

MAGAZINE  
**ilustrar**

ILLUSTRATION • ART • DESIGN



Jeff Langevin • Jason Shawn Alexander • William Santiago  
Adilson Farias • Rui de Oliveira

# Editorial

## Relembrando...

**A**s with all editions, Ilustrar Magazine strives to always bring the best professionals in the illustration market to talk about their careers and present their work, paying homage to these artists. Thus, in this edition we have the incredible artists Jeff Langevin, Jason Shawn Alexander, Adilson Farias and Rui de Oliveira celebrating amazing 50 years of a successful career.

However, sometimes fatalities happen that are unpredictable.

One of the great guests who would participate in the magazine in 2021 was William Santiago, but unfortunately he passed away at a very young age, driven by the pandemic, ending a very short but extremely productive and completely successful career.

So, now in this edition we pay tribute to him and so many other dear people who lost their lives in such an ungrateful way during the pandemic.

William Santiago said: "I want my work to create feelings of joy", and that is the feeling you get when you see his sensational work. Hope you like it.

All the best,



Ricardo Antunes

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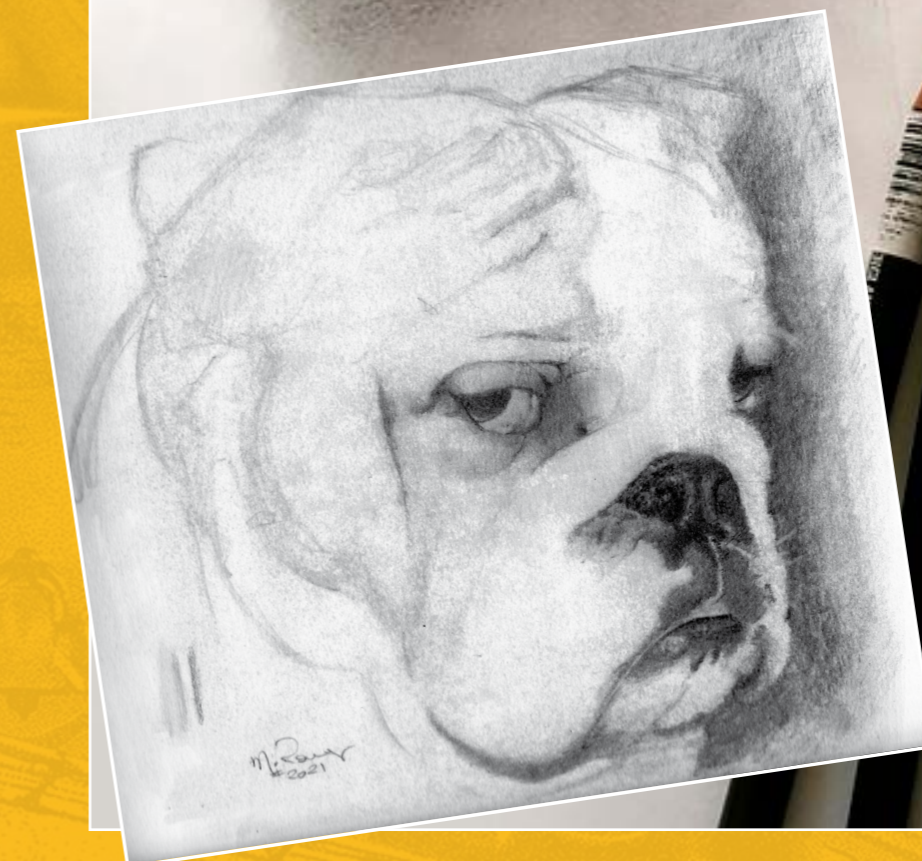
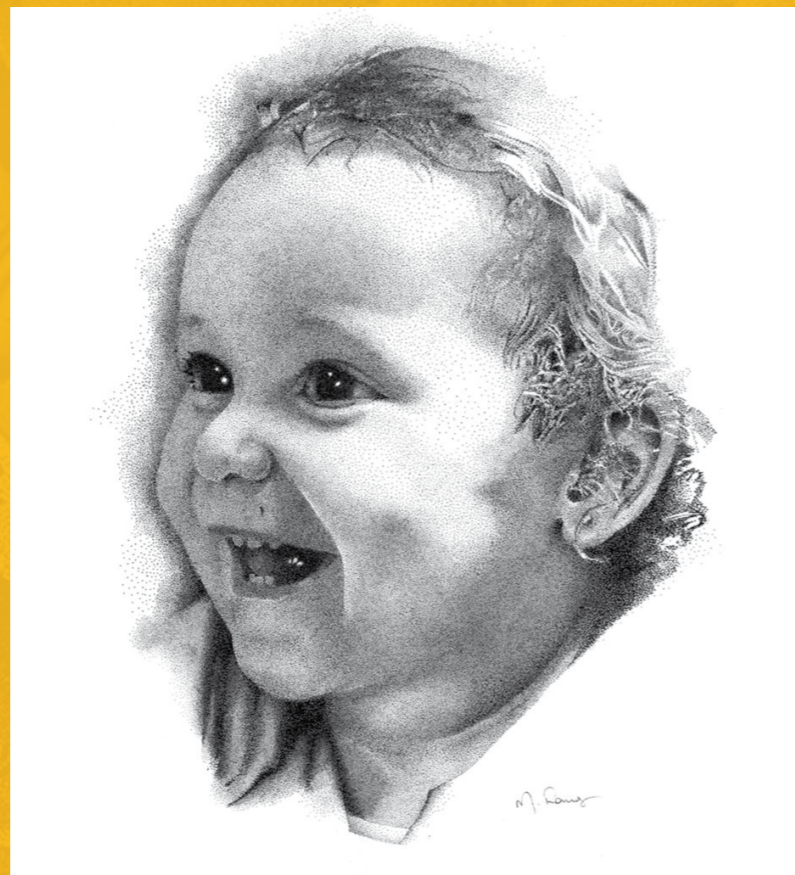
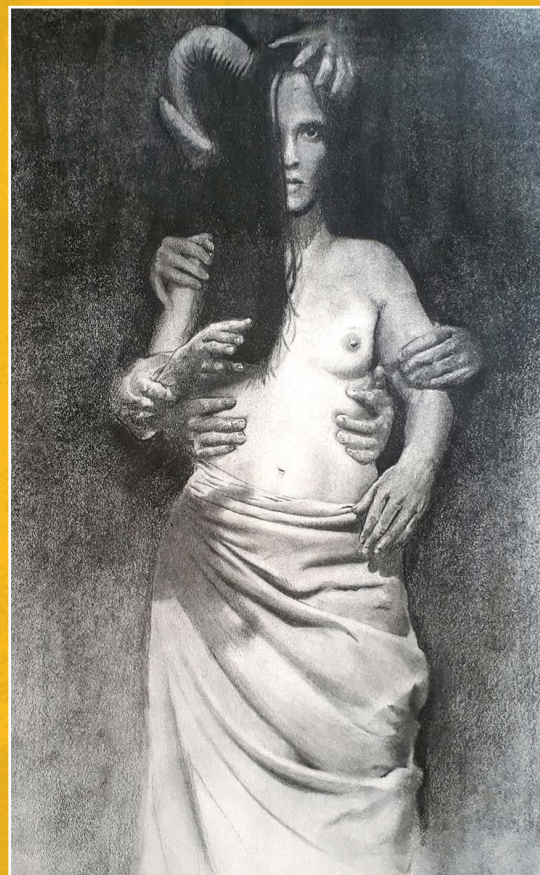
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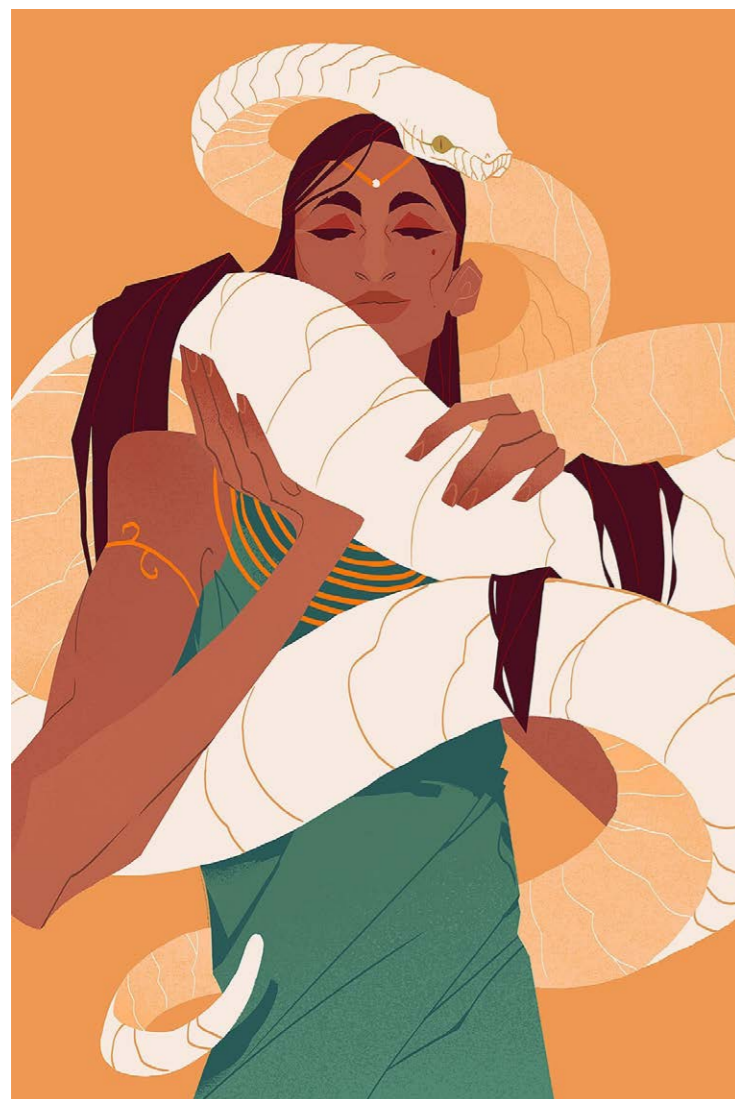
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# JEFF LANGEVIN



Living in the city of Eugene, Oregon (Western USA), artist, illustrator and designer Jeff Langevin creates images inspired by pop culture, gaming, music and nature, having worked with a variety of clients on branding, illustration and packaging design.

But it is on book covers that his work stands out most with a huge production, in a very expressive graphic style, predominantly pastel colors.



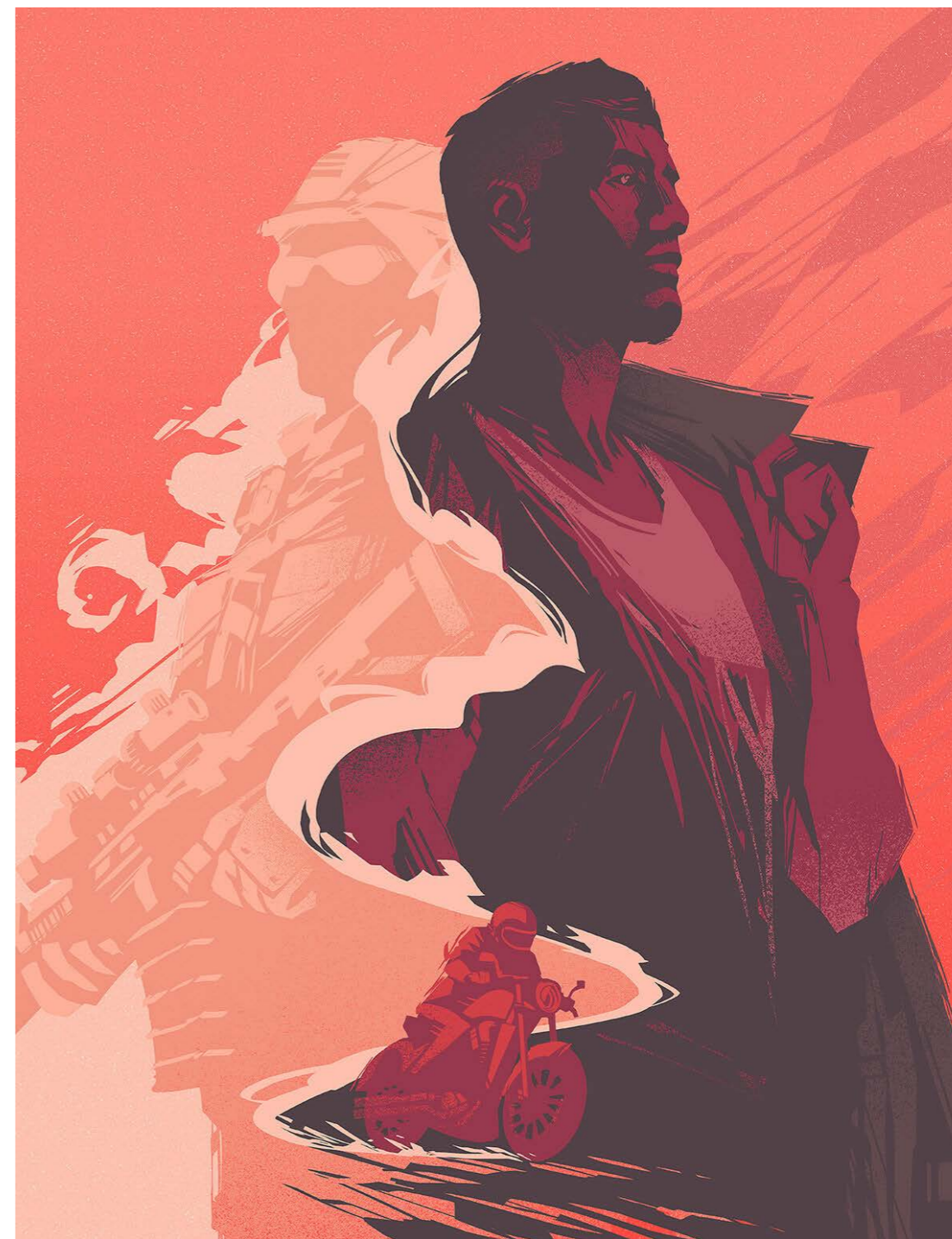
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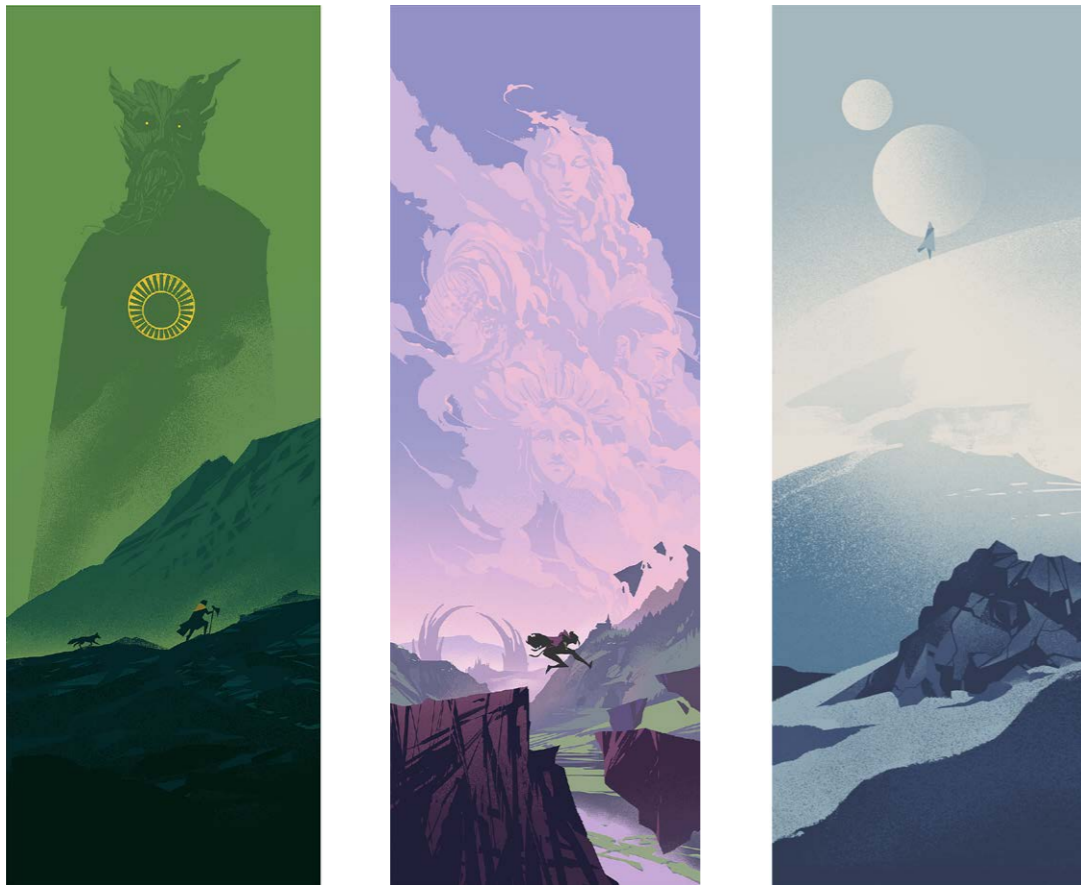
**You are an artist with a BFA. Did the bachelor contribute in any way to defining your current illustration style?**

Not really. My education was primarily in graphic design, and I was not really even considering illustration when I was in undergrad.

My coursework was a lot more foundational in terms of standard basics classes like drawing, painting, printmaking, etc. So I had some exposure to different media and styles, but I really did not develop my current style until the past 5 or so years, well after finishing my BFA.

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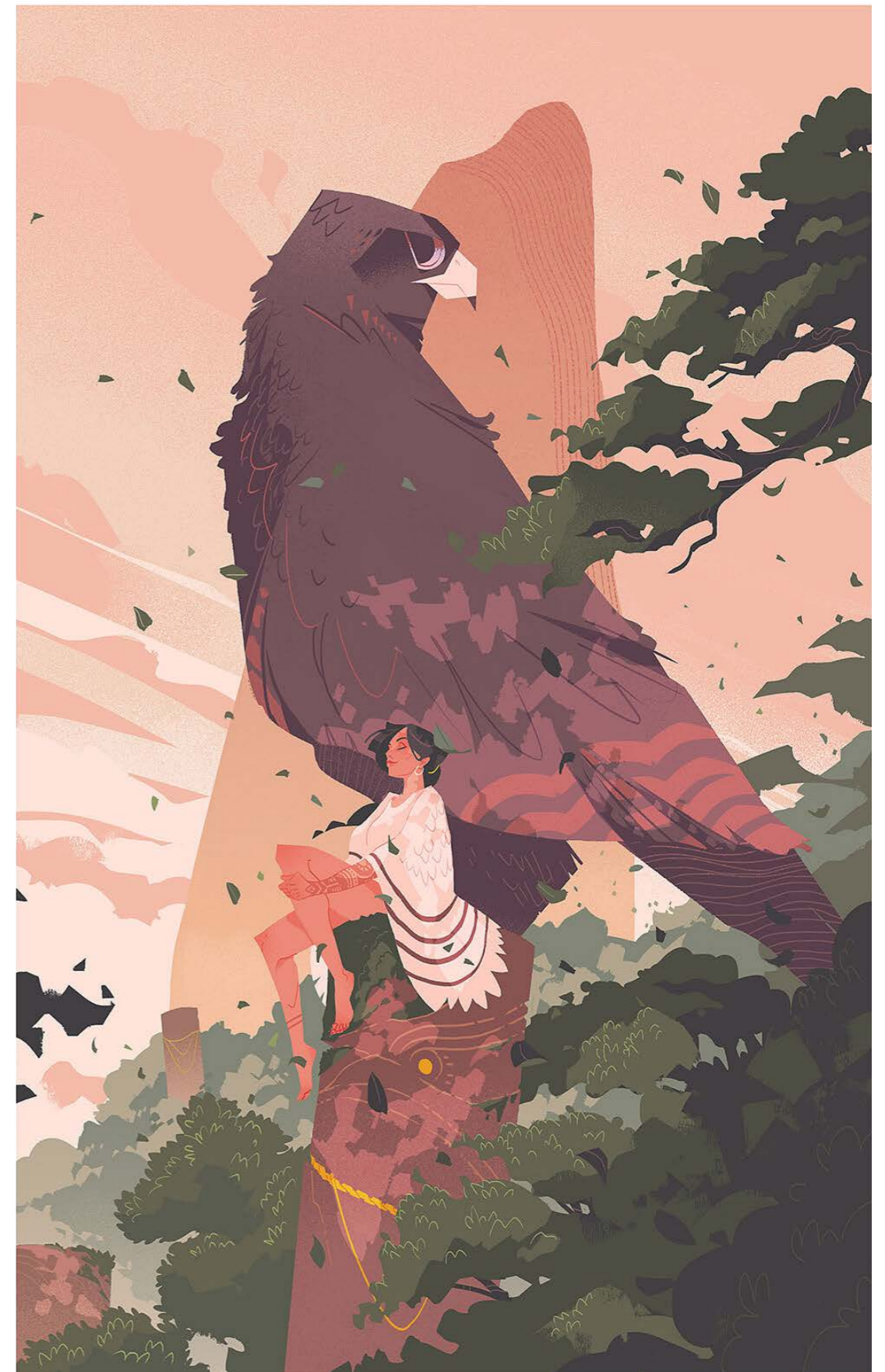
**You have worked as a graphic designer for many clients and ended up switching to illustration. What was that transition like?**

One of the major differences between my experience doing design work vs illustration is that with graphic design, typically I was being asked to solve a problem or develop a system, and it would often be fairly collaborative. At the very least you needed to know what the constraints are and what the purpose was for the work and the expected outcome. With illustration I have found that clients are more coming to me for my style and aesthetic sensibilities in executing a project. In a sense they are the ones working within a system to solve a problem, and my contribution to is that solution. It's maybe a little more about execution than collaboration.

However many of the same things are true between the two. One thing

designers are good at is asking the right questions to find out the right way to approach something. I tend to work well with illustration clients because some of that design practice translates well to being able to see how my contribution fits into a larger whole, and to find out what kinds of considerations I need to be aware of with my component of a project.

Additionally, there are some concrete ways in which a graphic design background has helped me in illustration. For instance, when working on book covers or posters or album art, etc. I am able to offer to contribute to layout, typography, and branding elements which may not be the case for all illustrators. And I think in some ways my design background informs my aesthetic preferences, which probably comes through to a degree in my work, especially some of the simpler, more iconic kinds of pieces.







6a

**How does knowledge of graphic design contribute to the conception of your illustration works?**

I feel like I answered some of this in the previous question, but another way that I tend to embrace design principles in my illustration work is through a (often) systemic approach to color, paying attention to the relationship and balance of color and shape within an overall composition. In some cases I like to incorporate iconic or graphic elements into my pieces, which I think is a nod to the power of icons, logo marks, and other symbols.

**Your work in the past was more realistic and evolved into a graphic style in which today a smaller color palette of pastel tones predominates. What determined this choice?**

I've noticed this shift over the years and I'm not sure I can attribute it to anything singular or specific, but in some ways I think I was finding that a realistic style felt too limiting, or uninteresting, as I wanted to start abstracting and playing more with bolder shapes and rendering. This

is not to diminish the work of artists who operate in realistic styles. I Love so many incredible artists who are far more concerned with realism and highly complex, layered and dimensional rendering. But it doesn't feel like my strong suit, and I find I am often drawn to images that have more graphic, abstracted elements.

I think by abstracting a representation away from a naturalistic, realistic portrayal, and by exploring outside the box with shape and color I hope to make something that feels a little more fantastical and surreal. That's the lofty conceptual aspect at least. Honestly there is also some amount of pleasure I take in limiting my toolset to just a few simple, solid, blocky brushes and seeing what I can make happen. I used to use a lot of different complex brushes and over the years I've really been trying to simplify and reduce that to a core set of stylistically coherent ones.

In a sense, limiting my tools takes away some of the variable that can lead to choice paralysis or endless second-guessing.



6b



**In your work, nature is always present. How important is it to you?**

I don't really have a specific, well-formed message or intent with much of my personal work, but one thing that I find endlessly inspirational, and that I am always keen to work with is natural elements. This may take the form of plants and foliage, leaves, etc. or larger scale environments and landscapes.

I really like BEING in natural spaces and I think the idea of creating images in which humans somehow are situated in or interact with other elements of the natural world just grows out of that.

In a way, I feel like I'm creating little glimpses of the world I want to inhabit, like working on a scene makes me feel a little like I am there, so it's kind of a way of exploring.

I also find great satisfaction in presenting animals in interpretive ways, as well as bringing them into contact with humans in images that hopefully suggest some kind of strong connection or special bond. The world just contains so many wonderful and compelling colors, shapes, environments and forms of life. It continues to be a through-line for me and I don't see that changing in the future.

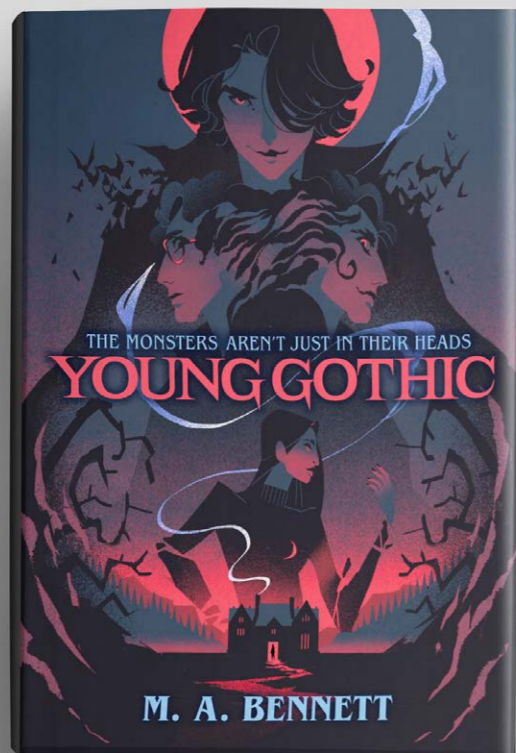
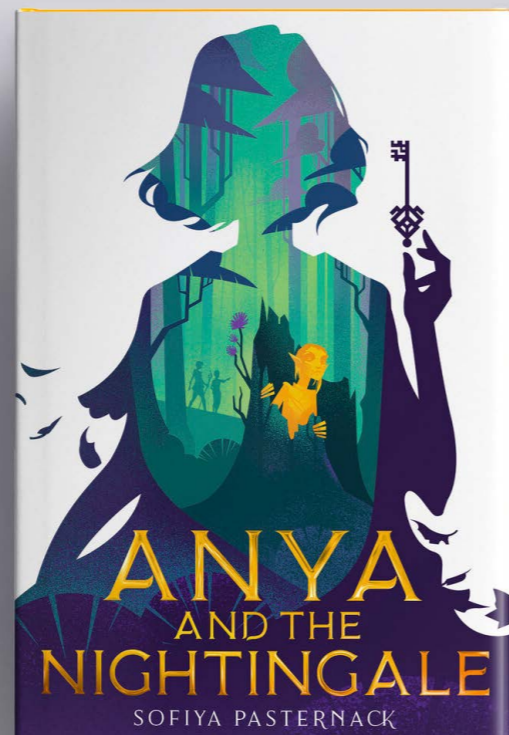
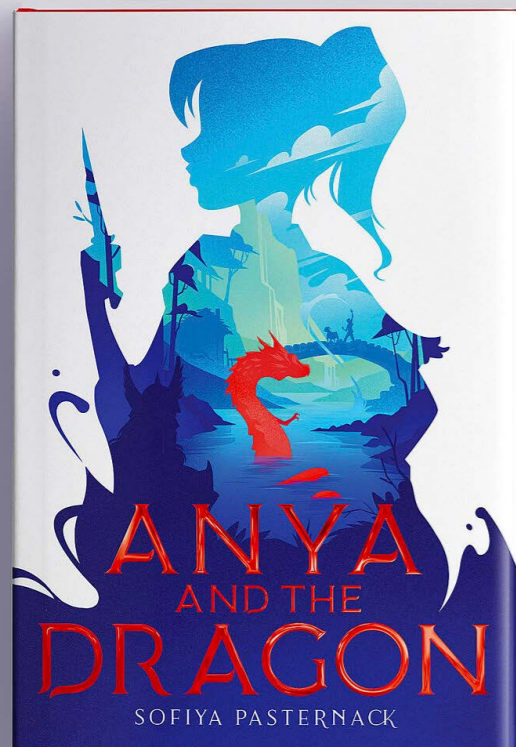


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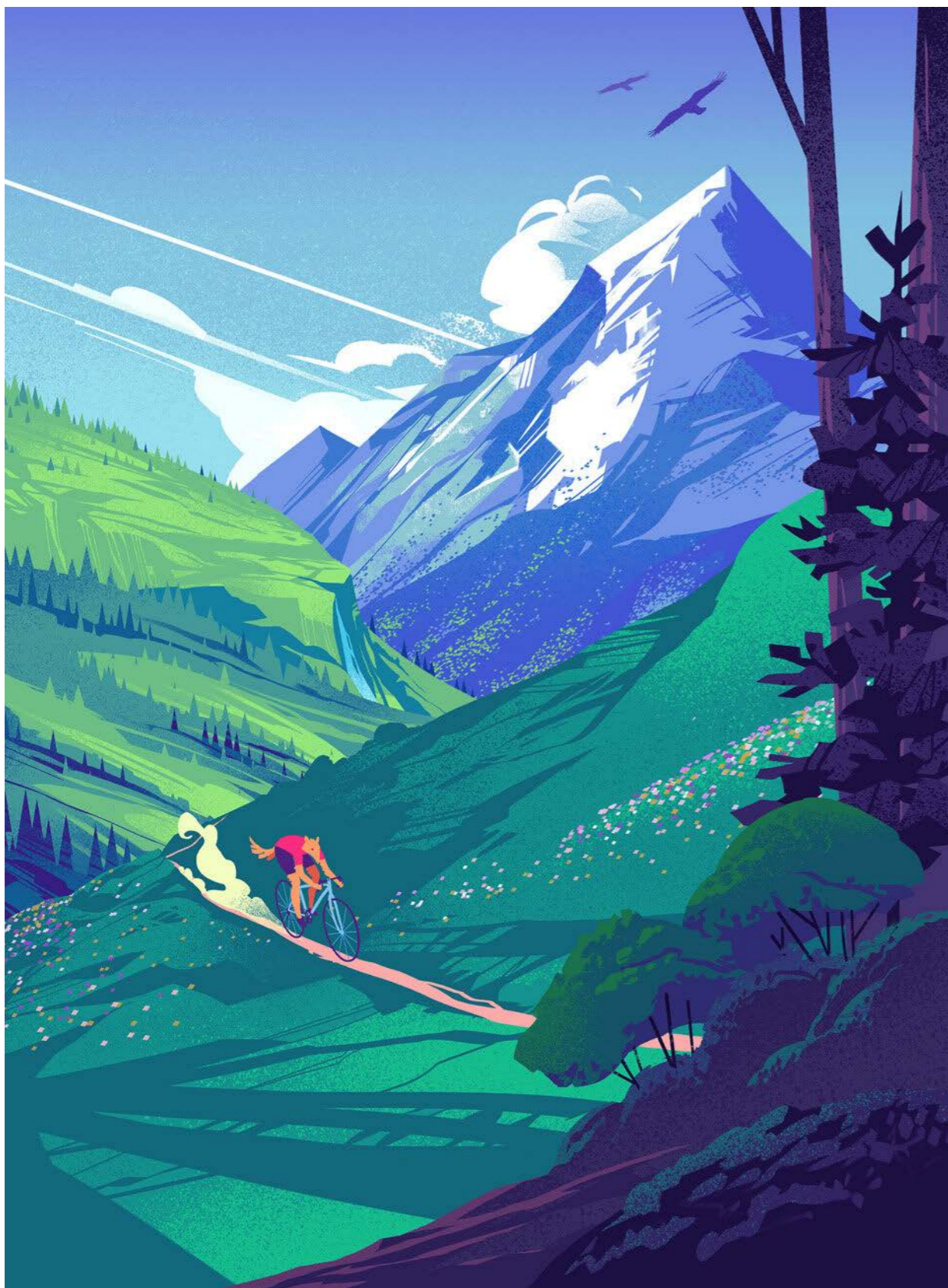


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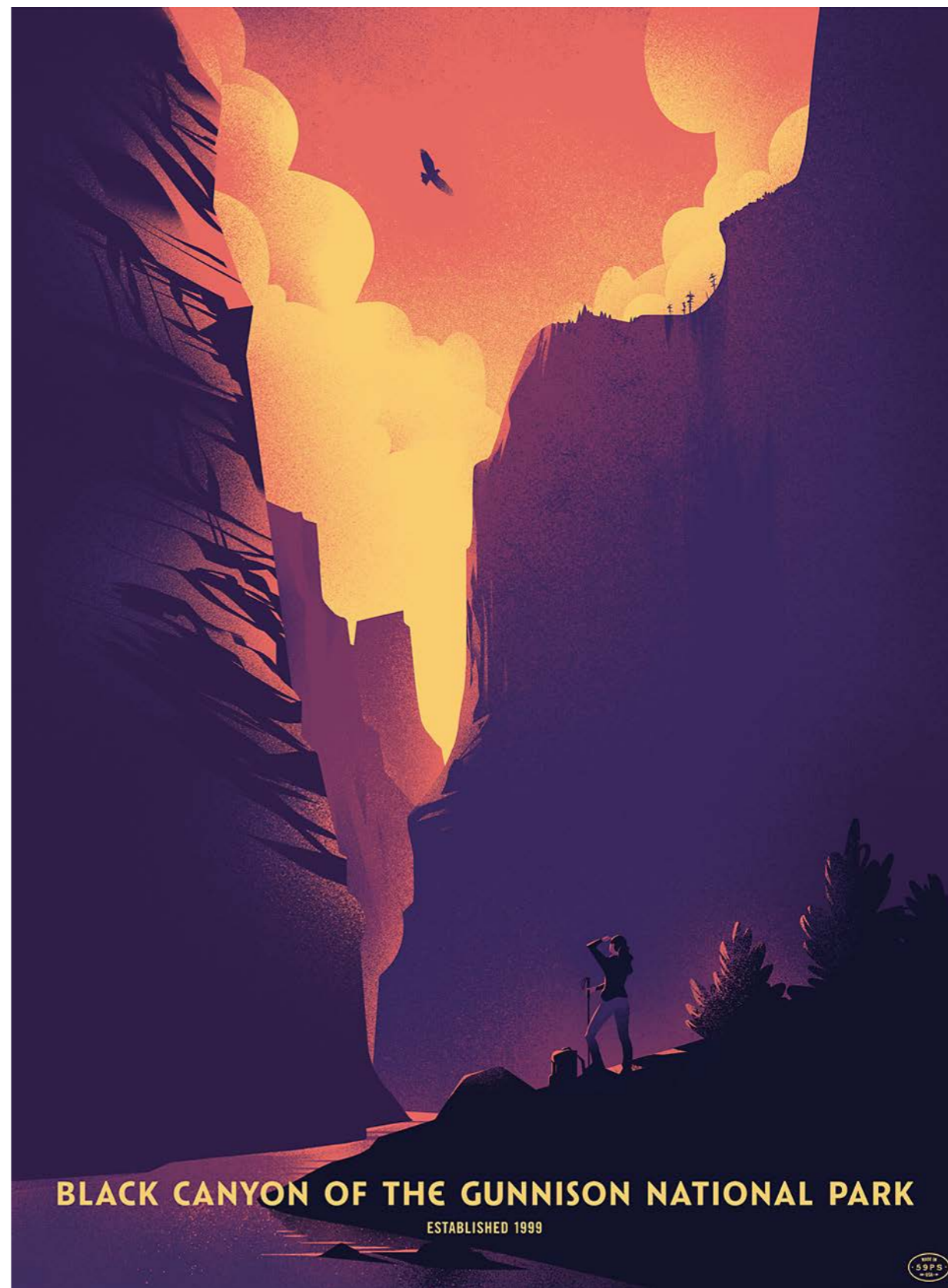






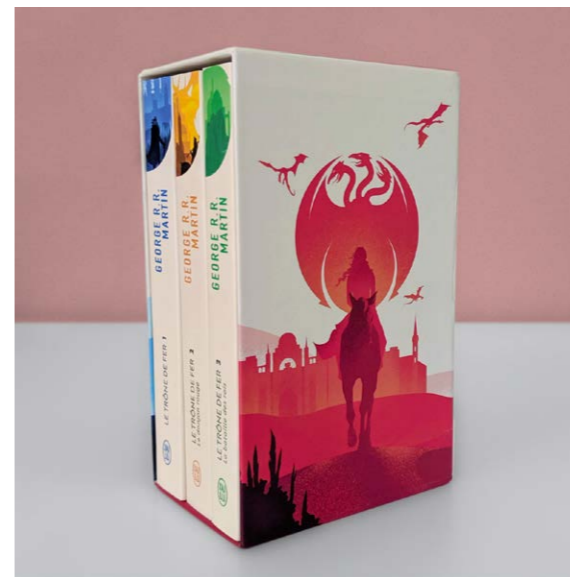
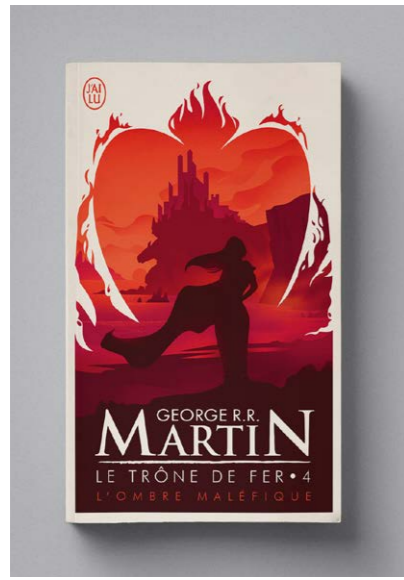
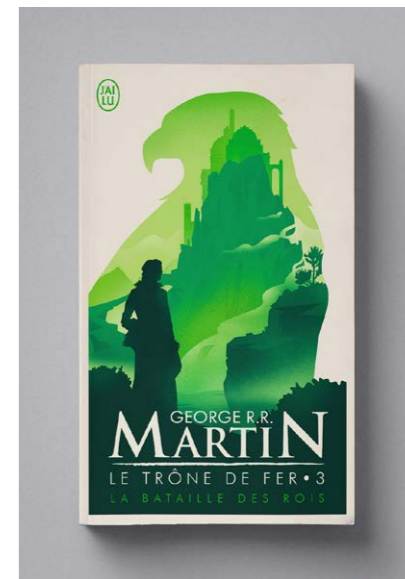
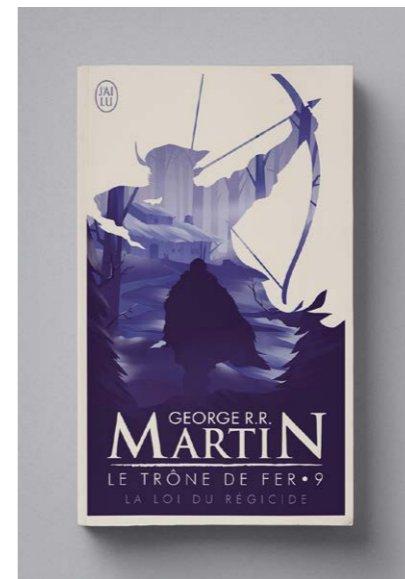


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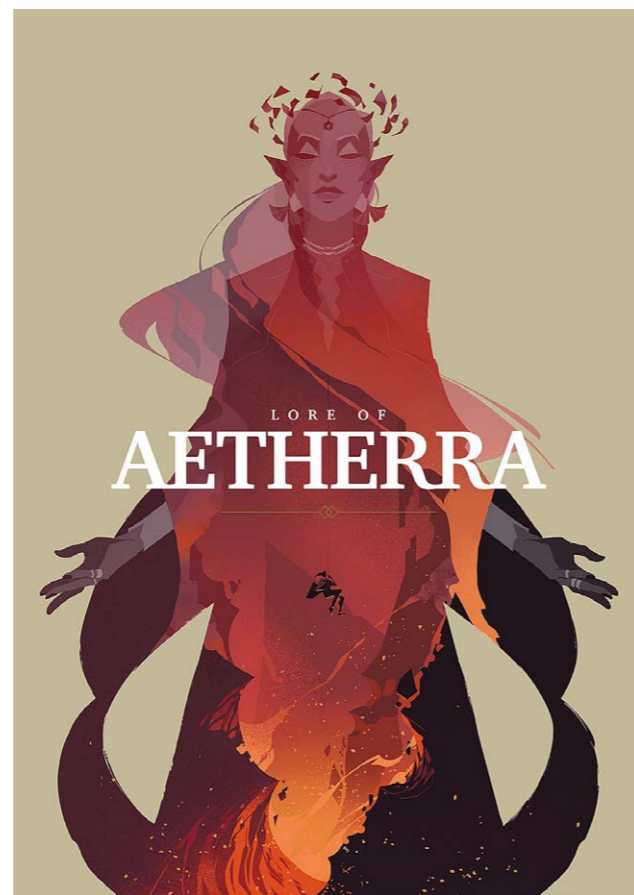
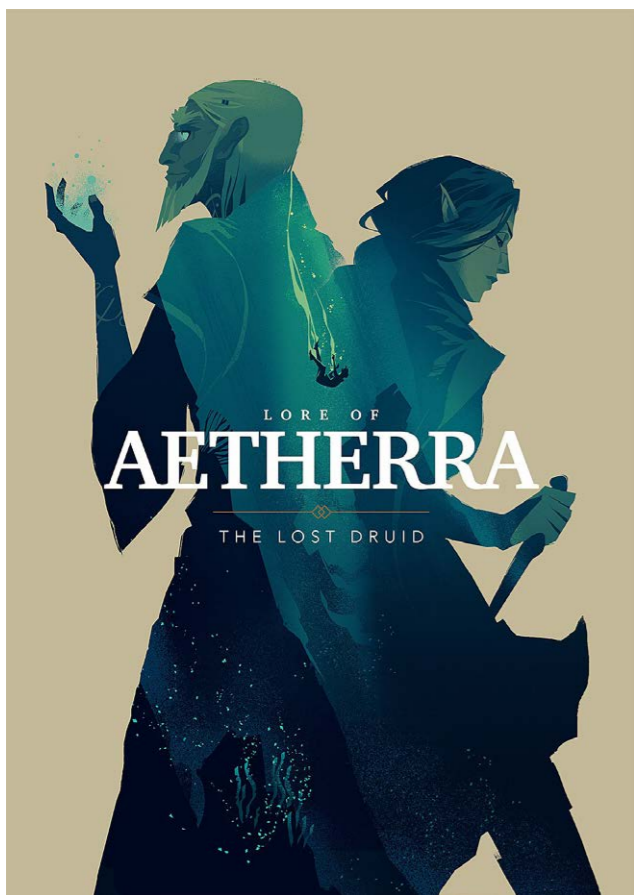


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## JASON SHAWN ALEXANDER



One of today's great comic book artists, Jason Shawn Alexander is well known for his work on *Spawn*, *Hellboy*, *Empty Zone*, *Batman*, *Superman*, *Hellraiser*, *Creepy*, *30 Days of Night*, *The Escapists*, and countless others, producing illustrations and comics for Dark Horse Comics, Warner Brothers, DC Comics, Hasbro, White Wolf and others, having been nominated twice for an Eisner Award.

Alongside his comics career, Jason exhibits his fine art work in galleries in Los Angeles, New York, London, Berlin and has exhibited in the National Portrait Gallery at the Smithsonian.

And now Jason talks about his sketches, an important stage in his artwork.



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"Sketchbooks are incredibly important to me. It's the one place I can be the most me because I don't have to show anyone else what I've done.

It's a place to experiment and try things out or work on studies. Anatomy, all of it. Sketchbooks are your best friend.

Like I said earlier, the reason I love them is because they allow a safe

space to work out, concepts, ideas, compositions, and experiments in production before you ever even put a pencil to the illustration board.

I never have a theme for my sketchbooks, because that would start applying some level of pressure. For me sketchbooks have to be open and free and ready to take whatever you give them."





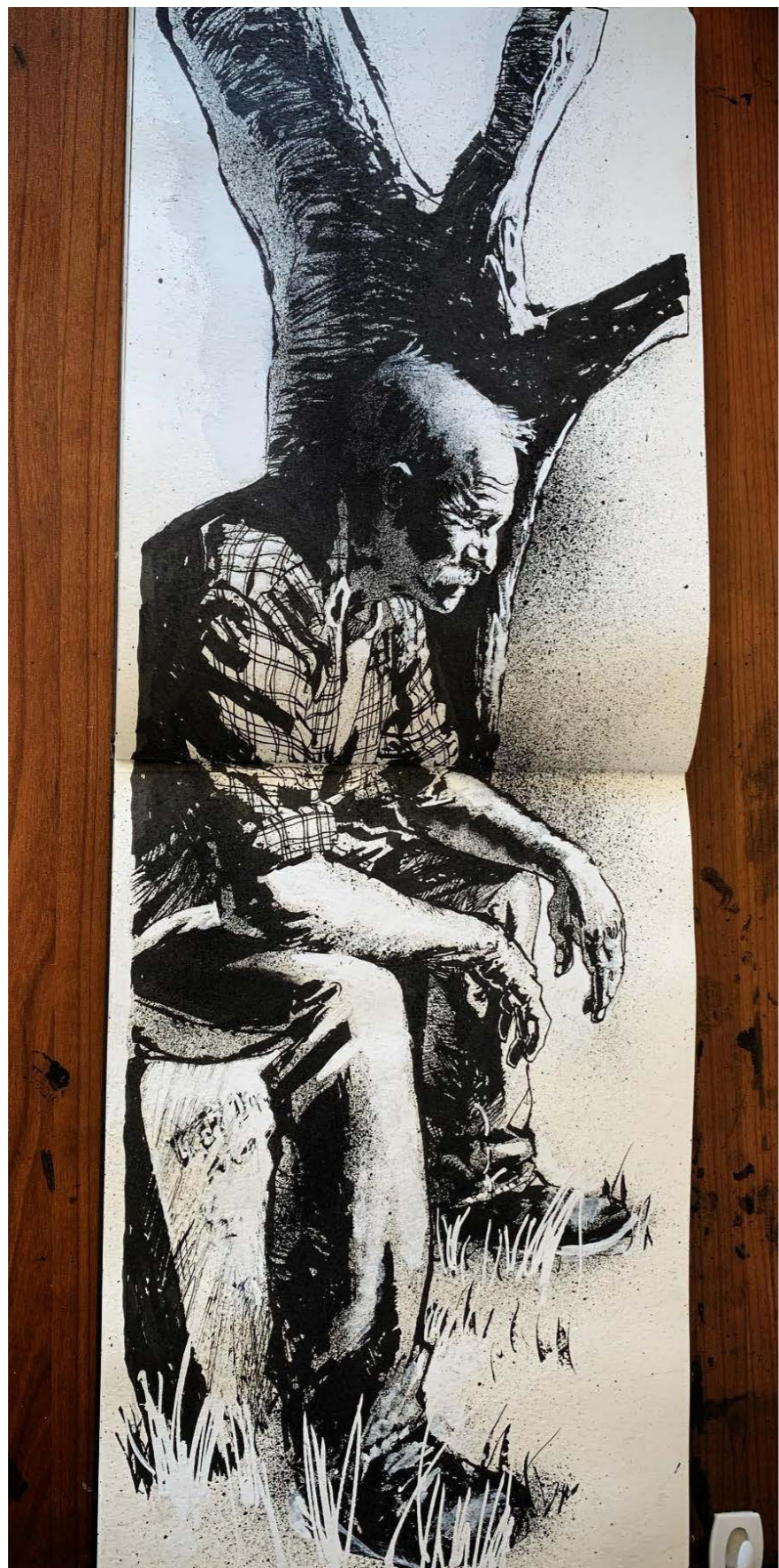
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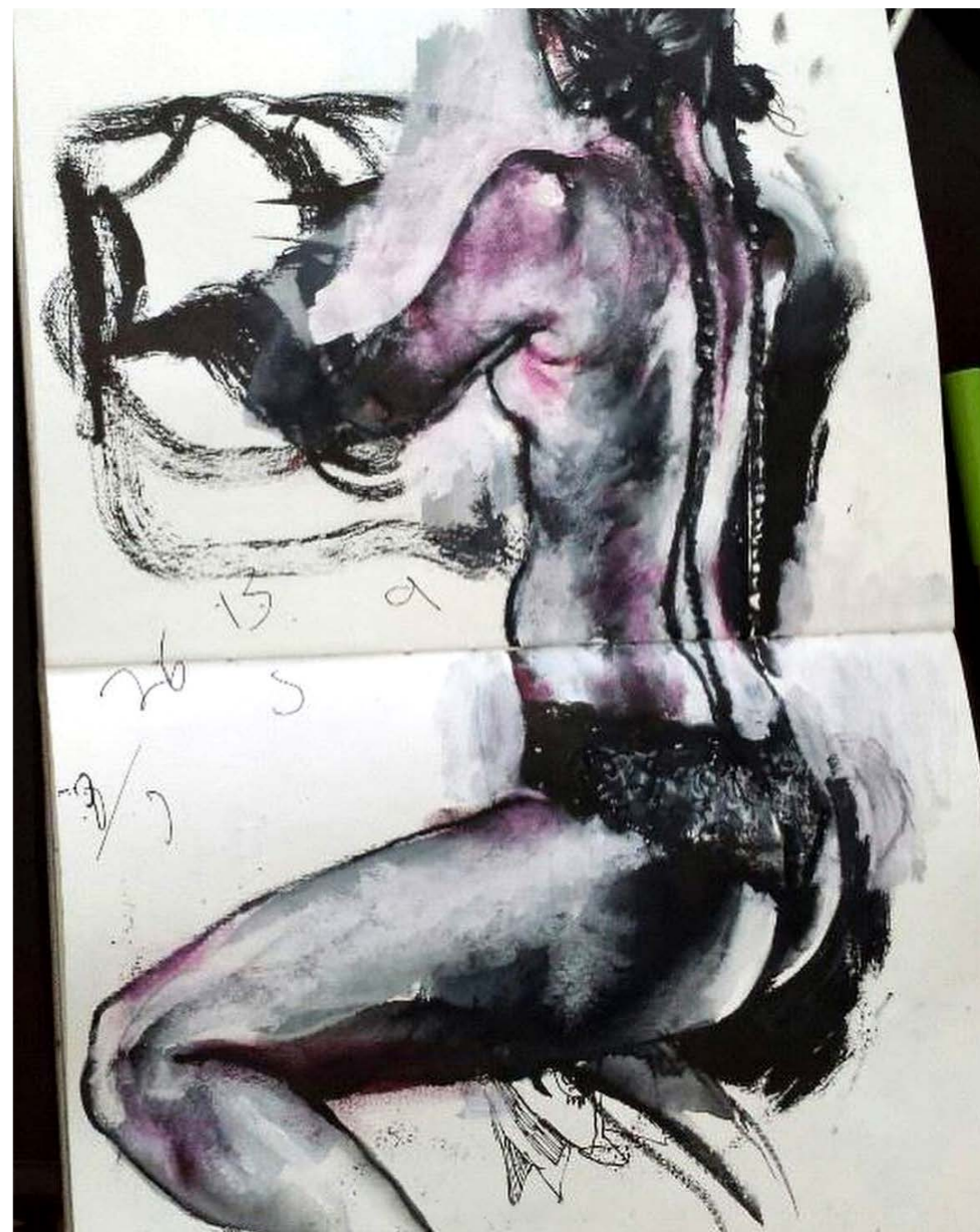


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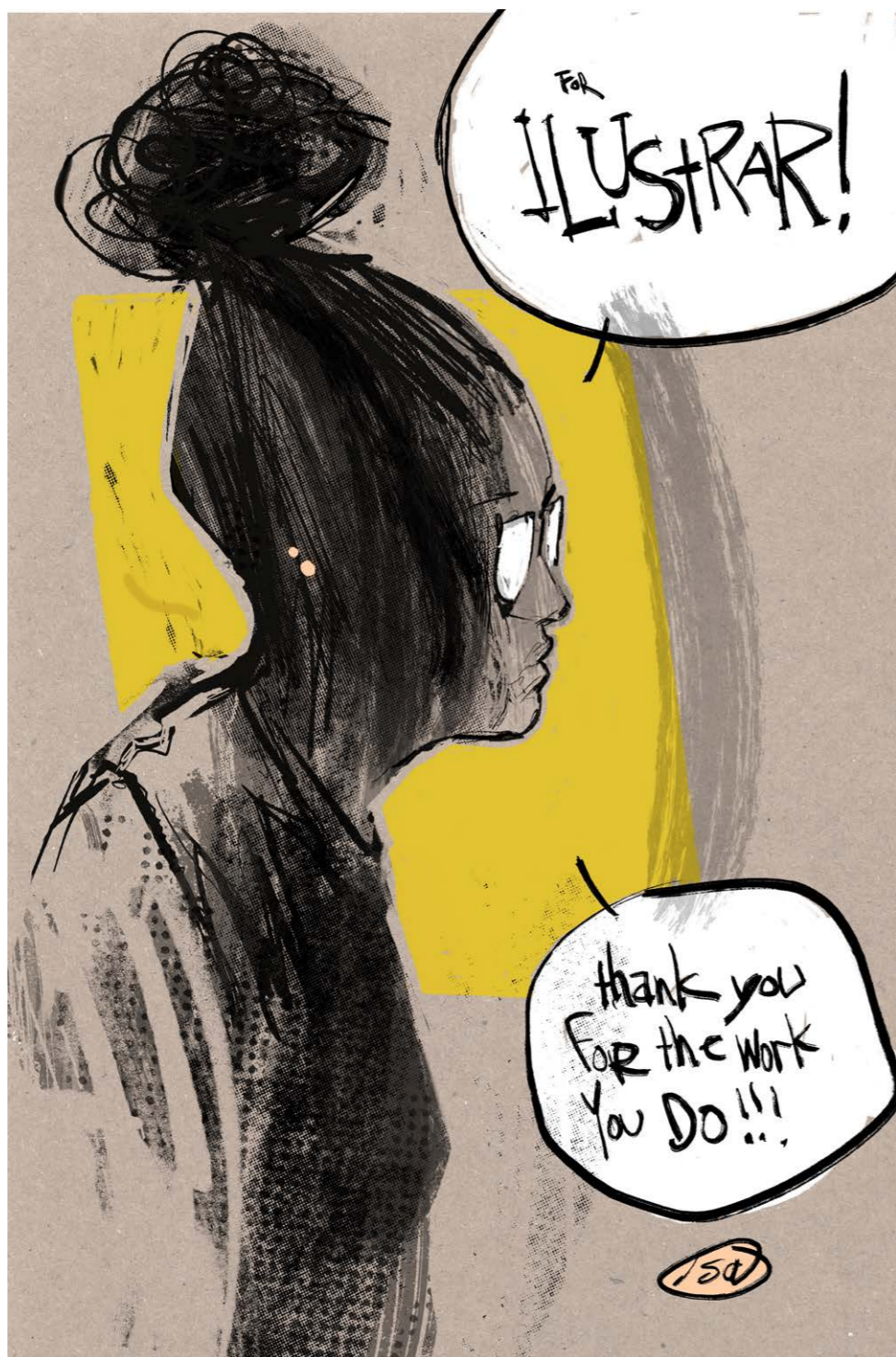


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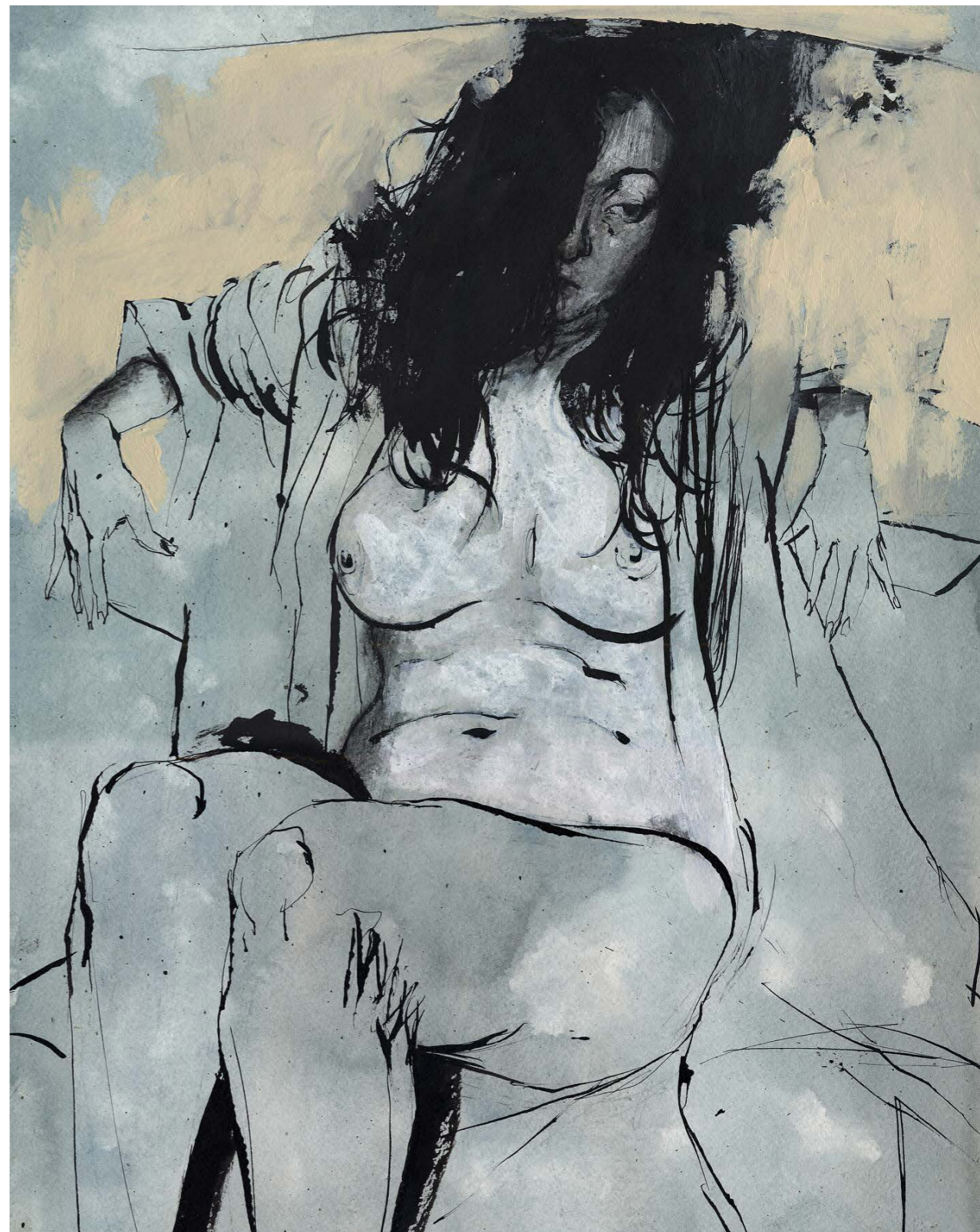


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# WILLIAM SANTIAGO

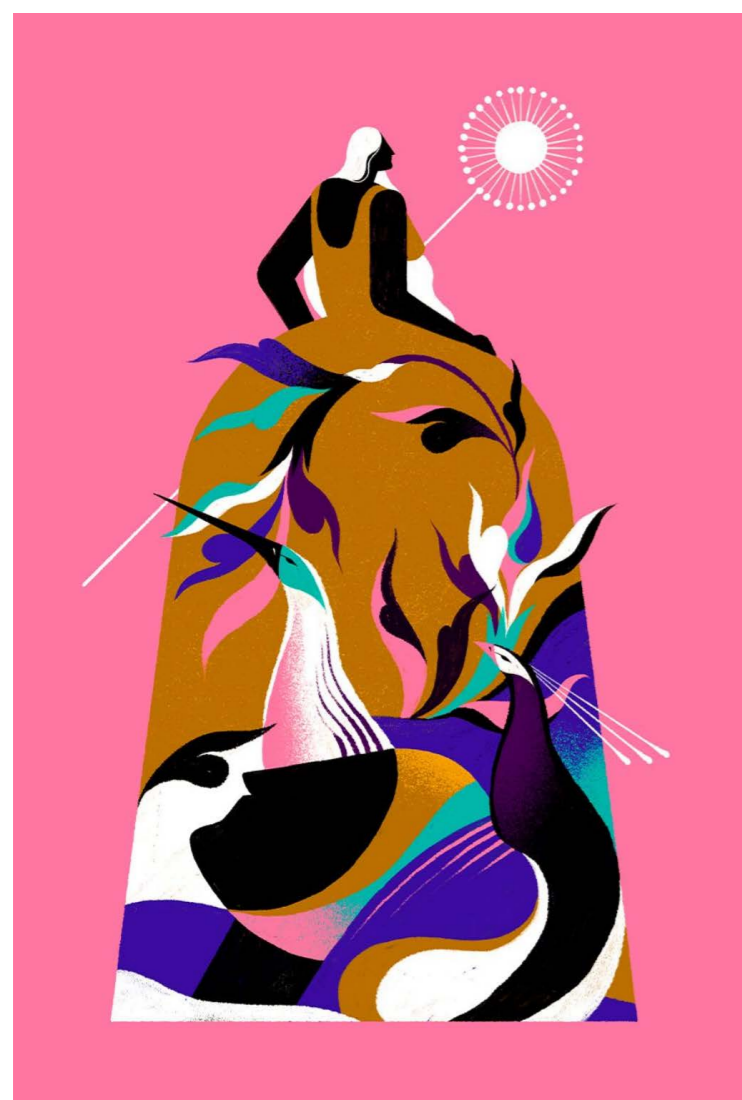


Photo: William Santiago

© William Santiago

William Santiago

Londrina / PR

<https://www.behance.net/williansantiago>

21a



In a meteoric and immensely productive career, William Santiago illustrated for almost all media: advertising, magazines, adults's books, children's books, fashion, music, video. And always with a very unique style marked by vibrant colors and images full of energy, where he said: "I want my work to create feelings of joy"

Born in the country side of Paraná, southern state of Brazil, William studied at the State University of Londrina (in Paraná State), and upon leaving college he started working with branding, producing logos, visual identities and prints for some companies in the fashion market.



Soon after, in 2014 he set up his own illustration studio and quickly conquered major brands such as Itaú Bank, Natura, Nestlé, Farm, L'Occitane, Havaianas, and started working for several publishers in Brazil, England, Germany, France, South Africa, Italy, United States, South Korea and others.

In Brazil he wins the most important literary prize, the Jabuti Prize, for his illustrations in the book "The Seventh Cat", by Luis Fernando Veríssimo.

In addition to this intense production, he was also a teacher, generously sharing all his knowledge, and still had time for a large personal production of

works that became an exhibition.

William worked exclusively with digital techniques, but always used organic and natural textures simulating chalk and paint, in simple shapes with silhouettes reminiscent of Matisse's work, but in a tropical universe, always with plants (which he loved and used whenever he could), and revering the strength of women.

Unfortunately, in 2021, during the pandemic, William Santiago was infected by the covid-19 virus and passed away after a month in the ICU, at the age of 30, ending an incredible career of just 7 years.

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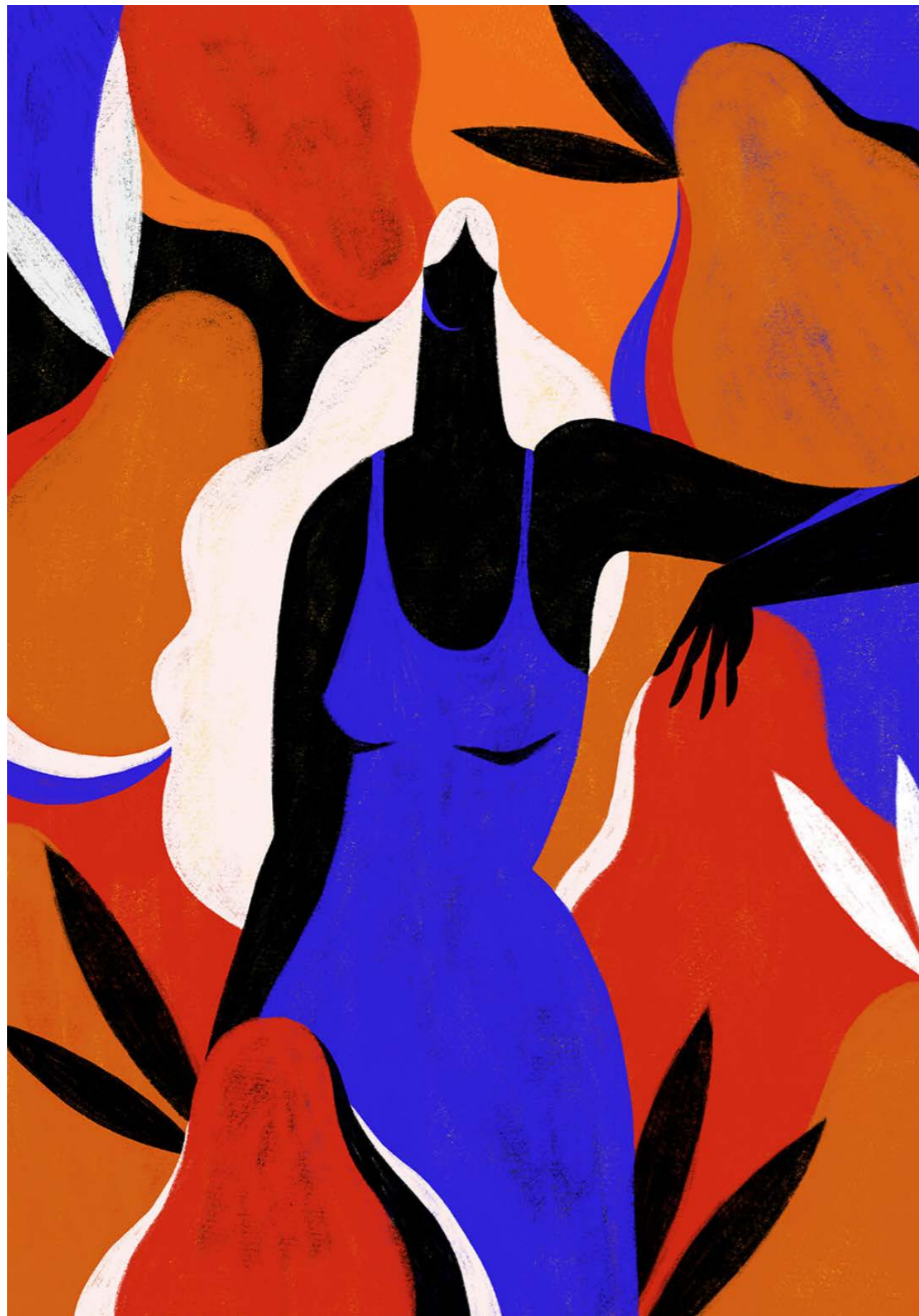


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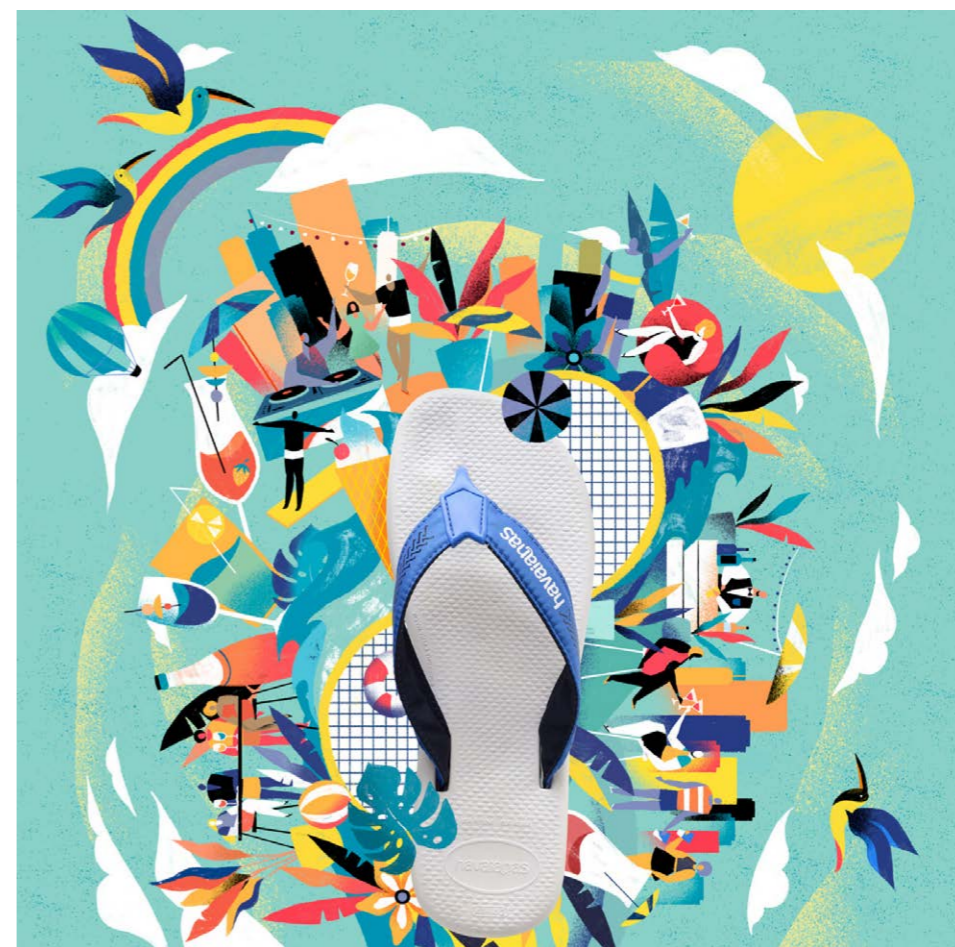


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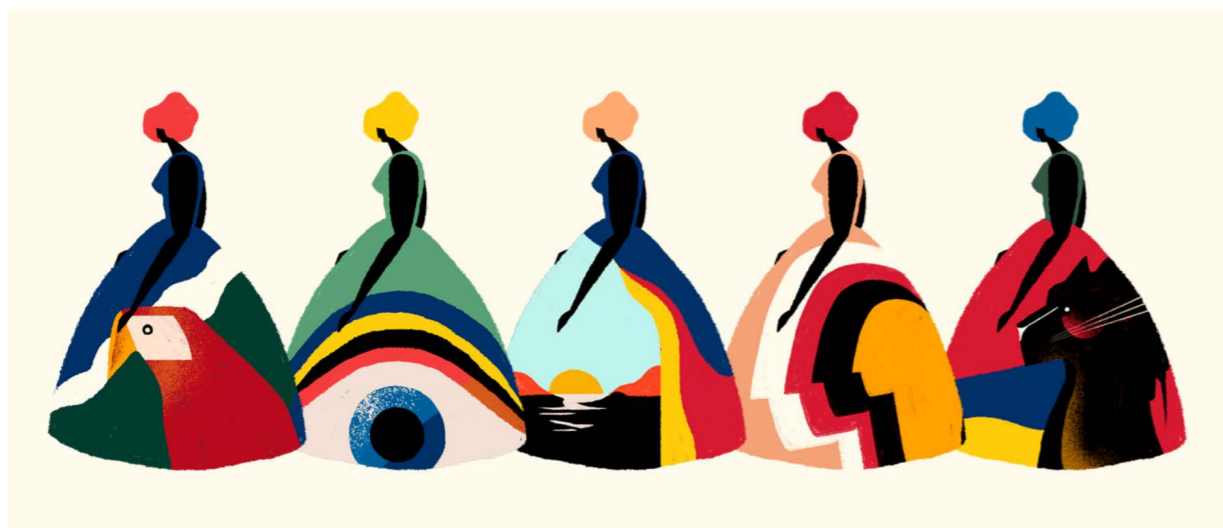
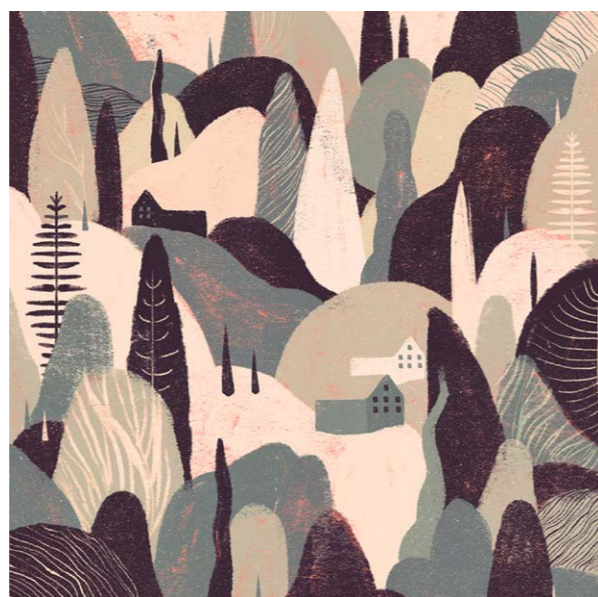
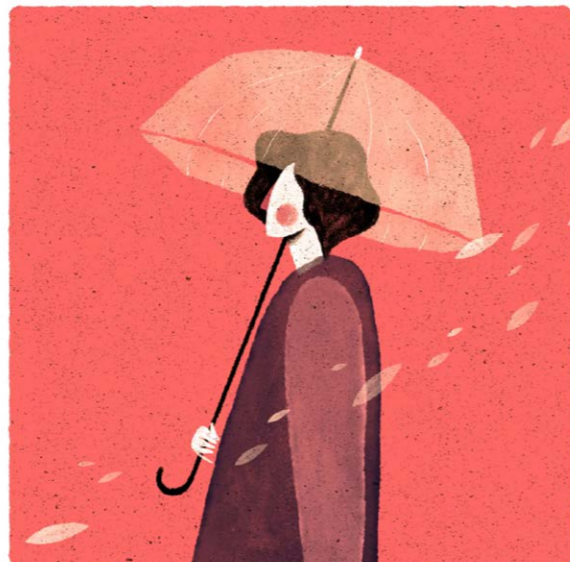


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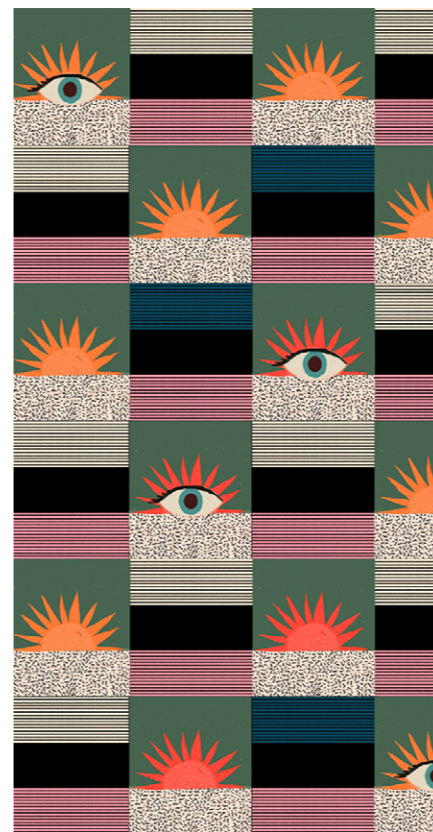
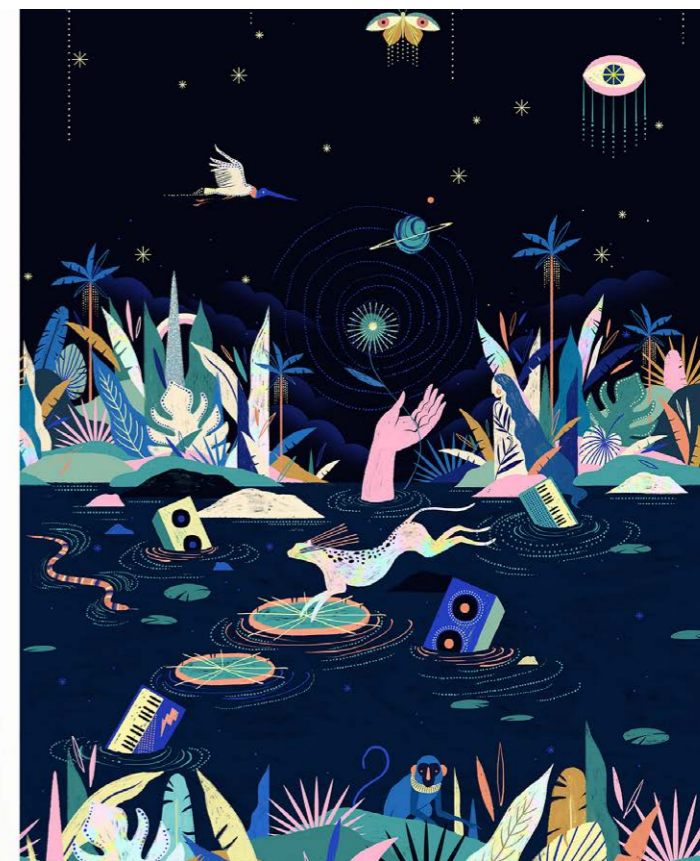
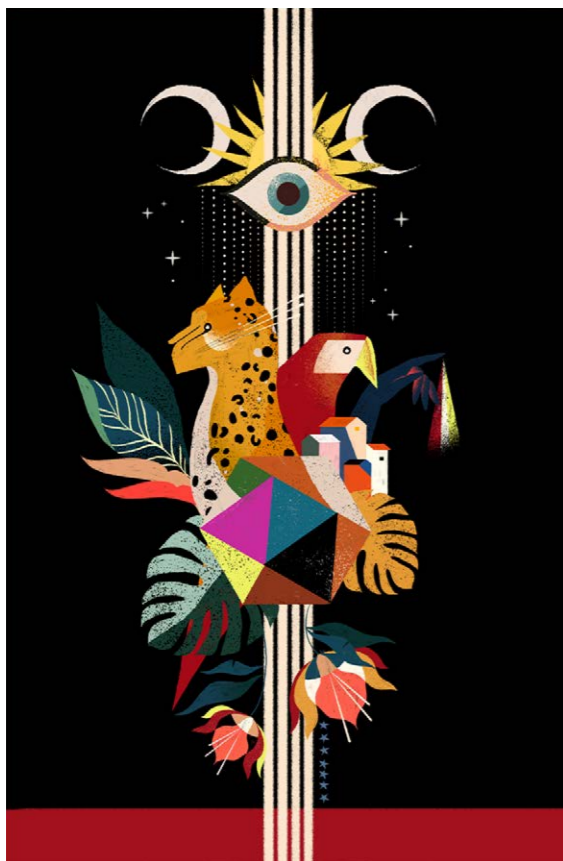


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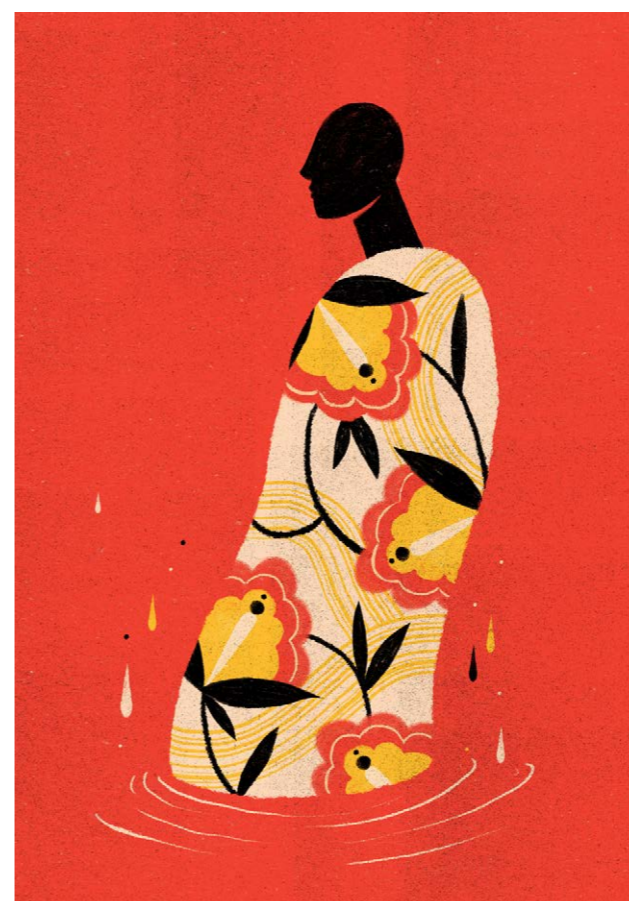
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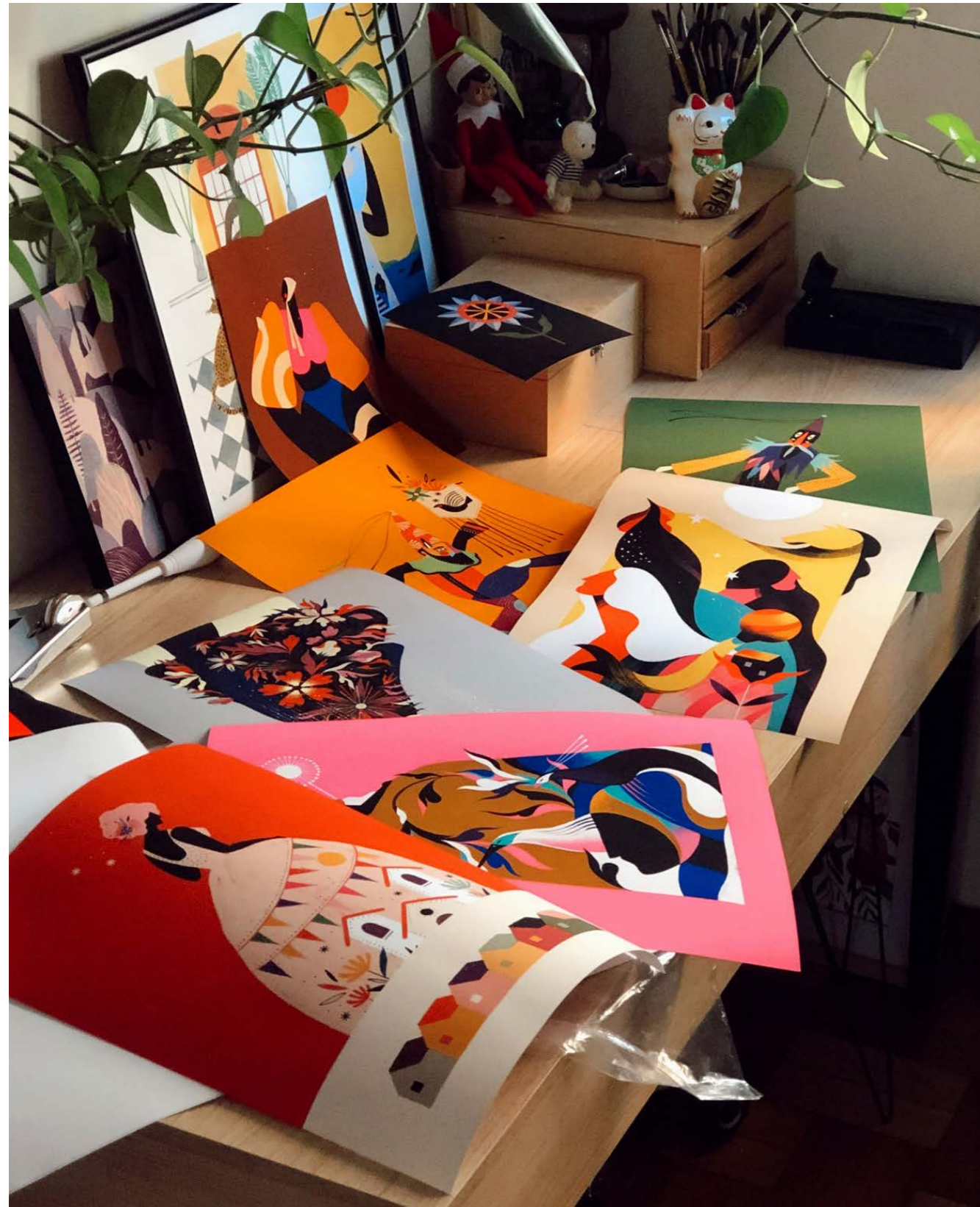


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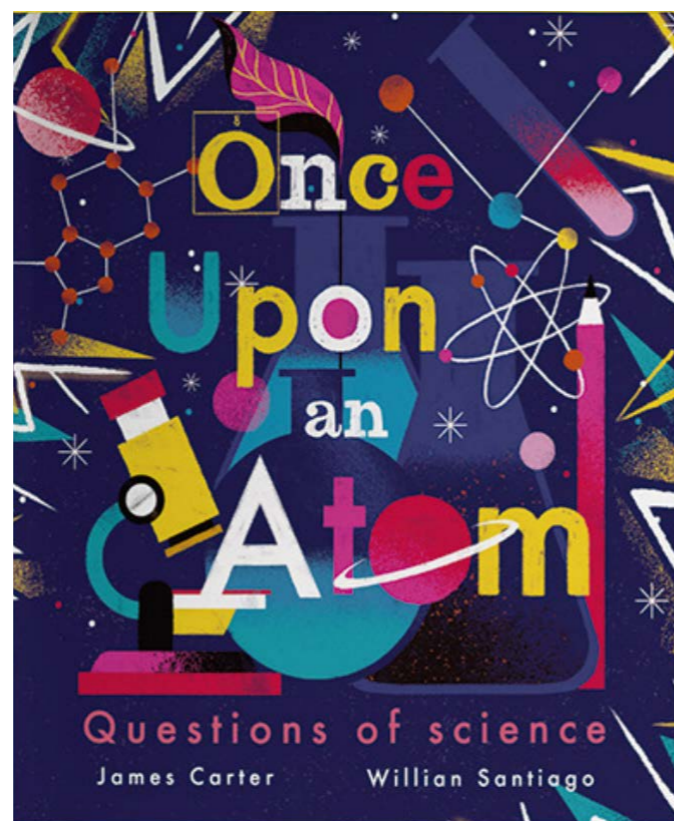
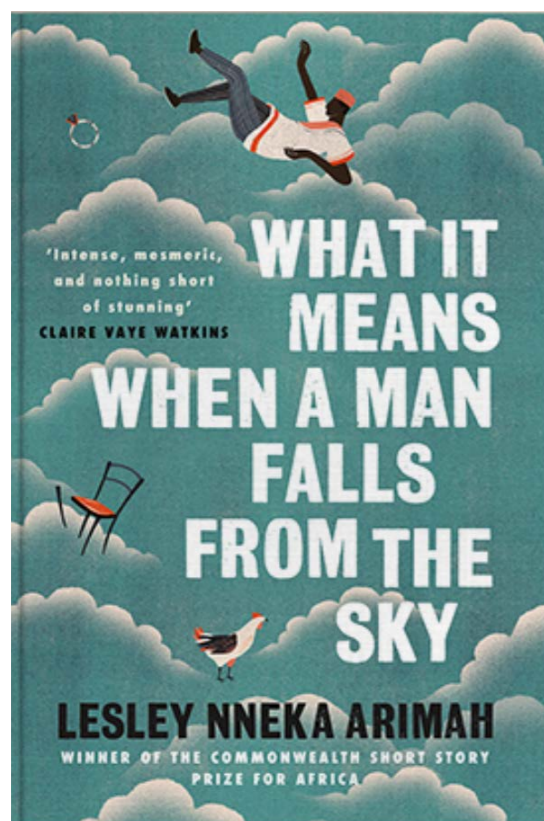
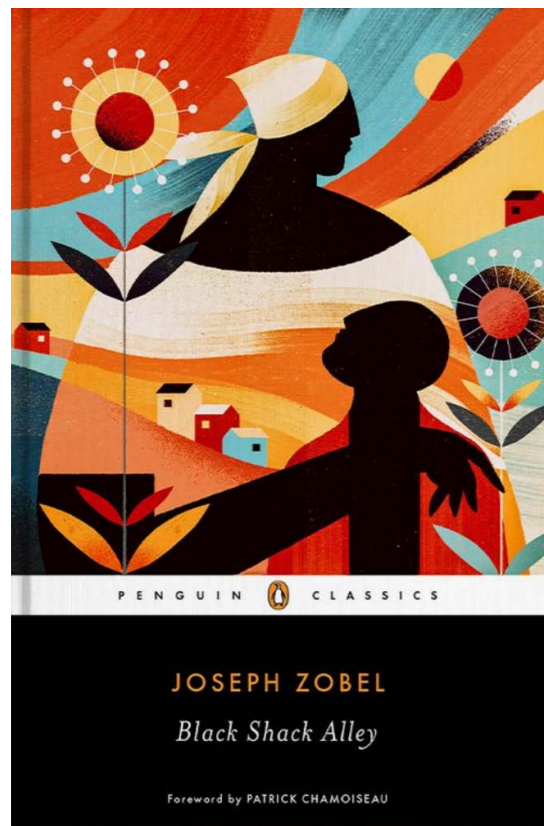


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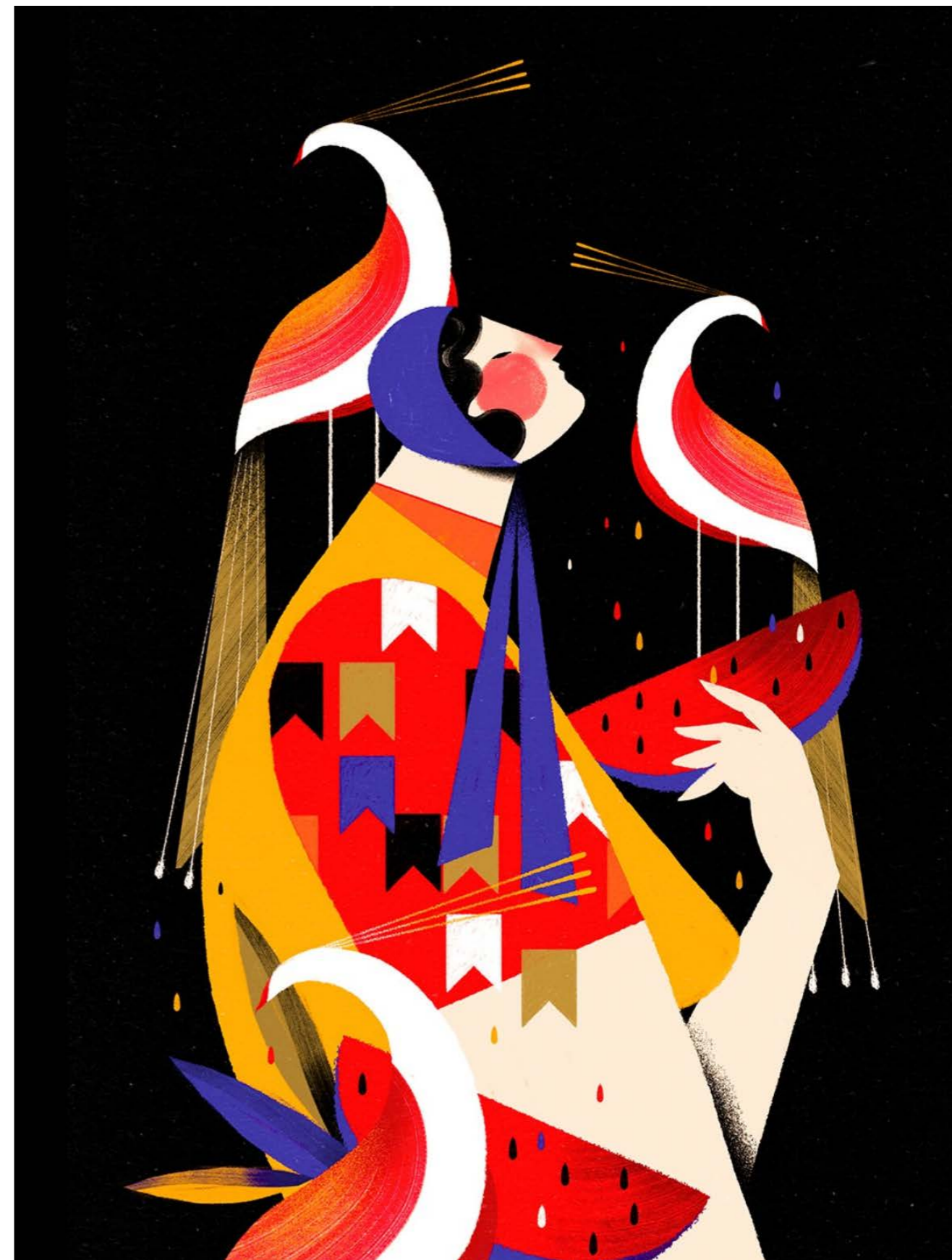


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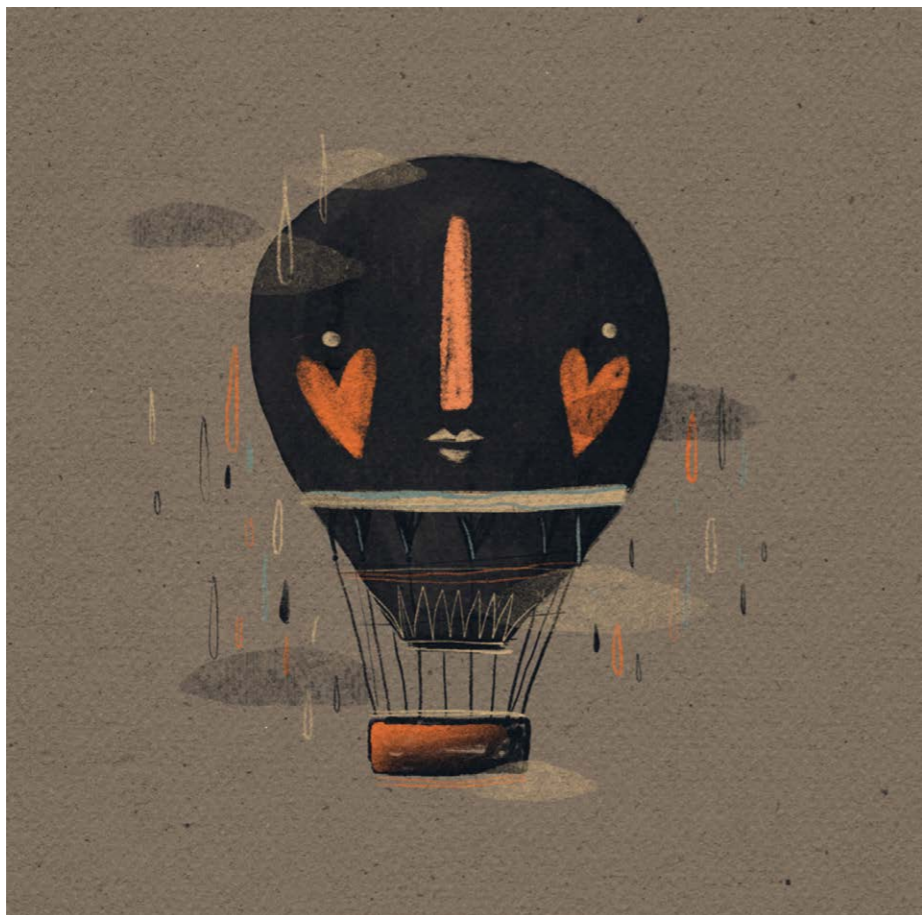


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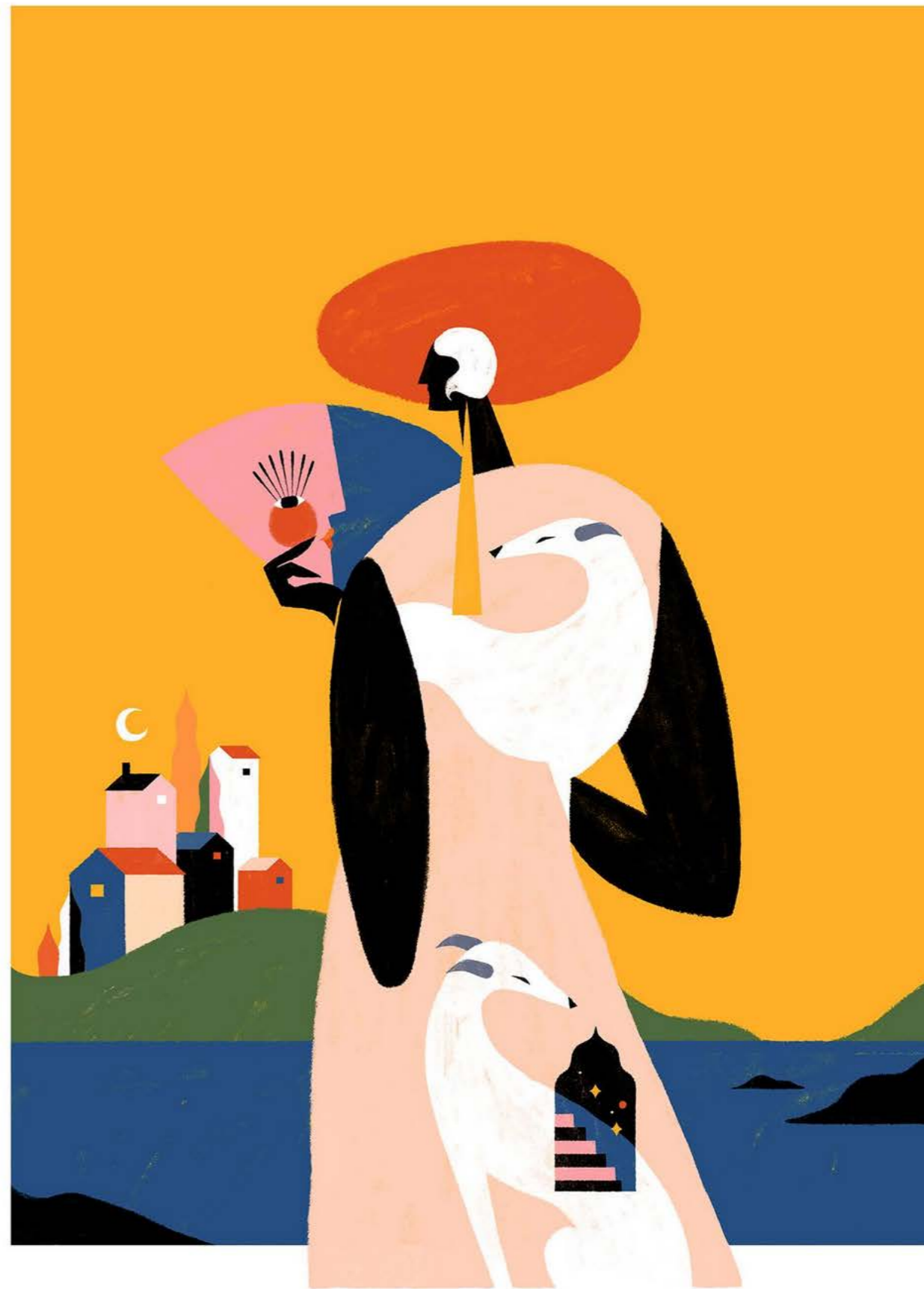


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# ADILSON FARIAS



**W**ith a long career of more than 20 years illustrating children's books, Adilson Farias started working with traditional technique and later specialized in digital watercolor.

In his successful career he created an entire children's universe teeming with colors, charming characters, fun machines in settings full of tenderness.

And in this step-by-step Adilson will show the technique he uses to illustrate most of his books.



Adilson Farias

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34a

## INTRODUCTION

Before I start, I want to clarify something to avoid comments like "Digital watercolor is not watercolor".

I understand the difference between traditional and digital and practical both. The objective here is to seek practicality and economy in my processes, maintaining coherence between my digital and traditional work.

I appreciate the children's theme mixed with a touch of horror and fantasy, inspired by various references, such as Tim Burton and Studio Ghibli.

This illustration is a personal project that has already yielded good results for me. It was created in the Procreate software, using brushes that simulate watercolors, which I customized in the software.

## PROCESS



- 1 With an idea of what I want to illustrate in mind, I start with a free sketch, using the 6B brush that comes with the software. I prefer to start sketches in yellow and detail with darker tones to define the shapes of each element in the scene. Starting with lighter tones avoids confusion with too much information.

34b





- 2** Next, I define the lines of the drawing. I like to use a thin line, I use the Derwent brush, which is part of the app's sketch package. In order to simulate a painting using an analogue technique, such as watercolor, I leave details such as the lawn and the tree canopy without lines, defining them only with brushes.

35a



- 3** I plan the paintings by imagining an atmosphere, a predominant lighting in the scene, which will determine my choice of color palette. For this scene, I opted for a yellow, late afternoon light, trying to convey a cozy feeling. I apply a Fine Grain paper texture to simulate the look of traditional painting.

35b





- 4 Then, I define the colors, choosing the family of brown tones and contrasting with blue for certain details. With the brushes, I already define elements such as vegetation, which speeds up the process.



- 5 At this point, I start to apply some stains to the painting with an original brush that allows transparency and leaves the edges of the brushstroke marked, a typical watercolor effect. I also start to define the contrast at certain points.





- 6 I continue adding details to the painting, creating more spots, splashes and better defining the light and shadow values.



- 7 I improve the volumes by applying subtle shadows to the painting. Although the intention is to simulate late afternoon lighting, I still define some shadows to highlight and add depth to the objects.





- 8 Lastly, I intensify the shadows on the prominent elements in the scene, which makes the art stand out more from the background and creates the desired ambiance in the illustration. I used several brushes from my pack and, although I don't remember all of them I used, the key to simulating watercolor is understanding that, just like in the traditional technique, transparency is an essential characteristic. Each color applied over another adds to create a new shade, so it is important to keep the layers in multiplication mode to achieve this effect.

UM ABRAÇO AOS  
AMIGOS DA  
REVISTA  
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Adilson  
2024



\* A hug to my friends of Ilustrar Magazine!

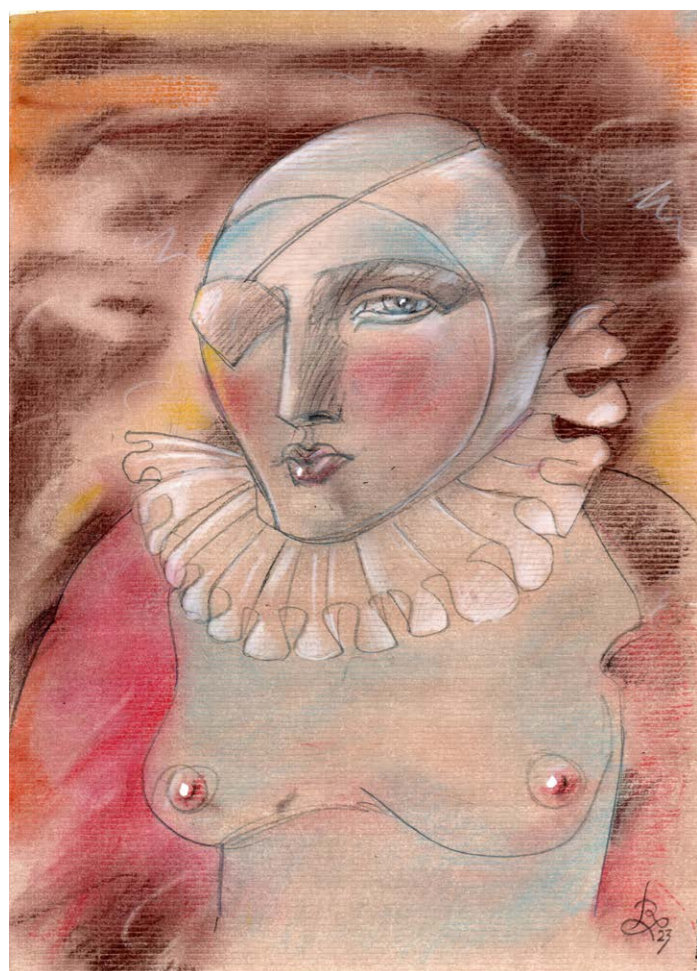






# RUI DE OLIVEIRA - 50 YEARS -

Photo: Rui de Oliveira



© Rui de Oliveira

Rui de Oliveira

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One of the greatest and most renowned illustrators in Brazil, Rui do Oliveira completes 50 years of career this year. A brilliant career where he illustrated almost 150 books, won several awards, worked for TV as art director, did animation and is a teacher.

Born in Rio de Janeiro in the São Cristóvão neighborhood, Rui de Oliveira studied painting at the Museum of Modern Art in Rio de Janeiro, graphic arts at the UFRJ School of Fine Arts of Rio de Janeiro and, for 6 years, illustration at the Moholy-Nagy University of Art and Design, in Budapest. He also studied animation film at the



Hungarian studio Pannónia Film. He completed his master's and doctorate at the School of Communication and Arts at the University of São Paulo - USP.

Rui de Oliveira served as art director for Brazilian TV Globo and TV Educativa, current TV Brasil. Considering the openings of vignettes produced, one of the best known was the opening of the first version of the TV series Sítio do Picapau Amarelo and the recasting of TVE video graphics.

For 6 years he implemented and directed, at Universidade do Estado do Rio de Janeiro - URFJ (University of State of Rio de Janeiro) the project Animagem - Animated Films Workshop.

In addition to having illustrated almost 150 books, he has also designed dozens of covers for the main Brazilian children's literature publishers. He has animated 6 films and received several awards for his work as an animator and illustrator. Among them, he won 4 times the Jabuti Illustration Award, the most important award in Brazil for literature. In 2006, he

also received the Children's Literature Prize at the Brazilian Academy of Letters with the book Cartas Lunares.

He has performed several solo exhibitions in several countries and was nominated for the Hans Christian Andersen Prize in 2006 and 2008, sponsored by the International Board on Books for Young People - IBBY in the illustration category.

He was also a professor at the Federal University of Rio de Janeiro where he taught for more than 30 years on the Visual Communication and Design course at the School of Fine Arts. He also worked between 2013 and 2015 as a guest professor on the Fine Arts degree course at the Federal Rural University in Rio de Janeiro.

Regarding the act of illustrating, Rui says: "I like to illustrate books with literary contents and proposals different from one another. I believe that this is the most fascinating aspect of the illustrating act and, unquestionably, the greatest challenge for the illustrator.



In my work, I always expect that the interpretation that I have of the text is not the only one. I try, as far as possible, to create doors - real secret passages, so that people have their own and private views. Therefore, I am concerned not to impair the reader too much.

I think that the act of creating images does not originate directly from the words, but in the in between words. We do not illustrate the physical meaning of the text, but its aura. The illustration is not a mirror; it is a prim of the word. Therefore, my concern is creating for each text an adequate image that, many times, complies or not with my personal taste or my vision of art. That's why I don't intend to be recognized from one book to another. I would substitute in my work the word "style" for the expression "method of approach". It is obvious that in every image we create, there will always be some data, some visual elements that do not change.

It is a kind of DNA of the illustrator. But, in any way, the literary text will always be the origin of everything. It is impossible to illustrate and not liking literature."





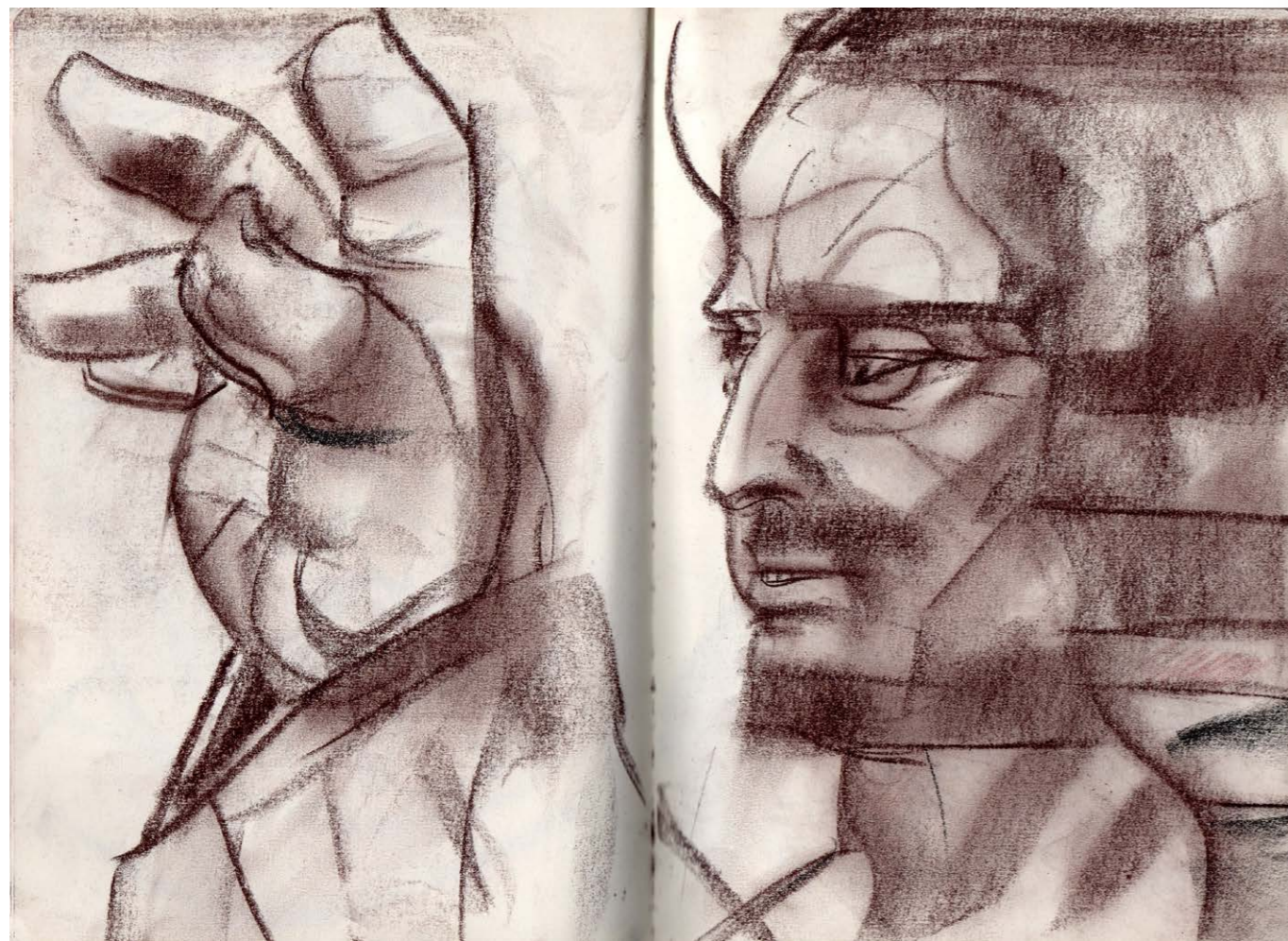
Regarding the anatomy sketches, Rui says: "I confess. I'm a visual addict of drawing. I consider myself a compulsive drawer. Many years ago, still at the School of Fine Arts, in Rio de Janeiro, I read a quote by Canadian comic artist Winsor McCay, creator of the fantastic Little Nemo: "I simply can't stop drawing".

This sentence became heraldry for me. To this day, over the years, I write this sentence as an epigraph on the frontispiece of all my moleskines.

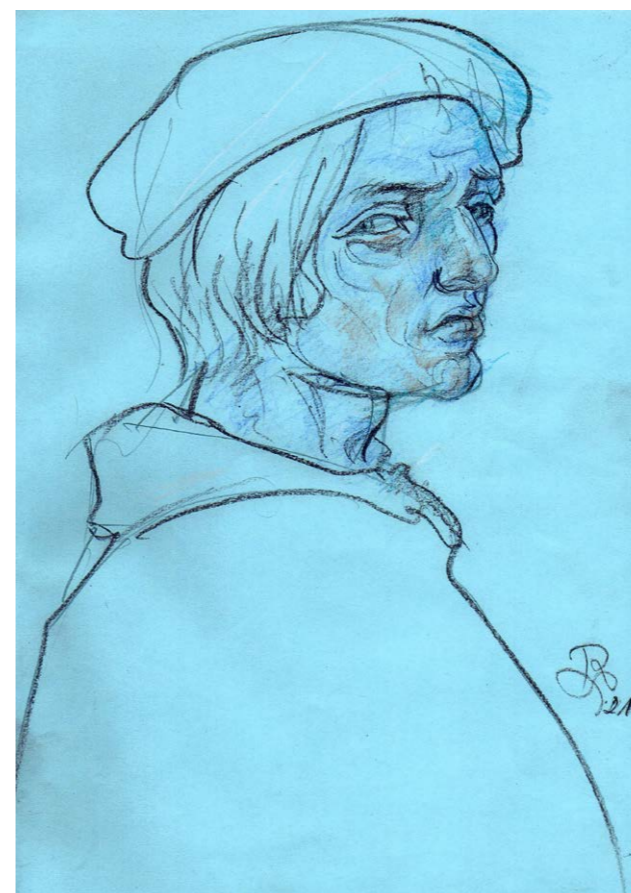
I believe that the human face, in addition to all its symbolisms,

mysteries and disguises, constitutes an infinite field in the experimental study of anatomy, facial expression, the mechanism of muscles and bones, eyes and looks, mouth and its grimaces. In short. I have been insistently drawing the face and its expressions for a long time. They are often faces that I see on the street and I try to memorize them, and then draw them.

The most common is to create timeless faces, based on abstractions and feelings such as sadness, irony, pain, joy and, mainly, melancholy. Representing the human face is the deciphering of a grimoire with no beginning and no end."

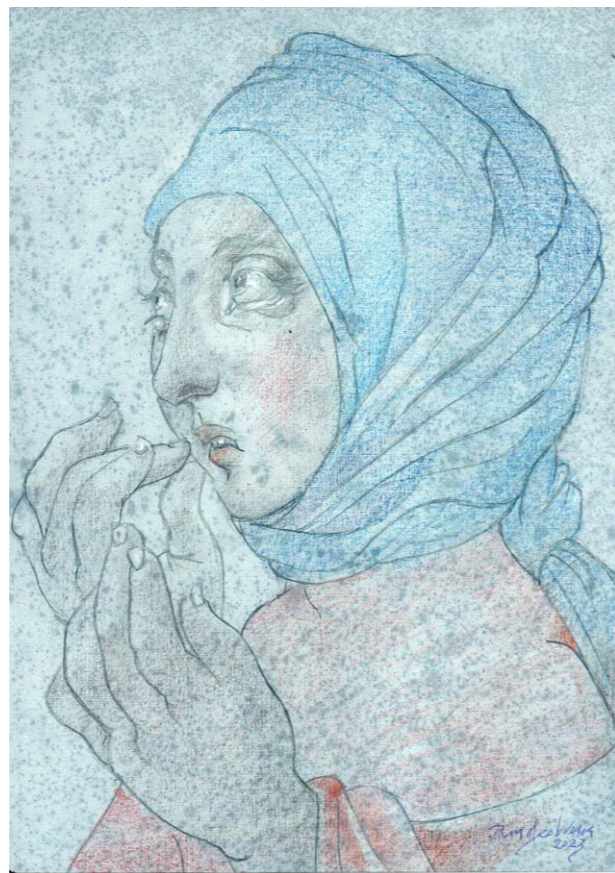
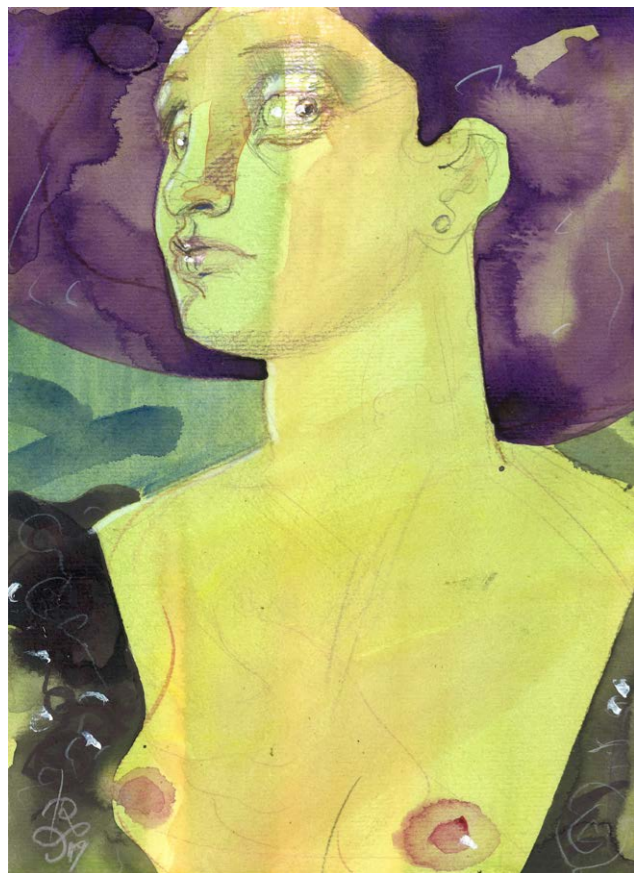


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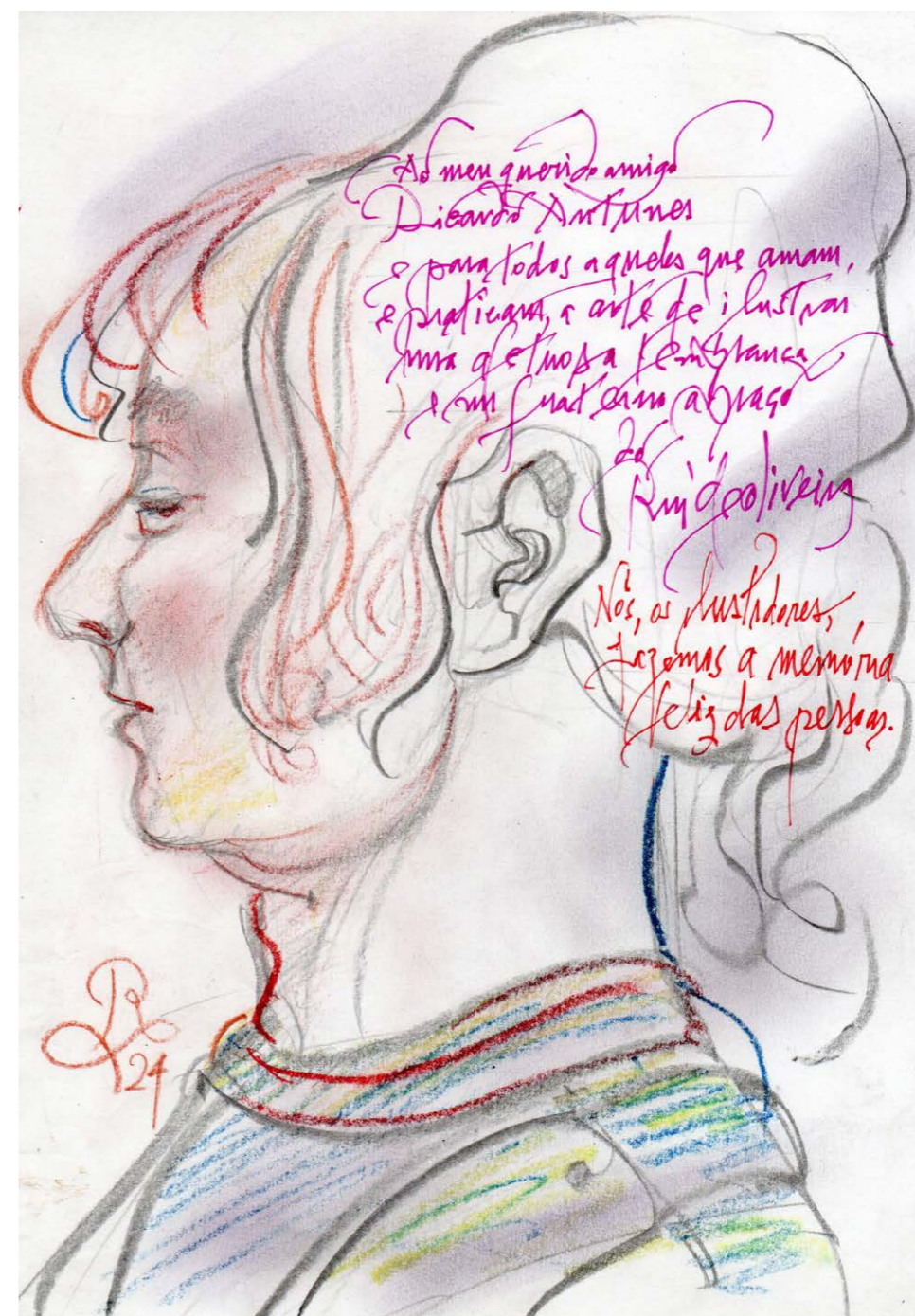


47a



47b





\* To my dear friend Ricardo Antunes and to all those who love and practice the art of illustration, an affectionate gift and a fraternal hug from Rui de Oliveira.

We, the illustrators, make people's happy memories.

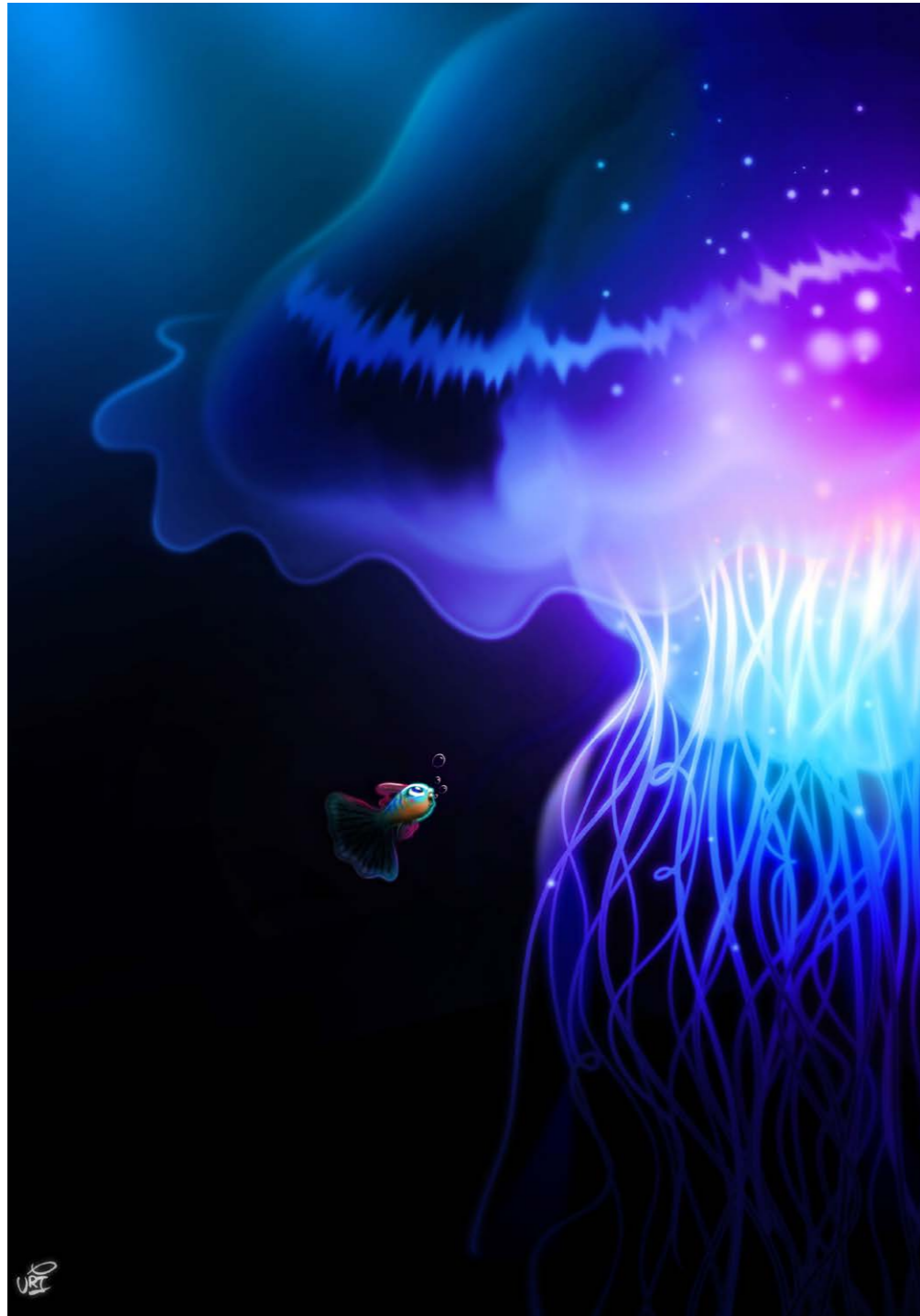






# Open Space

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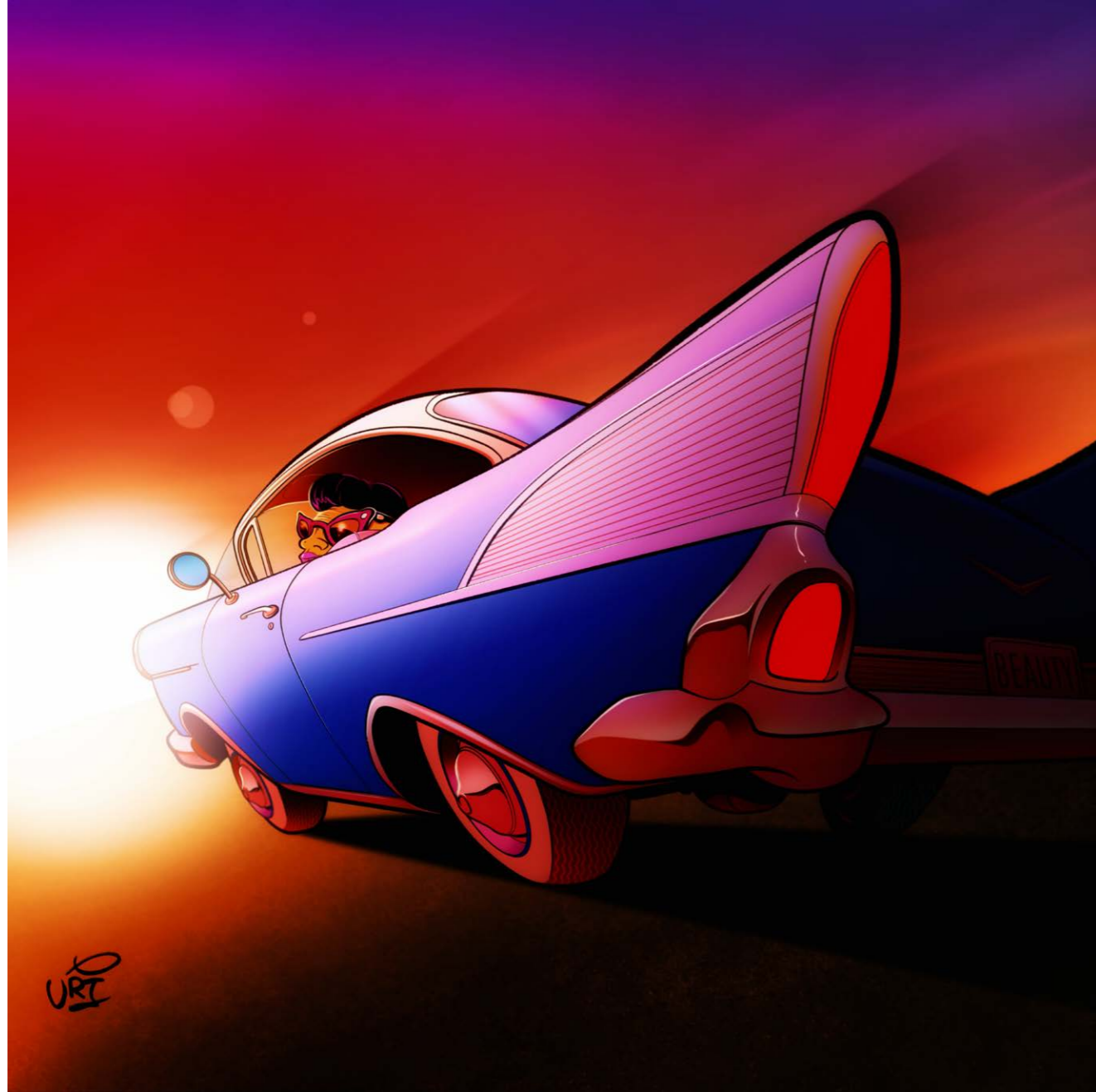
<https://uriadriano.wordpress.com>

50a



50b





51a



51b



# Open Space

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# Open Space

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54a



54b





55a



55b





# Open Space

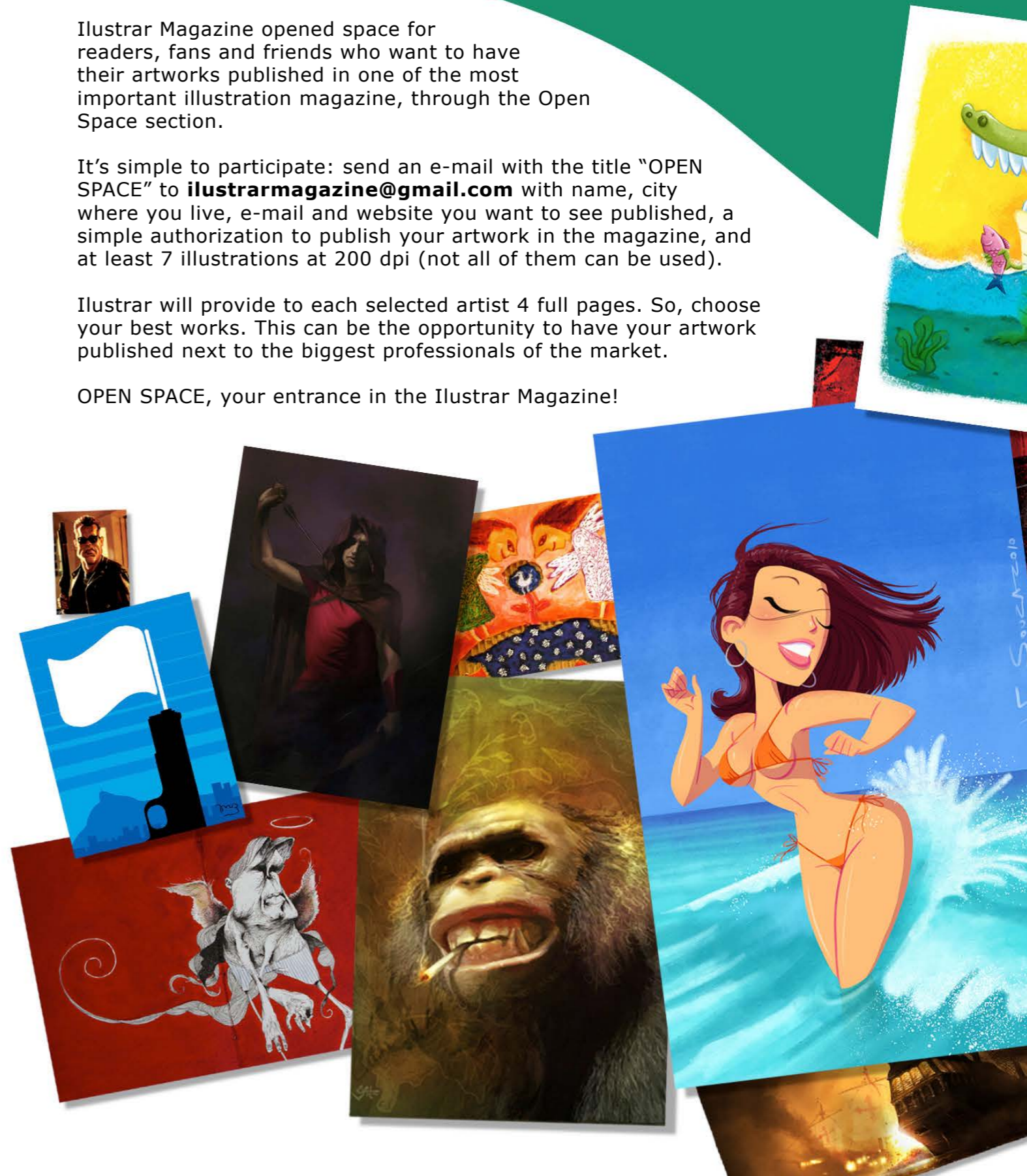
## How to participate

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!





## EASY WORKS REGISTRATION



avctoris



Designed for  
**Adobe Photoshop**



Designed for  
**Adobe Illustrator**

**Avctoris**, a company specializing in online copyright registration, valid in more than 180 countries, already had an extremely simple, fast and reliable system for registering artistic creations.

The news is that Avctoris has now achieved approval for its plugins for **Illustrator** and **Photoshop**, both plugins are now available on Adobe Exchange for **free**.

The objective of these plugins is to make recording the designer/illustrator's work simpler as it can be done directly in your Adobe work software (Photoshop or Illustrator), saving time and avoiding distractions.

Currently there are only 2637 plugins approved by Adobe for Photoshop and 695 for Illustrator.

In times of piracy and easy plagiarism, facilitating the protection of original works is extremely important.

Here is the link to Illustrator: <https://exchange.adobe.com/apps/cc/200625/avctoris-copyright-for-adobe-illustrator>

And here for Photoshop: <https://exchange.adobe.com/apps/cc/1dc86856/avctoris-copyright>

## AUTISM AND ART



Born in Serbia but currently living in Florida (USA), **Viktor Bevanda** is a 15-year-old autistic young man with great limitations in voice communication, but with a very special talent for painting.

Using oil pastels in surprising, very expressive portraits of animals and landscapes, Viktor always uses vibrant, energetic colors, very reminiscent of Fauvism.

You can purchase his works and also follow his work on his website, YouTube, Twitter and TikTok by searching for **Vichy's\_art**:

<https://vichysart.com>

## MUSEUM OF NON-VISIBLE ART

Yes, the title is correct, there really is **MONA - Museum of Non-Visible Art**, a museum in New York City that sells art that is not visible.

In your "gallery" are just white cards that describe what an imaginary piece of art, like a painting or sculpture, would look like. In other words, just ideas. One of the "pieces" was sold for 10 thousand dollars.

One of his creative collaborators is actor James Franco:

<https://museumofnonvisibleart.com>

James Franco  
*Boat of Captain*  
Sculpture, 2011

A full-scale steamboat that the Chief lived in, on the river, for the imaginary and unfinished James Franco's movie, "Red Leaves." The steamboat was meant to live and sleep on and this replica is a full scale model that actually floats, though there is no engine. It is approximately 10 meters long.





# 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:

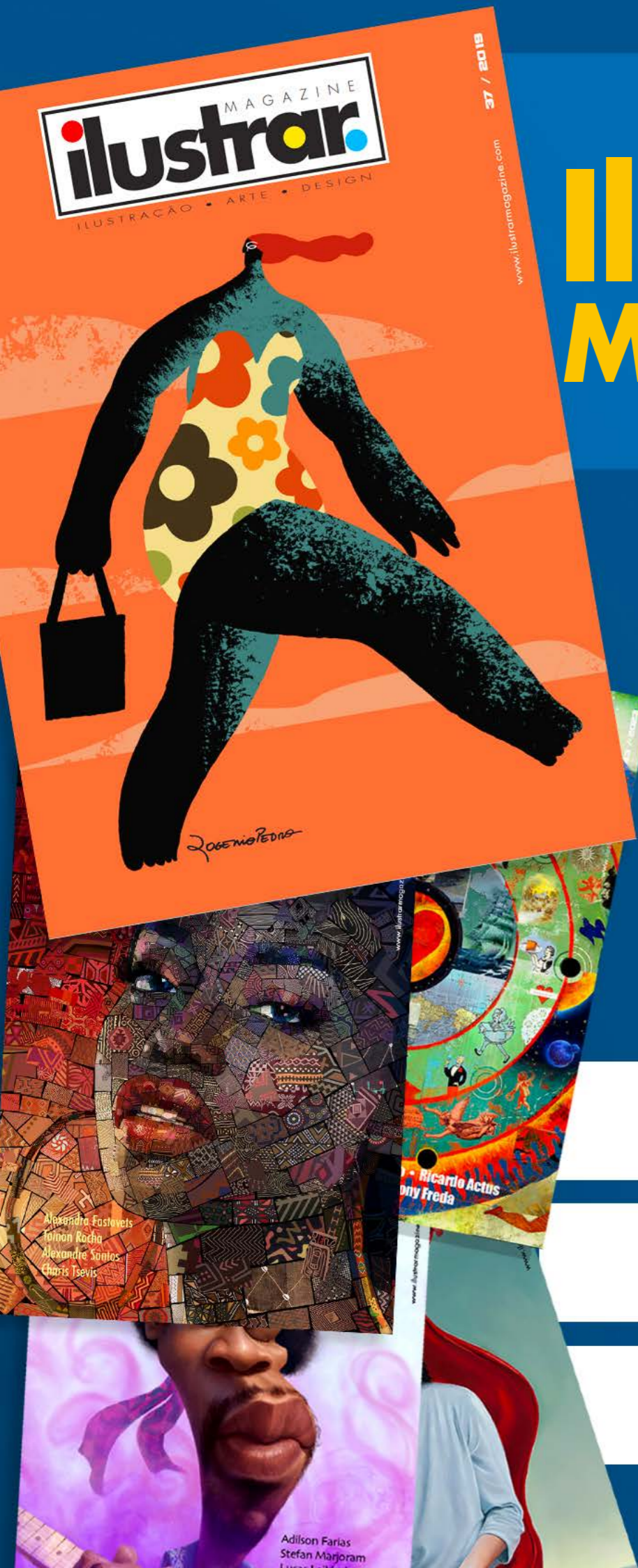
**ilustrarmagazine@gmail.com**

Thanks a lot! :o)



Jeff Langevin • Jason Shawn Alexander • William Santiago  
Adilson Farias • Rui de Oliveira





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