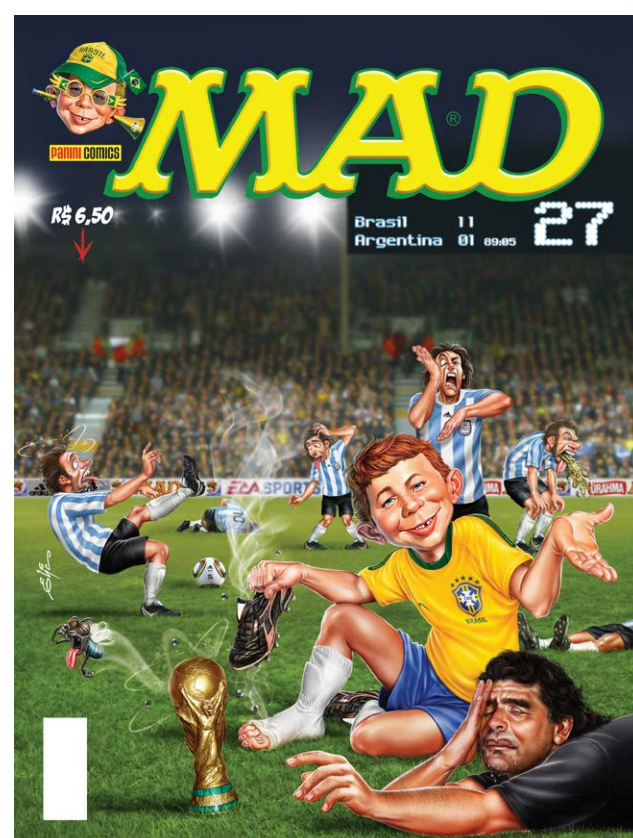
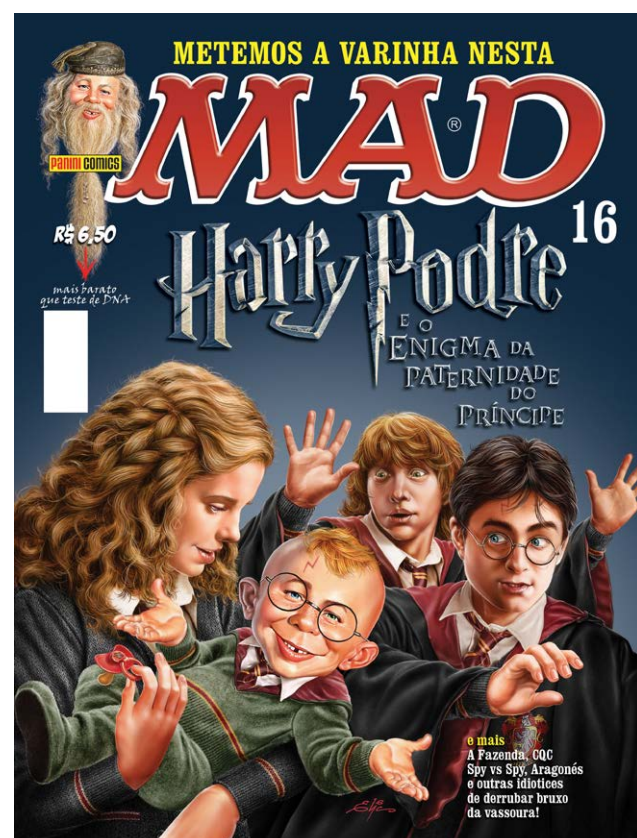
I think that for this reason I wouldn't know how to answer about advantages or disadvantages. For me, everything has always been very together and mixed, and most important of all: exciting.



\* Mundo Estranho Magazine (Strange World - Science and Curiosity Magazine)







For a few years you worked for MAD Magazine. Given the importance of the magazine, what did working for MAD mean to you?

MAD Magazine was one of the main influences and sources of inspiration throughout my journey as an illustrator, without a shadow of a doubt. And formative of my character (lol).

When I received Raphael's invitation I was very excited, I almost couldn't believe that I would illustrate a cover for MAD Magazine, little did I know that it would be the first of many. The experience of collaborating with this magazine was incredibly enriching and extremely fun.

Each edition was one brainstorm that was more fun than the other. Our work dynamics were like this: Raphael Fernandes would bring the initial idea, and from there, we would start brainstorming ideas.

I scribbled, and on top of my scribble he had another idea, and while I scribbled his new idea, others came into my head, and often, at the end of the process, we had almost completely transformed the initial idea.

And seeing my name included in the history of one of the most legendary magazines in the world is, without a doubt, an indescribable feeling.



**Your work as an illustrator tends very much towards humor. Is it your choice or a requirement of the type of client you worked with?**

It wasn't a personal choice, but my foray into editorial illustration originated from my participation in humor salons, always with caricatures.

It was in the Piracicaba Humor Salon catalogs (*\* one of the most important cartoon exposition of Brazil*) that Raphael Fernandes (who took over editing MAD Magazine at the end of 2008) saw my caricatures and invited me to illustrate the magazine's covers.

Through the arts I made for MAD, Danilo Gentili (the most famous talk show host in Brazil today) became aware of my work in 2009, and asked me to illustrate the poster for his first Stand-up Comedy show, Volume 1. This work, in turn, opened the doors to doors for me to illustrate for Mundo Estranho Magazine.

Over the two years that I worked as a cover artist for MAD, I think that, in a way, I built this consolidated image as a humor illustrator. I confess that, although it was not my choice, this path led me towards something that I really enjoy doing.



**You work as an illustrator for magazines at the same time as you work at São Paulo State University - UNESP - as illustrator and graphic designer for Academic Support. How do you divide your time between the two jobs?**

At Unesp, I work an eight-hour day (from 8 am to 5:30 pm), which means that my work as an illustrator takes place on nights and weekends.

At a certain period of my journey, I realized that this commitment was negatively impacting my personal life and family life. The high demand for work and the need to use all my free time from Unesp resulted in little time dedicated to myself, my wife and my two daughters.

It was then that I made the decision to balance things, opting to serve a smaller number of clients. Currently, I work with few clients, which allows me to manage my time in a more human and healthy way. In six years, I will

retire from the services in UNESP, and I am already thinking about some new projects to start during this period.

Although nothing is completely defined, the certainty is that, with more time available, illustration will occupy an even more significant space in my life.

**Did being a designer at Unesp help you in any way to strengthen your work as an illustrator?**

There is a productive synergy between the two functions. Improved skills as an illustrator have a significant impact on my performance as a designer, while solid design knowledge plays a fundamental role in the creation and composition of my illustrations.

This positive interaction between both disciplines not only enriches my repertoire, but also contributes to a more integrated and comprehensive approach to my work.





**You are a big supporter of free and open source softwares. What advantages do you see in these softwares?**

Believe it or not, I entered the Free Software universe somewhat reluctantly. In 2012, I participated in a graphic production course with free software (unwillingly) at UNESP, taught by graphic designer Cadunico, a fervent defender and disseminator of the free software philosophy. At the time, I was a Photoshop enthusiast and very resistant to change.

Even though it suffered a bit in my hands (I was very annoying... lol), Cadunico managed to convince me, and from that moment on, I became an enthusiastic supporter of the use of free software.

A practical example of the advantages is recorded in a video I shared on my channel in 2021, where I illustrate Cruella using the latest version of Gimp on the Ubuntu Operating System: [HERE \(in Portuguese\)](#)

**What advantages specifically?**

The potential of free software. An iMac from 2007, which without free software today would literally be electronic waste, remains functional. In the Mac OS partition, I face limitations (I can't even use it) even when browsing the internet, since Chrome or Firefox cannot be updated due to the outdated operating system, which also cannot be updated due to the hardware configuration.

Already on the SL partition (Ubuntu), I watch my series on my Streaming Accounts and still enjoy the freedom to doodle on my favorite tools. Speaking

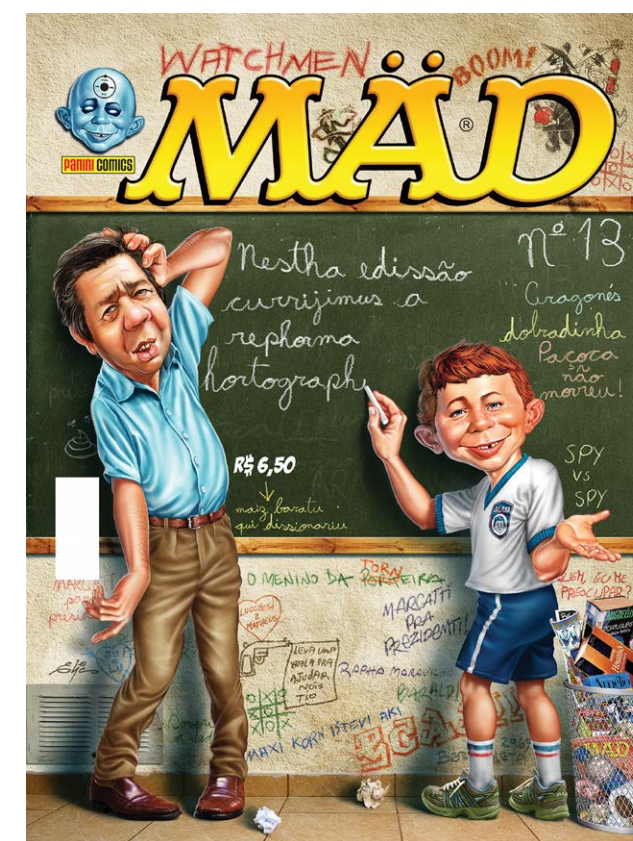
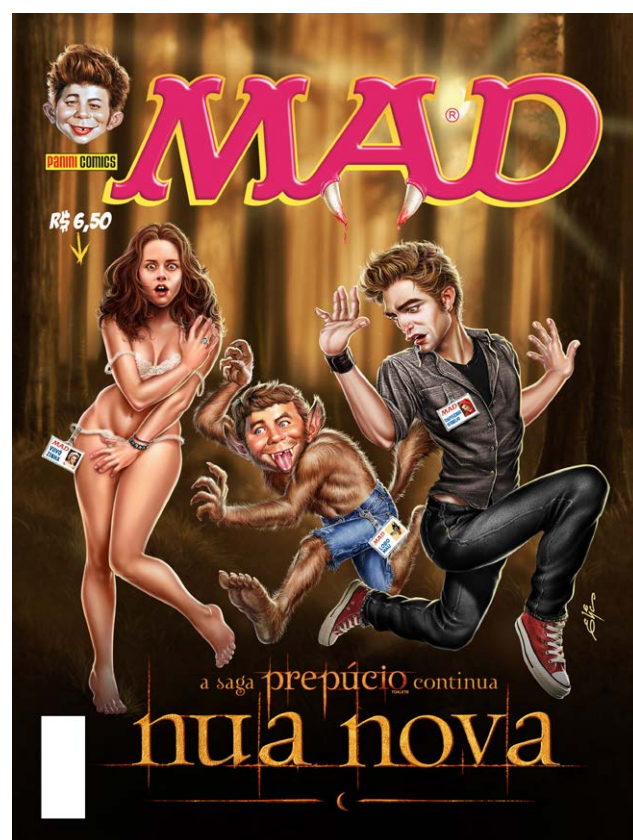
of preferences, everything I need is at my fingertips: tools for 2D and 3D illustration (Gimp, Krita, MyPaint, Inkscape, Blender), editing, layout (Scribus), audio and video editing (Audacity, Kdenlive) and office suite (LibreOffice), among many others, always updated, operating in a more agile and secure manner.

I have another video on my Channel where I show in a practical way what this open source free software is. I can open an invitation layout file for a dance show within a simple text editor and edit the file (imagine you opening an Indesign file in Notepad and editing the color of the objects).

This experience of mine that I share here with you shows that the adoption of Free Software not only revives older equipment (lol), but also provides a versatile and updated environment for my daily activities.



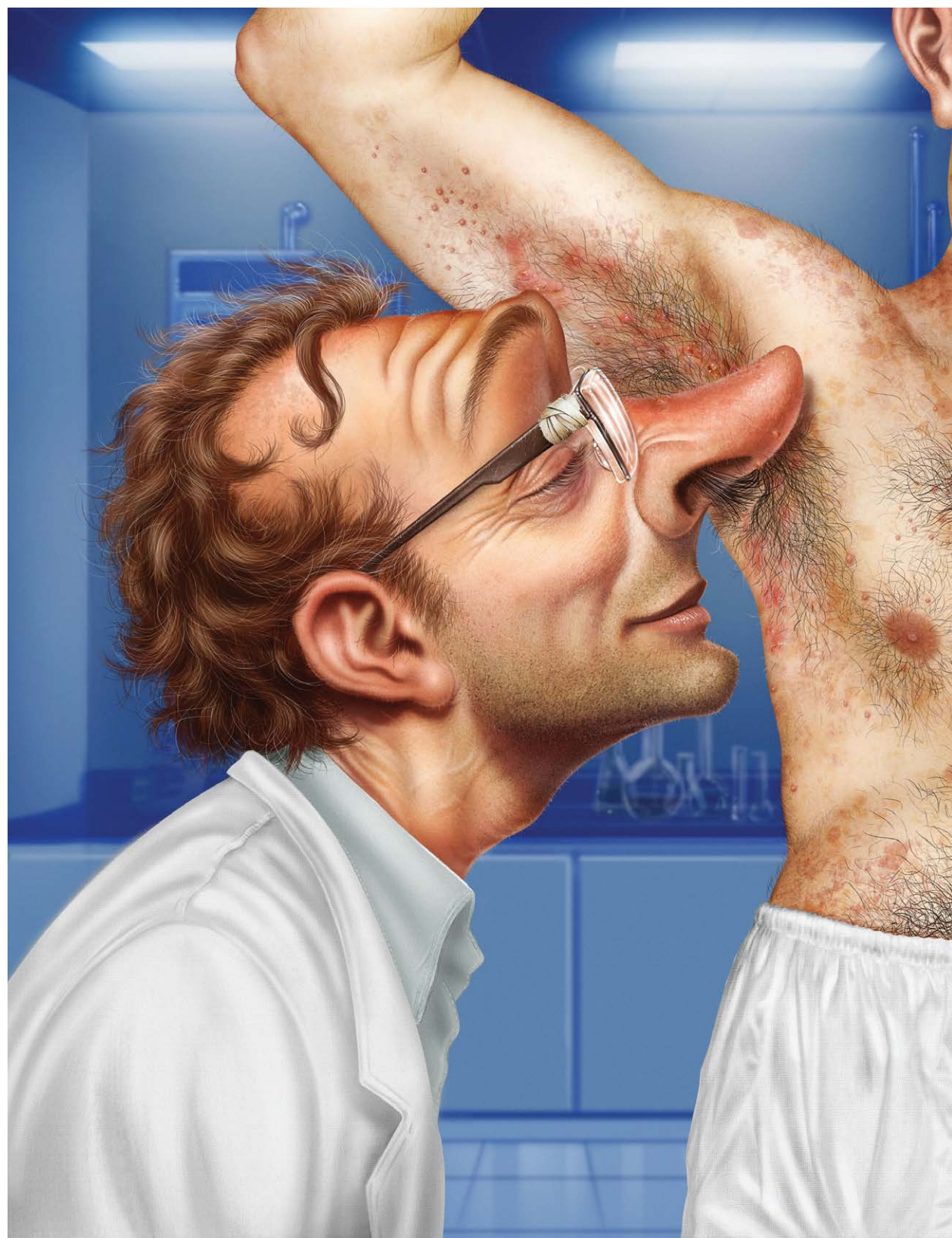












11a



11b





12a



12b





13a



13b





\* To the friends from Ilustrar, have a great 2024! Hugs and good drawings!





# MARGHERITA PREMURROSO



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15a



**M**argherita Premuroso is an award-winning art director, character designer, animator and illustrator who works on TV commercials, films, video games, print media and film openings such as Suburbicon, Feud: Bette and Joan, The Putin Interviews, Lodge 49, Tell Me A Story, Velvet Buzzsaw, Semi-Permanent Sydney and others.

An alumna of the European Institute of Design Milan, in 2017 she was nominated for an Emmy Award for Outstanding Main Title Design for the title series Feud: Bette and Joan.

Below Margherita shows a little of her sketchbook, important for her creation.



"Sketchbook is the most important step of creation. It is very important at this stage, to feel free to experiment, to recreate scenes.

When I sketch it's an intimate moment in which I listen to myself and observe what surrounds me.

There's no need to be afraid of judgements, it must be a sort of secret diary... which can then be shared, but sketching is really a school. It is essential to make sketches for the construction of an image, because

it helps you quickly set the composition, volumes, contrasts etc etc...

I like to draw what surrounds me, I like to observe people, grasp the gestures, poses and attitudes and redraw them through my vision on my notepad... I like people a lot, perhaps more than environments and landscapes. They give me more narrative cues.

And I learn a lot from their poses, because then they help me in my job which is animation."

15b





16a

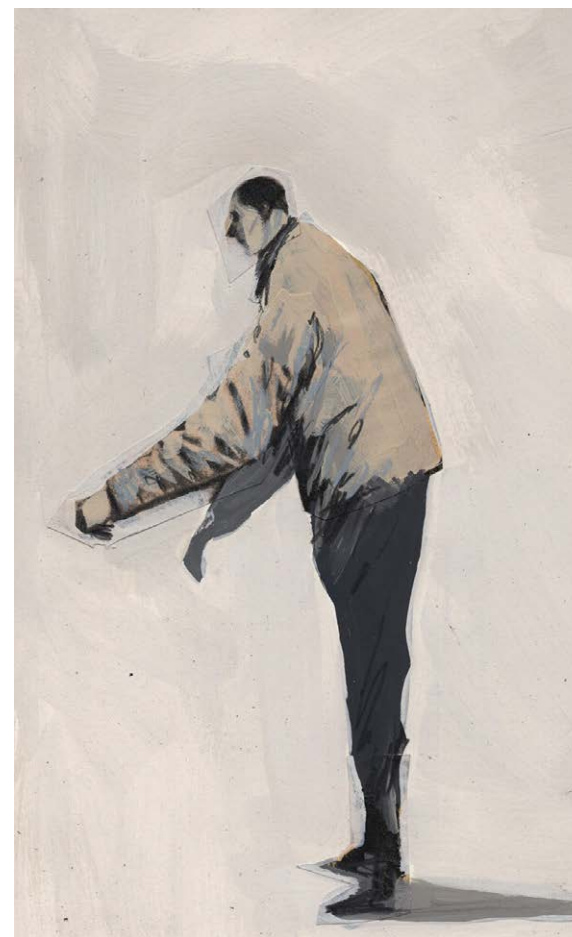


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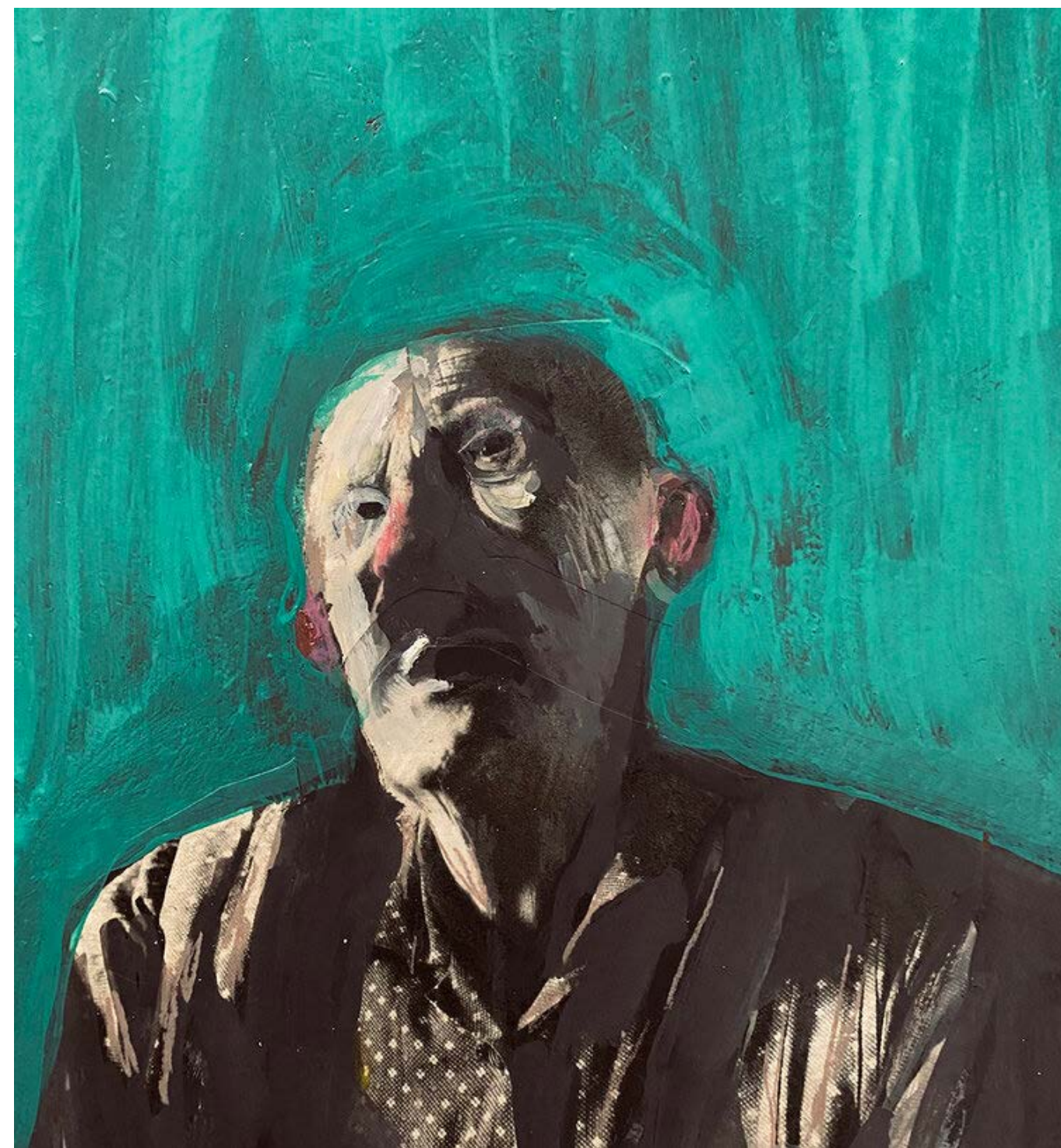
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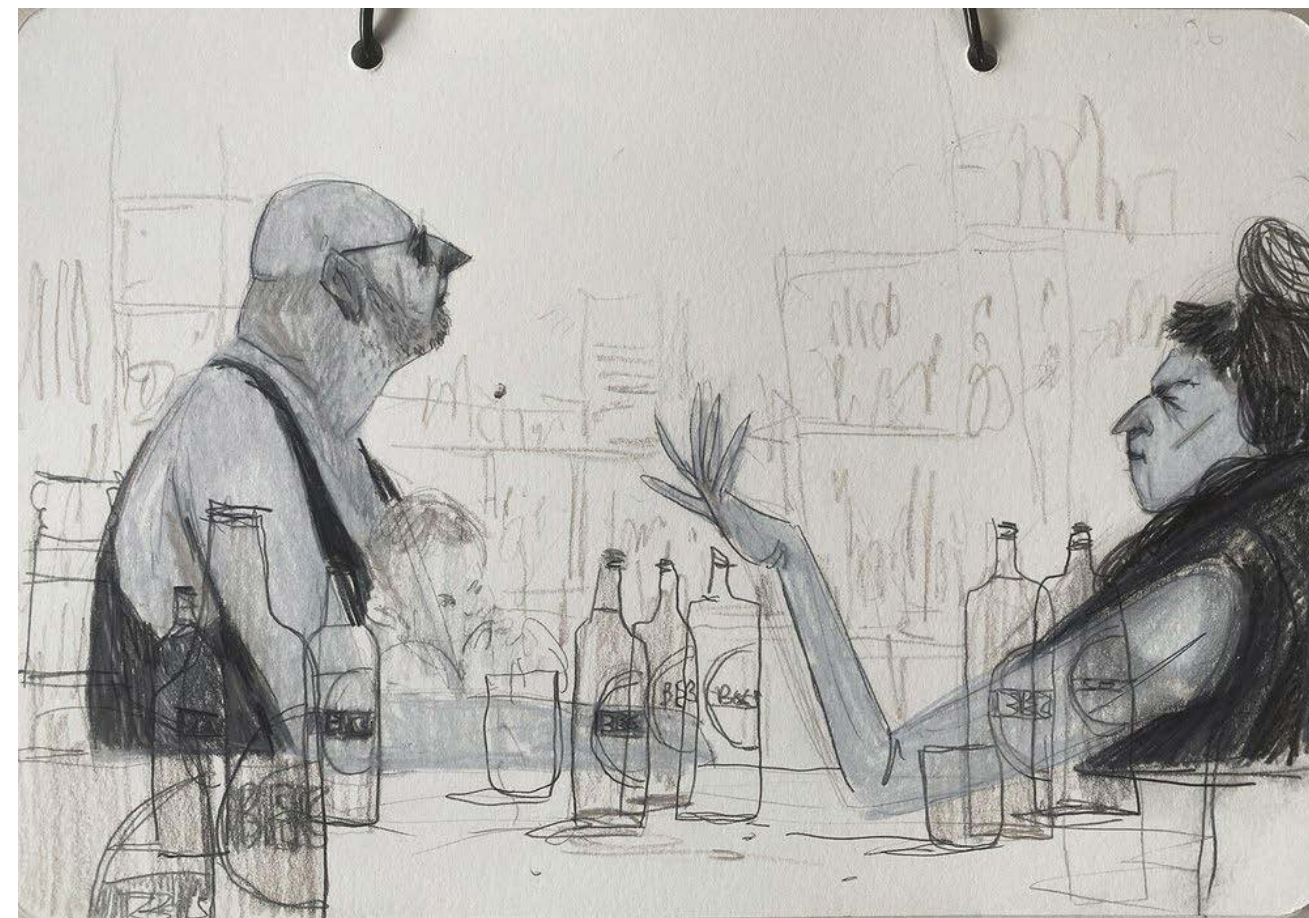


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21a

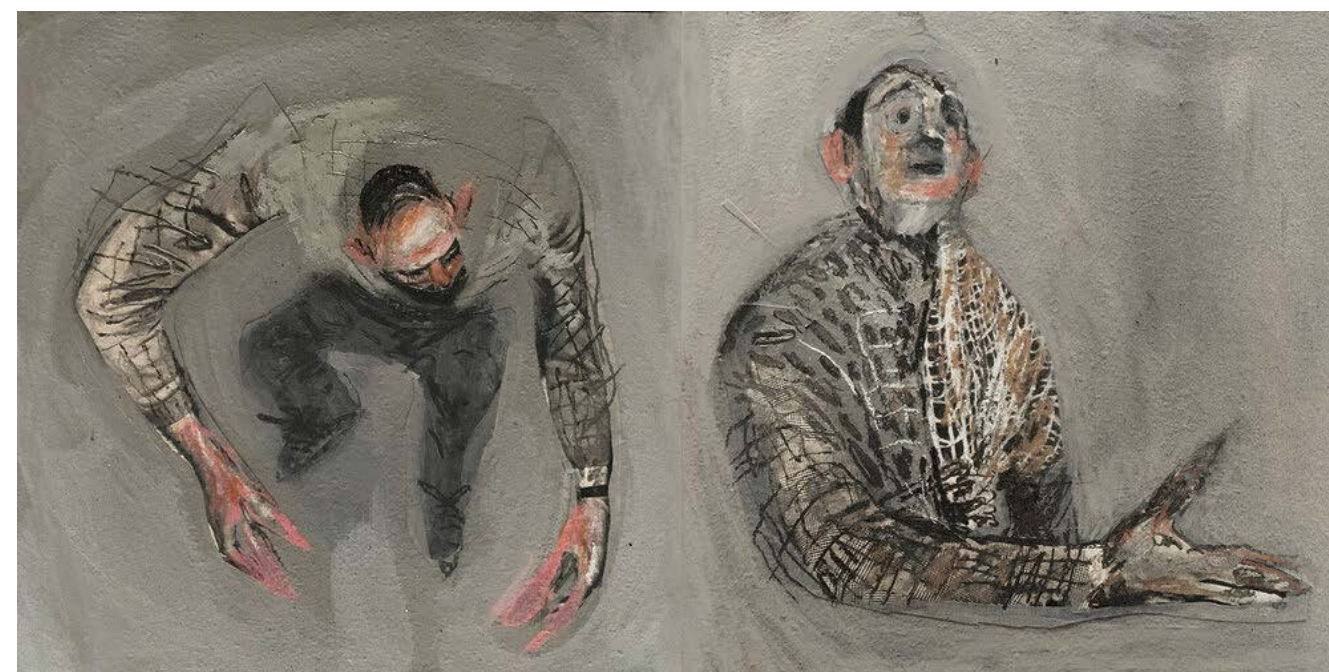
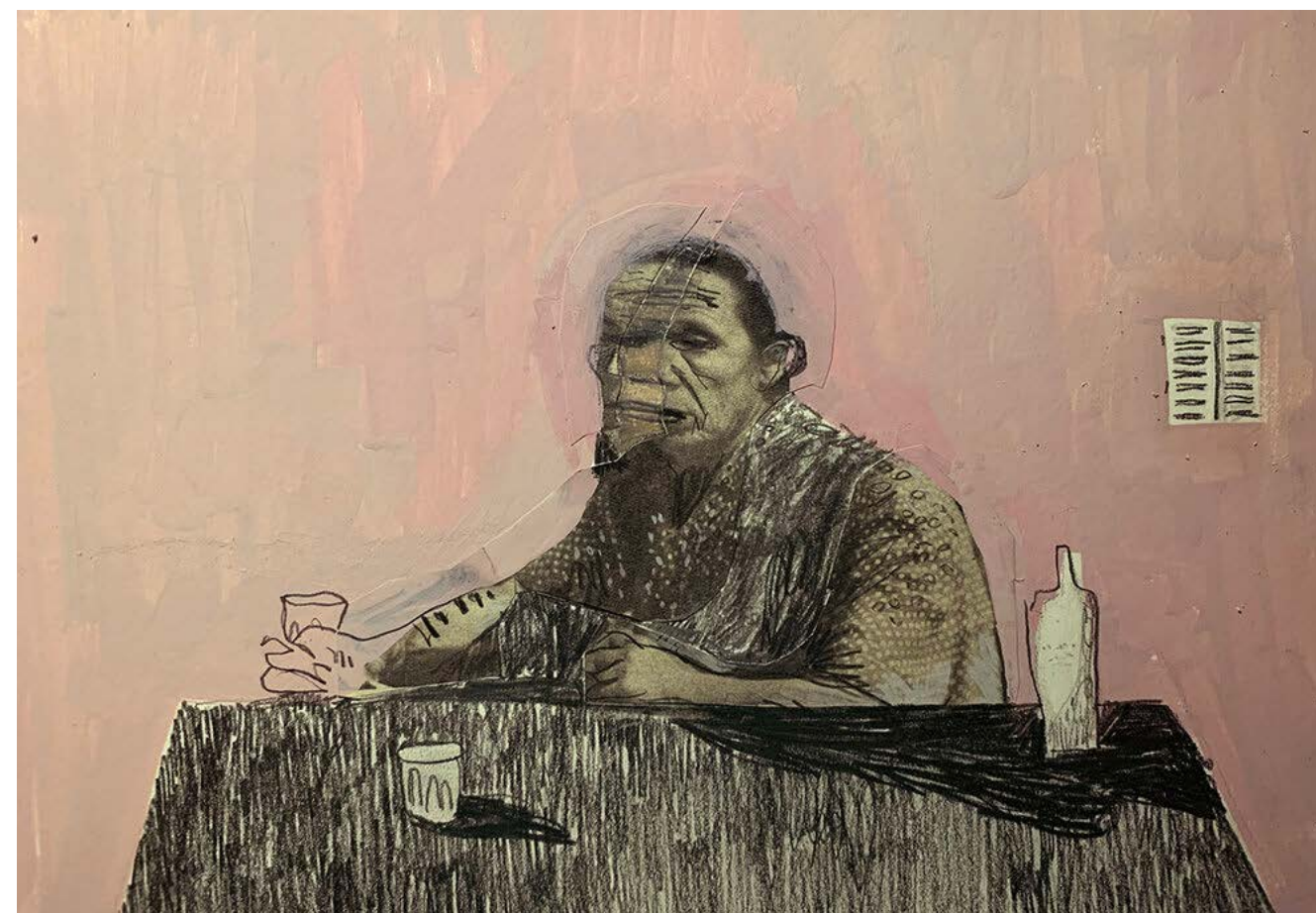


21b





22a



22b





23a



23b



## Pale Blue Dot

by Carl Sagan

To start this new year, Ilustrar Magazine brought one of the most touching and brilliant texts by astronomer Carl Sagan, written based on the impact he had when seeing a photo of planet Earth.

May his text and image serve as an inspiration to all of us in the year that begins.

The story starts in 1977 when NASA launched the Voyager 1 space probe with the aim of exploring and photographing the planets Jupiter, Saturn and their moons. After a successful mission and with Voyager 1 about to leave the solar system in 1980, Carl Sagan suggested that the probe make a turn and take one last photo of planet Earth from that point.

He justified that the photograph would not have much scientific value, as the Earth would appear too small for Voyager 1's cameras to capture any detail, but it would still be essential to have a perspective on our location in the universe.

Many at NASA supported the idea but were afraid that the operation would put the probe's functions at risk, and only in 1989 did NASA administrator Richard Truly ensure that the photo was taken.

After 13 years traveling at a speed of 64 thousand km/h (39,767.756 miles/h), in 1990 the probe had already left the Solar System and was lost in space. As it would not pass by any other celestial body, the probe's two cameras would be deactivated to save energy.

At that moment, at an incredible distance of just over 6 billion kilometers (3.7 billion

miles), the photo was taken. In it you can see a simple point of light lost in the dark space, the Planet Earth.

Carl Sagan saw the image, called it the "Pale Blue Dot" and wrote:

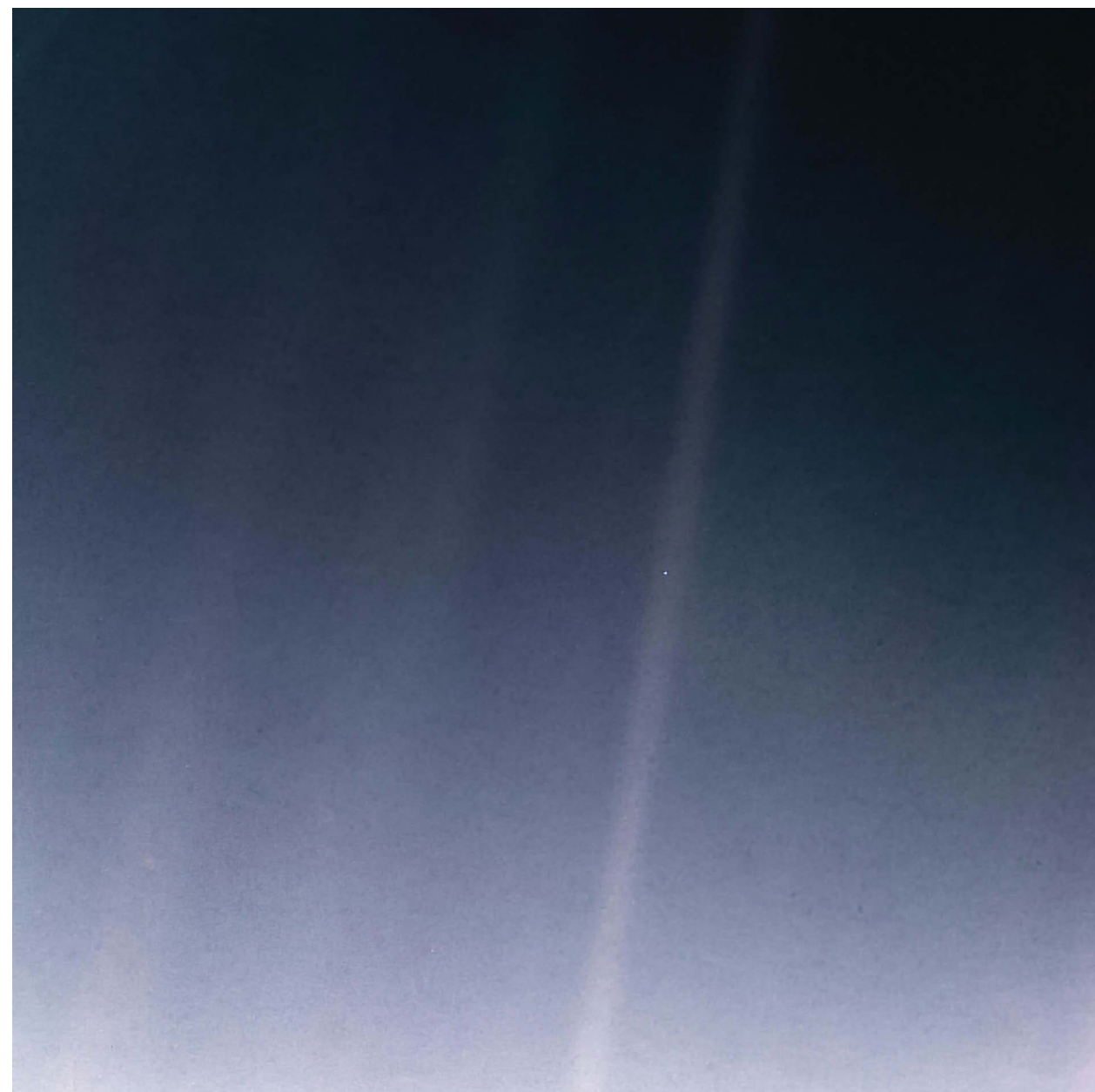
"From this distant vantage point, the Earth might not seem of any particular interest. But for us, it's different. Consider again that dot. That's here. That's home. That's us. On it everyone you love, everyone you know, everyone you ever heard of, every human being who ever was, lived out their lives. The aggregate of our joy and suffering, thousands of confident religions, ideologies, and economic doctrines, every hunter and forager, every hero and coward, every creator and destroyer of civilization, every king and peasant, every young couple in love, every mother and father, hopeful child, inventor and explorer, every teacher of morals, every corrupt politician, every "superstar," every "supreme leader," every saint and sinner in the history of our species lived there – on a mote of dust suspended in a sunbeam.

The Earth is a very small stage in a vast cosmic arena. Think of the rivers of blood spilled by all those generals and emperors so that, in glory and triumph, they could become the momentary masters of a fraction of a dot. Think of the endless cruelties visited by the inhabitants of one corner of this pixel on the scarcely distinguishable inhabitants of some other corner, how frequent their misunderstandings, how eager they are to kill one another, how fervent their hatreds.



Carl Sagan

United States



Our posturings, our imagined self-importance, the delusion that we have some privileged position in the Universe, are challenged by this point of pale light. Our planet is a lonely speck in the great enveloping cosmic dark. In our obscurity, in all this vastness, there is no hint that help will come from elsewhere to save us from ourselves.

The Earth is the only world known so far to harbor life. There is nowhere else, at least in the near future, to which our species could migrate. Visit, yes. Settle, not yet. Like it or not, for the moment the Earth is where we make our stand. It has been said that astronomy is a humbling and character-building experience.

There is perhaps no better demonstration of the folly of human conceits than this distant image of our tiny world. To me, it underscores our responsibility to deal more kindly with one another, and to preserve and cherish the pale blue dot, the only home we've ever known."

Editor's Note 1: Voyager 1 continues to be active and transmitting information to this day. It is the probe that carries the Golden Disc with information about our planet. In December 2023, the probe was 24.37 billion kilometers (15 billion miles) away from Earth.

Editor's Note 2: It is possible to follow Voyager's journey through space in real time via the NASA website: [CLICK HERE](#)



## TARCILA NEVES

**B**orn in Brazil but living near Vancouver, Canada, Tarcila Neves is a talented conceptual and digital artist based in Burnaby, BC.

She has a passion for capturing the beauty of women and displaying it through her artwork. Her artistic style is heavily influenced by fantasy to enhance her artwork and bring her imagination to life.

With a background in conceptual and digital art, Tarcila's work has always been characterized by attention to detail, use of color and her ability to create a sense of movement and energy.



Tarcila Neves

Burnaby / Canada

workholiconcontact@gmail.com

Instagram: @tarcilaneves

25a

### INTRODUCTION

This is a personal work I made using the Procreate software. Top Tip: Remember this tutorial is meant to inspire. By replicating and flipping art you save time, but always correct and modify details to create

something truly unique and authentic.

The idea is to use these steps as guides to express your creativity and personal style. Enjoy it!

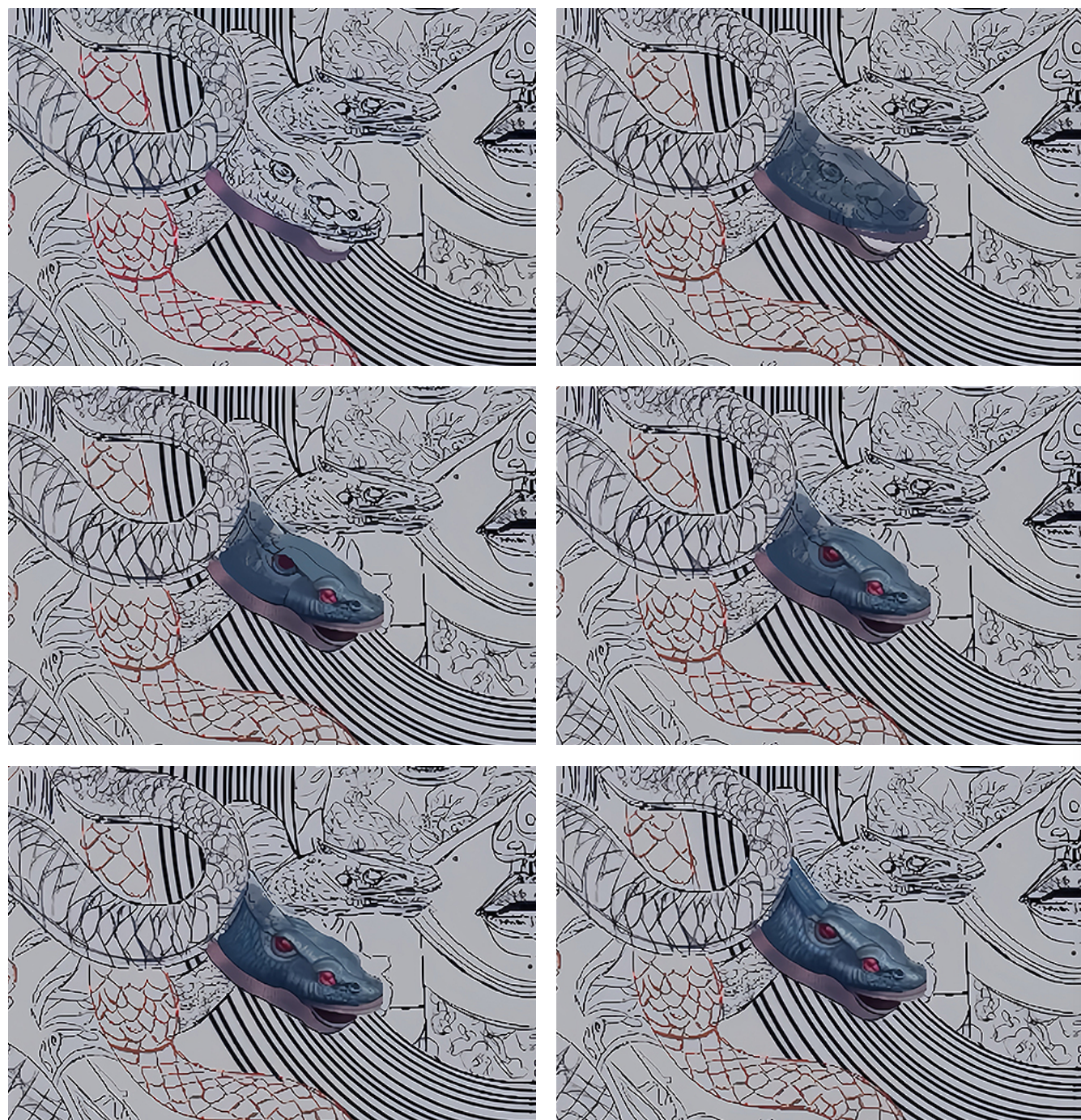
### PROCESS



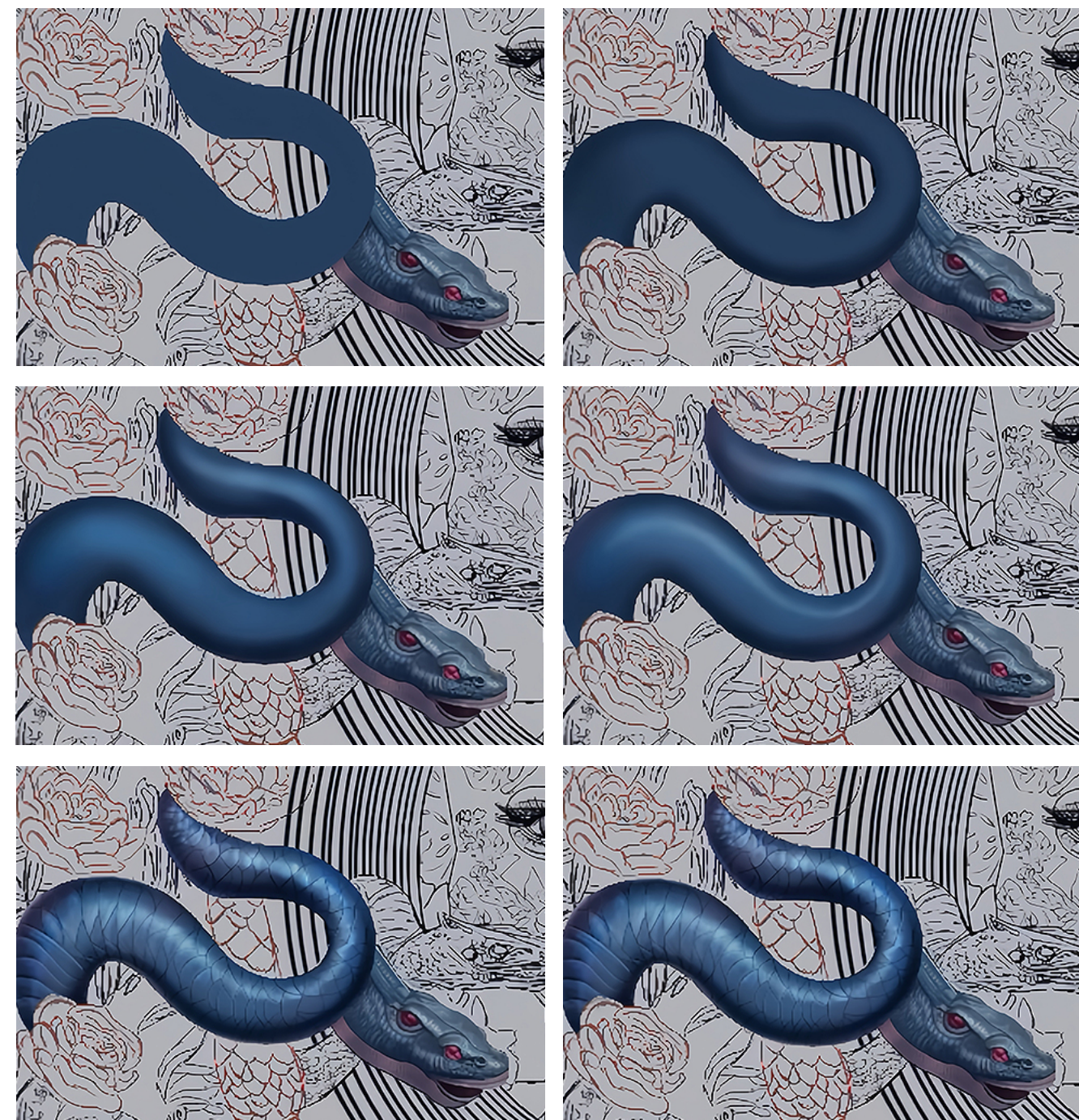
- 1 I open Procreate and create a new project. I looked for different references and sketched the main lines of half of my art, because I like to save time, so I can play video games... oops, I mean, "keeping the idea of portal and repetition". I adjusted the anatomy in the draft.

25b



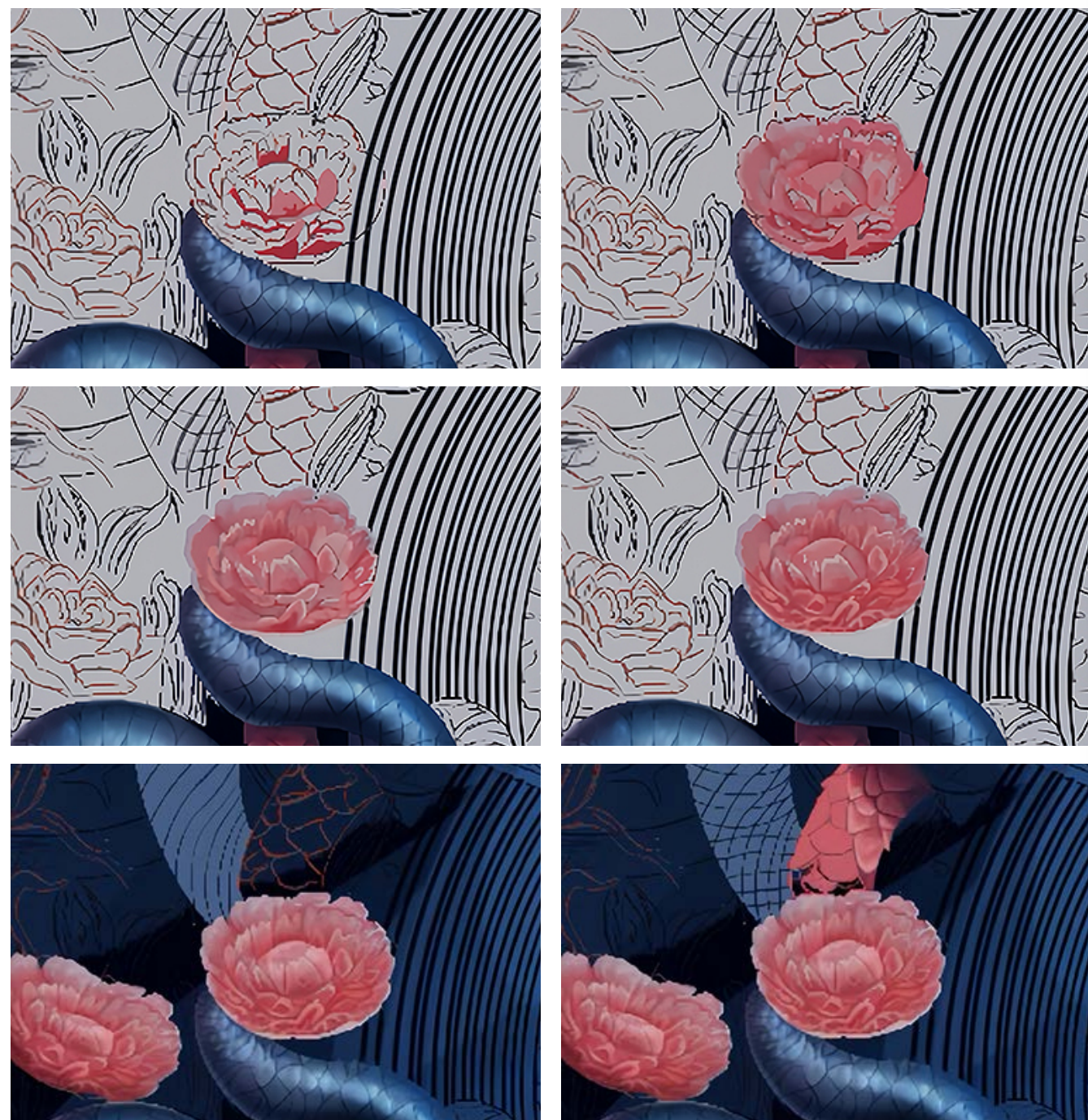


- 2 I start to paint the head of a snake, applying shades of lilac and blue to create the base. I use these colors in a soft way, highlighting the shadows and points of light. By adjusting the intensity of colors and shadows, you can create an engaging representation of the snake's head, highlighting its distinct features in a vibrant and balanced way.

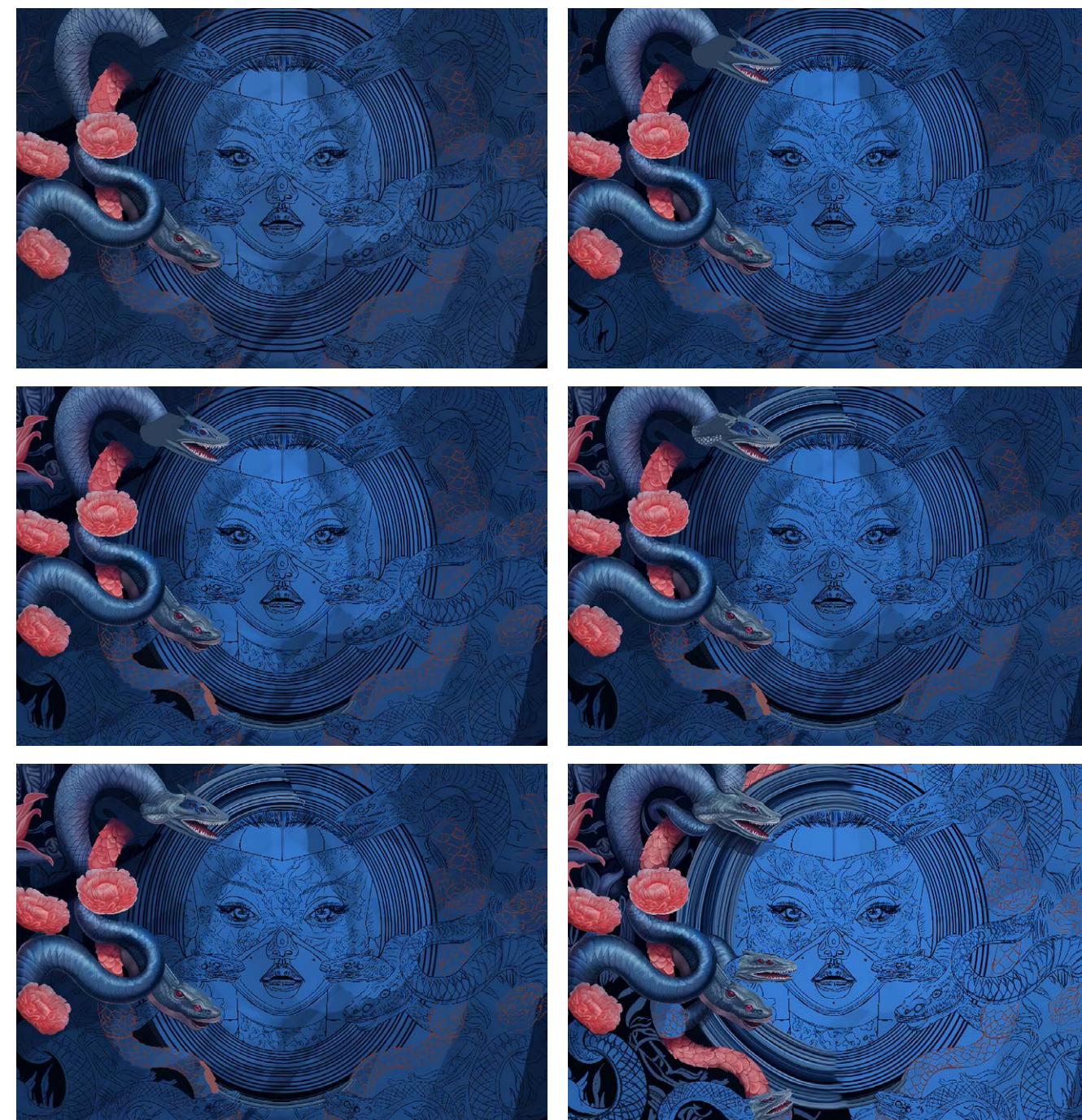


- 3 For the snake's body I started by applying the dark base colors and adding lighter tones as if it were light. To create the scale effect, I redraw the scale lines with a fine brush. Then, I soften the lines using the eraser with 30% opacity. To enhance the texture, I use the "Overlay" function to give more contrast, highlighting the lines of the scales and adding depth to the pattern, resulting in a more three-dimensional and visually interesting effect.



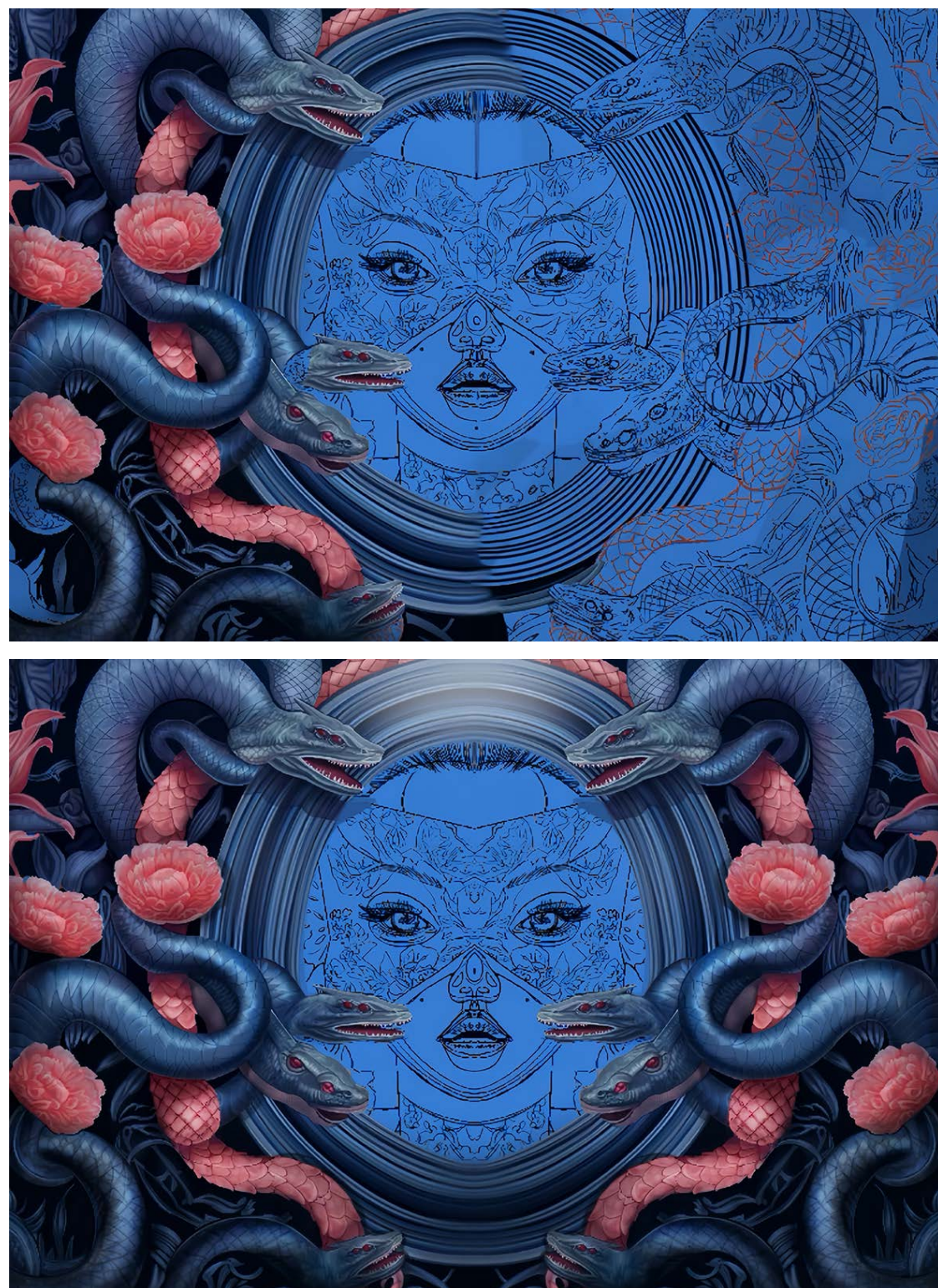


- 4 When painting flowers, I start with applying darker edges using a deeper shade of pink. I then add touches of lighter pink to specific parts of the border, creating a natural graduation.

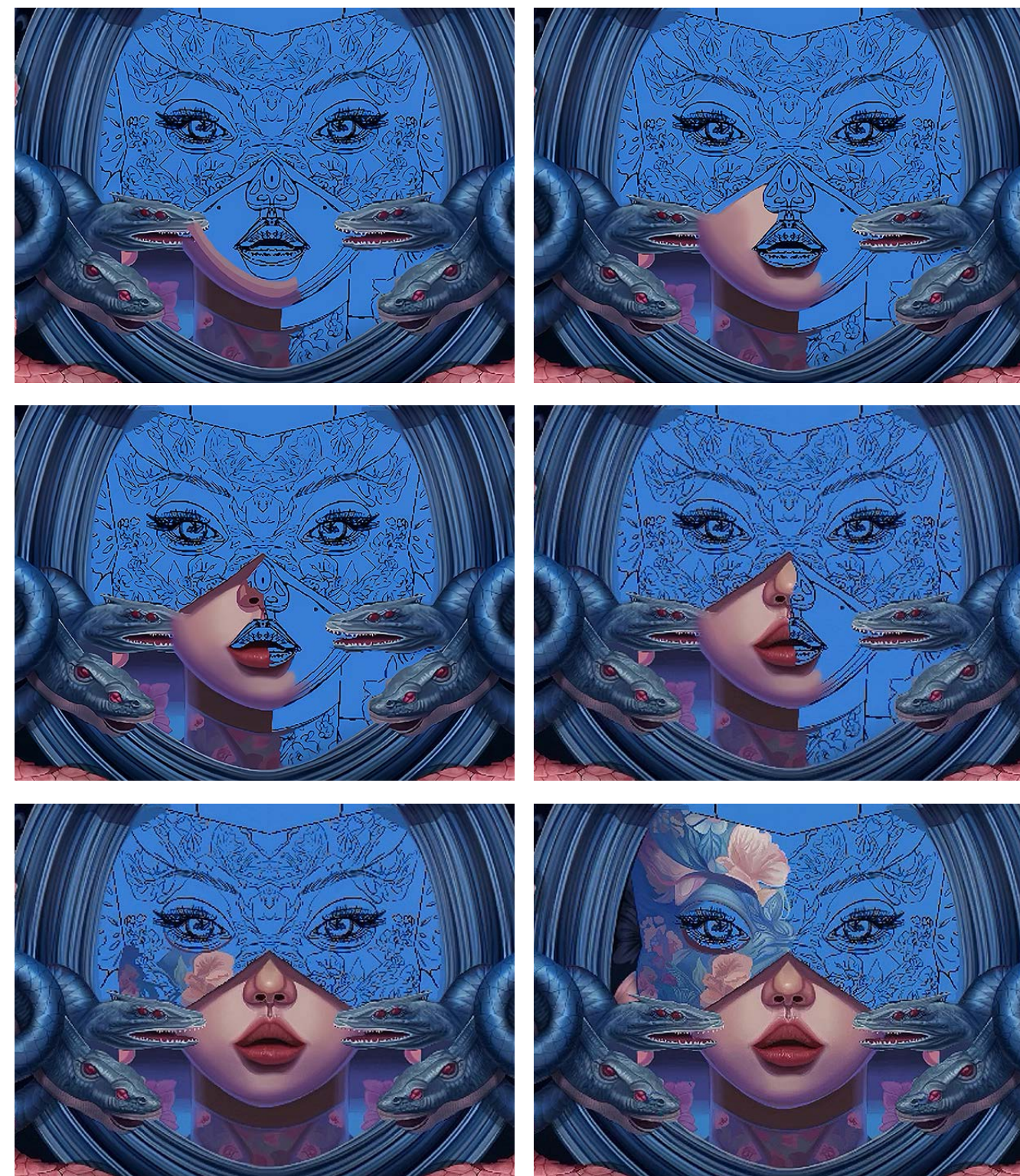


- 5 To smooth the transitions and achieve a more harmonious texture, I use the finger tool in Procreate, blending the colors in a subtle way. This blending process not only provides a more realistic appearance, but also adds depth and vibrancy to the flowers, resulting in a richer, more visually appealing representation.





- 6 After painting most of the elements, I used the famous ctrl-C / ctrl-V (copy and paste) on the flowers and snakes, using the Liquify tool (this saves me time so I can play with my guinea pig).



- 7 When painting the face on another layer, I mark specific areas with the colors I want. I then use the finger tool to smooth the transition between colors, similar to applying makeup. On the lips, I apply a gradient that goes from a light pink to a dark red, giving an effect of depth and volume. Then I apply small dots of shine, to give a touch of realism.



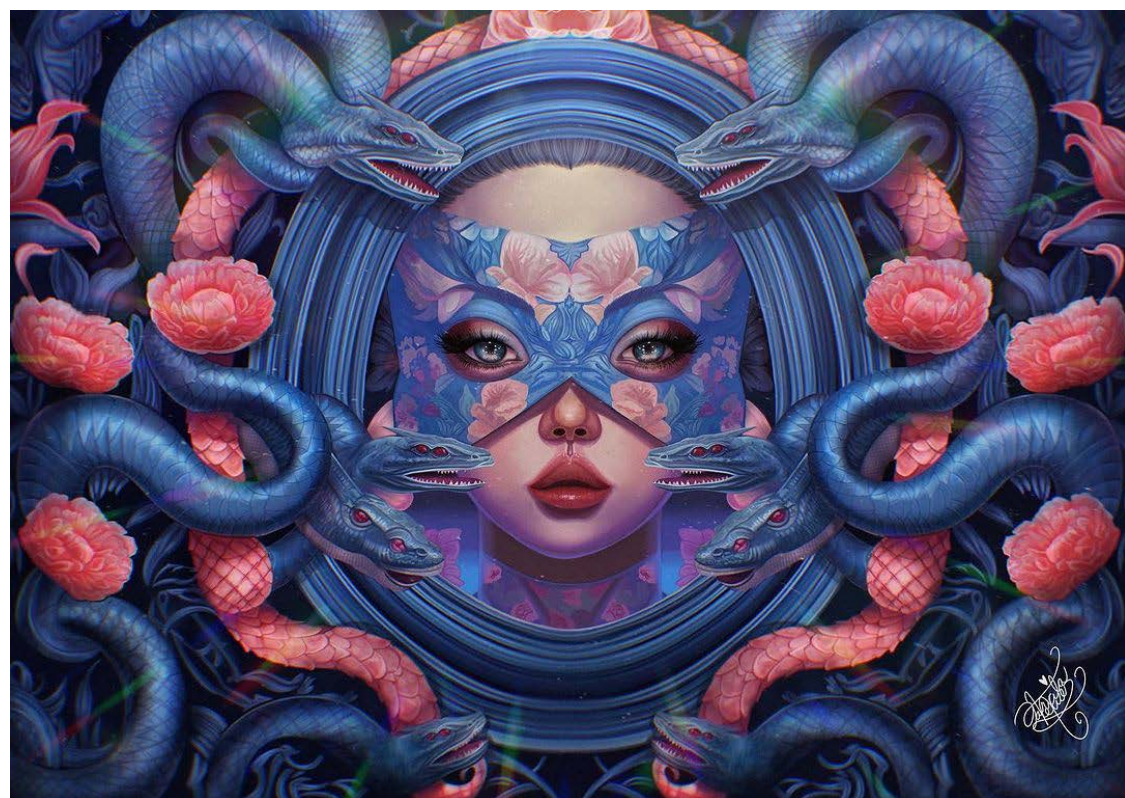
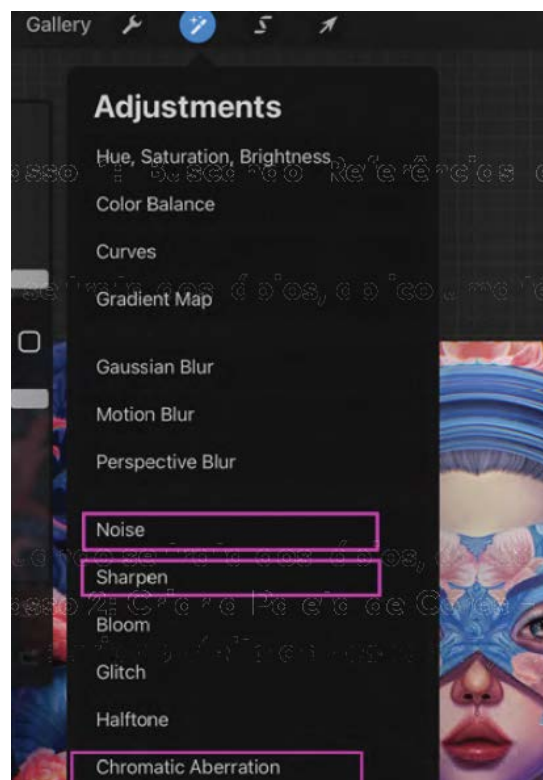


- 8 Then I start working on the eye and then the forehead, and then I start painting the mask. After everything is finished, I copy and paste again, mirroring the image.



- 9 When finishing my art, I usually apply some cold tones over the warm colors and vice versa, creating a more realistic and atmospheric dynamic. This technique, known as "sfumato", was widely used by artists in ancient times, especially associated with Leonardo da Vinci.





- 10 To finish, I blur the depth to simulate a studio photograph. I add chromatic aberration effect for a 3D feel, then increase sharpness and add noise for paper texture. And finally, I use rainbow textures, light rays and increase the saturation for a final touch.



"Para a Revista  
Ilustrar, de  
Tarcila Neves  
e suas cores,  
Coração que  
floresce em  
formas e  
amores."

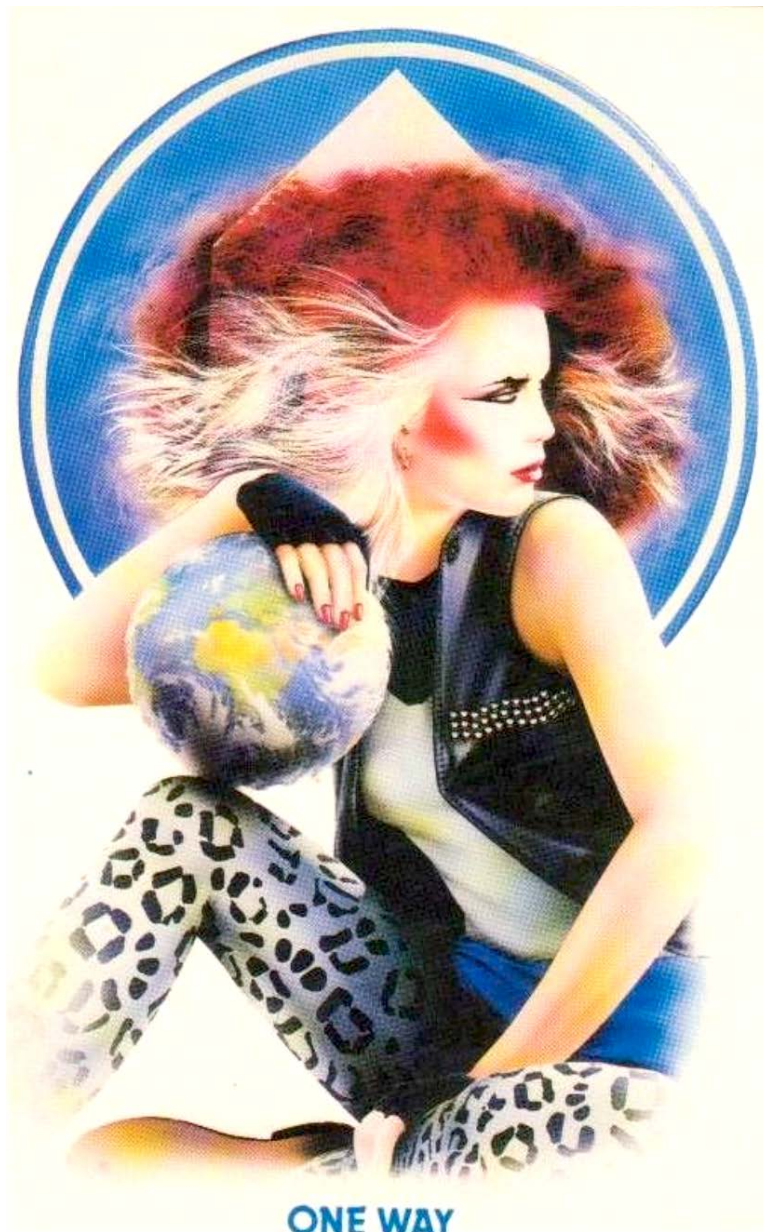
- \* For Ilustrar Magazine, by Tarcila Neves and her colors,  
a heart that blooms in shapes and loves"







## SYD BRAK



Syd Brak

South Africa / England

During the 80s, two icons of illustration captured the spirit of the decade very well, and with the enormous success they achieved, they were present on all posters, notebook covers, postcards, album and magazine covers of the time: Patrick Nagel (issue #20 of *Illustrar Magazine*) and **Syd Brak**.

Syd Brak was born in South Africa, the son of a Dutch father and an English mother, and made a career working as a creative director for advertising agencies in Johannesburg, at agencies such as J. W. Thompson and McCann Erickson, reaching the top of his career and serving clients such as Coca Cola, Guinness, Microsoft, The Royal Mail, Levi's and many others. As an advertiser he won several awards and left memorable creations, including the Volkswagen



advert considered a masterpiece and that marked an era: "Some shapes are hard to improve on".

But his political stances against apartheid at the time meant he had to move his family to London in 1978.

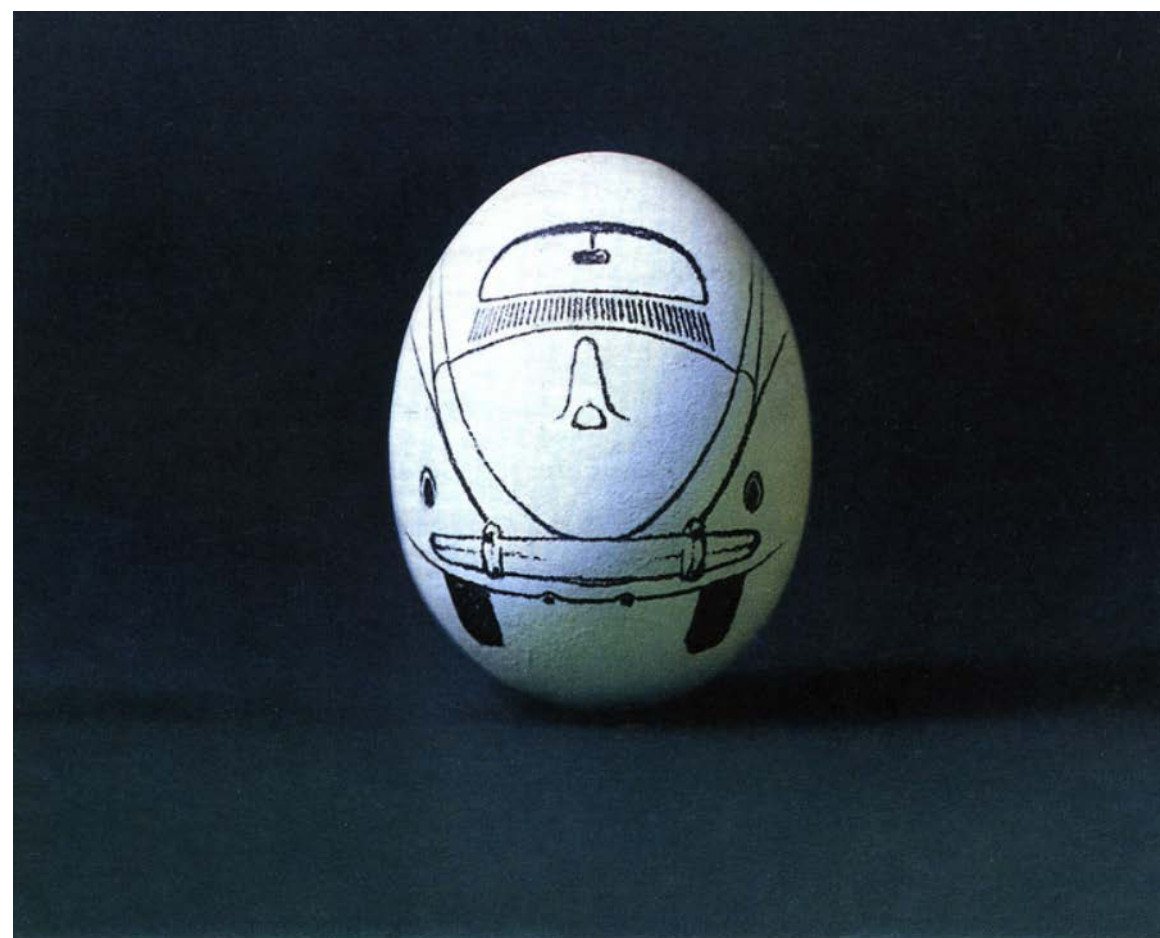
After moving to another city, he left his career in advertising to embrace his love for illustration, influenced by his admiration for Norman Rockwell. Inspired by British artists such as Philip Castle, Michael English and Alan Aldridge, he turned to airbrushing. With his total dominance, he became one of the most sought-after artists on the market and one of the most influential in the 80s and 90s. He also featured the poster for the film "Brazil", by Terry Gilliam.

In the early 1980s Syd Brak was

approached by the British poster company Athena. The company, founded in 1964, was very successful in the 70s with the sale of well-known posters, such as the poster for The Lord of the Rings or the famous photo of the tennis player from behind scratching her bare bottom - "Tennis Girl". But tastes changed, social movements in the 80s were different, and Athena no longer sold like before, and they needed a new approach to reach more young people. Then Syd Brak was called.

He suggested a series of posters with the punk movement as a theme (at the time, the movement of the moment), but with a more mature refinement, without appeals or vulgarity, addressing how "an Italian designer would deal with it". In addition to his technical expertise, Brak created





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## Es gibt Formen, die man nicht verbessern kann.

Was sollten wir an der Form des VW verbessern?  
Sie hat Sinn und Zweck. Sie verkörpert eine Idee.  
Eine?  
Eine ganze Sammlung von Ideen.  
Die abgerundete Vorderhaube gibt gute Sicht bis kurz vor den Wagen.  
Die Kotflügel kann man einzeln auswechseln. Ohne den halben Wagen erneuern zu müssen. (Ein Kot-

flügel vorn kostet DM 43.25. Grundiert.)  
Das Heck ist aerodynamisch.  
Der Boden ist vollkommen dicht.  
Alles ist glatt und rund an diesem Wagen. Alles Stromlinie.  
Warum also ist die VW-Form so zeitlos?  
Weil sie vernünftig ist. Und praktisch. Und so verblüffend einfach. Wie das Ei des Kolumbus.



Wir ändern diese Form nicht um des Änderns willen.  
Wenn wir aber einen Grund haben, den VW von innen heraus zu verbessern, dann tun wir das. Bis heute haben wir 2064 Gründe gefunden.  
So haben wir das Ei verbessert. Von innen heraus. Ohne es zu zerbrechen.

\* Some shapes are hard to improve on.

powerful, colorful, extravagant but at the same time sophisticated, delicate and sensitive images, with a sexy touch and linked to glam rock. The success was instantaneous, taking over the entire world.

Among all his artworks, the poster "The Long Distance Kiss", where a sensual woman sends her kiss over the phone with it melting with seduction, was the best-selling

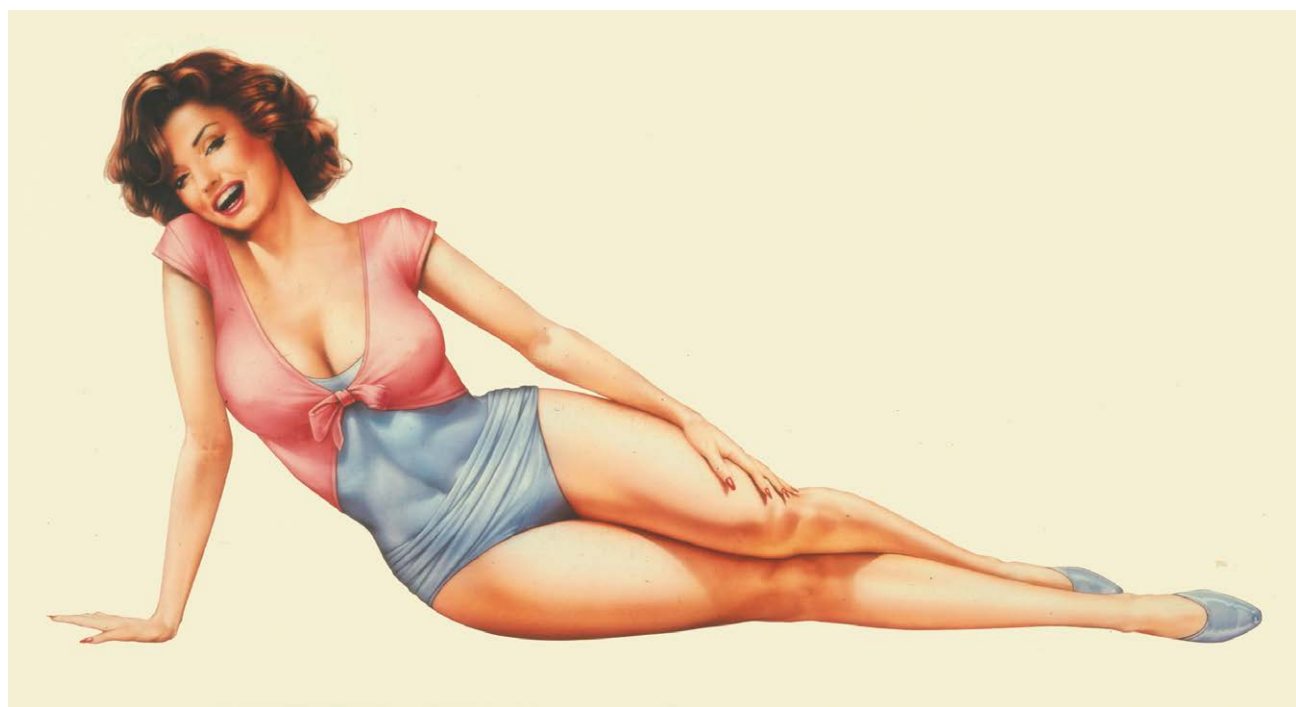
poster on the planet in 1982. And it continued to sell a lot for years.

Today seen as a typical retro style of the 80s portraying the fashion and customs of the time, Syd Brak's work continues to influence many artists with his elegant women with barely hinted bodies.

Syd Brak passed away suddenly in February 2019.





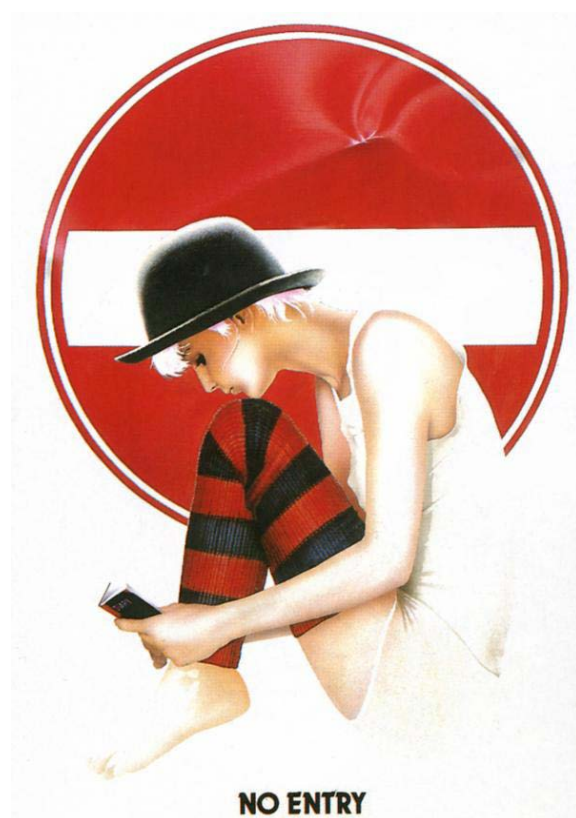
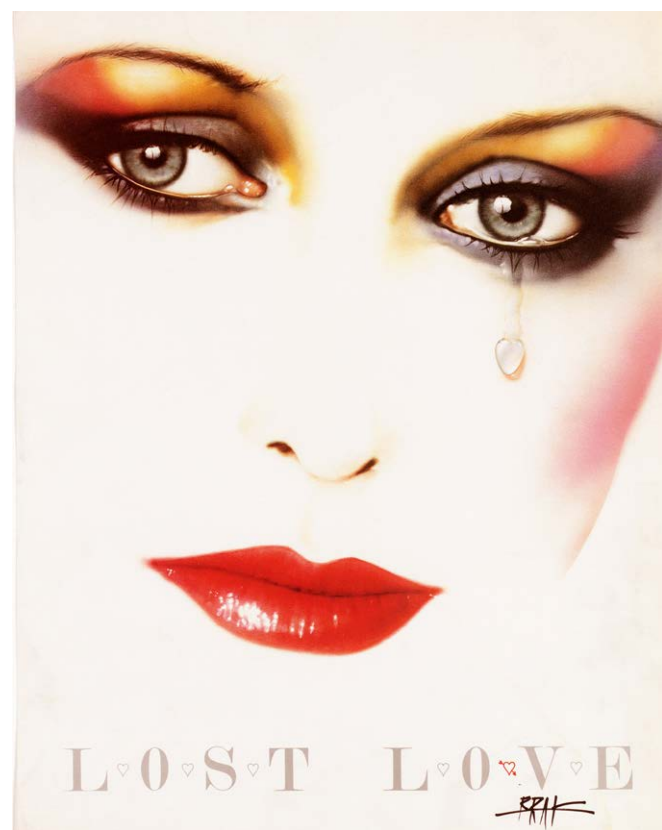


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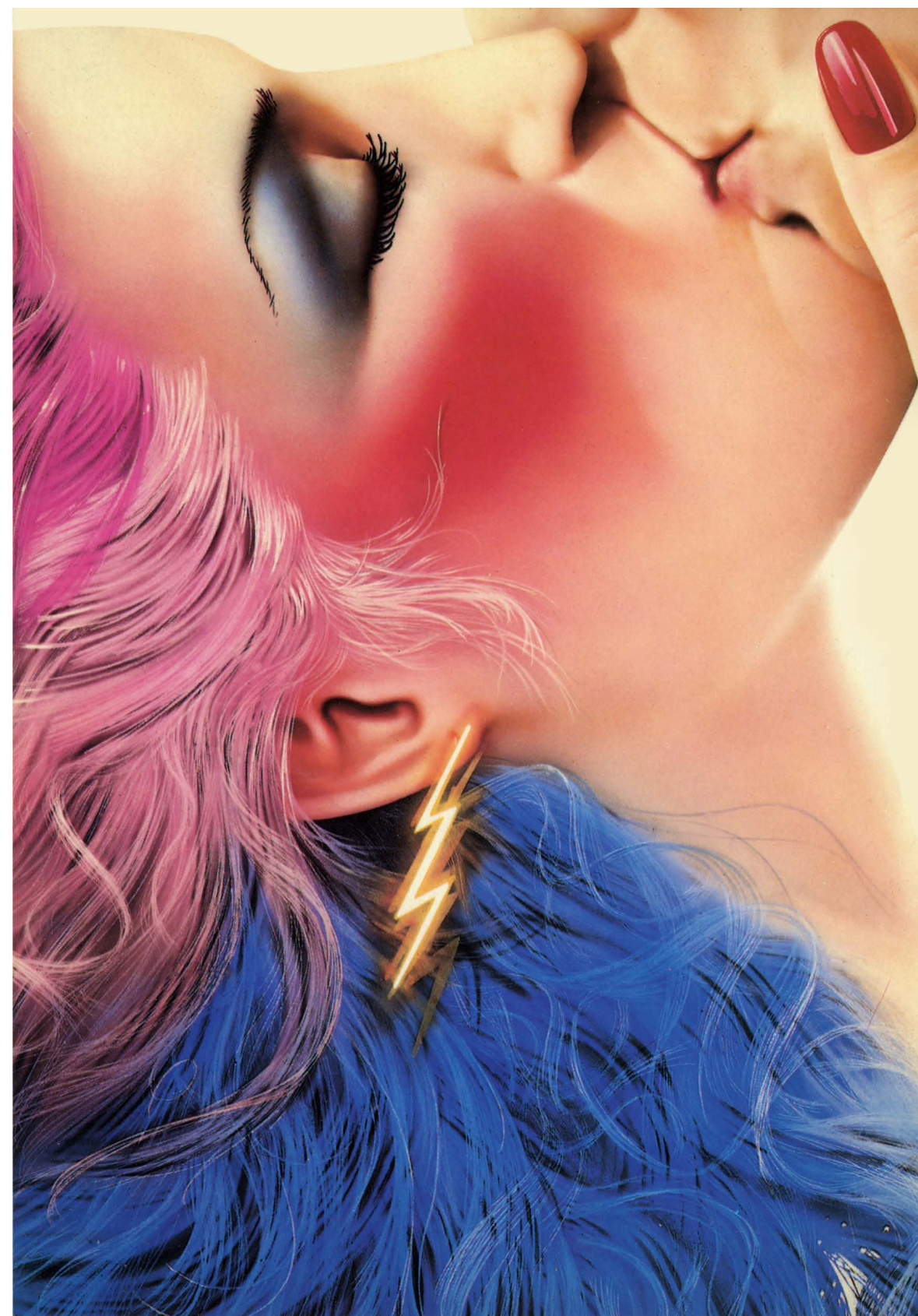


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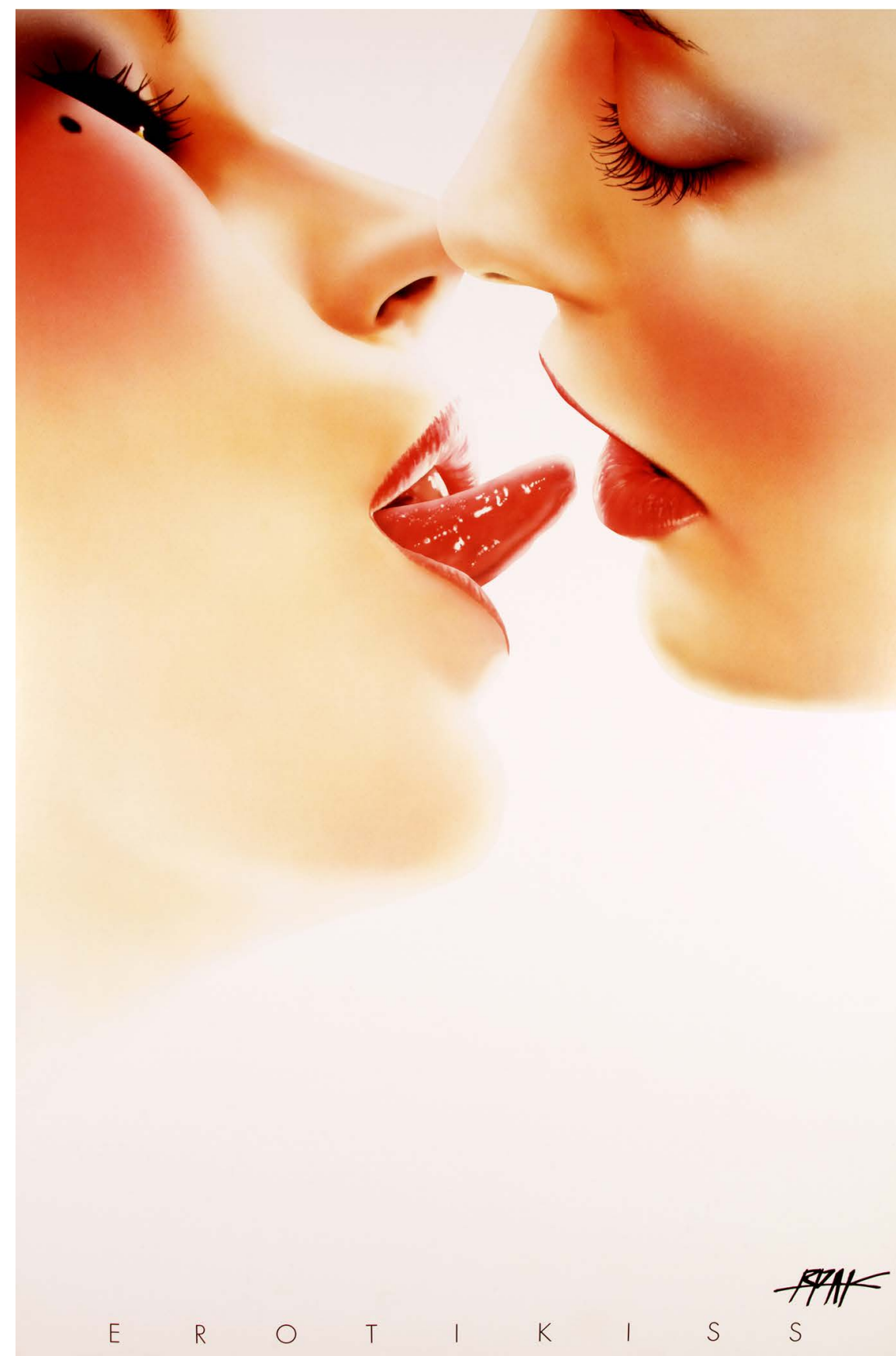


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## ROGÉRIO COELHO



**B**orn in São Paulo but living in the city of Curitiba for many years, illustrator Rogério Coelho has illustrated more than 100 literature books for publishers in several countries, and for the excellence of his work he has also won several awards.

Among them the gold medal in the "children's picture books" category (for all ages) at the Independent Publisher Book Awards 2017, for the American edition of the book "Boat of Dreams", published in the USA by Tilbury House Publishers.

Specializing in young children's literature, Rogério Coelho's work is marked by an extraordinary wealth of details and profusion of colors.



Rogério Coelho

Curitiba / Brazil

coelhorogério2@gmail.com

[Instagram: rogerio\\_coelho\\_illustration](#)



**As a child you sold bread that your mother made, then as an adult you took the civil engineering entrance exam and took a technical course in data processing, while drawing was just a hobby. How did you become a professional illustrator?**

I come from a humble background, for several reasons my family's life while I was with my parents, was a big cycle of changes, alterations, phases... in short, a lot of hustle and bustle and the need to take on responsibilities early. I sold bread when I was already a teenager, but I had already sold ice cream, been an office boy, worked painting houses. All of this had its positive side, of course. But some steps ended up being skipped, which, in my opinion, is not good.

Drawing has always been part of my life. But I didn't see it as a profession, I didn't understand how it worked, I had no idea of the market, despite having done some small work, usually from friends who knew I drew.

The idea of drawing as a profession

started to gain strength when I got closer to other people who also liked to draw. These relationships, or most of them, began at Gibiteca de Curitiba (\* an important public space dedicated to comics and supported by the government), a very important place in my career.

The fact that I didn't pass the entrance exam for Civil Engineering, but rather the Drawing Degree at the School of Fine Arts of Paraná, also made a huge difference.

Another important thing is that my parents have always supported me and never questioned the fact that I spent hours and hours and even some family resources on things related to drawing. In fact, they always encouraged me and I know they made some sacrifices to give me the opportunity to buy a book, a comic book or some drawing material. I am enormously grateful for my family's role in this journey.





**Is it true that when you were still at school you were a terrible student in art classes?**

I think I was terrible at times and average at others. Overall, nothing special. In reality, I never tried very hard, I did the basics to get the average and that was it.

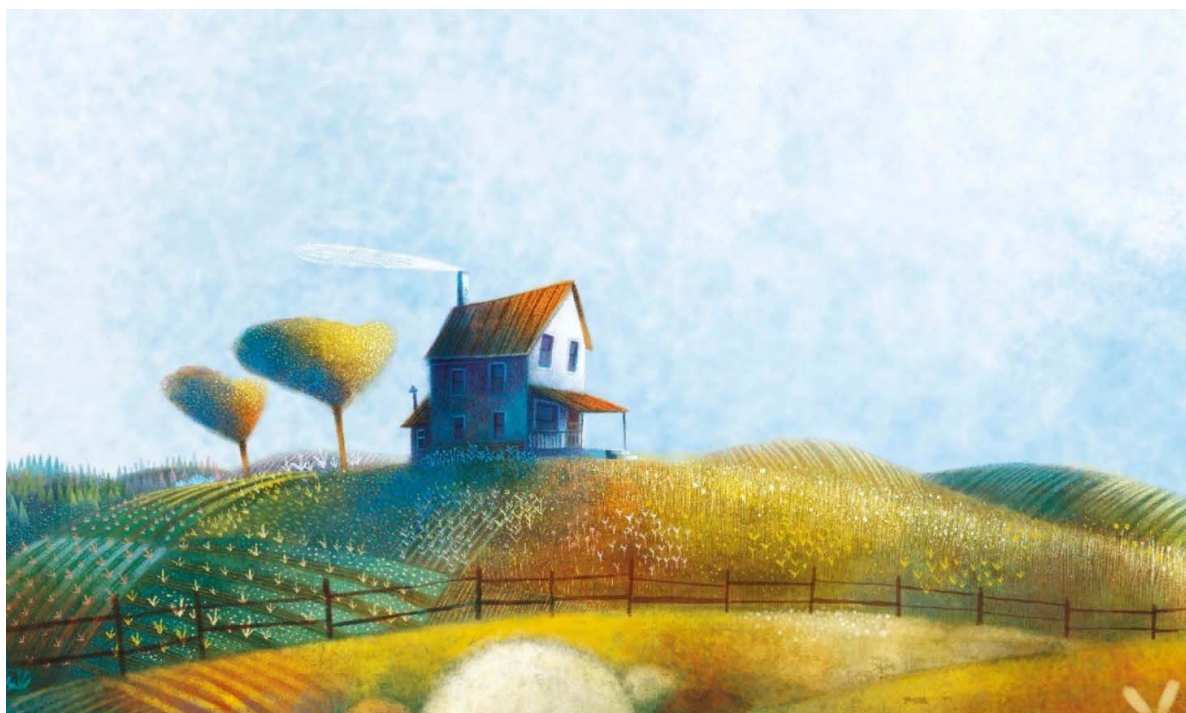
I thought that some activities were not very stimulating and I preferred to spend my energy on the things I did at home, on the comic books and stories I created. It got to the point that I

didn't even relate things to the same origin, I treated art in the classroom with great distinction in relation to my activity with drawing on my own. I think that when I did "my" things I was more in the field of fun than obligation. And school, most of the time, was an obligation.

Of course, if my art teachers knew that I had become a professional illustrator, it would be a huge surprise for them.







**You have illustrated for almost all different media and platforms, but where you have established yourself are literature books. How do you see books as a means of expression?**

I think the book is a noble space. It is an honor and enormous responsibility to fill the pages of a book with my drawings. As much as I have moved and still move into other media, the book, and also the comics, are the things I always wanted to do.

When I was a child I made my own books and comic books, it was a very instinctive thing but there was text and art combined side by side. In fact, I don't even see it as a choice, from the moment I started drawing as a professional focus, getting to books was natural. It was always with me.





**Today his work as an illustrator is largely focused on children's literature. Did the fact of having 3 children influence in any way the way you created a fantasy universe?**

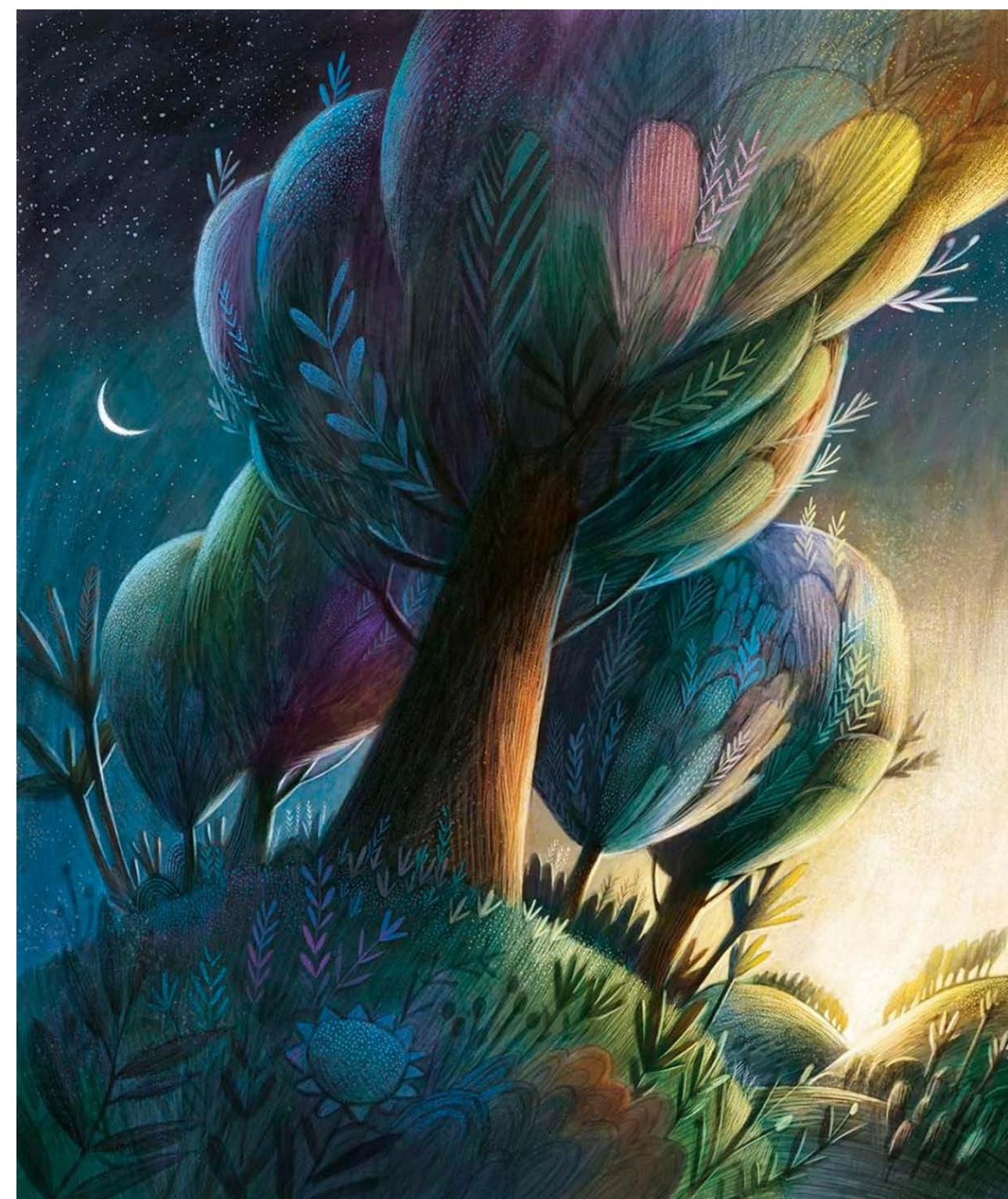
I think so, in a way. Maybe not a specific inspiration, but the experience. Effectively participating in the world of children is very different from having any ideas related to it.

Raising children is not easy, I often say it is the most complex task I have in life, but it is rewarding. If I didn't have children, I'm sure I would be a very different person. Therefore, it is

reasonable to say that I would be a very different professional.

Always highlighting the fundamental role of my wife Regina in this learning and sharing of responsibilities. Today our eldest son, Gabriel, is 23 years old. We also have Pedro with 19 and Laís with 14.

The movement here at home is much calmer, we are already in another phase, but I can happily say that their childhood was lived intensely and I am happy to have actively participated in it.







**You have already stated that you have a work process that can sometimes take longer, and this can affect delivery times. How do you manage the relationship between work and time?**

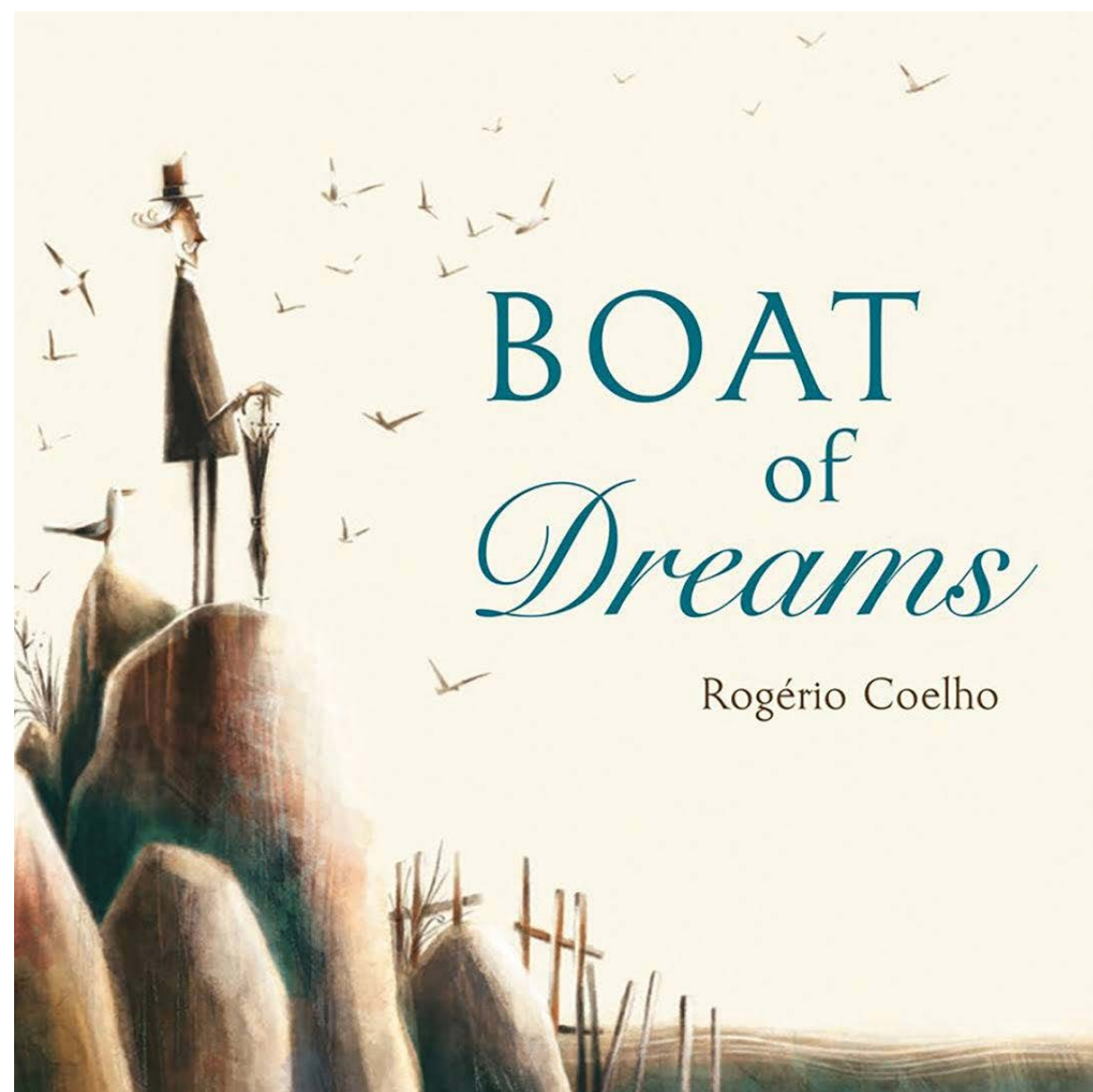
This is something I'm still learning to deal with. This is definitely an area in which I need improvement. I don't remember ever having a client dissatisfied with the end result of my work, but it's safe to say that I had some who were dissatisfied with the process.

Errors in the process often end up being to the benefit of the client in the end, I

say this because most of the problems I had were when I spent more time than I should have on some work. Slowness and self-demand can be a very harmful combination.

After more than 20 years as a professional, I feel that these adjustments are being made, not at the cost of any suffering, but I increasingly understand that the customer experience must be positive and complete, not only in terms of what they will receive from my work but also how it will reach him.





**One of his most awarded books, "Boat of Dreams", took 7 years to complete. What was this process like?**

The "Boat" is by far the most awarded. It is a book that has followed a very beautiful path. Generating approximations and giving me the opportunity to show this story, told only through images, to many people.

Yes, it took 7 years to complete. During this time he went through several stages, in terms of art and narrative, choices and abandonments. I think I needed to mature as an illustrator and

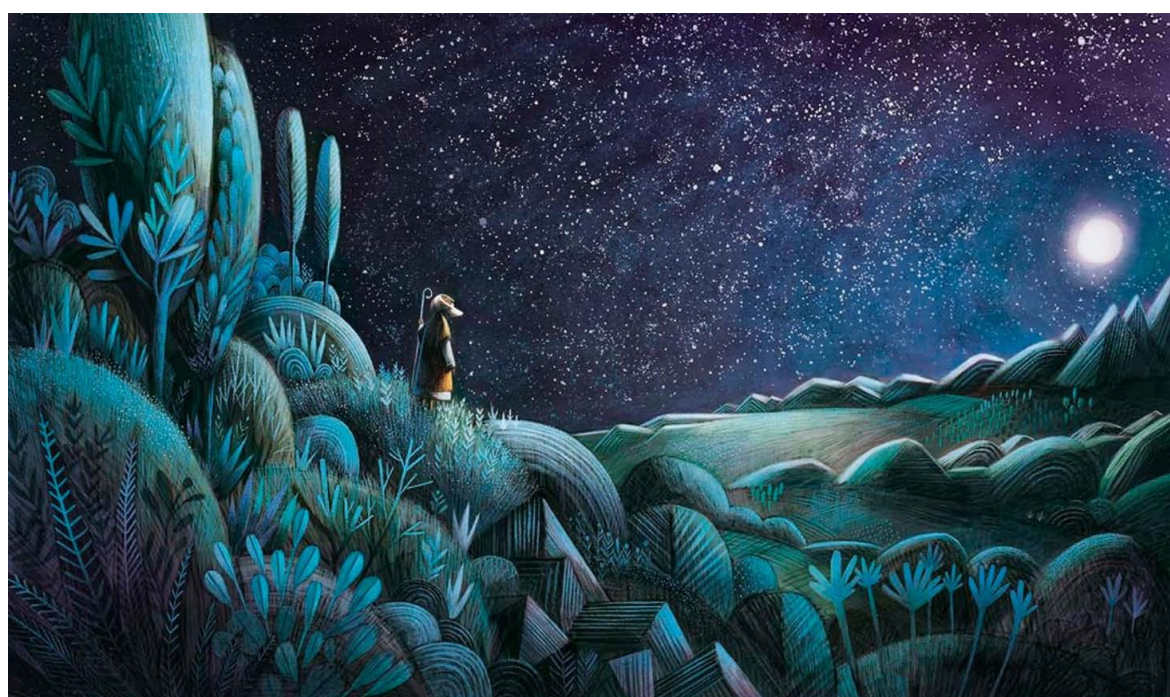
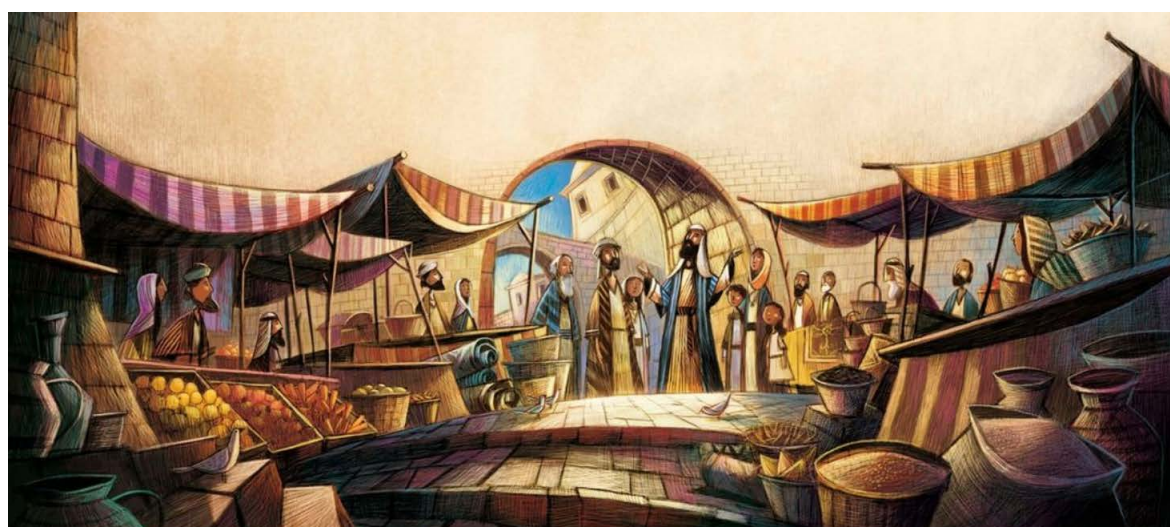
storyteller to get to the point where I could face it and finish it.

The final process involved a year of intense work, preceded by a few years dealing with all these other issues that I highlighted previously.

When it's my story, and even more so, if it's a story that has a very strong personal component, birth is much more painful. And I can tell you that I have another project underway, which I really want to finish in 2024, which follows a very similar process to "Boat of Dreams".







**Your work is all digital but involves a wealth of textures that are very reminiscent of traditional technique. What is your relationship with these two sides of painting?**

All my training was with traditional techniques, paper, pencil, colored pencils, pen, ink, in short, both when I was self-taught and when I was in college, I was always very curious and interested in learning and using traditional techniques.

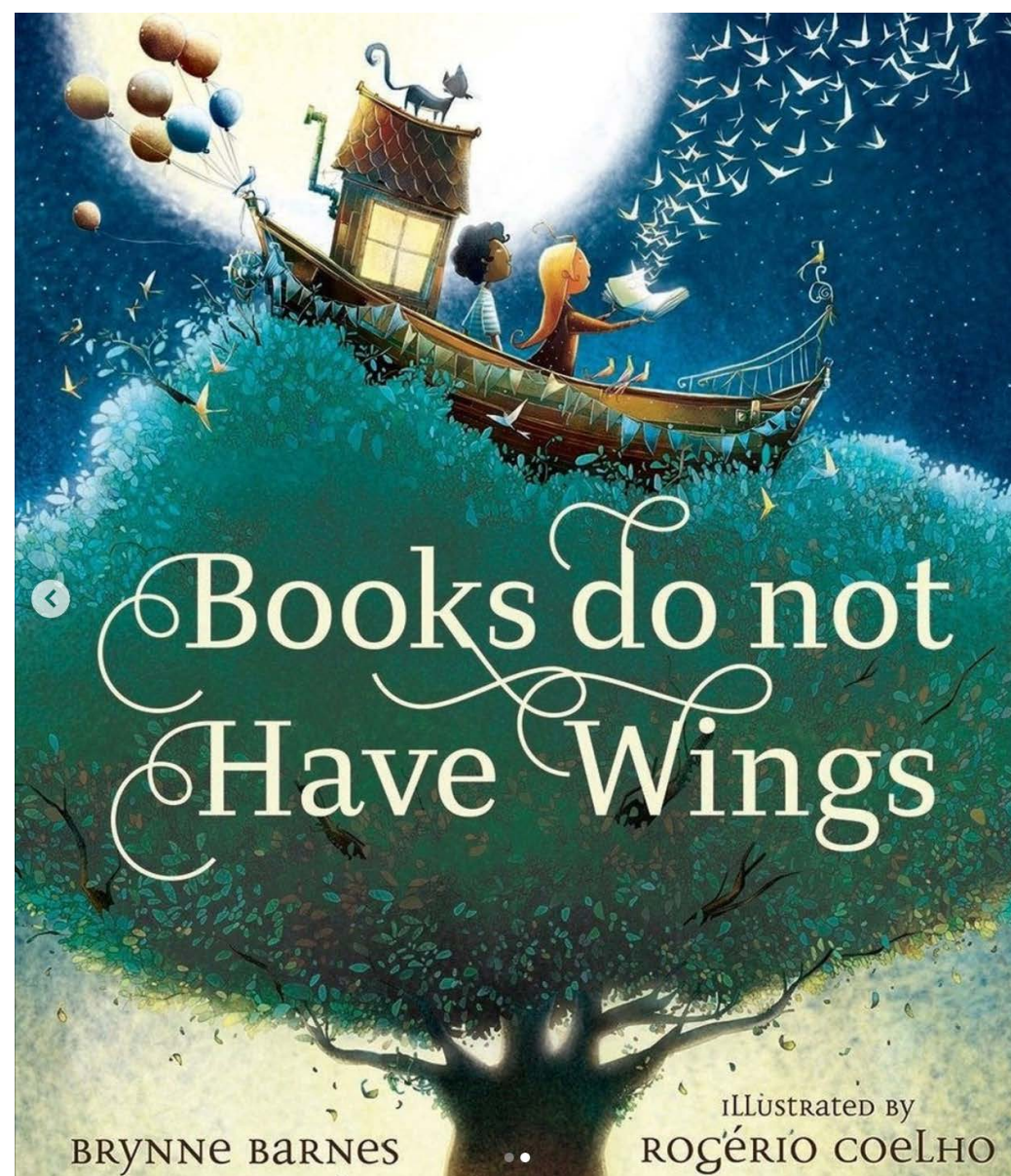
I made a slow and planned migration to digital. I started using it for adjustments, then mixing traditional color with digital color, completely digital color and finally, the drawing. That's when I put the paper aside. There are books that I created throughout this process and that carry

characteristics of the productive moments I was experiencing.

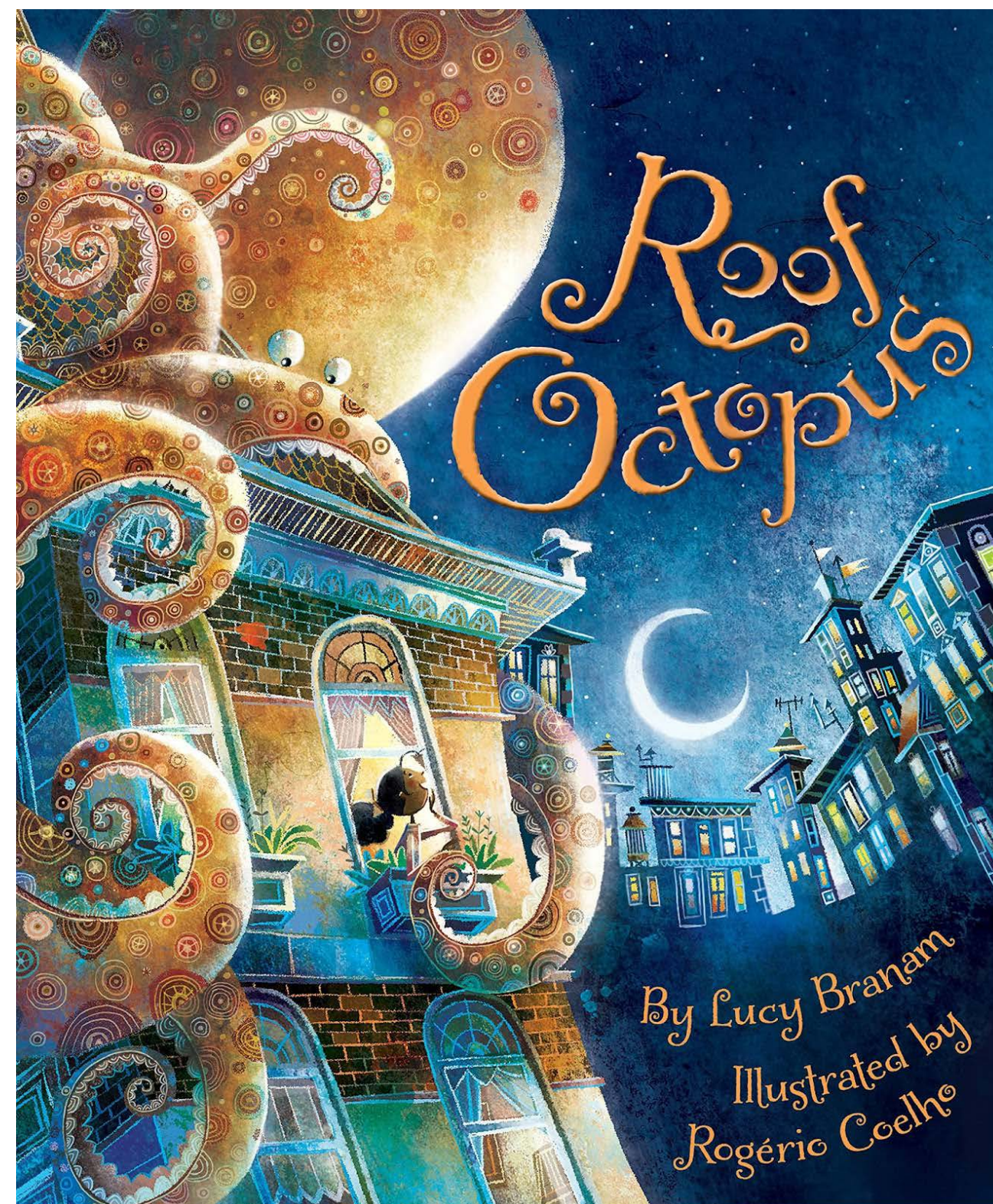
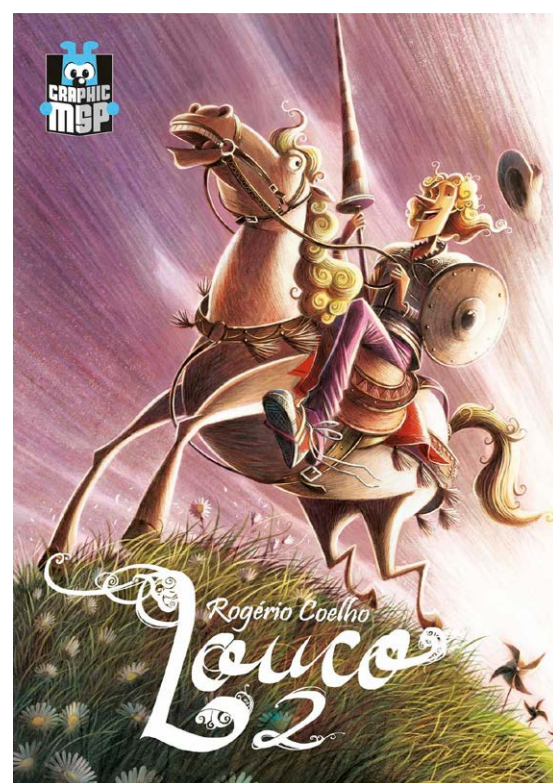
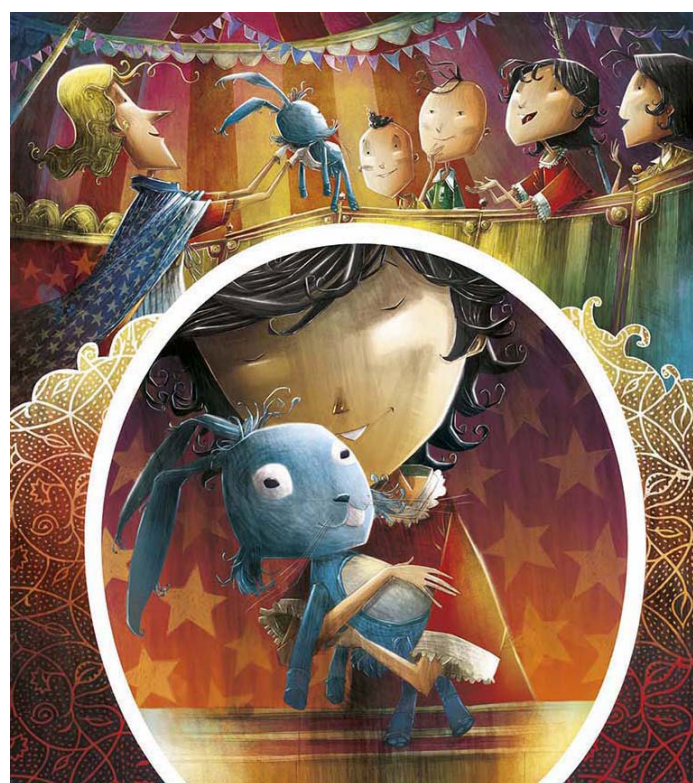
From the beginning I got along well with the computer and the graphics tablet. I've always liked computers. So it wasn't anything traumatic or forced, it was very natural. What I look for in the digital environment is something that reminds me of my training with traditional techniques, it's how I learned to do it and I see the corresponding tools in digital and I try to get that from them.

I advise any aspiring illustrator to learn traditional techniques and not just digital ones. One can influence the other in surprising ways.

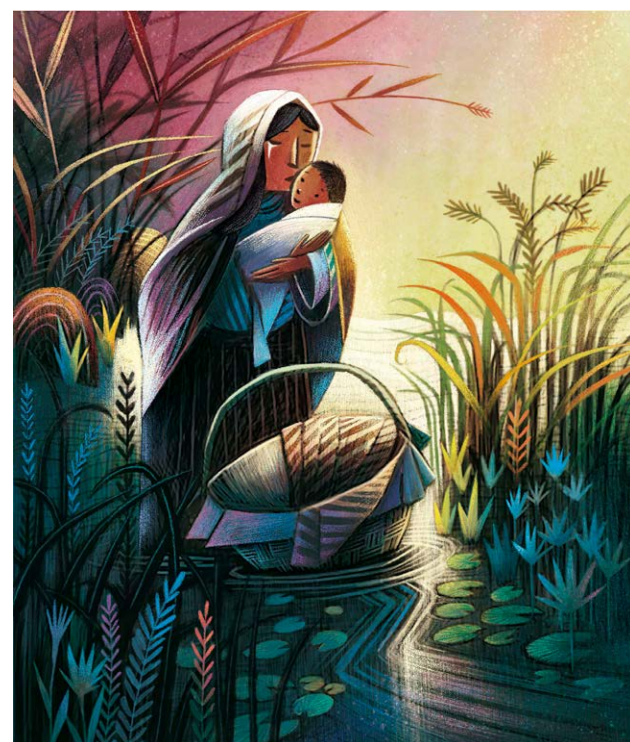
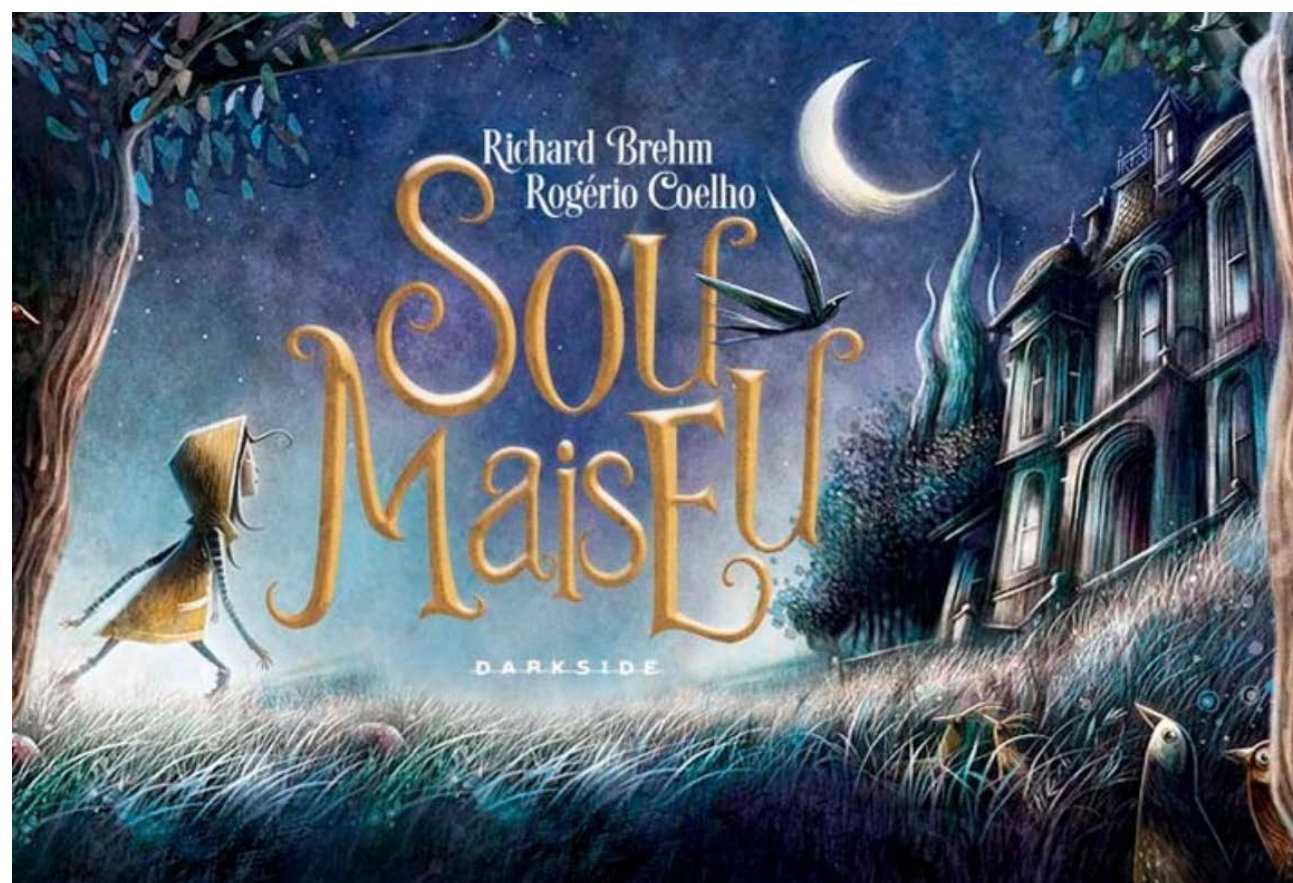








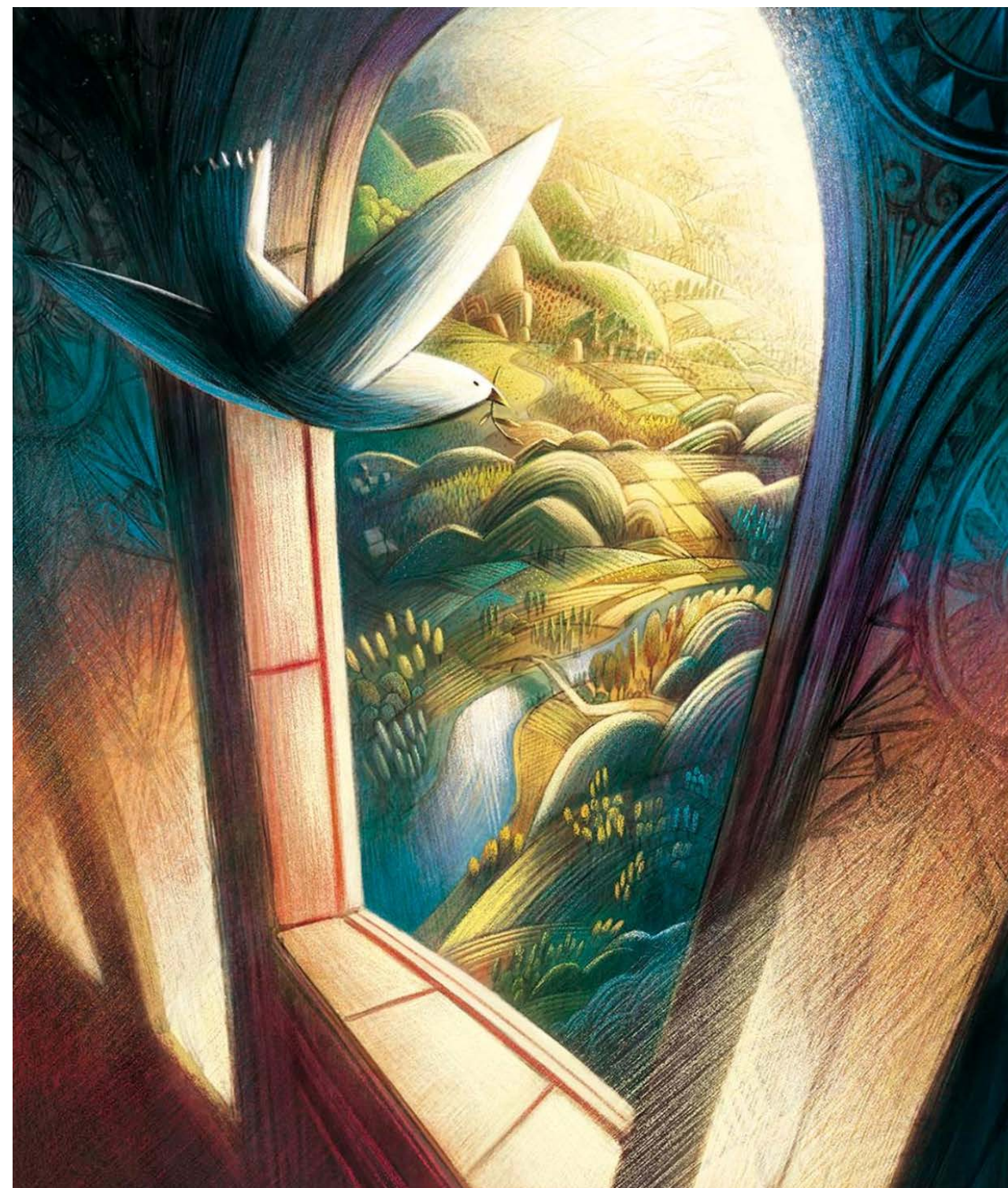








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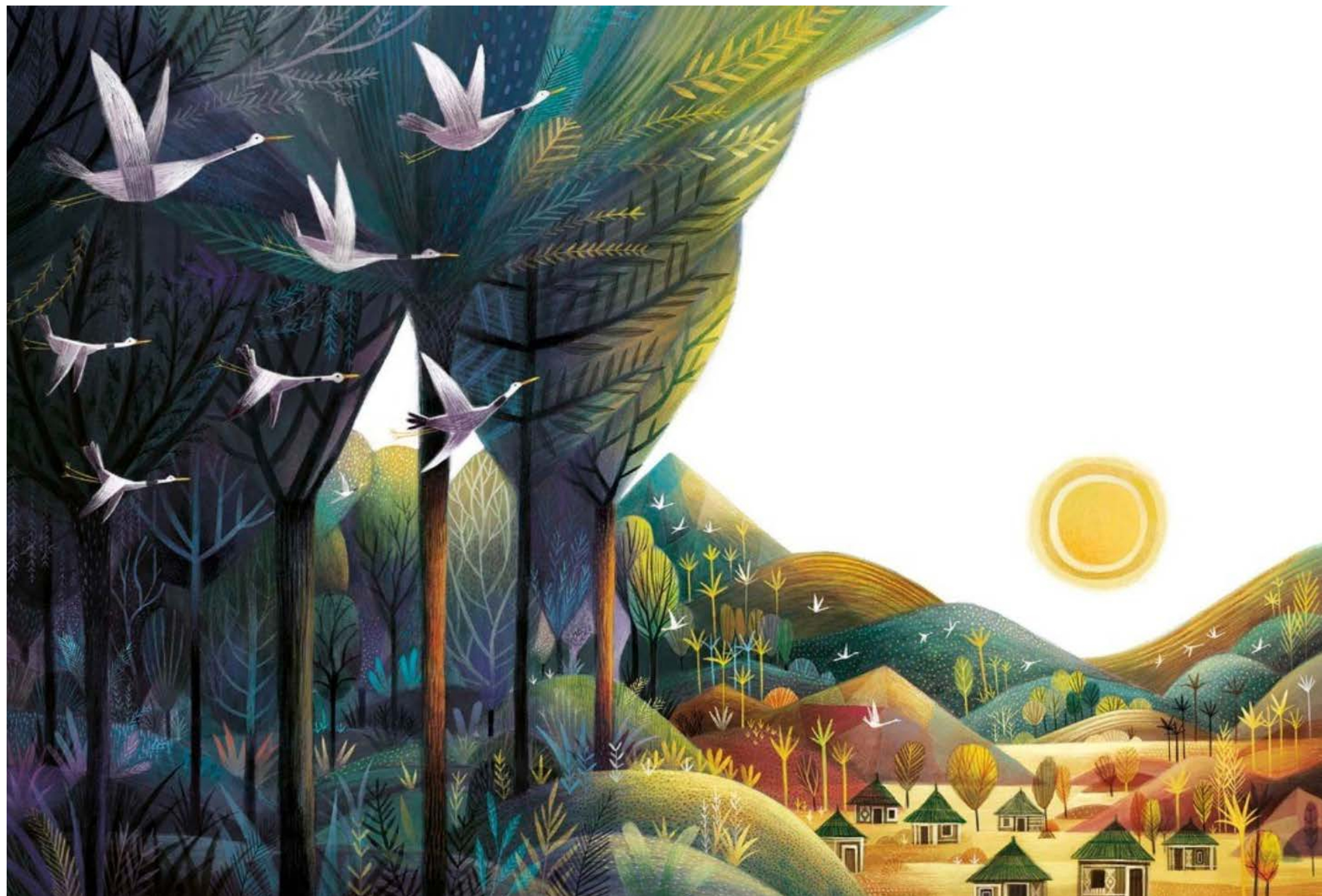
Para  
os amigos da  
**Ilustrar!**



Rogério Coelho

\* To the friends of Ilustrar!

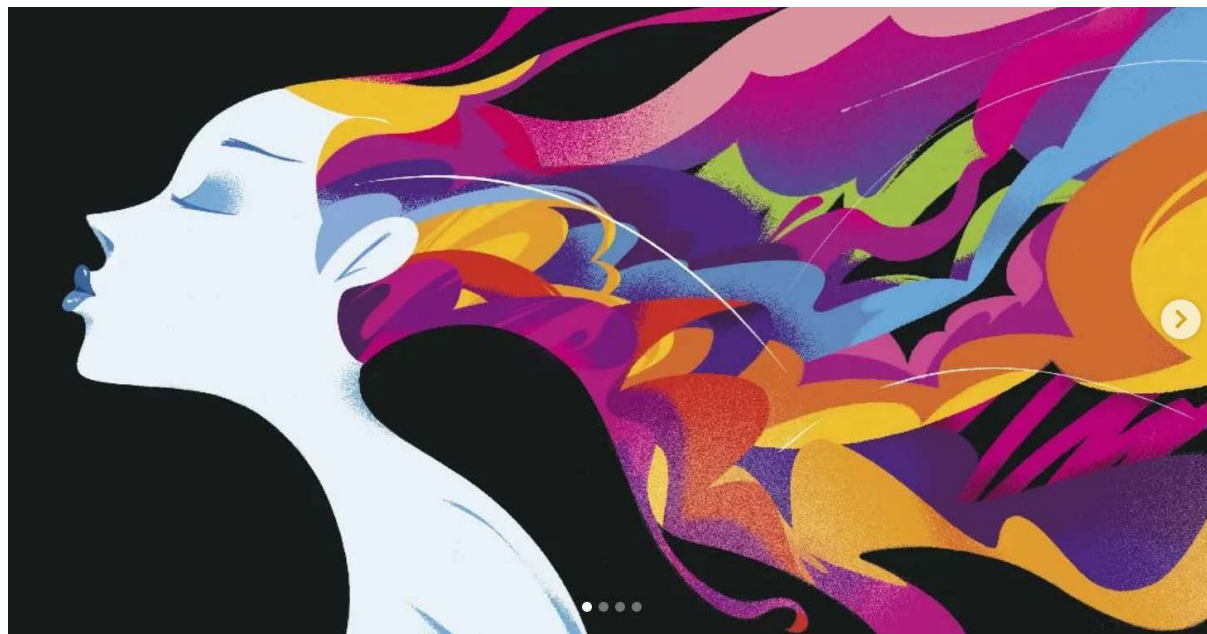






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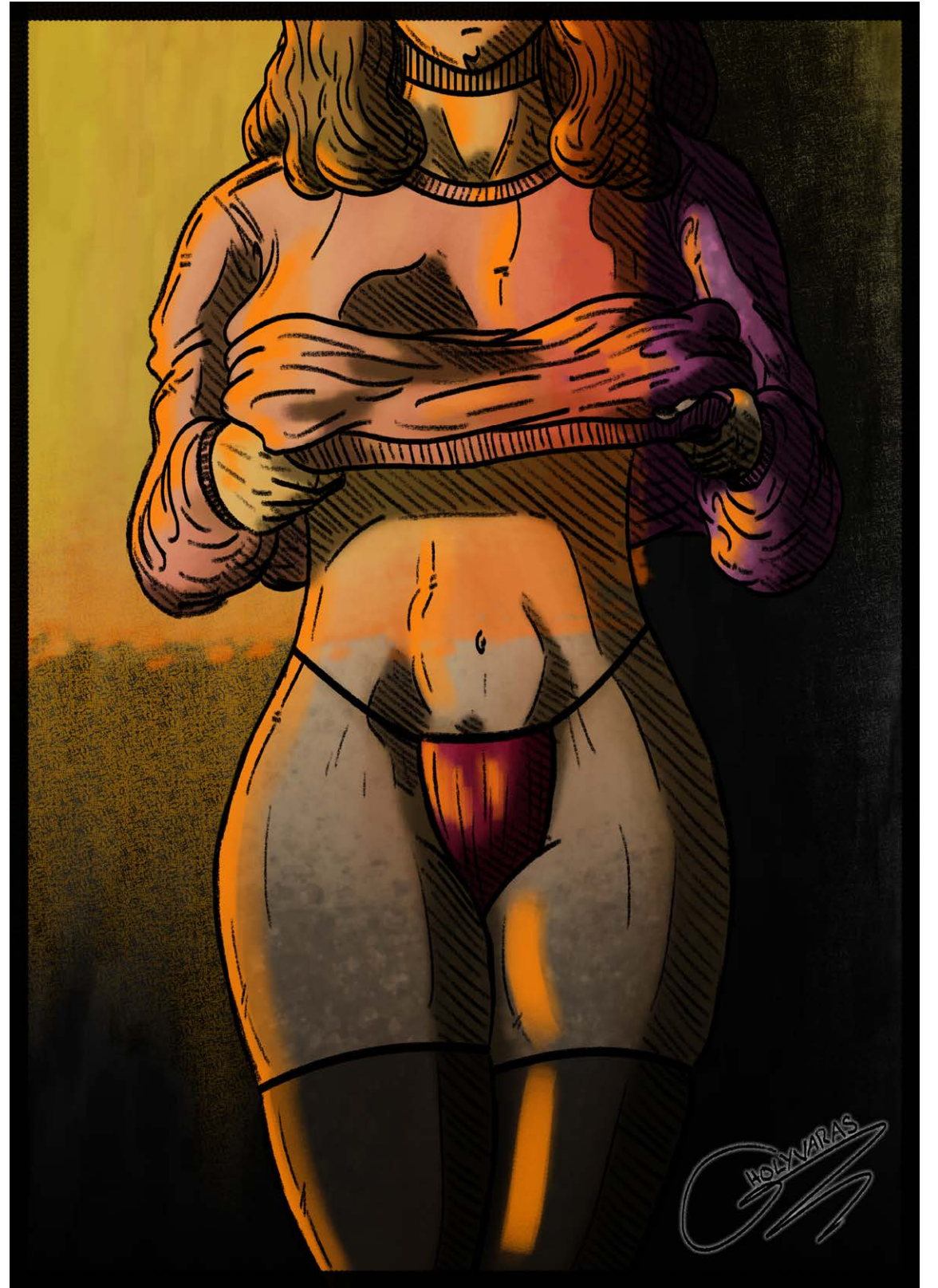
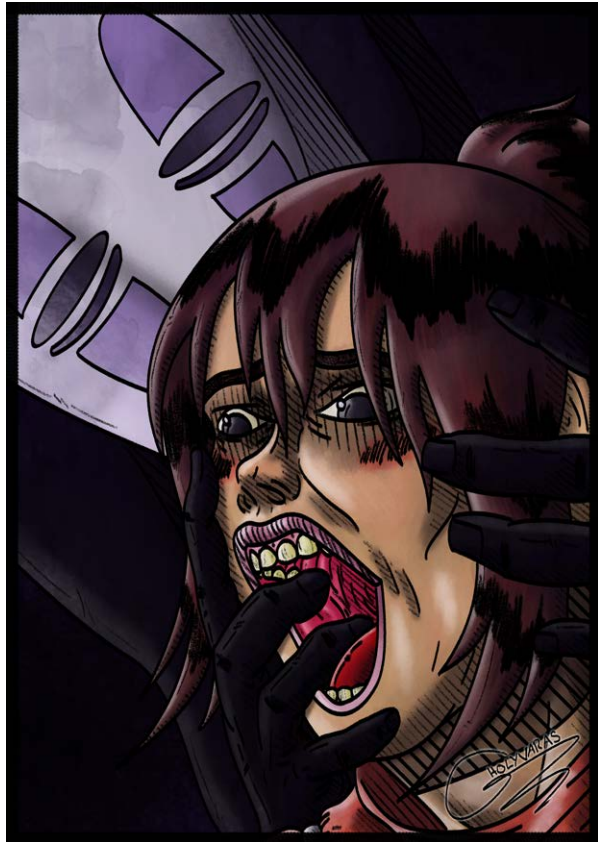


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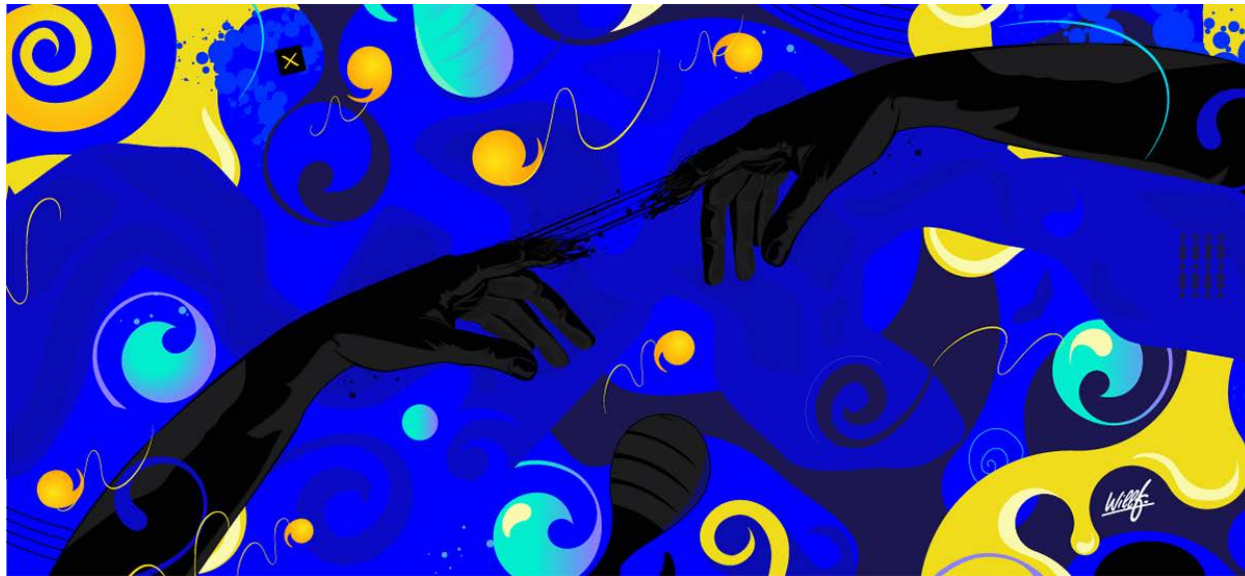


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hello@willfernandes.com.br

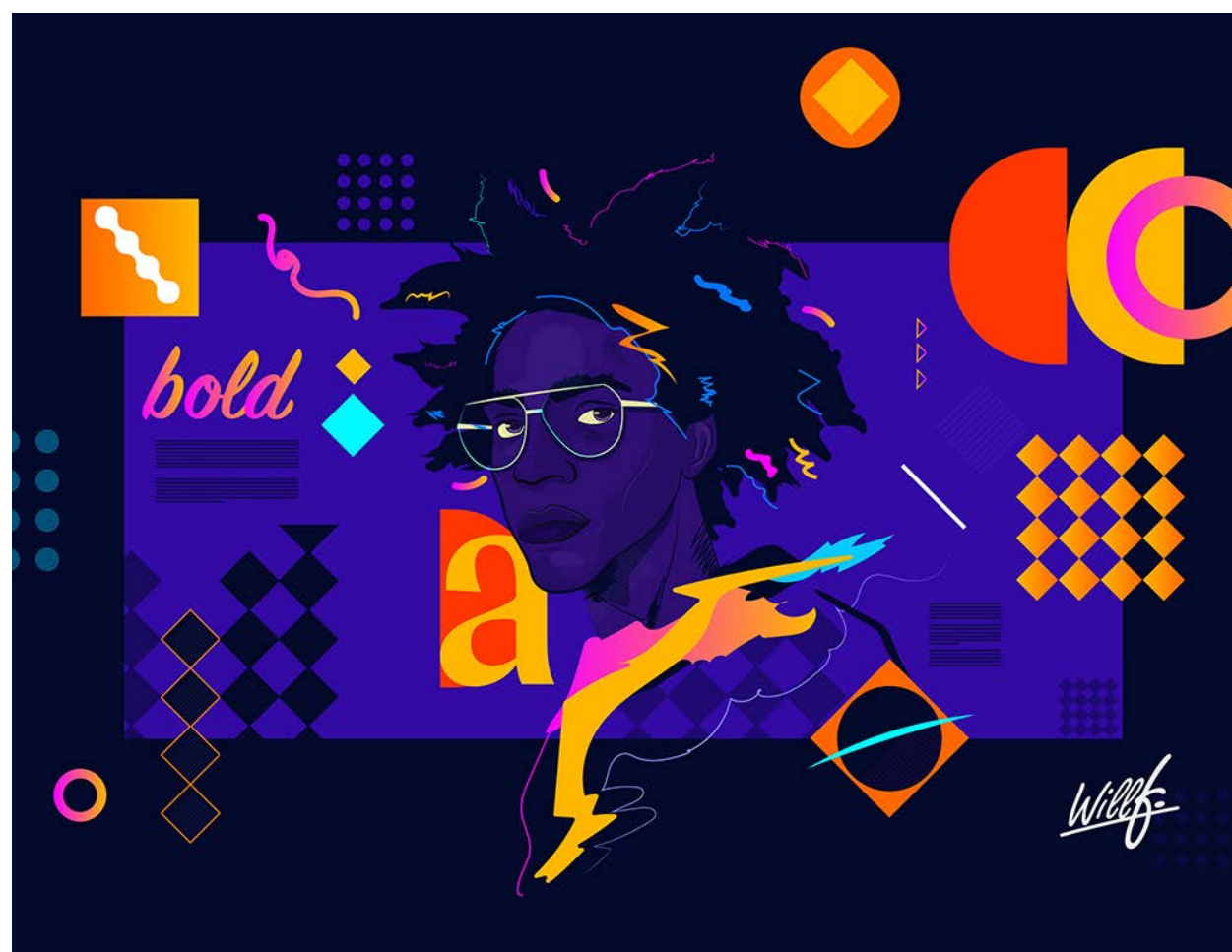
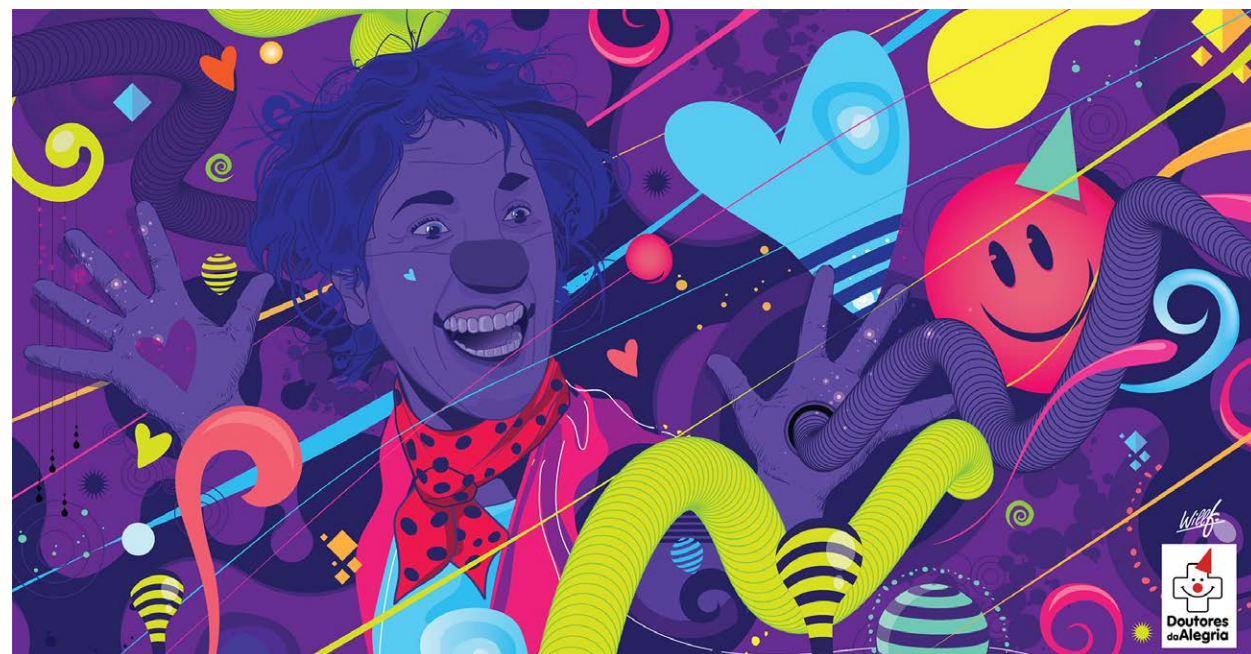
<https://willfernandes.com.br>

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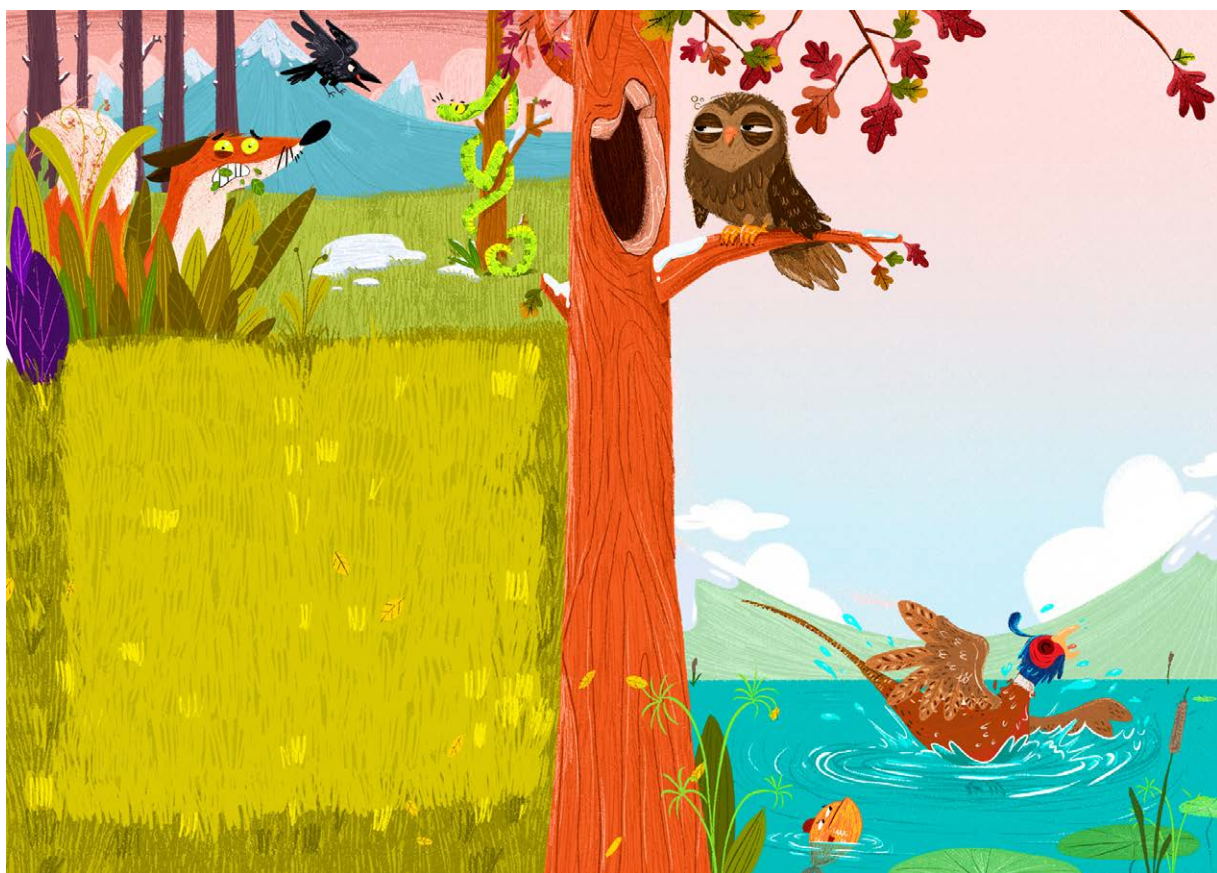
<https://caraméz.myportfolio.com>

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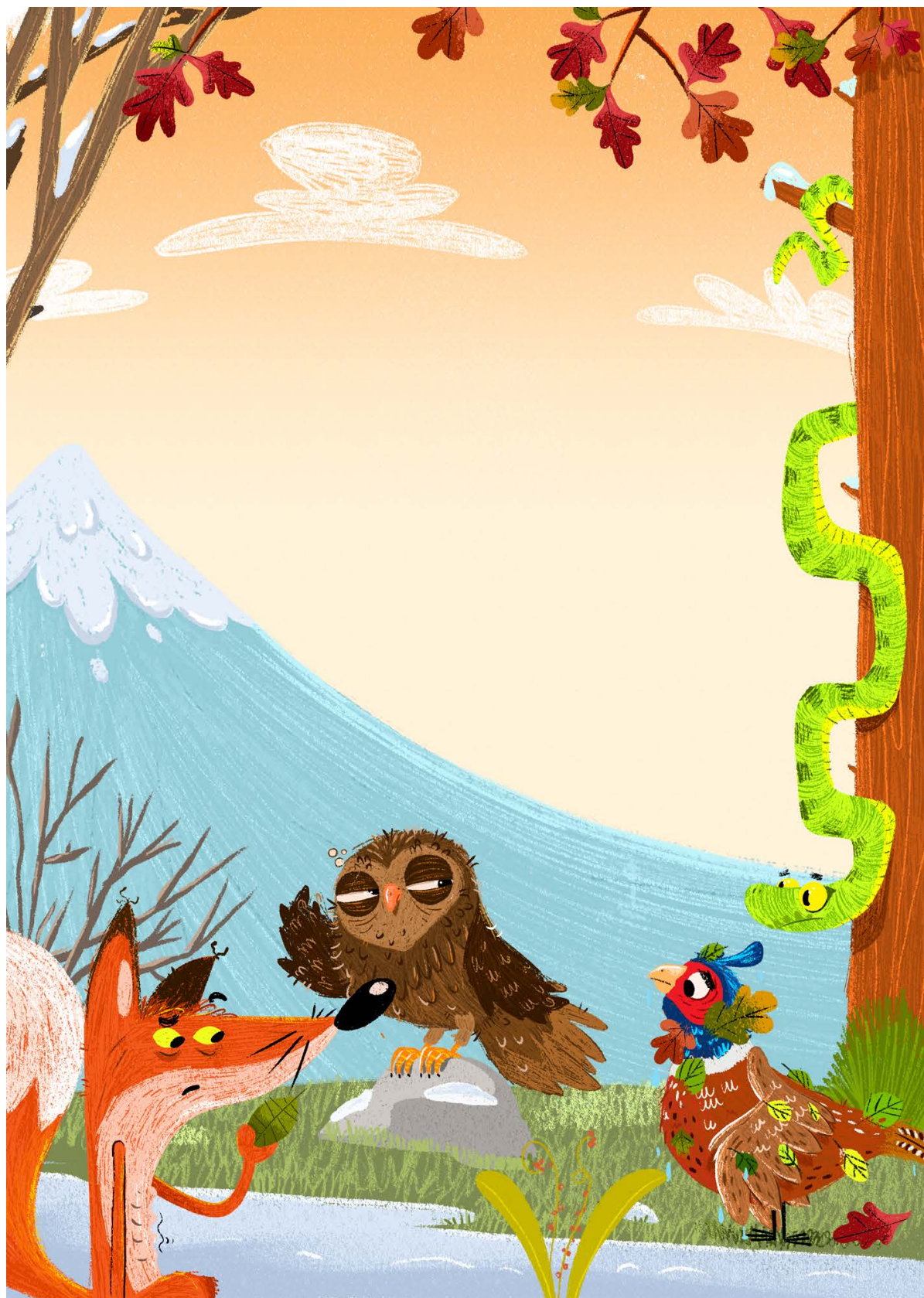


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# Open Space

## 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](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!



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## PHOTOS UNDERWATER



American artist **Christy Lee Rogers** specializes in photos where clothed models pose in water, in poses full of dynamism. With careful lighting, the result is truly surprising, with images

reminiscent of baroque paintings, similar to Caravaggio:

<https://www.christyleerogers.com>

## BUILDING WITH LEGO

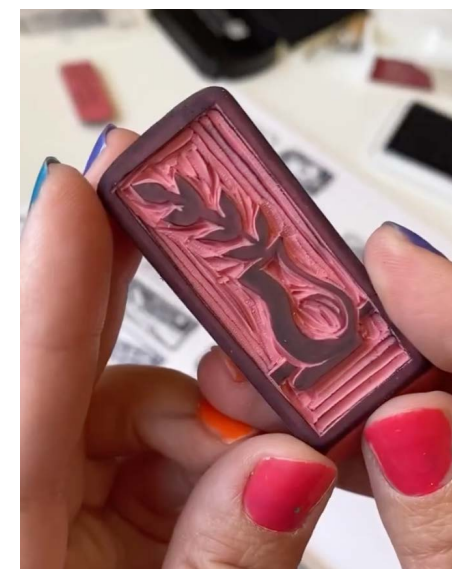


The **Internet Archive** is one of the largest digital libraries on the planet, with millions of magazines, books, films, shows, audios and other media, to preserve human knowledge and make it available to all of us, for free.

Among its countless files, there are more than 6,800 original instructions for building LEGO sets, from different eras and models:

<https://archive.org/details/lego-set-instructions>

## MINI ENGRAVINGS



A simple but really cool idea: artist **Serena Rios McRae**, from the Cactus Cloud Art studio (Tucson, USA) uses erasers as a base to make dozens of mini prints.

In the project called Pink Eraser Art, Serena uses normal tools to engrave on linoleum or woodcut, and the result is

excellent! On her Instagram profile there are several photos and videos showing the results, and it's easy to do something similar, all you need is creativity:

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

And here is a great video: [VIDEO](#)

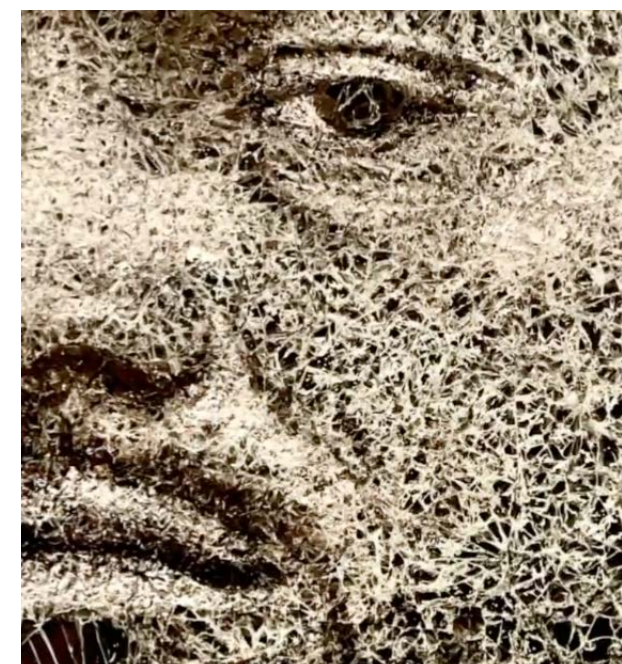
## PORTRAITS WITH BROKEN GLASS

Canadian artist Olivier Monfet has always dedicated himself to producing portraits, initially using traditional techniques.

But over time he specialized using an unusual technique: broken glass.

From his studio in Montreal, Olivier gradually breaks a large sheet of glass resting on a dark background using a hammer and chisel, and thus slowly gives shape to the portraits:

[https://www.instagram.com/olivier\\_monfet](https://www.instagram.com/olivier_monfet)





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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:

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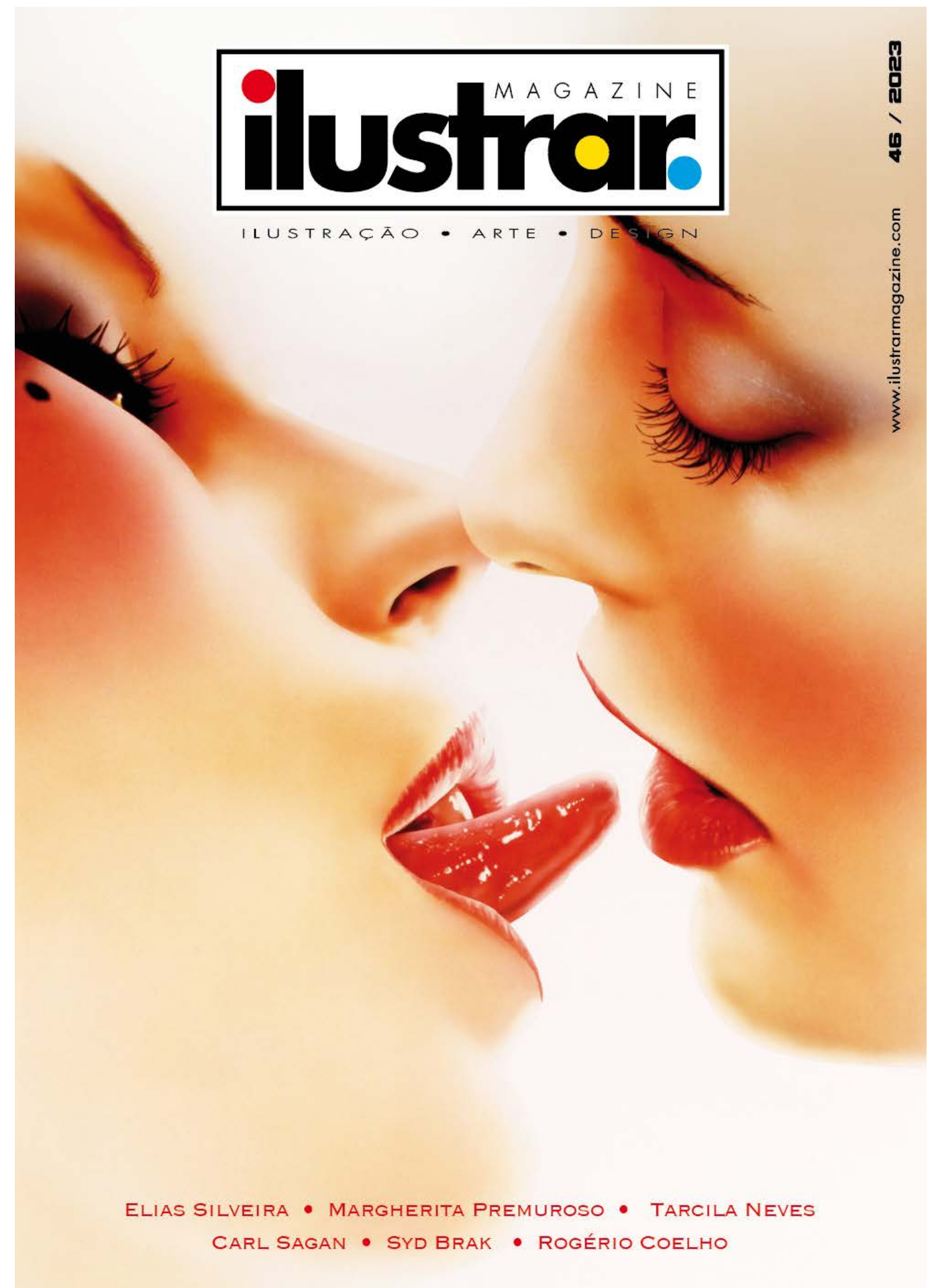
<https://www.buymeacoffee.com/ilustrar>

- **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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