



ILLUSTRATION • ART • DESIGN

*Maike Bispo
Carlos Almeida
Paul Renner
Marcio Ramos
Ibe Ananaba*

Editorial

Changes...

After a well-deserved vacation (and a slight delay in the magazine's production... sorry!), we are back with another edition of Ilustrar, and with special guests as always.

This time, what unites all the guests are the experiences they had when traveling to other countries. From Brazil to Portugal, from Portugal to the United States, from Belgium to Nigeria, from Germany to Switzerland, all these changes brought changes to the lives of each artist... including me, who was born in São Paulo but lived in Lisbon for 30 years, so I can include myself in this list.

Changes are important, they bring new influences that generally affect us in a positive way and transform our work as artists.

And for you, what were your biggest changes?

Best,



Ricardo Antunes

São Paulo / Brazil

ricardoantunesdesign@gmail.com

www.ricardoantunesdesign.com

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Production Team

WEB SITE: <https://revistailustrar.com.br>

DIRECTION, COORDINATION AND ARTWORK: **Ricardo Antunes**
ricardoantunesdesign@gmail.com

ART DIRECTION: **Ricardo Antunes** - ricardoantunesdesign@gmail.com
Marcio Ramos - contact@mramosart.com

TEXT: **Ricardo Antunes** - ricardoantunesdesign@gmail.com
Marcio Ramos - contact@mramosart.com

WEBSITE DIRECTOR: **Marcio Ramos** - contact@mramosart.com

PROMOTION **Angelo Shuman** - shuman@uol.com.br

COVER ILLUSTRATION: **Ibe Ananaba** - <https://www.ibeananabart.com>

ADVERTISING: contato@revistailustrar.com.br

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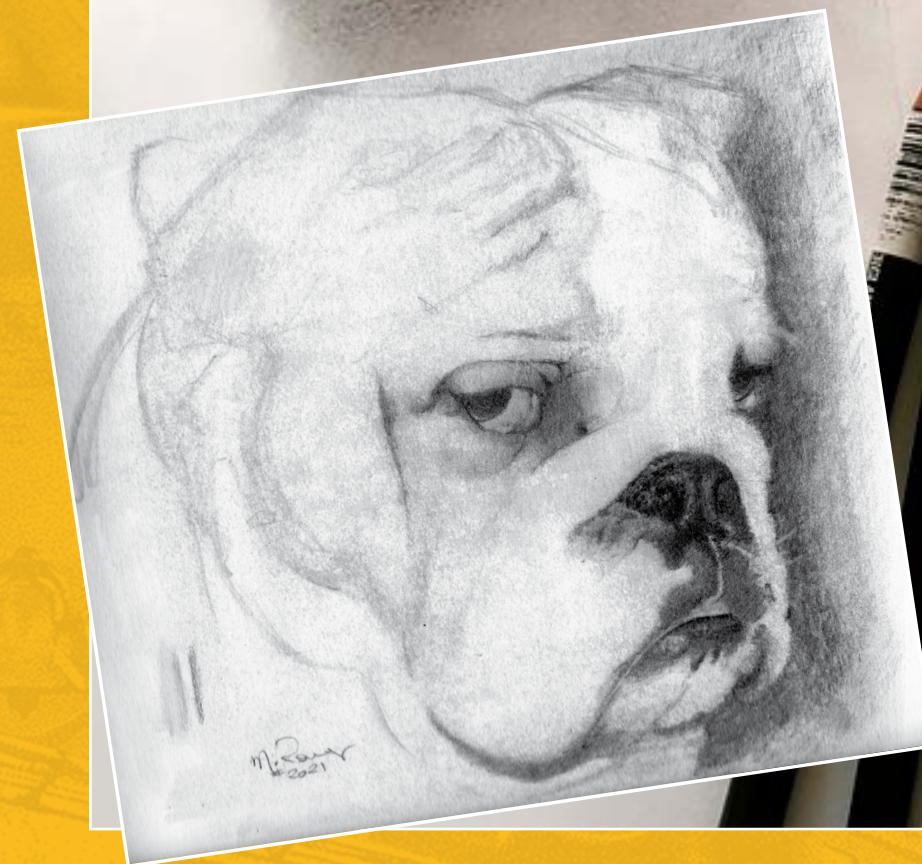
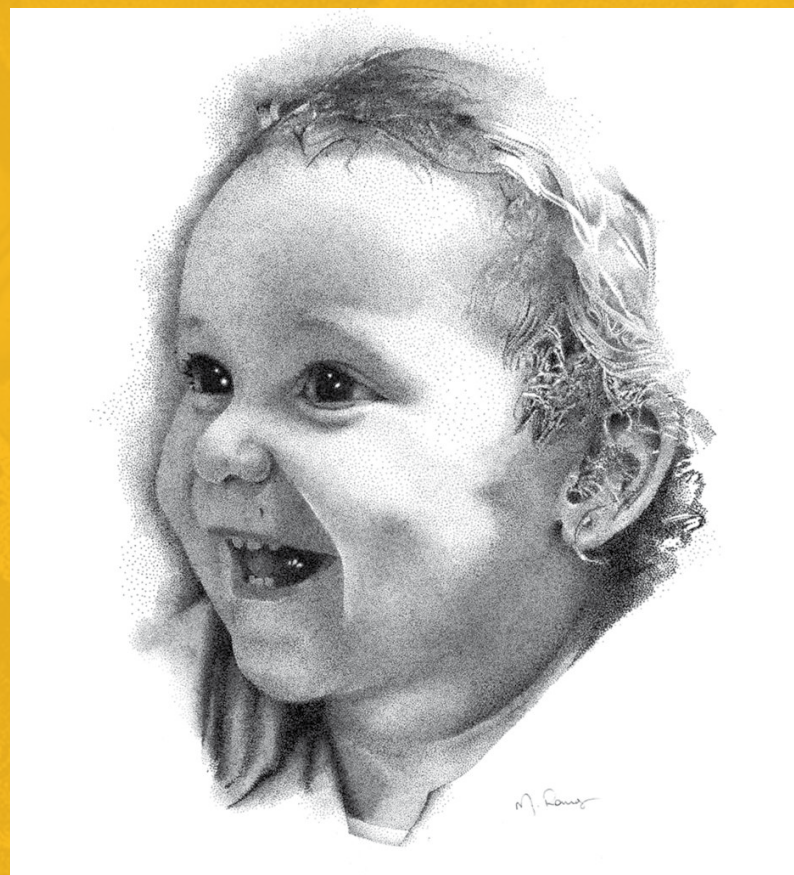
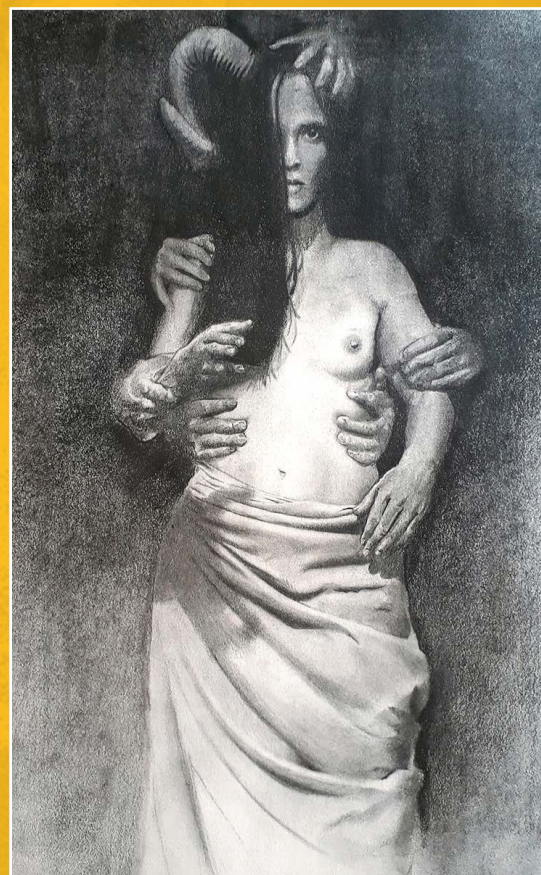
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MAIKE BISPO



Maike Bispo

Brasil / Portugal

contato@superludico.com

<https://www.superludico.com>



Working with a wide variety of techniques and styles, and working in different areas, Maike Bispo (who lost an eye in a recent car accident) was born in São Paulo, intended to work in New York, but found his destiny in a small village of only 7,300 inhabitants in the interior of Portugal called Vila Nova da Barquinha, little known even among the Portuguese people.

But the change proved to be immensely productive, bringing influences and generating a freshness in his work, where the new landscape, new aromas and flavors and new references inspired a more intense production.



You were born in the chaotic city of São Paulo with almost 12 million people and grew up listening to rock music. You decided to move to New York but ended up in a small village with only 7,300 inhabitants in the center of Portugal, now listening to traditional songs. How did this big change come about?

This change happened for several reasons — most of them, in fact, were bad reasons or plans that didn't work out according to my ambitions.

A lot changed between 2016 and 2018. My studio wasn't doing well and I was going through a separation. My big plans, which included having a big studio and a family, fell apart like a sandcastle.

My ex-wife, a Venezuelan, was trying to get a PhD scholarship in New York, in the area of Latin American literature. We spent a year trying very hard to make it happen. In the end, she got it. We separated and she went. I went to New York just to take

Nhoque, our cat.

At that time, I reduced my life to two suitcases. I donated and let go of everything in my apartment. I wanted to change, migrate, make a move that didn't depend on a plan — I, who have always been known for having big plans. A Catalan friend of mine used to say: "Maike is a man and a plan!" In 2017, I became a nomad in the city. I stayed at friends' houses, in Airbnbs and hotels, and I had a permanent coworking space to work next to the underground.

At that time, I was studying painting and also Kabbalah, with a group led by a Jew named Dreyfus Nardoni. Deep inside, between meditating and painting, I was trying to build a foundation for a change that I myself didn't know the contours of.

A friend named Mona Martins, who had been living in Portugal for years, invited me to help her with some activities in her studio. She had left Lisbon and moved to **Vila Nova da Barquinha**.

I took the risk of coming — and I stayed. I created bonds, friendships, participated in social work, held small exhibitions, and gave illustration workshops. There were always invitations, events, and small jobs, which I managed with the clients I had in Brazil.

At the time, I realized that my plans were bad — and having made that commitment helped me see that life can be more generous when we learn to flow more, or as the origin of the name Kabbalah suggests, things flow better when we learn to receive.

I exercised my intuition more and learned to follow signs. This became a constant exercise, where I fail a lot, but I keep trying.



Cultural shocks like this always bring benefits. As an artist, what new influences did you receive from this change?

Many influences — but perhaps the most important was reconnecting with a Maíke that I had somewhat neglected over the last ten years in São Paulo, and allowing him to influence me again.

Migrating offers a great opportunity: to explore a new version of yourself. No one has any expectations about who you are. People projected half a dozen cultural stereotypes — and that was it. From then on, you feel free to be or do whatever you want.

I started drawing more with India ink (or Chinese ink, as it is called here in Portugal) and developed a line of black and white works. I ended up standing out for this style and received a series of commissions and proposals with this visual identity. Recently, I started creating a collection called InkImpressions, with which I intend to develop products and exhibitions exploring different themes in this technique.

One of the things that helped me most to integrate in Portugal — and also on some trips to Spain — was participating in urban

sketch groups. This art has become a tool for socializing and for dialoguing with the places I have visited.

I studied photography at CEAC, in Barquinha, which opened up many possibilities for me. Later, I studied portrait photography at IPF, in Lisbon, and documentary photography at IPCI, in Porto. Today, I try to keep my production focused on these photographic aspects: portrait and documentary.

I also did some murals — something I had never done in São Paulo. There, there are so many incredible people in all areas that, at my age, trying something new can be extremely intimidating.

Portugal helped me a lot in this process. I have always been treated very well here, very encouraged and praised for developing these new aspects — which, in the end, complement each other. Everything in Portugal influenced me — the food, the music, the architecture, the different way of speaking Portuguese, of relating to people. Even the common (and at the same time conflicting) history between Brazil and Portugal began to touch me in many ways. These are nuances that shape our perception of the world and of ourselves.



Speaking about influences, you have worked in set design, as a props assistant for a samba school, in fashion production at SP Fashion Week, web design, animation, photography and, finally, you started to dedicate yourself full-time to illustration. How did all these areas of activity help you develop as an illustrator?

Do you remember that quote from Petyr Baelish in Game of Thrones? "Chaos is a ladder."

Once, in an interview with the Italian newspaper Tabloud, at the invitation of Michela Chiuccini, I said something she highlighted and that, deep down, has the same meaning: "A talent can always be a path to another talent."

I think that's it. For me, there has never been a "definitive choice." And, honestly, I don't even see illustration that way. I don't consider myself a great illustrator, despite having some visibility. I see it all as a continuous process of improvement — as an artist, yes, but mainly as a human being. Ultimately, that's what really needs to be improved. And, of course, that's what takes the most work.

Technique, no matter what area it is, can be learned. With stubbornness, with persistence, with some neurosis too. It's like learning a language. Some will do better than others because they are more dedicated, intuitive or because they see more meaning in it... or maybe they have talent — that cursed word that sometimes seems to diminish our effort and our hours of study... (laughs).

Having worked in all these areas was great. I met people, tried out languages, discarded what I didn't want to do with my life or what I realized I didn't have the talent — or patience — to continue. It was a process of elimination, learning and discovery.

A lot of people romanticize illustration, but the truth is that it's not always fun. When you work with tight deadlines, rigid art directions, endless changes and high expectations, the work becomes everyone's job but yours. Even so, of all the areas I've worked in, this is where, so far, I've found the most patience to continue.

Here is the link to the interview in Italy:
<https://journal.tabloud.com/en/interview-with-maike-bispo>



In addition to being an illustrator, you are also a writer, currently working with newspapers in Portugal. What are your texts about?

Don't say that... haha... "Writer" is still a very serious word for me. Illustration is also, of course — but since I've had a long-standing relationship with it (monogamous, polygamous, commercial, artistic...), I feel more comfortable playing around with it.

I've always liked writing. As with drawing, I think the first signs of these things appear in childhood or youth. But I never took writing seriously; for a long time it was like playing a few indie rock chords on the guitar — without any great pretensions. Even so, at various times it manifested itself strongly: I wrote virtual fanzines with friends in São Paulo, and I had many poetic, heated and existential debates via email with friends and ex-girlfriends (who probably keep these gems as weapons...).

I currently collaborate with Jornal do Médio Tejo, a digital portal that covers 11 municipalities here in the central region of Portugal. There I keep a column called "What Pero Does in Caminha", a series of chronicle letters addressed to Pero Vaz de Caminha — the clerk who reported his impressions of Brazil during the colonization period. In these letters, I humorously recount my first impressions of Portugal, as if I were talking to this historical figure who, in my mind, became almost a close friend.

When I have accumulated about 15 or 20 letters, I intend to transform this material into an illustrated book. I also think about adapting them for theater or even creating a series based on these observations. My editor, Patrícia Fonseca, likes to say that I have a "voice" in writing. Although I have never formally dedicated myself to literature, I am increasingly interested in developing this language, finding my tone — as we do in music, for example.

I have a lot to learn, study, and read. But I realize that my interests as a writer align with those I have in illustration and photography: everyday life, people, small reflections on life, with doses of humor, nonsense, spirituality and surrealism. I have been getting closer to Latin American literature, especially magical realism — where reality and imagination dance together without worrying about borders.

In addition, I have some scripts in development. One of them is "Maico and the Invisible Idea Hunters," the story of a boy with an eyepatch (like me) who hunts invisible ideas alongside two surreal companions: Ben, an entity who dresses up as a cat, and Olho, an enigmatic and floating being. Together, they explore a city where imagination and reality mix. It will be a story about the origin of ideas.

Here is the link to this column:
<https://mediotejo.net/o-que-pero-faz-na-caminha-carta-1>



While still in Brazil, you founded the successful Superludico studio in partnership, with major clients. How did the studio come about?

It all happened chaotically — like almost everything in life, or at least in my life.

In my early 20s, I was looking for work in the animation field. After many auditions, I was lucky enough to get into the famous 6B studio, led by the legendary Brasília Matsumoto — a master of advertising illustration, who unfortunately passed away a few years ago. There I was an assistant to the illustrator Renato Palmuti, today a great watercolorist, who also became a great friend and mentor.

At the time, I lived in Alto da Lapa, in a huge house that I shared with other illustrators. We started throwing parties and exhibitions that ended up attracting attention and becoming part of the “art map” of São Paulo. That was when I discovered my calling to bring people together and create movements. Based on this energy, my long-time friend Alex Borges and I founded the Superludico studio — born as an offshoot of 6B, but with a lighter and different approach to advertising illustration.

Interestingly, what motivated me most was not the illustration itself, but meeting people, the meetings, the adrenaline of pushing boundaries and building bridges.

Unfortunately, on October 30, 2008, we suffered a great loss: Alex, my partner and great friend, was murdered during a robbery at our studio. It was a profound shock. We were on the rise, with work for major agencies such as DM9DDB, Grey, Leo Burnett, Neogama, among others. He left behind a wife and a daughter — with whom I still keep in touch today.

The following year, Jun Nakashima joined the partnership, who was extremely important in my life at that time. Thanks to him, we

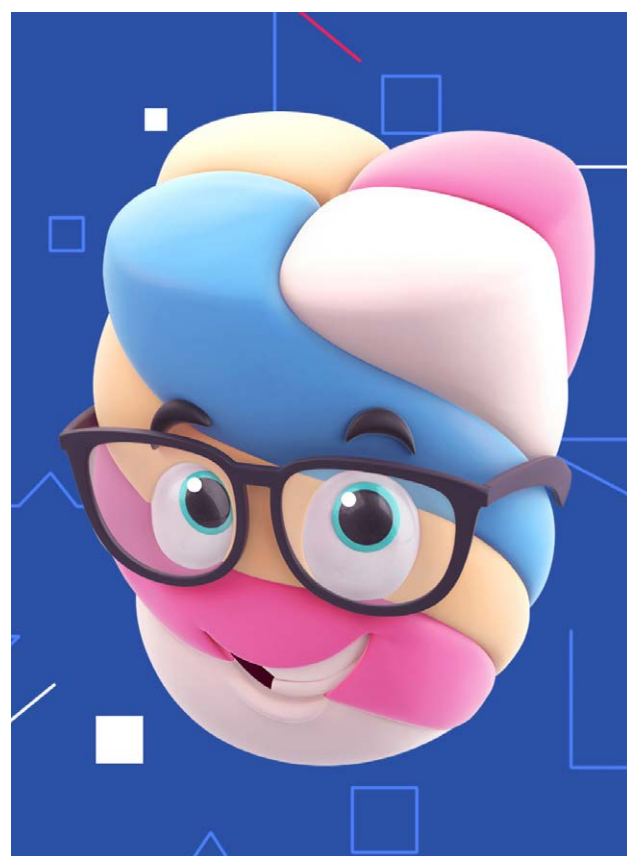
were able to keep the studio going during a period of economic instability and a very difficult mourning. The studio grew: we had employees, we established partnerships with post-production and animation studios, and we really became a solid company.

Later, Jun left the partnership for personal reasons. I stayed with the team, and among them was Felipe Pellisser, who is now my partner and journey partner. Since then, we have gone through many phases — comings and goings, changes of focus, different visions. Felipe and I now run the studio in a lighter way, without the pressure of before.

He focuses more on the animation part; I have stayed on the illustration, now with a more authorial and less generic focus, as was the case in the days of the big agencies. We still have clients in common and joint projects, but we also follow our own paths.

Work for brands such as Puma, Mentos, Brastemp, Renault, Mercedes-Benz, Havaianas, Fini, Red Bull, Ática, TIM, Claro, Cornetto, Garoto, Honda, as well as projects aimed at Cannes and big agencies in Brazil, were part of our history. It was a great learning experience — technical, human and emotional. Today, although I still have some ties to this universe, I continue to seek something more authorial.





Among your works, the ones that have gained the most visibility worldwide are the characters on the packaging of Fini gums. What are the challenges in producing characters that are accepted worldwide?

In fact, over the course of more than 20 years, I have been fortunate enough to work with several incredible clients. But Fini holds a special place — not only because of the scale of the work, but also because of the longevity and consistency of the partnership, something rare in this market.

In 2017, shortly before I moved to Portugal, I was already seriously considering closing down the studio. Every time I went to a market, I would come across the brand's packaging, with characters that had enormous potential, but that visually left something to be desired. It was clear: the idea was strong, but the execution could be improved.

My partner, Felipe, had a friend who worked at Fini, Ligia Freitas — and so the invitation came to reformulate the ten main characters. After much negotiation, testing and adjustments, we presented the new proposal, which was very well received. The success led us to continue with the project, expanding the brand's visual universe. In the following years, in addition to characters, we created mockups, realistic illustrations, materials for points of sale and campaigns.

We signed an annual contract, which continues to this day. Currently, there are around 120 characters developed in Brazil alone.

In times of artificial intelligence, it is easy to forget that behind any consistent visual universe there is a chain of creative decisions, experimentation and collective work. Fini's characters, for example, were originally conceived by Dom Manuel Sánchez Cano, founder of the brand, and

have been improved for decades with the involvement of different professionals.

Since 2017, we have had the privilege of collaborating with the Fini Brasil team on this process. The project was driven by Ligia de Freitas and, over time, involved professionals such as Luccas Frugoli, Rachel Lederman, Isabela Oliveira, Danilo Santos, Nathalia Santos, Gabriel Santos, Juliana Dias, among others. Lidia Lechner played an essential role in all of these moments, mediating between the studio and the client, ensuring fluidity and clarity in the process.

Today, we continue to expand this trajectory: in 2025, we will begin collaborating with the Fini Spain team on a new global project. The new Brand Platform was launched in April, with a special celebration at the iconic Fitz club in Madrid — complete with a dance floor, creativity in the air and a full house. Manolo Sánchez (Global CEO), Pablo Moreno, José Campoy and the entire Spanish team were present — competent and welcoming professionals who make everything lighter and more fun.

Will we continue creating characters? Only time will tell. But we remain ready for whatever comes.





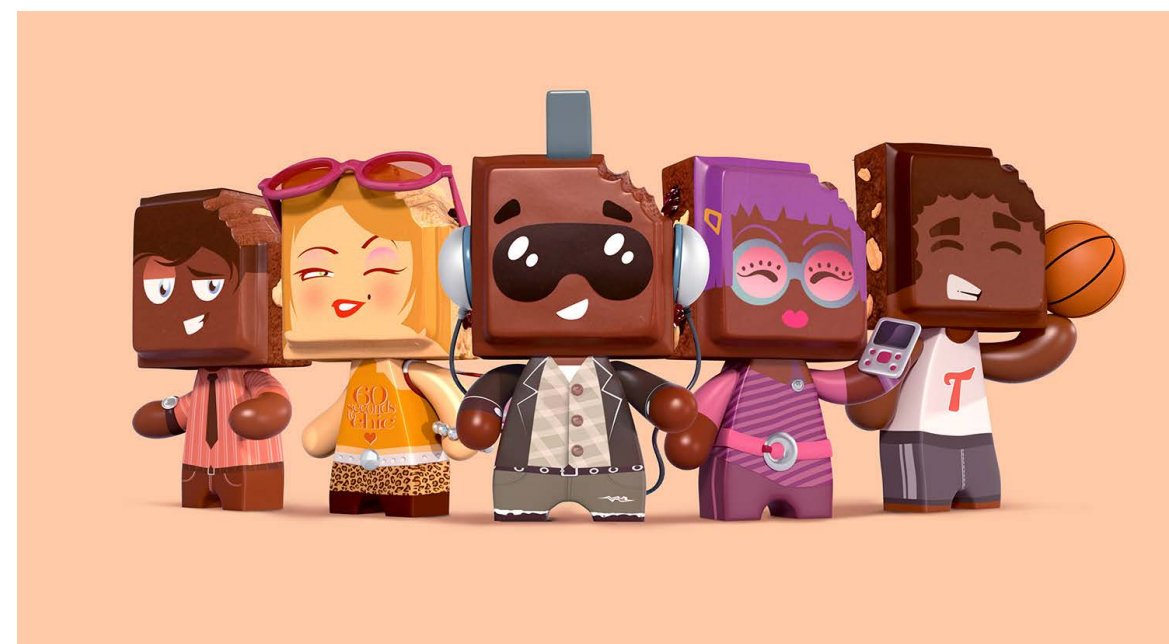
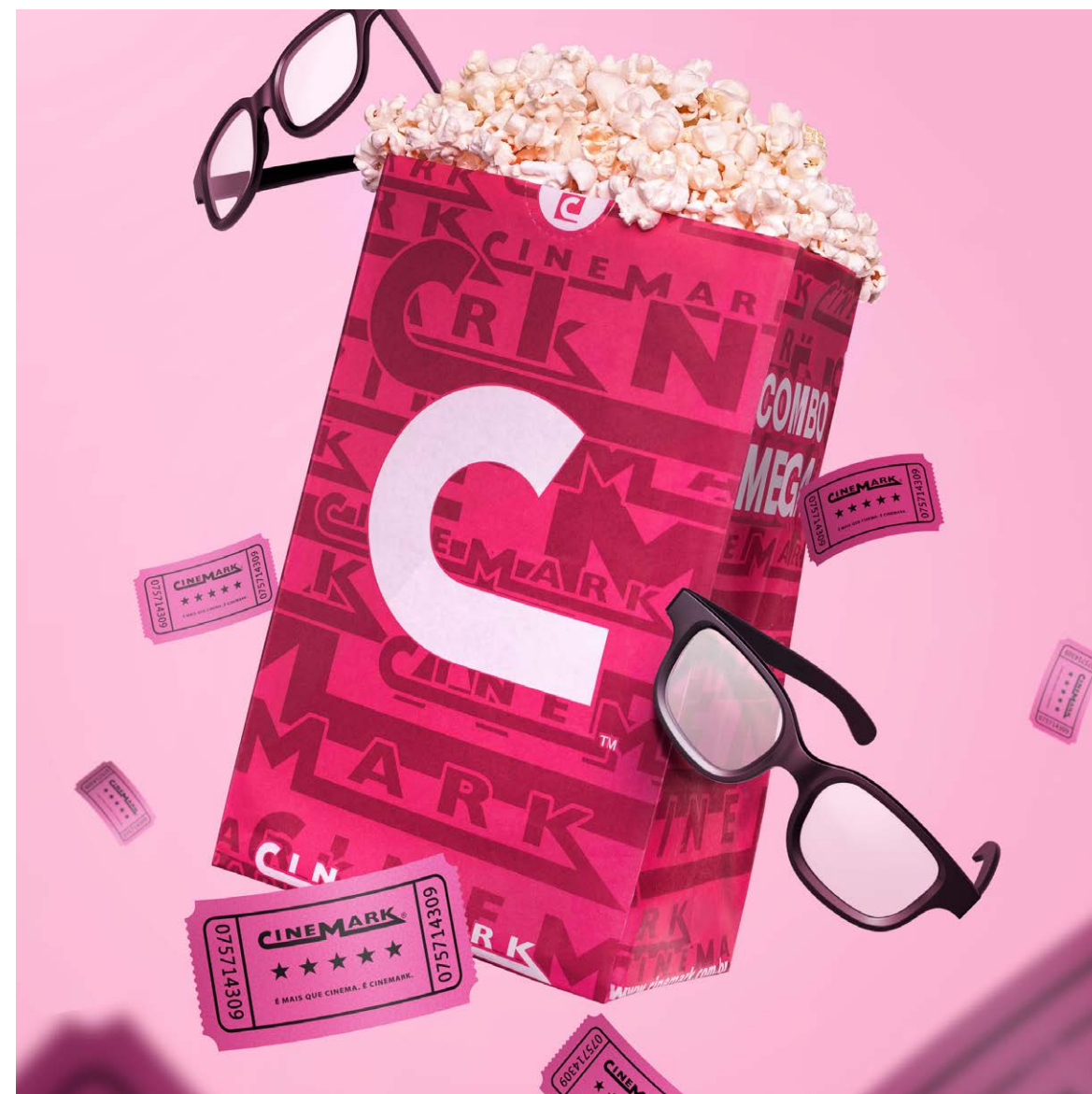
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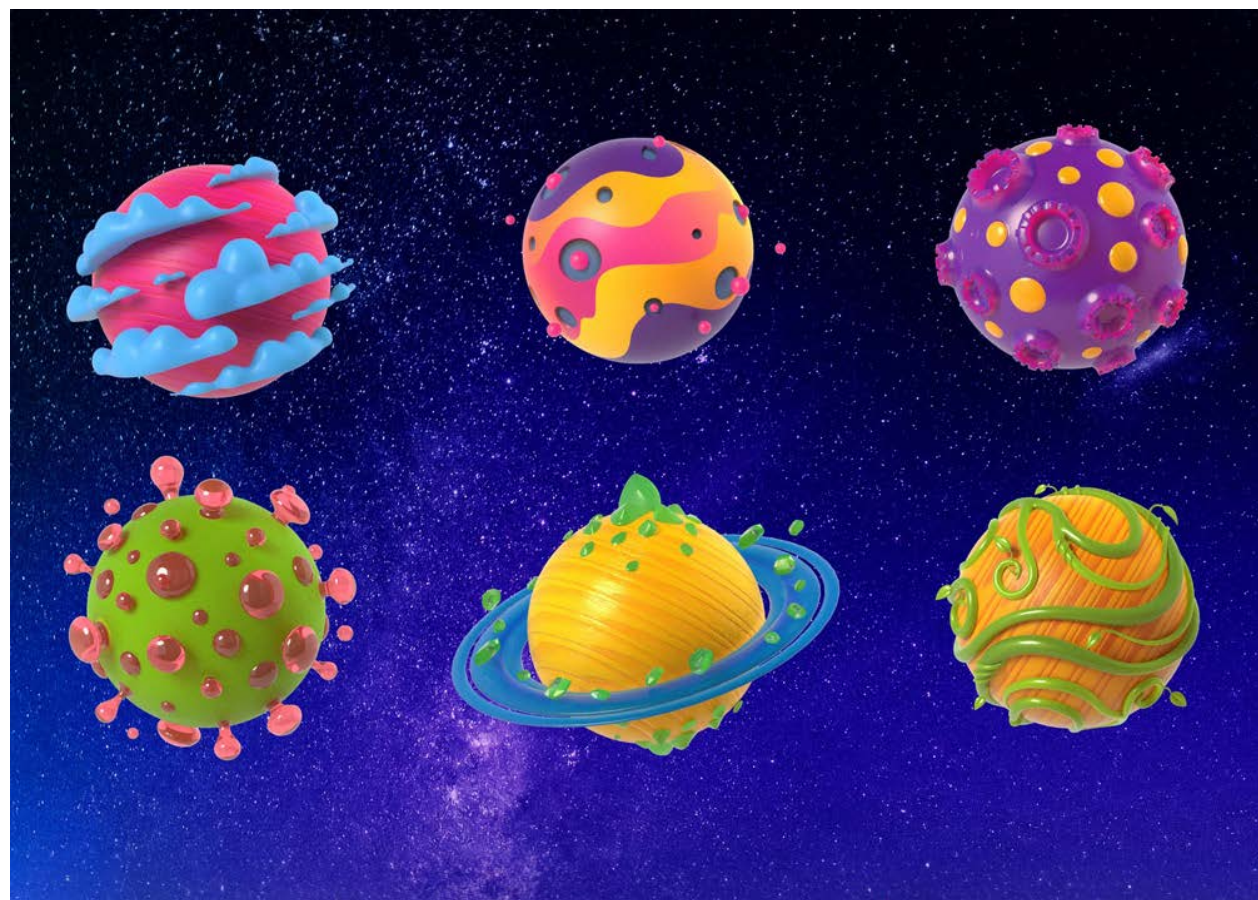
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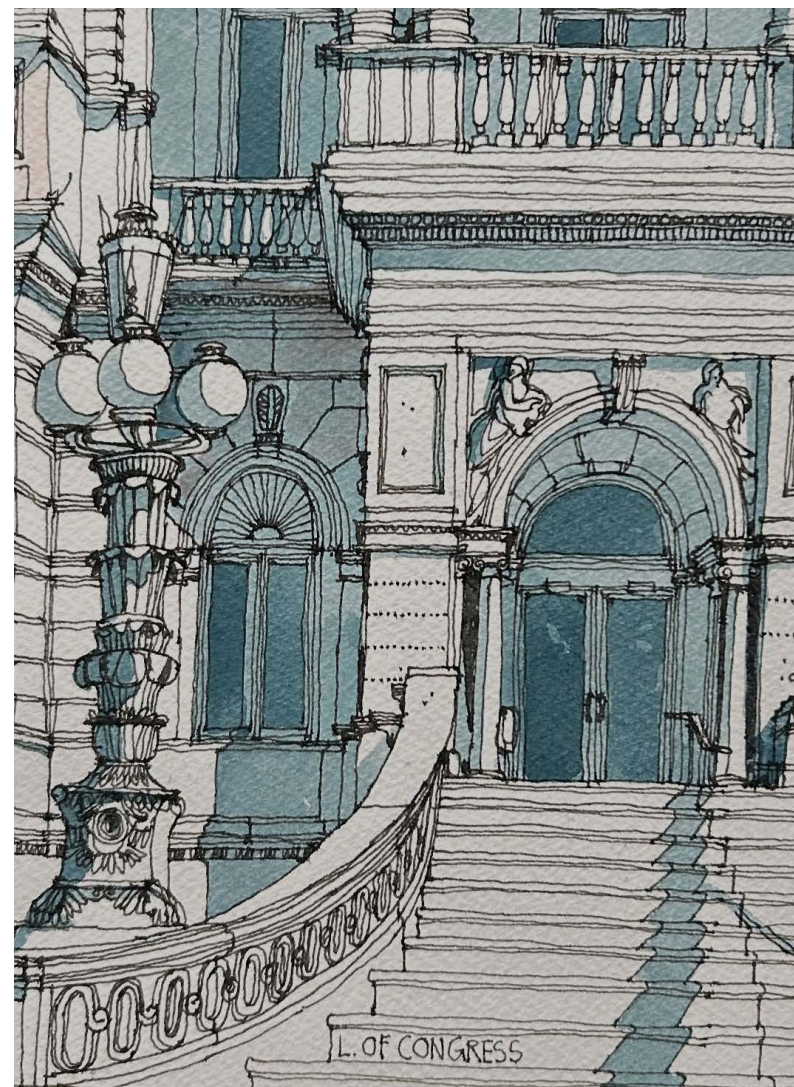


PARA OS AMIGOS DA ILUSTRAR,
UM GRANDE ABRAÇO!

* For the friends of Ilustrar,
a strong hug!



CARLOS ALMEIDA



Carlos Almeida

Portugal / USA (Boston)
sketchviews@gmail.com

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

With a degree in architecture from the University of Lisbon and the Lisbon School of Fine Arts, Portuguese architect Carlos Almeida has had a long and successful career in the United States for years.

As an architect, the sketchbook is one of his most important tools for compiling and recording new ideas and used during the design of projects, before entering the computer phase.

Below, Carlos shows several of his sketches made during several trips abroad, capturing the moment in each place and almost always making small notes.



"The sketchbook is very important for recording the establishment of a relationship with the places you visit. In fact, drawings on site are essential for enhancing your memory.

It is quite natural that, after a few years have passed since visiting a certain place, it is surprising how we can still remember what happened in detail, simply by looking at the drawing. I believe that there are scientific studies that corroborate this situation.

Drawings, whether made on site or as a study for a specific situation, are easily retained in our minds and can last for a long time. Therefore, drawing by hand greatly

helps our perception of the world around us and, consequently, our understanding. In other words, anyone can draw, make diagrams or simple sketches as a tool for mental mechanisms and reasoning to solve problems.

There is no more efficient way than a pencil or pen and a simple sheet of paper to quickly represent ideas. It is as if the pen or pencil were part of our body, integrated into the hand, and directly connected to the brain.

The same cannot be said with a computer and, therefore, hand drawing, in my humble opinion, will not disappear easily."

"The sketchbook is essential for me in my daily life in my studio and outside. The notebook is always with me wherever I go. Sometimes when I'm outside, an idea comes to me and the notebook serves as a record of what I think, and on the other hand, of what I see in buildings, public spaces, and other places. A drawing a day is an excellent exercise for the mind, just like playing sports.

As a tool in the studio, the sketchbook is a tool for thinking and developing new

ideas, for architectural projects in the design phase, planning diagrams, small notes on drawings about strategies and many other forms necessary for the practice of the architectural profession. All of this is done before the computer enters the process. I must, however, clarify that I am not against the computer. Quite the opposite.

The computer is necessary and part of the process at a later stage, when decisions about important and decisive strategies have been made."



"In my case, and in relation to the public spaces and buildings that I see outside, I am fascinated by their representation as physical elements in relation to the human element, and beyond that, the contrasts. I love light-shadow contrasts. Perhaps this is the reason why I like Caravaggio's art.

These are the reasons why my drawings reveal shadows projected onto buildings and outdoor spaces. On the other hand, I really enjoy representing drawings, whether in watercolour or just in black and white, with minimal graphic representation. In other words, with minimal use of chromatic vocabulary.

The reason for this style is that I consider myself a minimalist in almost everything, including my way of living. The great architect Mies Van Der Rohe is said to have said that

"less is more". Although I agree, I personally like to use the expression "less is better".

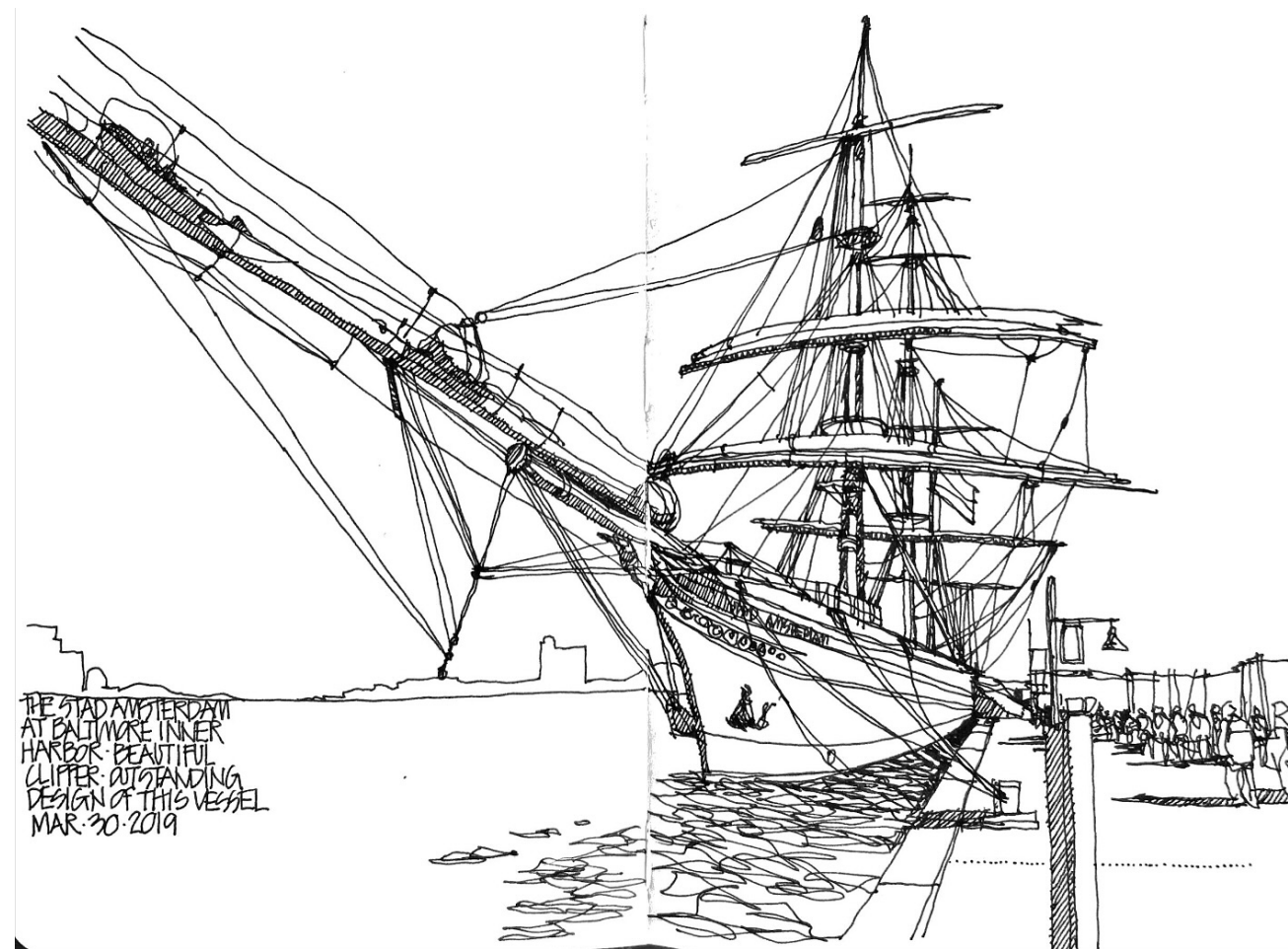
To reinforce this idea, my drawings are simple in lines. When colour is used, I only use two colours (very rarely three), so as little as possible that correspond to warm and cold chromatic.

If the drawing is in black and white, the representation of shadows and contrasts are done through grids (in some situations I use dots).

The simplicity of my drawing obviously has some origins in inspiration. I would say, several sources such as the drawings of architects Álvaro Siza Vieira, Helmut Jacoby and Gordon Cullen, whose drawings are extraordinarily simple but effective in their messages."



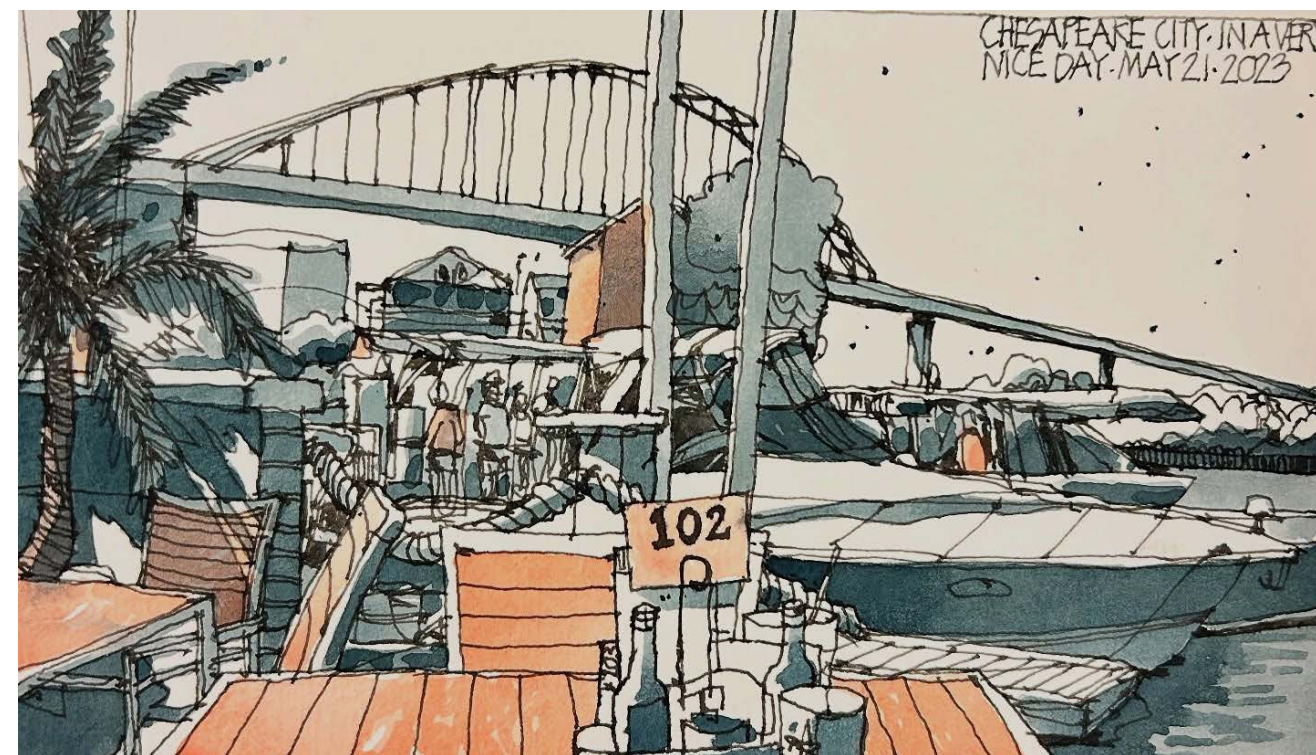
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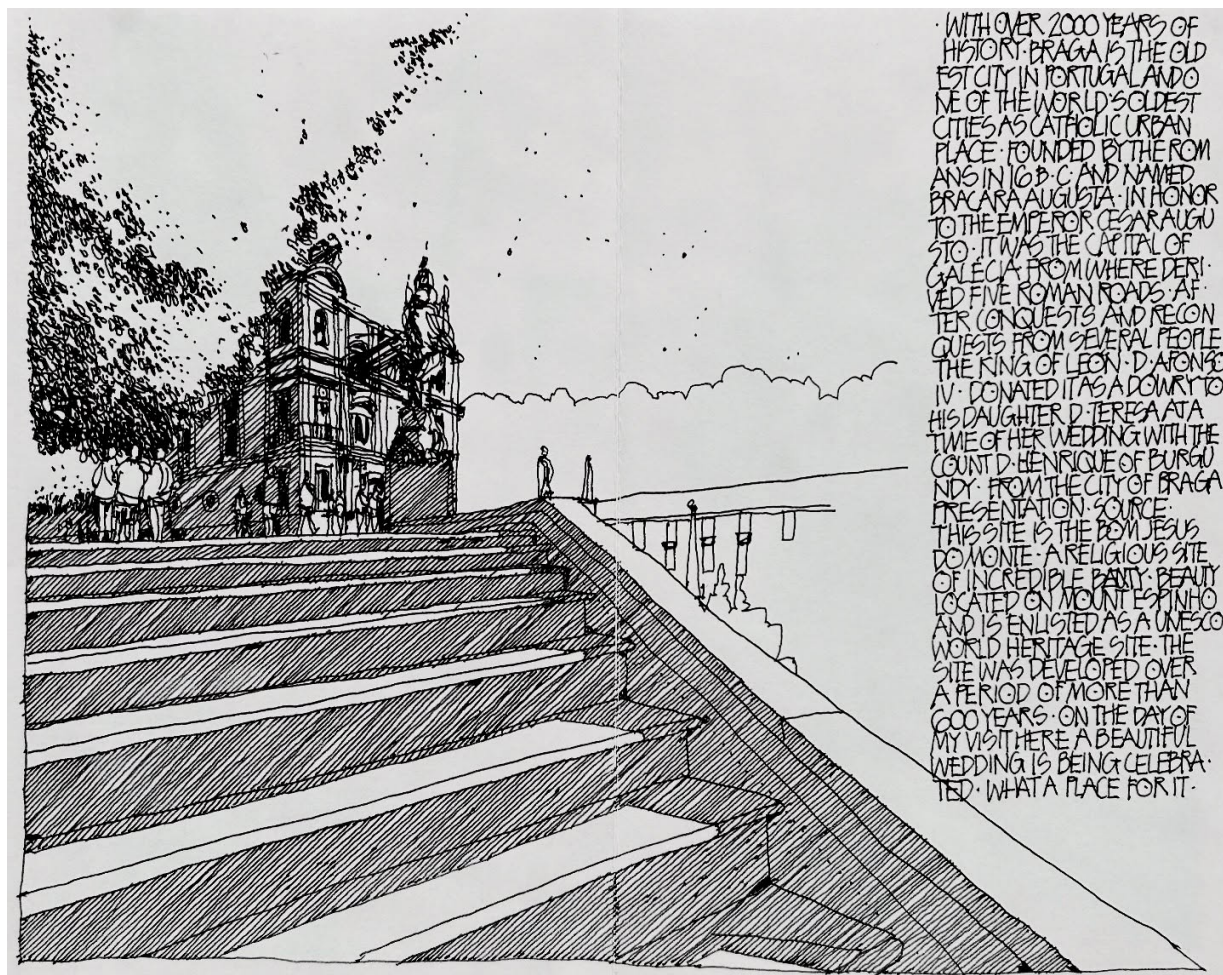


THE STAD AMSTERDAM
AT BALTIMORE INNER
HARBOR - BEAUTIFUL
CLIPPER - OUTSTANDING
DESIGN OF THIS VESSEL
MAR. 30. 2019



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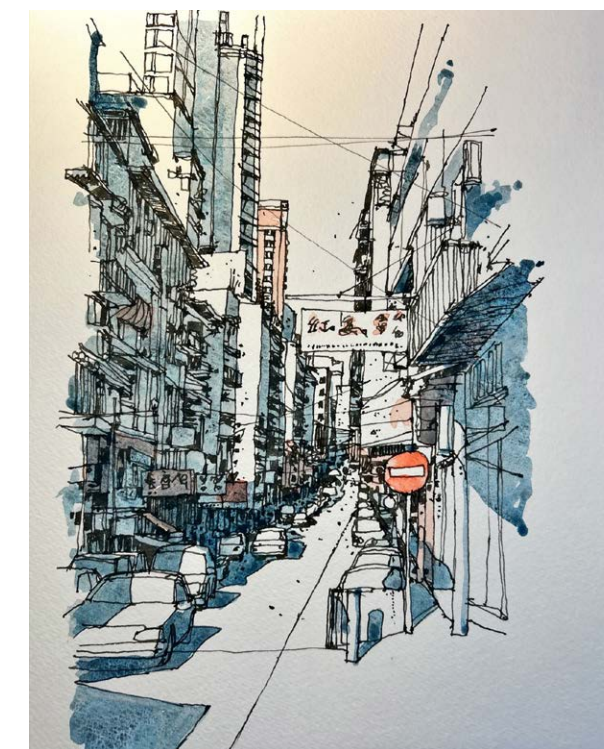
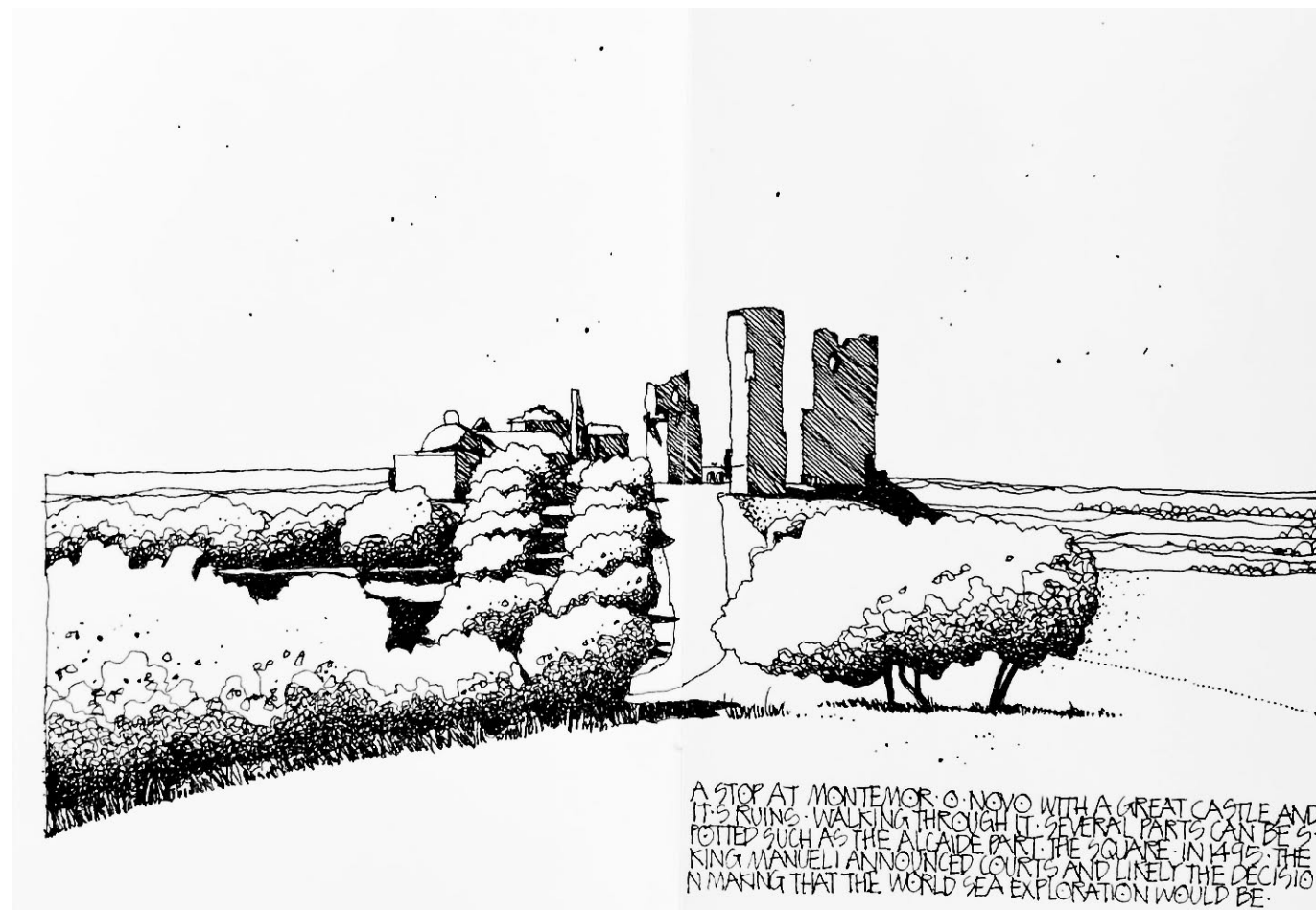
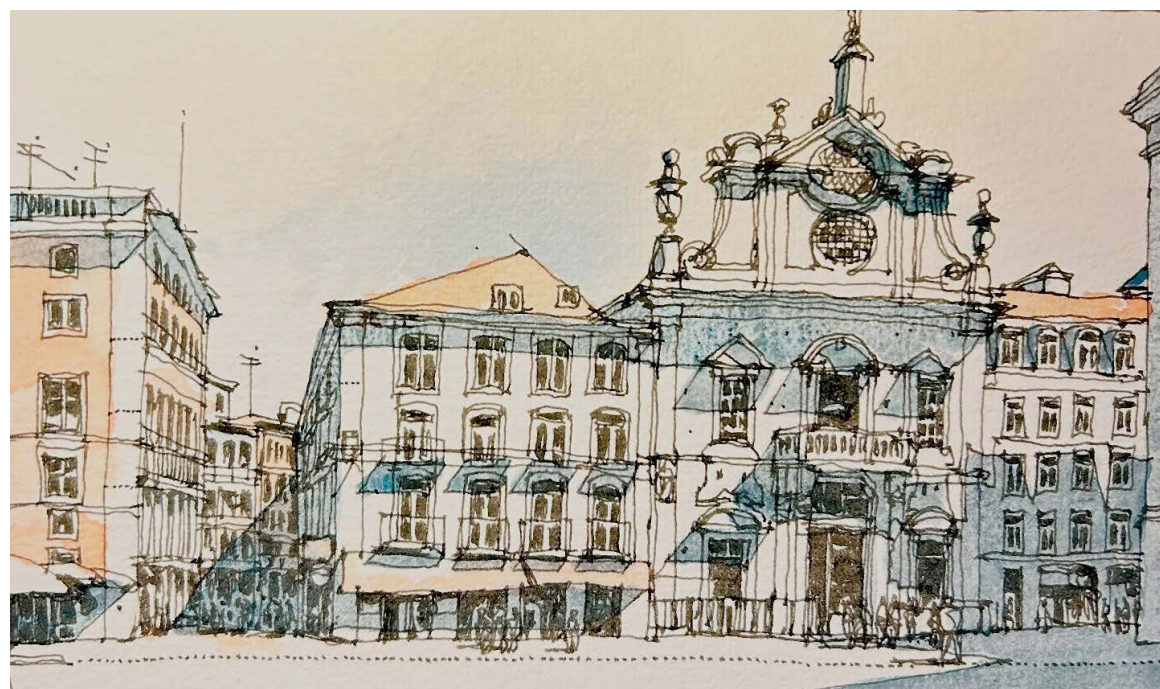




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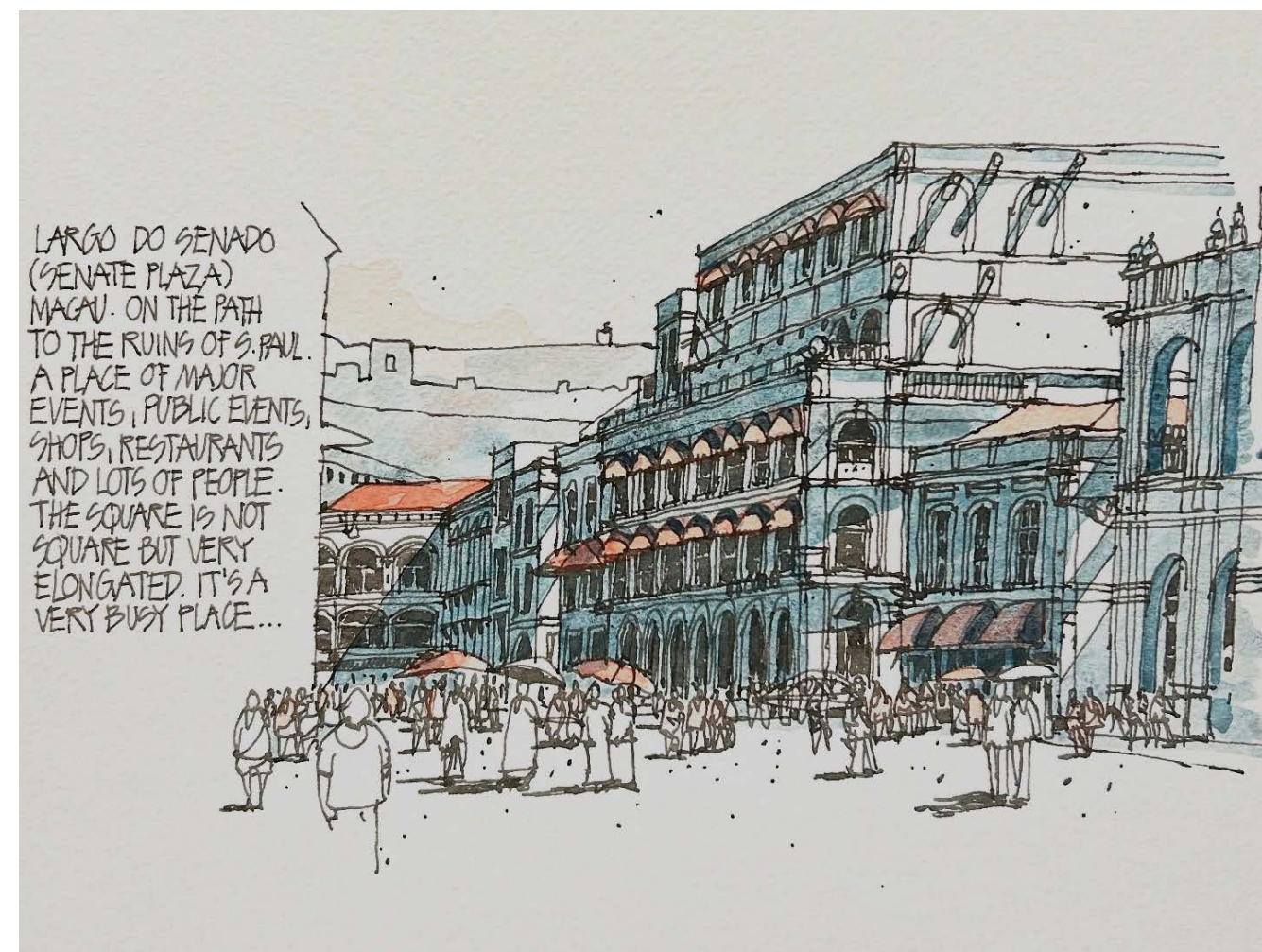
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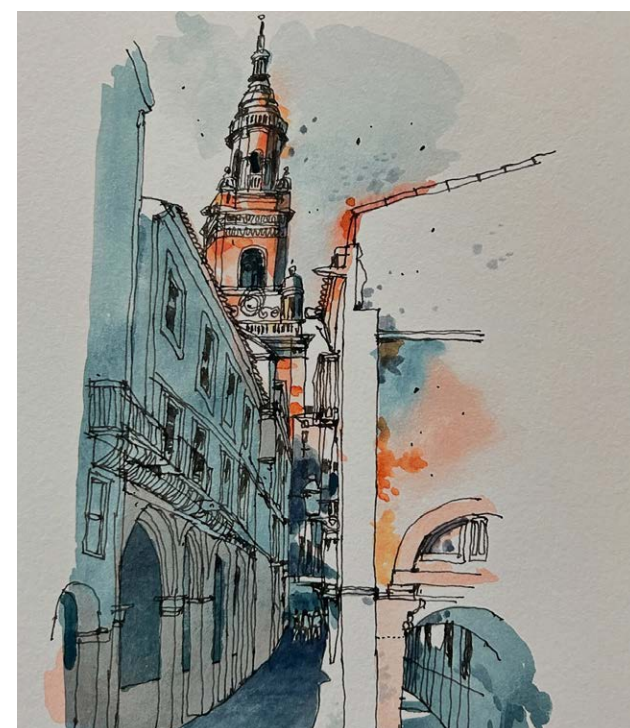


DOWNTOWN SANTA CRUZ. CALIFORNIA. GREAT COASTAL CITY IN THE WEST COAST WITH VERY TEMPERATE WEATHER. A GREAT BEACH SITE EXCELLENT FOR SURFING.



LARGO DO SENADO (SENATE PLAZA) MACAU. ON THE PATH TO THE RUINS OF S. PAUL. A PLACE OF MAJOR EVENTS, PUBLIC EVENTS, SHOPS, RESTAURANTS AND LOTS OF PEOPLE. THE SQUARE IS NOT SQUARE BUT VERY ELONGATED. IT'S A VERY BUSY PLACE...





25a

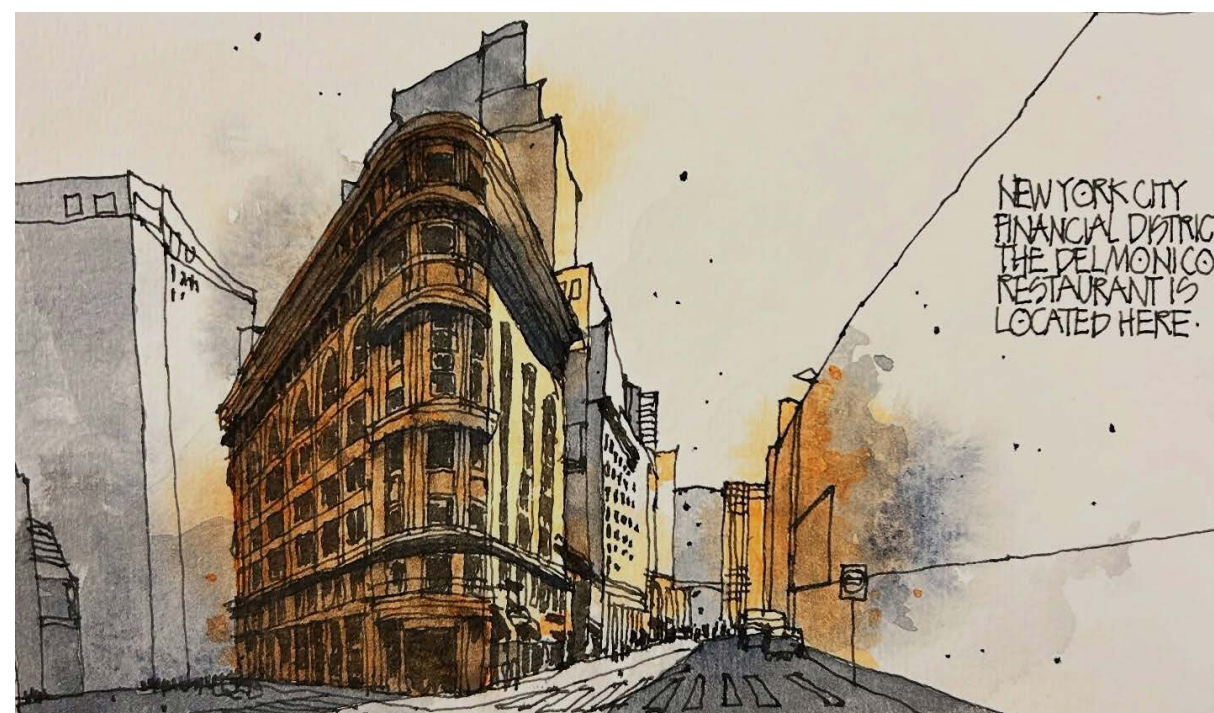


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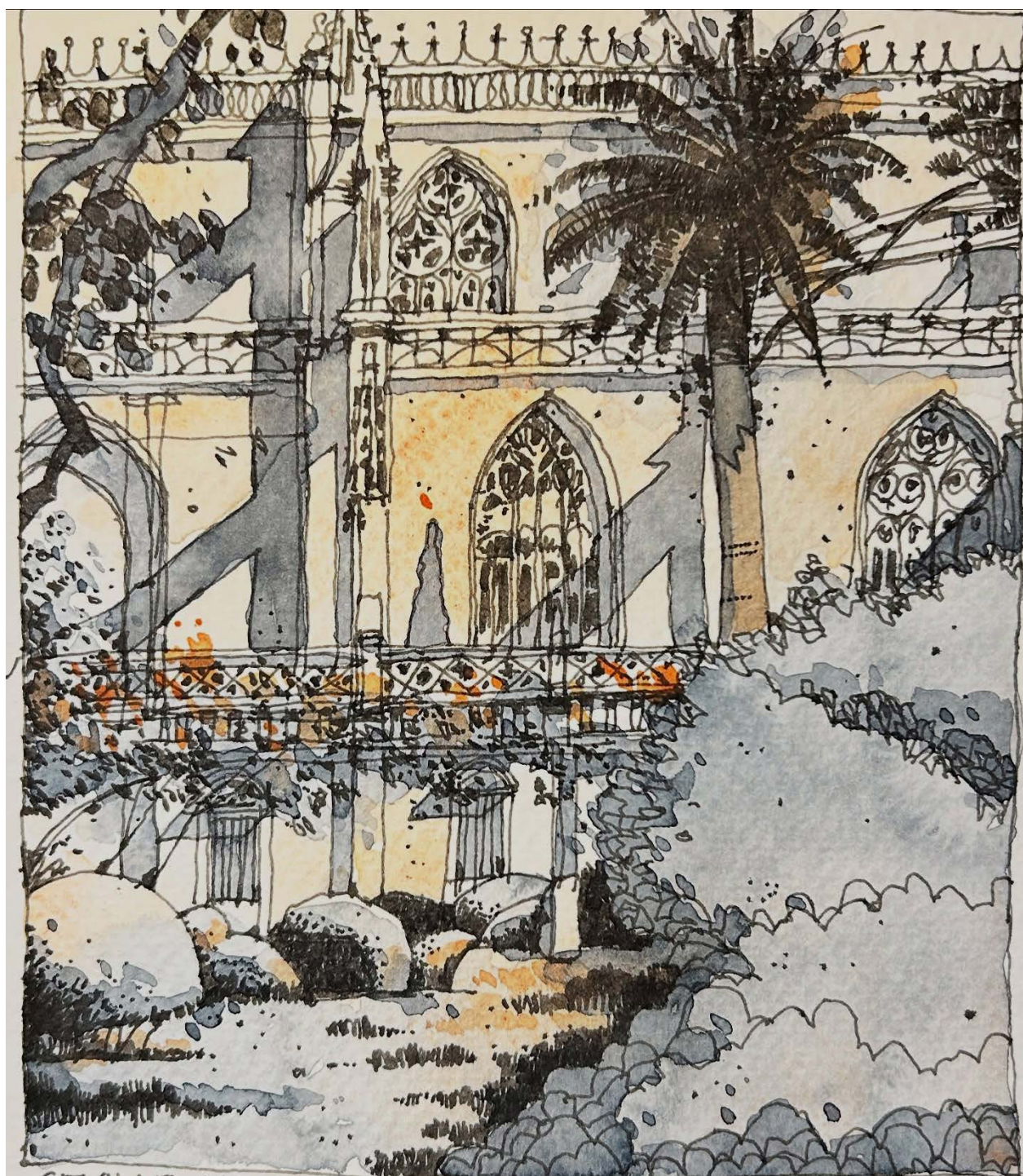
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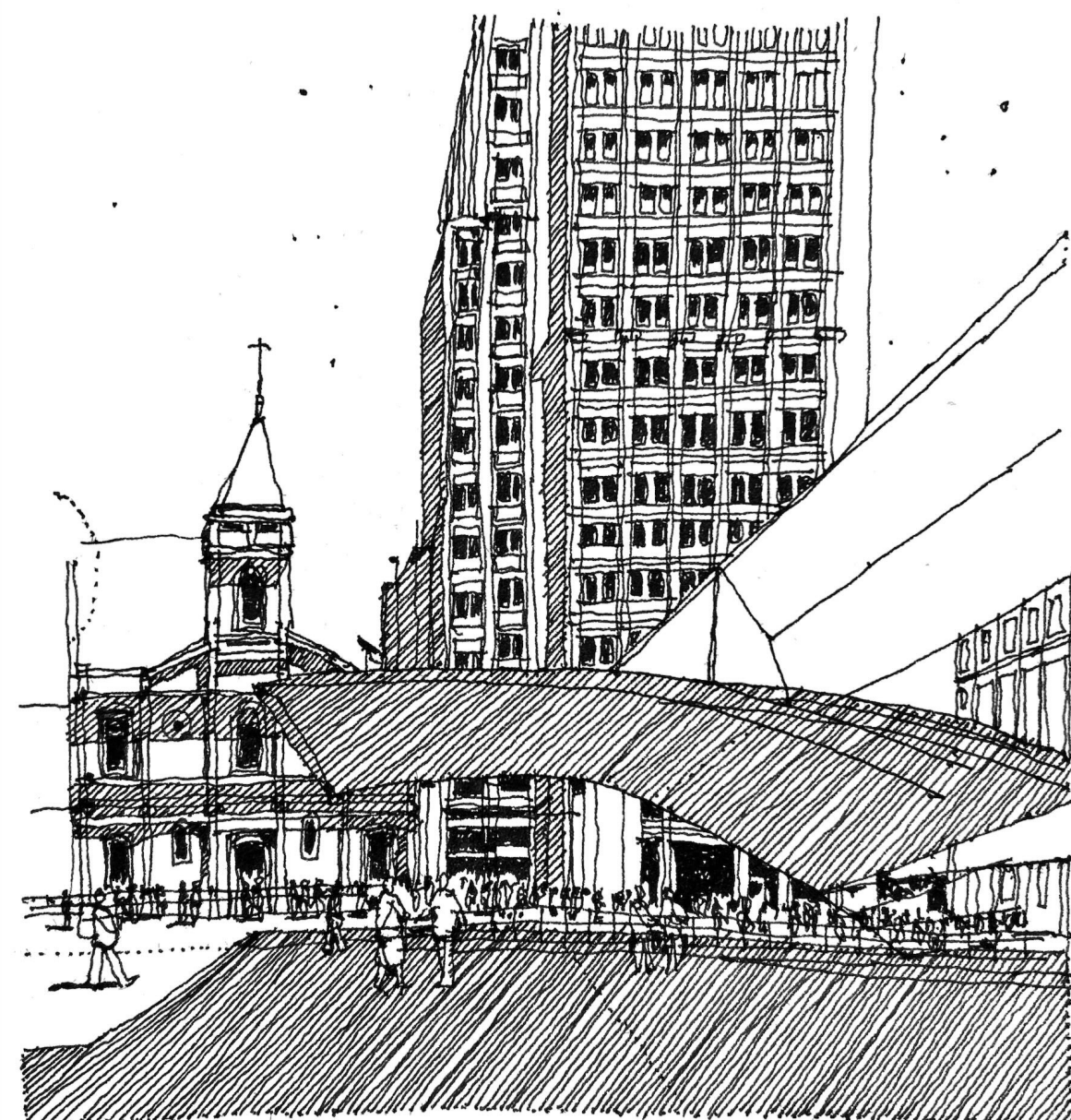
RUA DOM ANTÃO DE ALMADA · LISBOA · PORTUGAL ·



RUINS OF ST. PAUL · ST. PAUL CHURCH LOCATED IN MACAU · CHINA · THIS WAS PORTUGUESE TERRITORY UNTIL IT WAS HANDED BACK TO CHINA IN DECEMBER 1999 · THE CONSTRUCTION OF THE CHURCH BEGAN IN 1602 · THE CHURCH WAS THE MOST SIGNIFICANT IN MACAU UNTIL IT BURNT DOWN IN 1835 · WHAT REMAINS TODAY IS THE FRONT FACADE AND THE STAIRS · MY FIRST TIME IN THIS SITE WAS INTERESTING · TO GET TO IT · I HAD TO WALK THROUGH A MAZE OF RELATIVELY NARROW AND WINDY STREET SLOPING UP UNTIL I WAS IN A COMPLETE AND BEWILDERED AWE · THERE IT WAS · UP THERE · THAT DESPITE THE FACT THEY'RE RUINS · THE URBAN PRESENCE IS TRULY OVERWHELMING ·



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CARLOS ALMEIDA · ABRIL · DIA 25 · 2025

* Patriarca Square, São Paulo, Brazil. Architect Paulo Mendes Rocha.

This drawing is dedicated to Brazilian architecture, with my thanks to Ilustrar Magazine for their interest in my art in general and in the freehand drawing through the invitation they made to me.

Carlos Almeida. April 25, 2025

THE NATIONAL CATHEDRAL WASHINGTON DC
APRIL 9, 2023. EASTER DAY AND A GREAT
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REBECCA EHREN. SUPERB SUNNY DAY WITH
A CONSIDERABLE NUMBER OF PEOPLE AND
COURSE THE PLEASANT PASSERBY ASKING
QUESTIONS ABOUT THE DRAWING.
WASHINGTON DC 2023. 2023.



PAUL RENNER AND THE FUTURA FONT

Photo: Wikipedia



Paul Renner

Wernigerode / Germany

This is the incredible story of how a graphic designer and an art school clashed with a political party during World War II, and the result was one of the most beautiful fonts ever created.

The story is a summary and begins far back, at the end of 1800. At this time, Germany was already experiencing the beginning of modernist movements, as was happening in other countries. In 1914, World War I began, ending in 1918 and, with the end of the war, Germany began to experience artistic freedoms in all areas (as in the rest of Europe). From these artistic freedoms emerged in 1919 in the city of Weimar the extraordinary **Bauhaus School**, which became the greatest exponent of design and modernism, and is considered the first design school in the world.



31a

Foto: Wikipedia



Founded by architect Walter Gropius, the school preached a revolution in design, architecture and the arts with an eye always on the future, where one of its guidelines was the development of works with the concept that "form follows function".

At the same time, but in the opposite direction, the **Nazi Party** was founded in the same year, 1919. Born out of resentment stemming from Germany's defeat in the First World War and with the aim of restoring the country, the Nazi Party adopted a stance completely opposed to modernism, where it cultivated a return to the country's origins and traditions, extolling the virtues of a glorious past through a conservative and nationalist discourse.

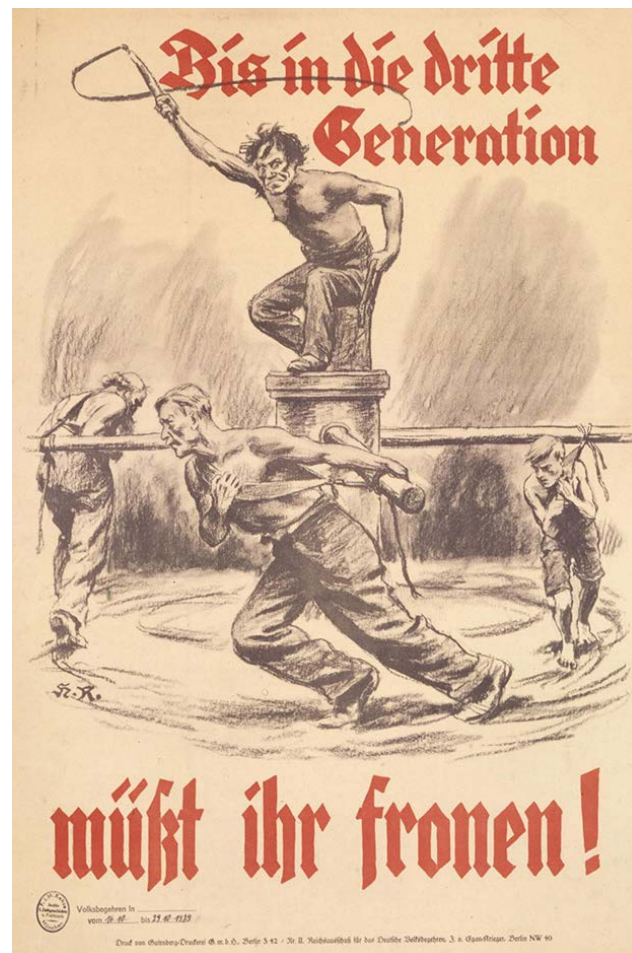
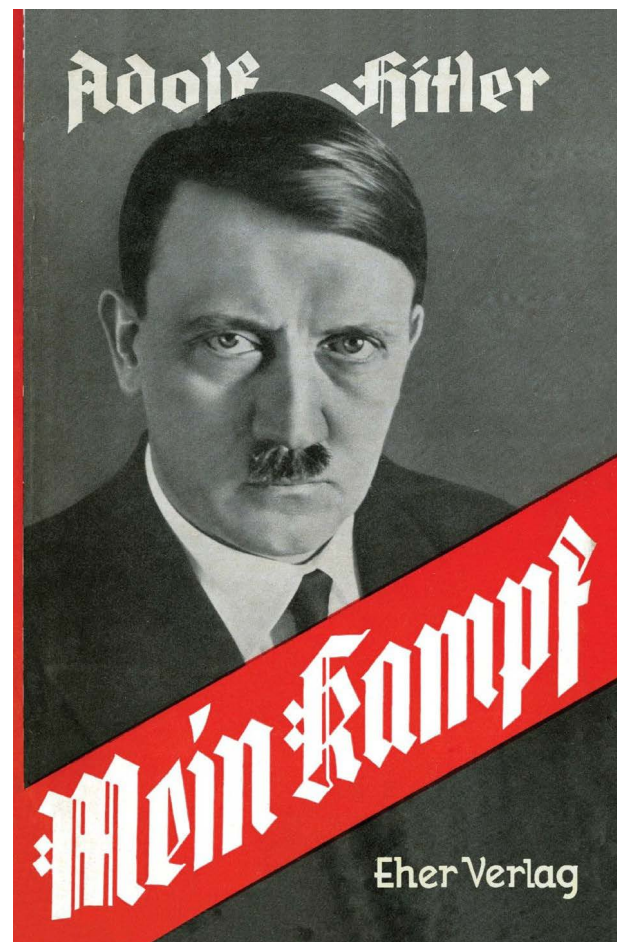
While one looked to the future, the other turned to the past.

As a way of graphically demonstrating the preservation of traditions, one of the Nazis' decisions was to adopt the **Fraktur** font (a variation of the Gothic font) in all its communication, a font that was inspired by documents from the Middle Ages and that strongly conveyed German tradition.

Fraktur Font



31b



Upon assuming power in 1933, Nazism inevitably clashed with modernism, which was considered subversive (in Hitler's book "Mein Kampf", there is an entire chapter dedicated to criticizing modernism and abstract art, called "degenerate art"). Thus, one of the first targets to be targeted was the Bauhaus, which was closed that same year after a series of serious persecutions.

However, going back in time, in 1878, graphic designer Paul Renner was born in Germany, in the city of Wernigerode, and would later become the director of the Munich Printing School and co-founder of the **Meisterschule für Deutschlands Buchdrucker** (Higher School for German Printers).

Renner grew up in a typical traditional family, and during his formative years he was not exactly a great enthusiast of modernism (for example, Renner did not like jazz

and modern dance), but he was in favor of freedom of expression, was a strong opponent of Nazism, greatly admired the teachings of the Bauhaus school and was greatly influenced by it, especially in the concept of form and function.

Renner did not become part of the Bauhaus, but he began to apply all its teachings in practice, and from very simple geometric shapes he created one of the most beautiful, successful and widely used fonts of the 20th century in 1927: the **Futura** font.

In fact, Futura was directly inspired by the Kramer-Grotesk font but with adjustments inspired by lapidary inscriptions from Ancient Greece, which Renner studied in depth, and with optical corrections for better legibility. Thus, Futura became one of the greatest symbols of modernism at the time.

Futura Font



Several entities and companies began to adopt the Futura font in all their communications, but with the rise of Nazism, the promotion of German traditions and the repression of modernism, the Futura font began to be considered subversive, as did all of Paul Renner's work, who was labeled by the Nazis as a "Cultural Bolshevik".

At the height of Nazi repression, Paul Renner's apartment and studio were searched, he was arrested, tried and **sentenced to life-long ban on the design profession**, and the Futura font was banned.

But sometimes life takes interesting turns. During this period of repression, the Futura font became so successful that it crossed borders and was adopted in several Western countries, being used as something modern, elegant and cool.

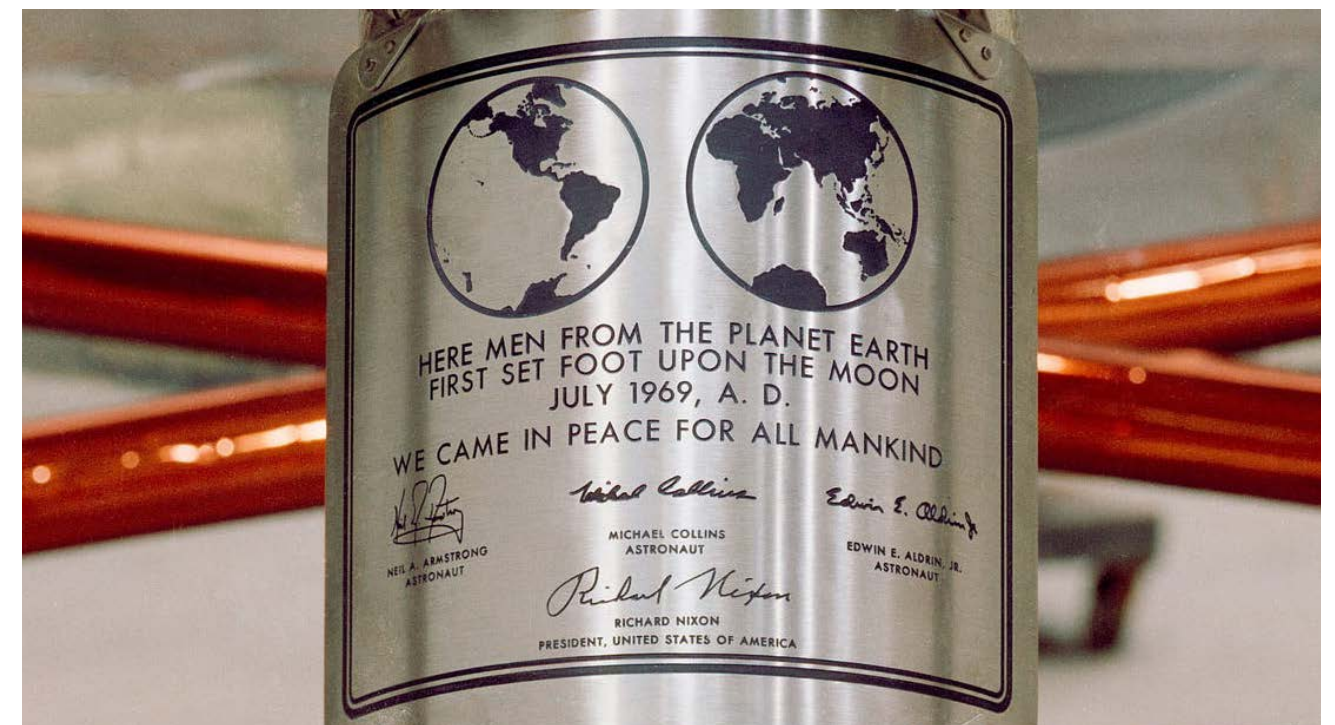
Ironically, in the middle of the war, the image of the Nazi Party within Germany began to deteriorate, with an old-fashioned air, and

to make matters worse, it was belatedly discovered that the Fraktur font was terrible to read.

Then, suddenly, in 1941, Hitler announced radical changes: he banned the Fraktur font, justifying (in a completely absurd way and creating a scapegoat) that it was a "Jewish script", and completely unexpectedly, he paradoxically adopted the Futura font in official documents, in an attempt to modernize the party's image. But, as everyone knows, this change did not help much; the war ended in 1945 and Nazism was ended and buried.

After his release, Paul Renner spent a period in Switzerland but then returned to his beloved Germany, without ever ceasing to defend his ideals.

The Futura font became a huge success, and Paul Renner was one of the few font designers who made serious money from his creation, even with the plagiarism.



In France, the foundry Deberny & Peignot bought the rights to the font and released it in the country under the name **Europa**. In the United States, in order to avoid paying copyright fees, the foundries American Typefounders Corporation and Mergenthaler Linotype released a copy of the font under the name **Spartan**.

With the success of Futura, the font was later adopted in logos for companies such as Volkswagen, Gillette, Nike, Ikea, Louis Vuitton, Calvin Klein, Red Bull, PayPal, Omega, Dolce & Gabbana, and many others.

It is also the favorite font used by Stanley Kubrick and Wes Anderson in several opening credits for their films, such as "2001: A Space Odyssey", "Gravity", "Interstellar" and others. It is also the font adopted by **Illustrar Magazine** in its new logo.

But the Futura font went further: it is the font used on the commemorative plaque left on the Moon in July 1969, when Armstrong, Collins and Aldrin made the first trip to the Moon. Not bad for a font that was in the middle of a conflict.

Paul Renner died in 1956, and left a great legacy, especially the books **Die Kunst der Typographie** (The Art of Typography) and **Typografie als Kunst** (Typography as Art). In these books, he established the guidelines for good book design.

The Fraktur font, on the other hand, came to be known in English as **Blackletter** and is used today in newspapers logos such as the New York Times and Washington Post, as well as by heavy metal bands, but in Europe the font became directly linked to the Nazi Party, where it is generally used today by neo-Nazi groups.

The New York Times

The Washington Post

motörhead



Nazi government documents already changed to the Futura font.

1930

MAGISTRAT DER HAUPTSTADT HANNOVER

Abteilung:

Geschäftszeichen:

(Bei Antworten ist Angabe der Abteilung und des Geschäftszeichens unbedingt erforderlich.)

Hannover, den 193

1934

Stadtamt für Leibesübungen und Jugendpflege

Neues Rathaus, Trammplatz 2
 Fernruf 5 03 61
 Nebenanruf: Stadtkunrat 599 und 809, Geschäftszimmer 369 und 387
 Geschäftszeichen:

Hannover, den 193

1943

Der Oberbürgermeister der Hauptstadt Hannover

Geschäftszeichen:

Bei Antworten ist Angabe des Geschäftszeichens unbedingt erforderlich.

Hannover, den 194

An extraordinary example of letterhead from the city hall of Hannover showing 3 phases: **1930**, with the use of the Futura font before the Nazis took power (and with perfectly legible text); **1934**, with the Fraktur font and with the Nazis already in power (and with a clear perception of how illegible the font was); and **1943**, with a new change of font and with the Nazis already in decline.



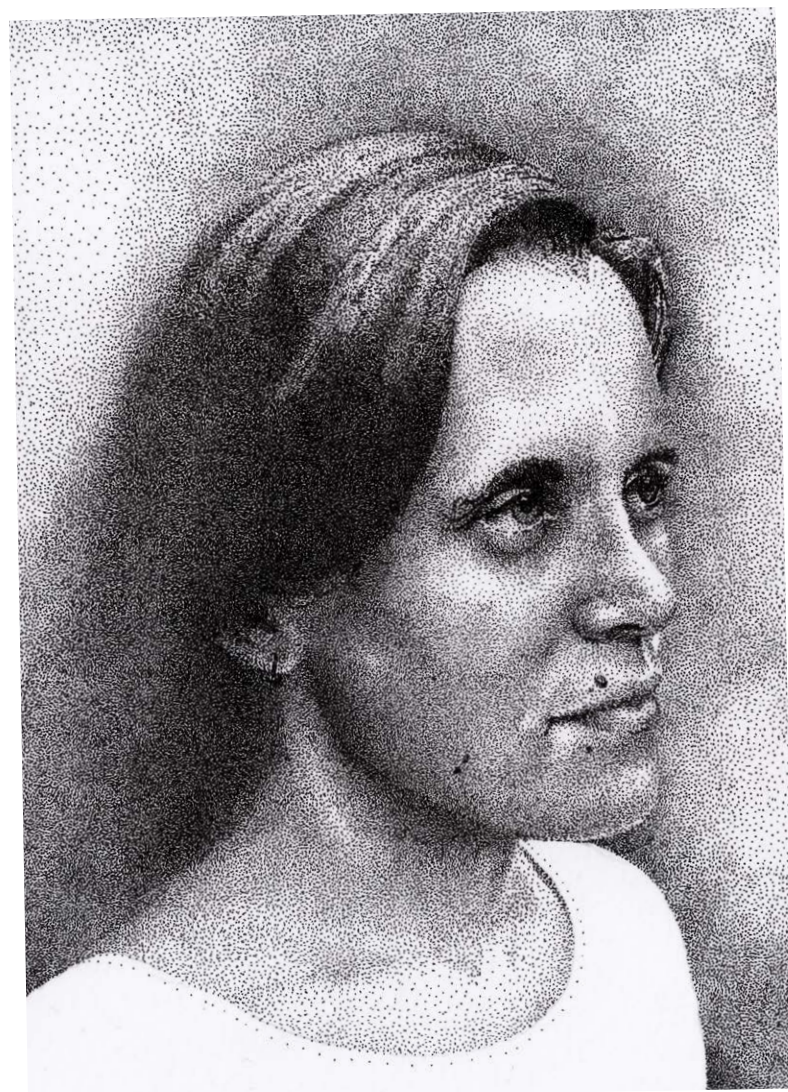


An epic drama of adventure and exploration

Space Station One: your first step in an Odyssey that will take you to the Moon, the planets and the distant stars.



MARCIO RAMOS



Visual artist Márcio Ramos has been dedicated to stippling (pointillism) since 2000, working for the publishing market, as well as art galleries and collectors.

A stippling artist who also works internationally, he is an artist with exclusive support from the companies Copic and Derwent.

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



Marcio Ramos

São Paulo / Brazil
contact@mramosart.com
<https://mramosart.com>

INTRODUCTION

I chose this photo simply because it shows a $\frac{3}{4}$ profile and the model is in a more relaxed position under natural light. I will be working in black and white in pointillism, and the original

image uses the external light to show the drama of the scene, and the hair and shoulders already define the diagonals and weight of the composition of a portrait.

PROCESS



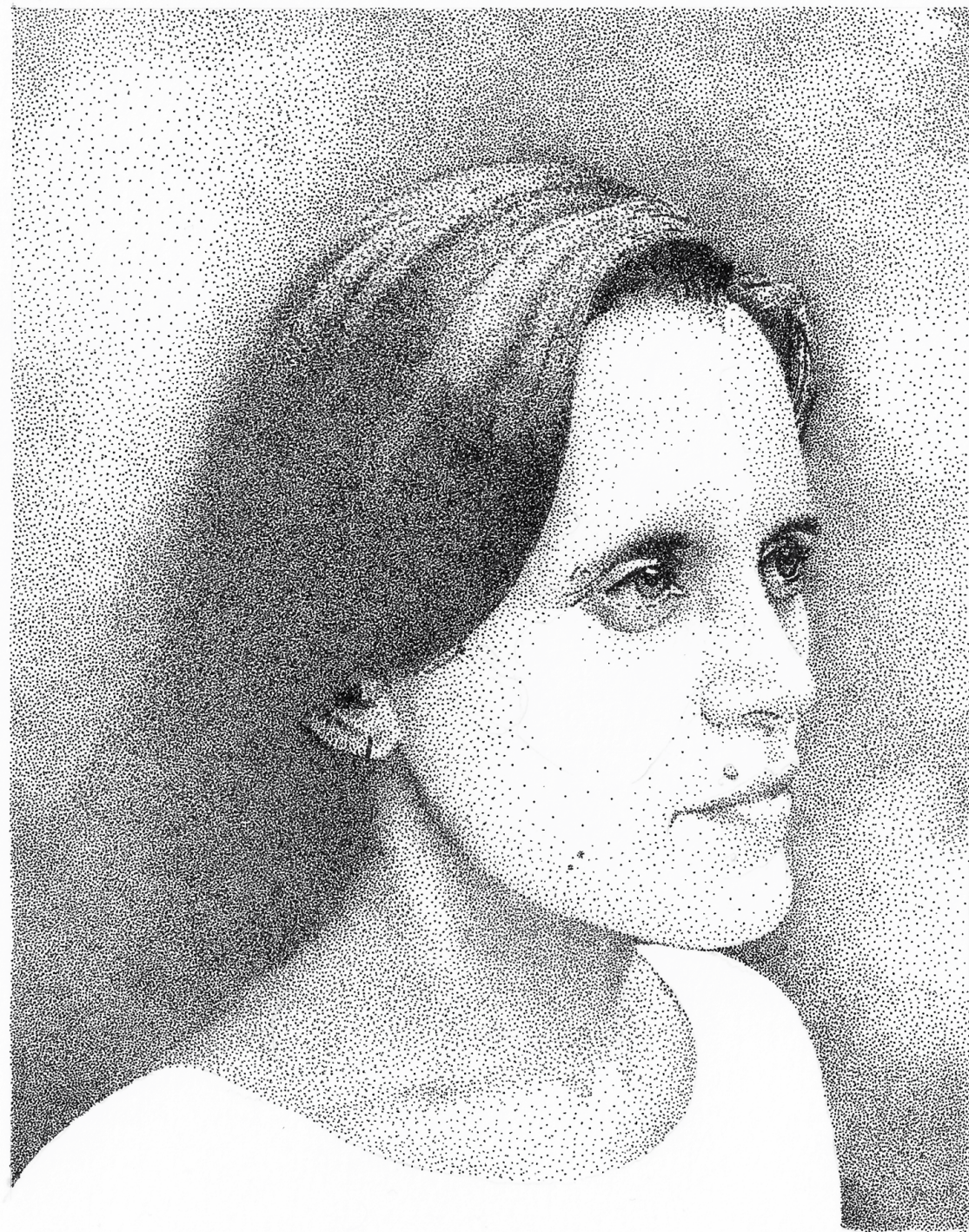
- 1 The sketch serves to sharpen the construction and isolate the masses in the reading light on the model's face. At this stage, it is also possible to use a lighting table to determine the shapes more precisely.



- 2 Now I start to distribute the points in a general way, to get an idea of the gray tones and the background, with dark or strong lighting, and scanning the negative space of the image.



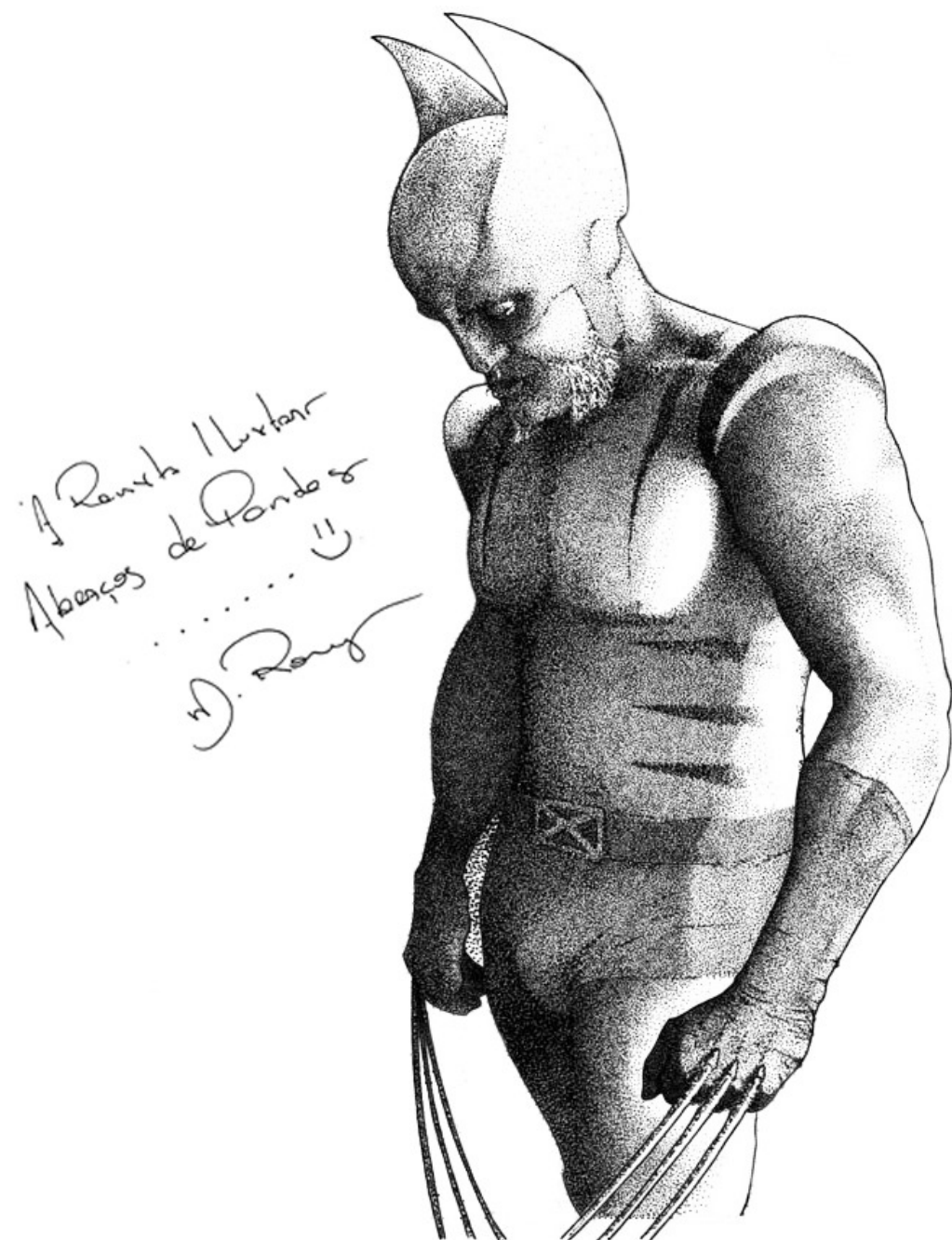
- 3 Once you have determined the light source, increase the number of points to choose a counterpoint in the image, which in this case is the line on the face. This way, I know that in the image the light falls from left to right, so plan where the points are closest to each other to reduce the light intensity.



- 4 Once you have determined the counterpoint, distribute the points as close together as possible to determine the background. The intention is to darken the background to highlight the face. Here you start looking for shapes in the hair, determining the light values in the gray matter.



- 5 Increase the distribution of the dots in the background and try to blend the hair mass in the same way. You can see how the hair has a soft edge with the background while maintaining its uniqueness. At this point, you can already see the increase in light intensity on the model's face, and you can start to build details such as eyes, nose and mouth.



* To Ilustrar Magazine
Hugs of stiplings



7 Work on the contrasts until you feel that the artwork is finished, and this happens when you understand the process and are satisfied with what you have achieved. Do a final review and let it sleep, come back the next day, and with a sharper vision, you will be able to make the final changes.

IBE ANANABA



Born in Belgium but raised in Nigeria and with studio in Canada, Ibe Ananaba became an artist thanks to the influence of his brother, who was also an artist.

After graduating in fine arts, Ibe worked as an art director in advertising agencies for 15 years before devoting himself entirely to painting.

A versatile artist, his work as a painter reflects a social concern that also extends to social projects in which he actively participates, such as the Girl Child Art Foundation and the Mentoring Program for African Artists.



Ibe Ananaba

Nigeria / Canadá

ibeananaba@gmail.com

<https://www.ibeananabart.com>



Like many artists, you studied art but started working in advertising, where you were an art director for 15 years. How did advertising help to consolidate your process as an artist?

Great question, Ricardo!.. and thanks for having me on your platform.

For me, the connection lies in ideation, creation, and overall communication. Before my adventure into advertising, I was already that kid who loved to create out of curiosity. Working as an Art Director for years helped shape my creative process by deepening my ability to intentionally strategize, develop, and structure ideas that would hit the target.

Advertising sharpened my thinking, from mind mapping and other brainstorming processes to understanding how to shape deeply resonating concepts.

It taught me how to profile audiences and communicate visually with clarity and impact, significantly informing how I approach my visual storytelling insightfully.

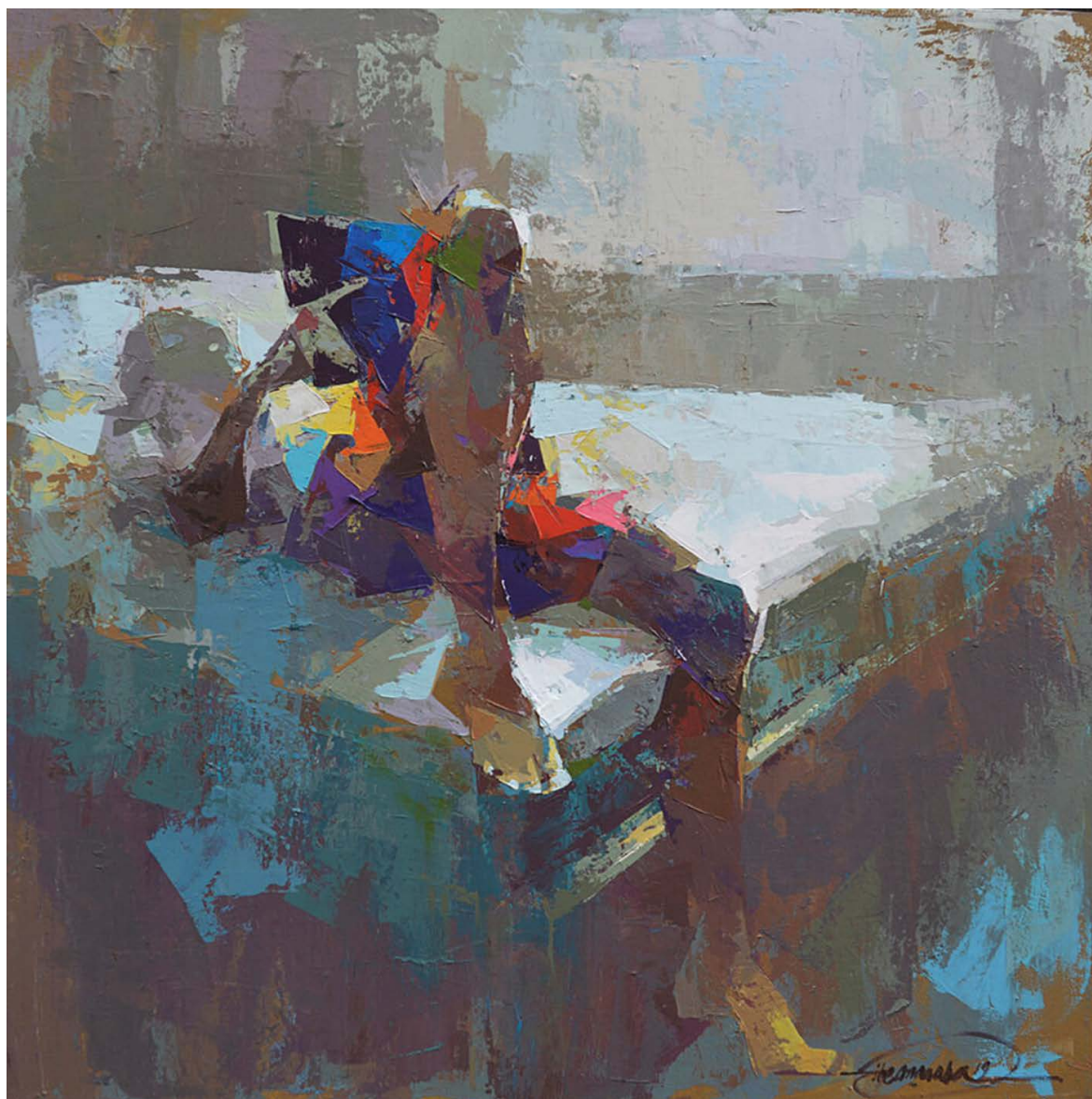
Interestingly, while my art inspired my artsy approach to advertising, in turn, advertising provided financial stability and funded my art, giving me room to explore creatively further. It was a steady-paying job that funded my studio practice and allowed me to evolve creatively and professionally.

You are a multidisciplinary artist, working as a visual artist, fashion illustrator, advertising art director, calligrapher, designer, muralist. And you also play instruments and sing. How can so many different areas communicate and collaborate to build an artistic language?

You added something in there. I wouldn't say I play instruments, though I wish I could. I like to base everything you mentioned above on one core principle: creativity, which is the currency that holds humanity together.

Curiosity is what fuels my zeal to explore, and that's what drives my multidisciplinary abilities. From visual art, fashion illustration, calligraphy, advertising, murals, or design, they all draw from the same creative well. Whether visual or sonic, all art forms share common principles and elements. Connecting the dots between them through consistent practice has helped me develop my style or visual voice.

At the core of it all is my soul and feeling because each creative process gives me a chance to search within, reflect, and discover my truth.



Atuando em tantas áreas, podemos dizer que você seja um artista inquieto?

I think the term “restless” is relative. I like to keep an open mind and follow wherever an idea leads me. In that sense, I would say yes — curiosity has always driven me to explore different materials and approaches, depending on the nature of a concept.

The sense of restlessness comes from

a deep commitment to search for the unknown and the discoveries that result from that journey. It's not always smooth — you win some and lose some — but the creative process, with its challenges and therapeutic gains, makes it worthwhile.

Through the creative adventure, my skills continually evolve, and different kinds of work and experiences are created along the way.

Speaking of restlessness, during the pandemic you produced a lot while you were locked in your studio. How was that period?

Fantastic question. Although I don't wish it to happen again, the pandemic was like a gift and a curse. The curse, based on the chaos, instability, fear and serial loss of lives, while on the other hand, it was like a gift because it made me spend time and bond with my family more, as they're a great source of where I tap my creative energy from.

Suddenly, the world shut down due to this scary thing humanity couldn't comprehend. Given the quest for survival, the situation forced me into a deeper contemplative mode as a creative. It opened doors for me to look inward and creatively exert energies to express myself, ask questions, document the times, maintain my sanity, remain focused, and take great care of

my family.

It was in that period that I created a couple of series in response, including 'Amidst The Noise' - a self-motivated series to keep me in check to stand firm and focused against all odds and the global chaos out there.

I also developed a body of work titled 'Conversation With The Future' due to deep-rooted dialogues with my children to instil faith and paint a beautiful picture of hope and optimism in their minds to keep them strong mentally and emotionally. Another series was 'Count Your Blessings', which aimed to douse the intensity of the negative vibes the media was bombarding humanity with.

In essence, the pandemic was an era that brought a paradigm shift, including making it more apparent how technology is an essential need for humanity to thrive in these modern times.



Your work almost always represents the human figure, but with political and social issues in the background. How do you use your work to express these issues?

As I navigate the global sociocultural space from the lens of an observer, I have always cherished the philosophy that says 'no man is an island'. I am human and live amongst humans; hence, I have a passion for figuration in my visual storytelling.

That said, my art mainly focuses on the impact of sociocultural issues in

contemporary living. Given our globalized system, my interest lies in ways I can contribute to warming human existence with my art. Through my work, I ask questions, challenge thoughts and address our shared human experiences from a place of love as a concerned global citizen who desires to see systems work for the benefit of the people.

The basis of this stems from my background and cultural roots as a Nigerian with diasporic experiences, where I draw cultural nuances that play crucial roles in pushing my art for audience resonance.

Your social concern goes far beyond paintings, since you also participate in social projects. For example, you volunteer as Chief Art Consultant and Studio Program Coordinator for the Girl Child Art Foundation. How do you participate in this project?

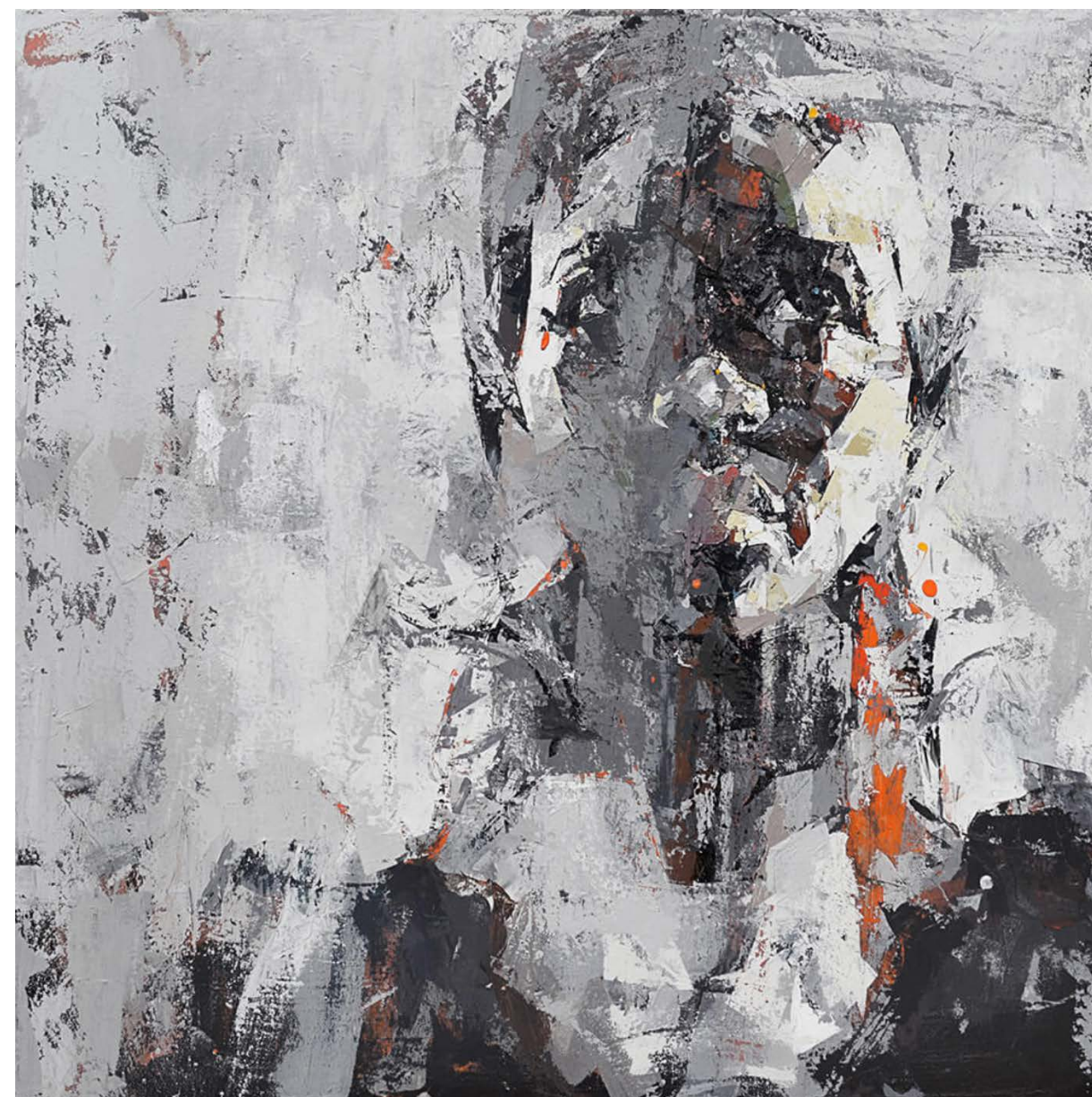
The end goal of being an artist transcends the paintings, including their aesthetics. While studio practice is my core, mentorship, capacity building and knowledge empowerment are essential. This is where my volunteer art consultancy engagement with the Girl Child Art Foundation (GCAF) comes in. I believe in giving back as a community member, and with my multidisciplinary creative abilities, I contribute to GCAF's vision as a non-profit organization, inspiring young women and girls to become leaders with well-designed art studio programs.

In celebration of its 20th anniversary in 2022, the organization launched the

African Female Artist Mentorship Program (AFAMP) to support the career ambition of upcoming African female artists, for which I also function as a mentor. It's an annual 3-month hybrid structured program involving sessions with mentors and the mentees with periodic Peer Calls with invited Expert Advisors who are stakeholders in the art industry to share their wealth of knowledge and inspire the mentees.

As a practising artist and a mentor, I design my sessions to touch on key areas, including clarity of vision, developing a visual language, crafting a solid artist statement and the like, that form a strong foundation for the mentees to launch and advance their careers.

The program has successfully produced 3 cohorts with mentees from different African countries, including Ghana, Cameroun, Zambia, Zimbabwe, Uganda, Ethiopia, Kenya, Gambia, Botswana, South Africa and Nigeria.



Political problems combined with social injustices are common problems in most countries. As an artist, how can you help find solutions?

Solutions lie in the sincerity of the intentions and resilience in pushing through. Because creativity is the livewire of humanity, part of an artist's obligation is to continually be updated, research, and create sincere works that contribute to meaningful conversations that address the above-raised issues.

It's more like a marathon that requires

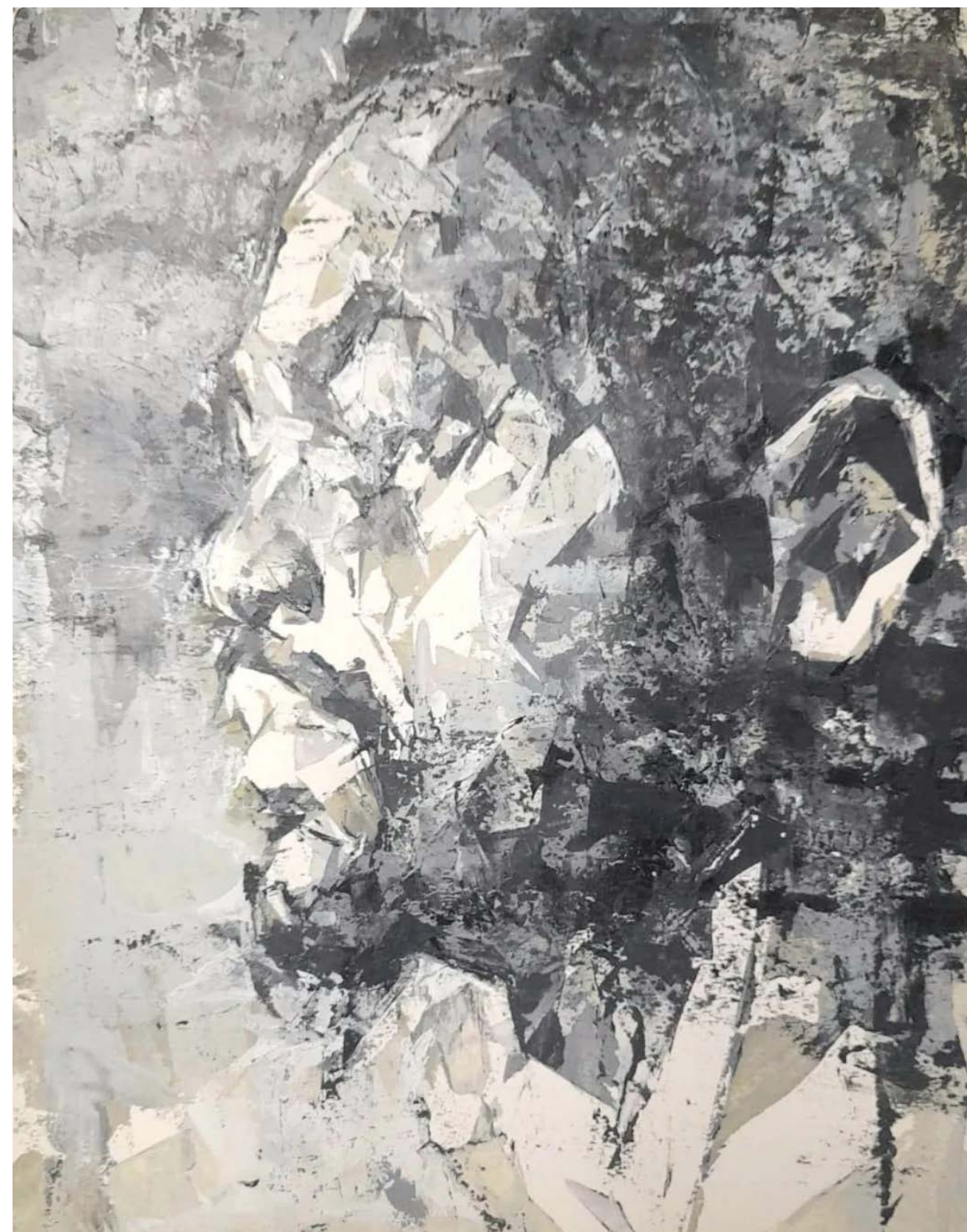
constant push regardless of the pace or intensity. The main thing is boldly and strategically creating and adding to the positive, mind-shifting narratives.

One cannot do it alone; hence, building or becoming part of a like-minded community for the cause is essential. Thankfully, technology is at our beck and call to aid in networking.

Overall, it lies in the depth of what I create as an artist and its potential to open wider doors for transformative impact.



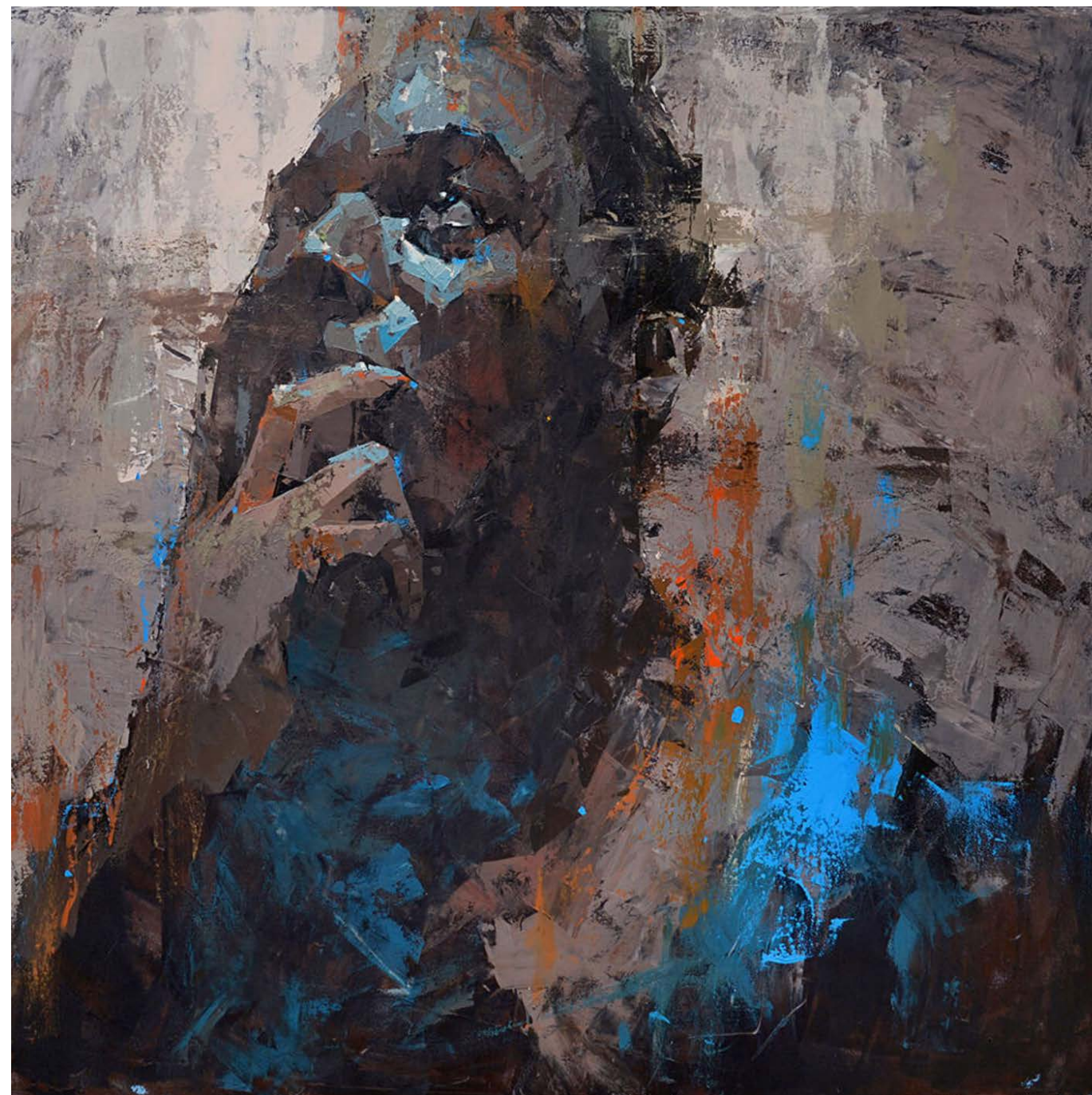
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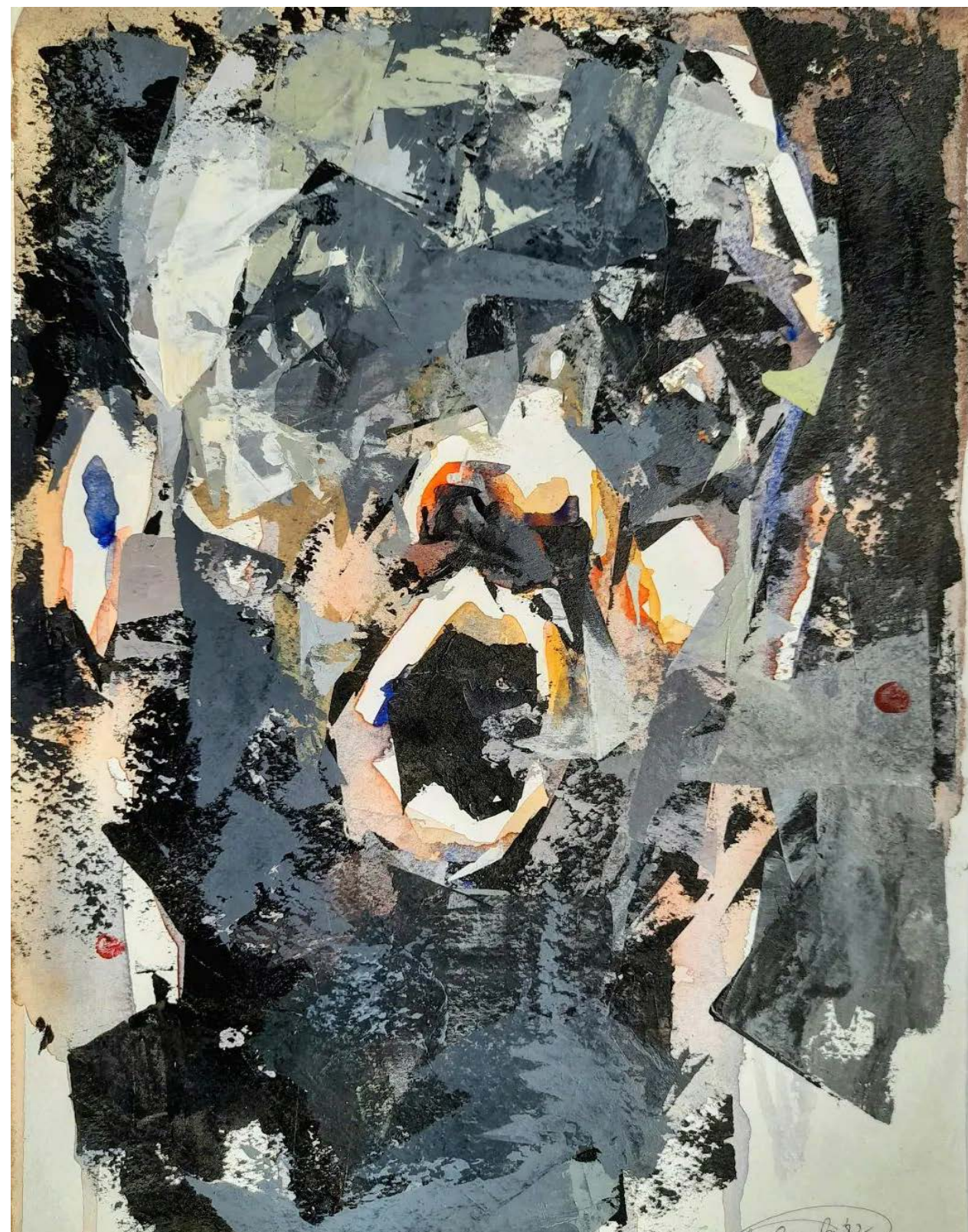
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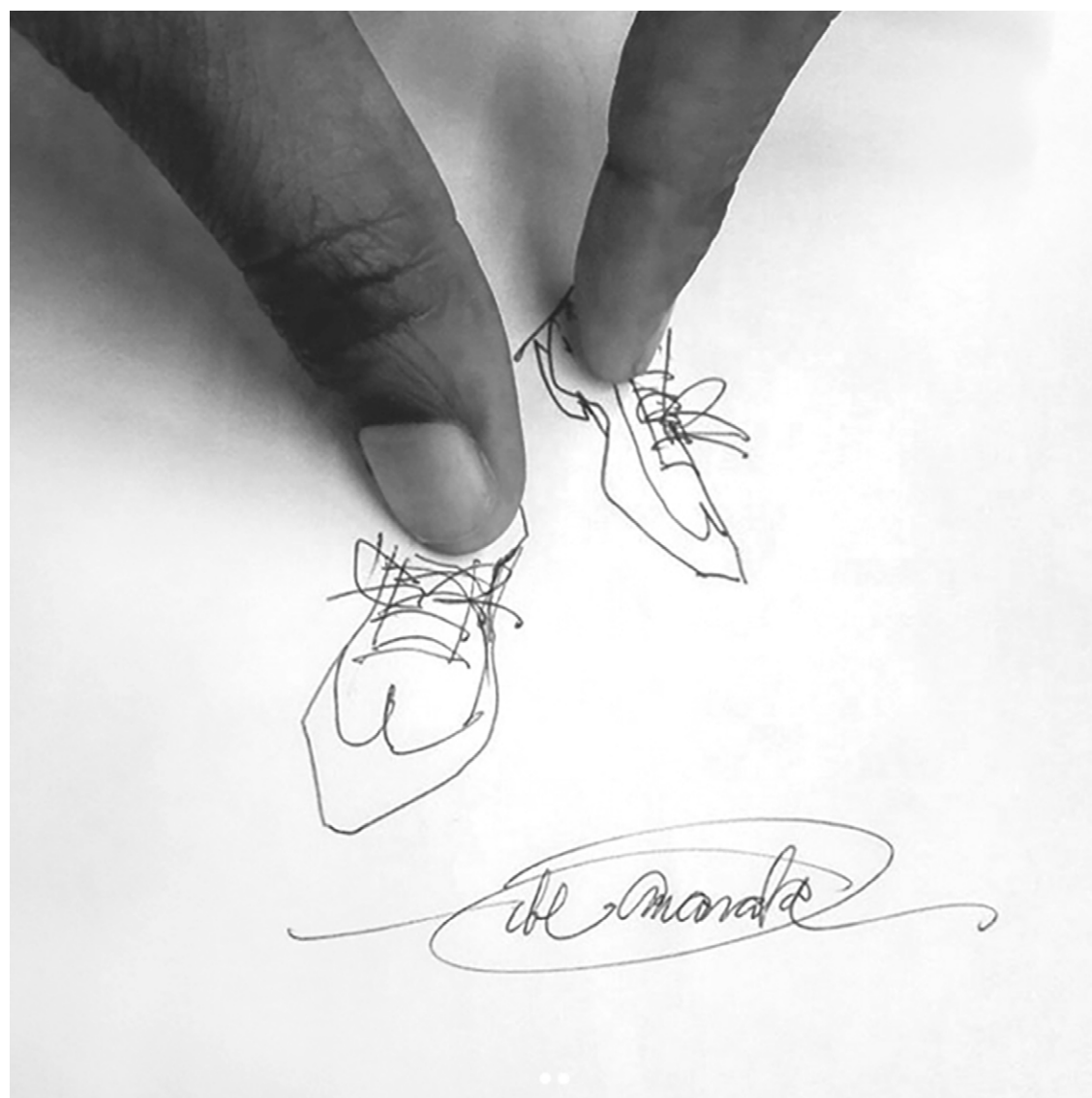


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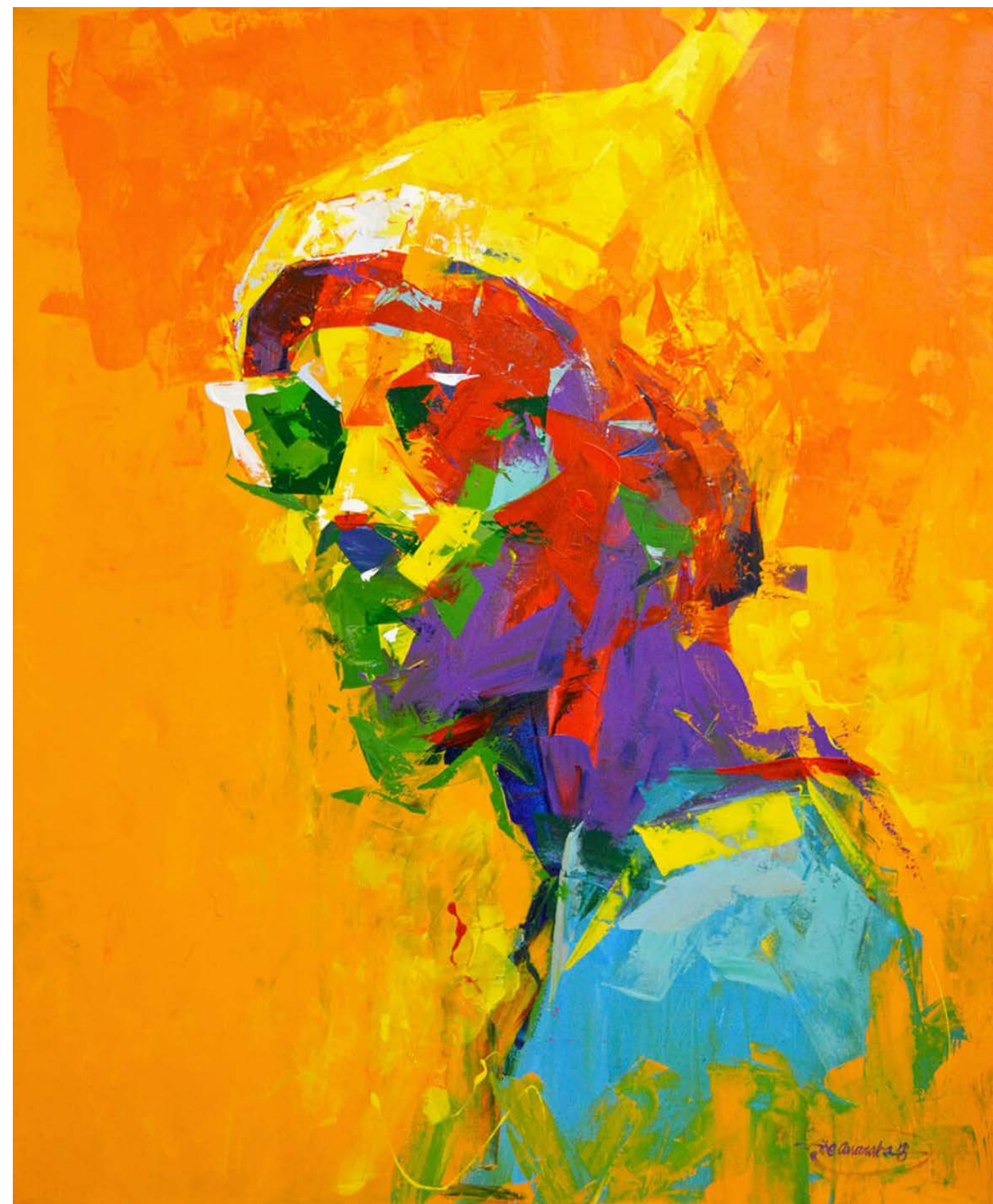
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"For braving the odds and taking a leap to create this incredible initiative, sharing stories and celebrating remarkable artists across the globe.
To our shared vision, and the time and dedication poured into creativity.
To our collective effort as artists in making humanity smile-
I dedicate this attached visual story titled 'STEPPIN' OUT' to **Illustrar Magazine!**"

Ibe Ananaba



Open Space

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JackMichel

Belém - PA

micheledesouzaramos@gmail.com

<https://www.websiteoficialjackmichelaescritora2em1.com>

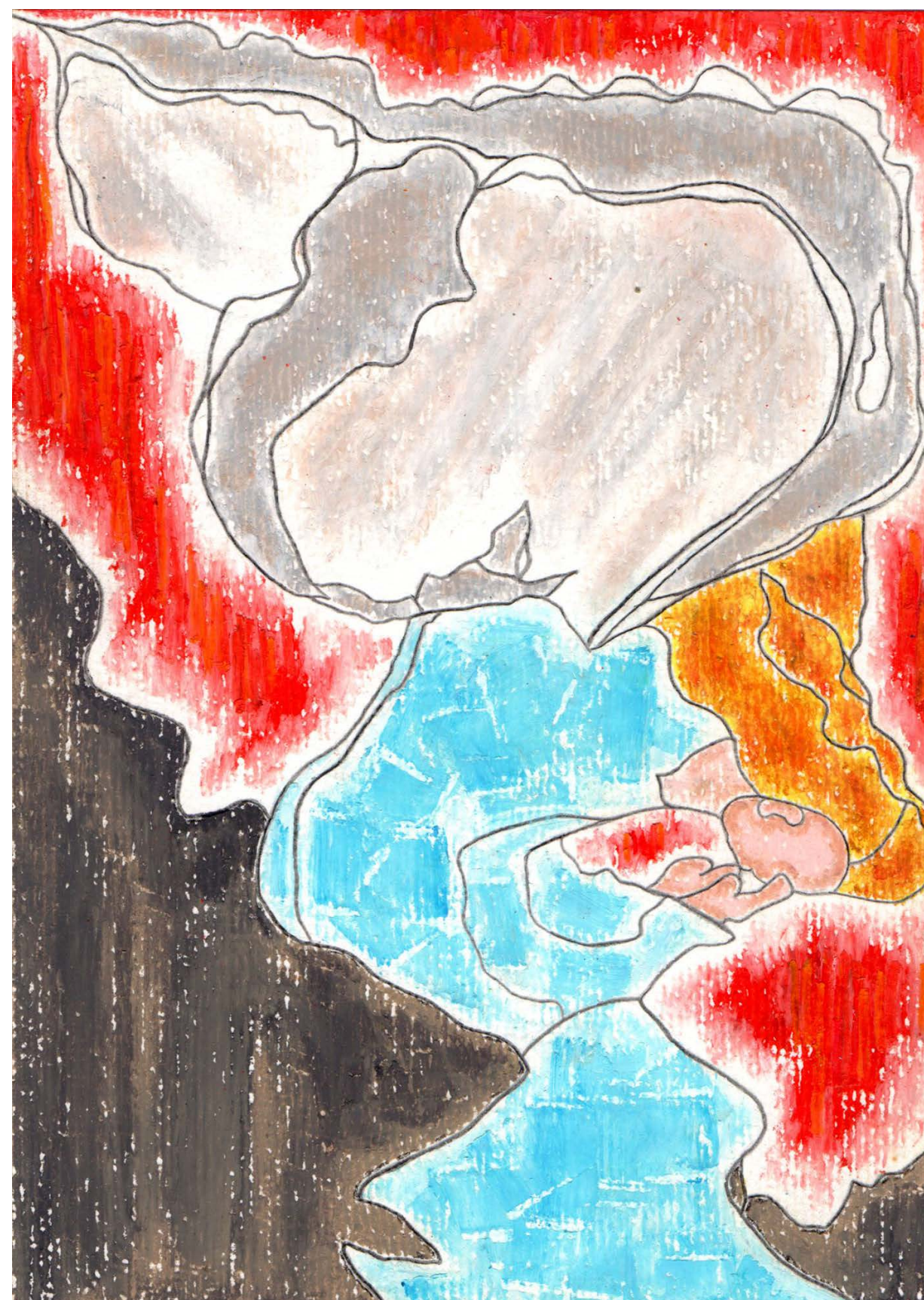
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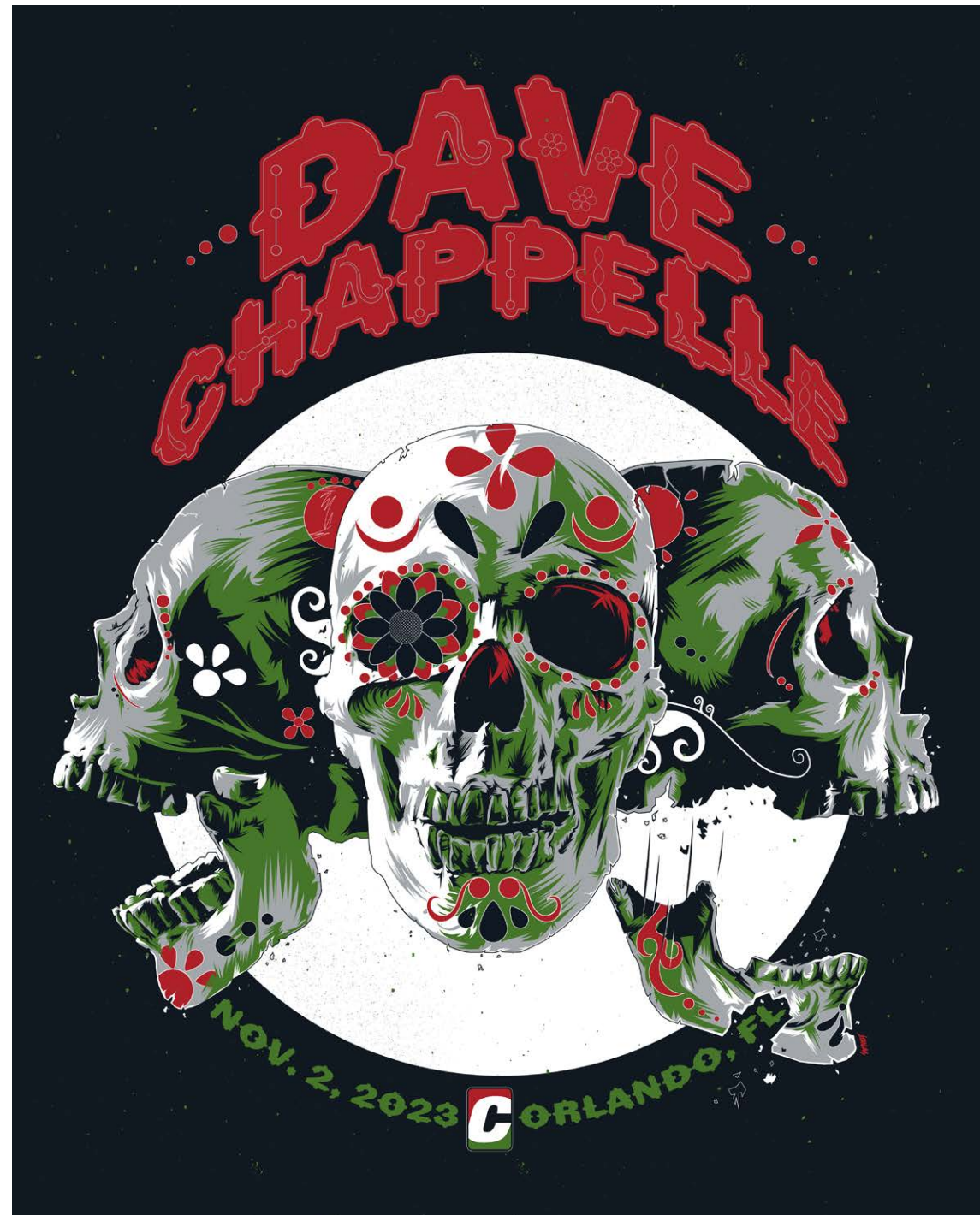
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Jona Santos

São Paulo / Brazil

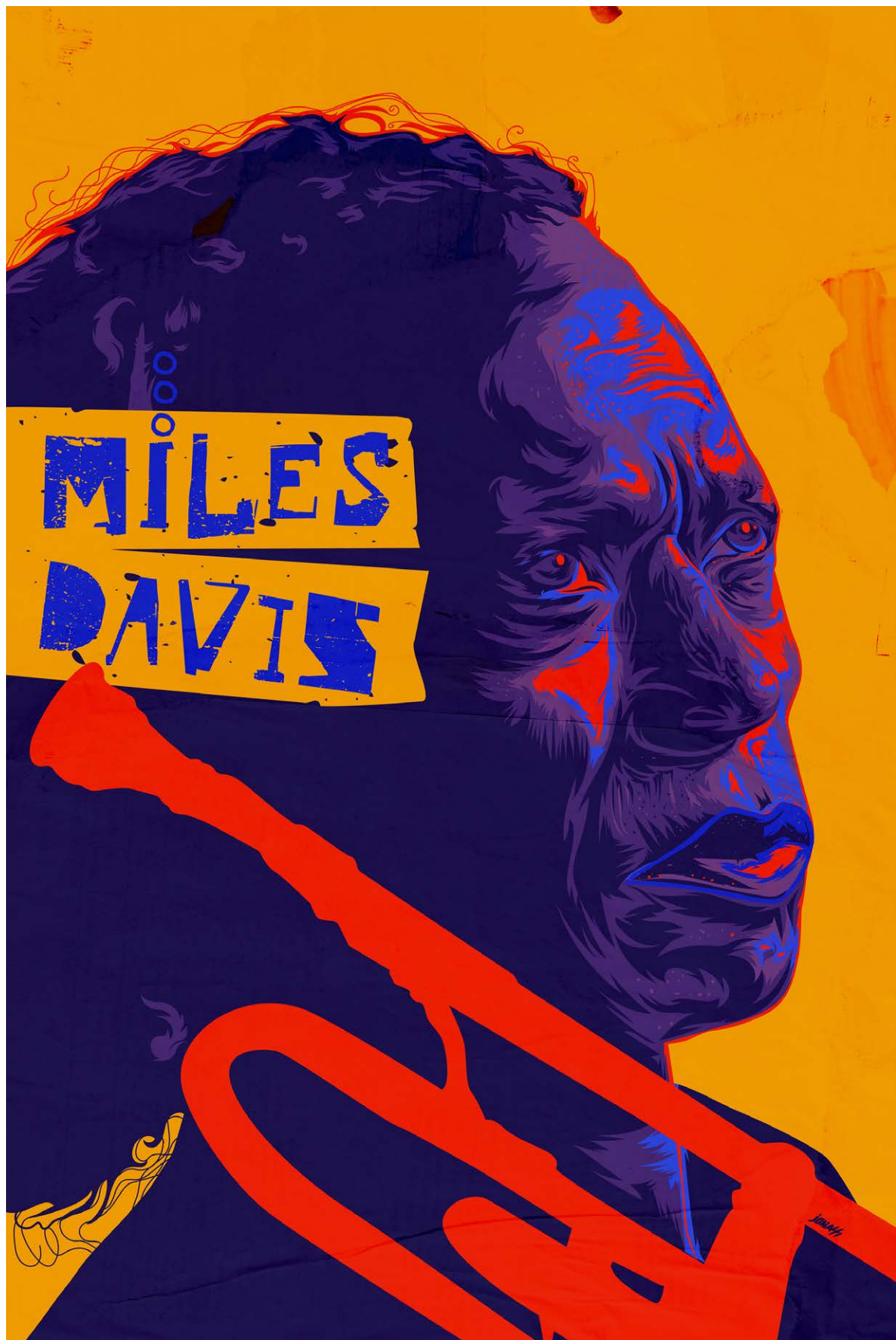
jonassantos86@gmail.com

<https://jonas86.com>

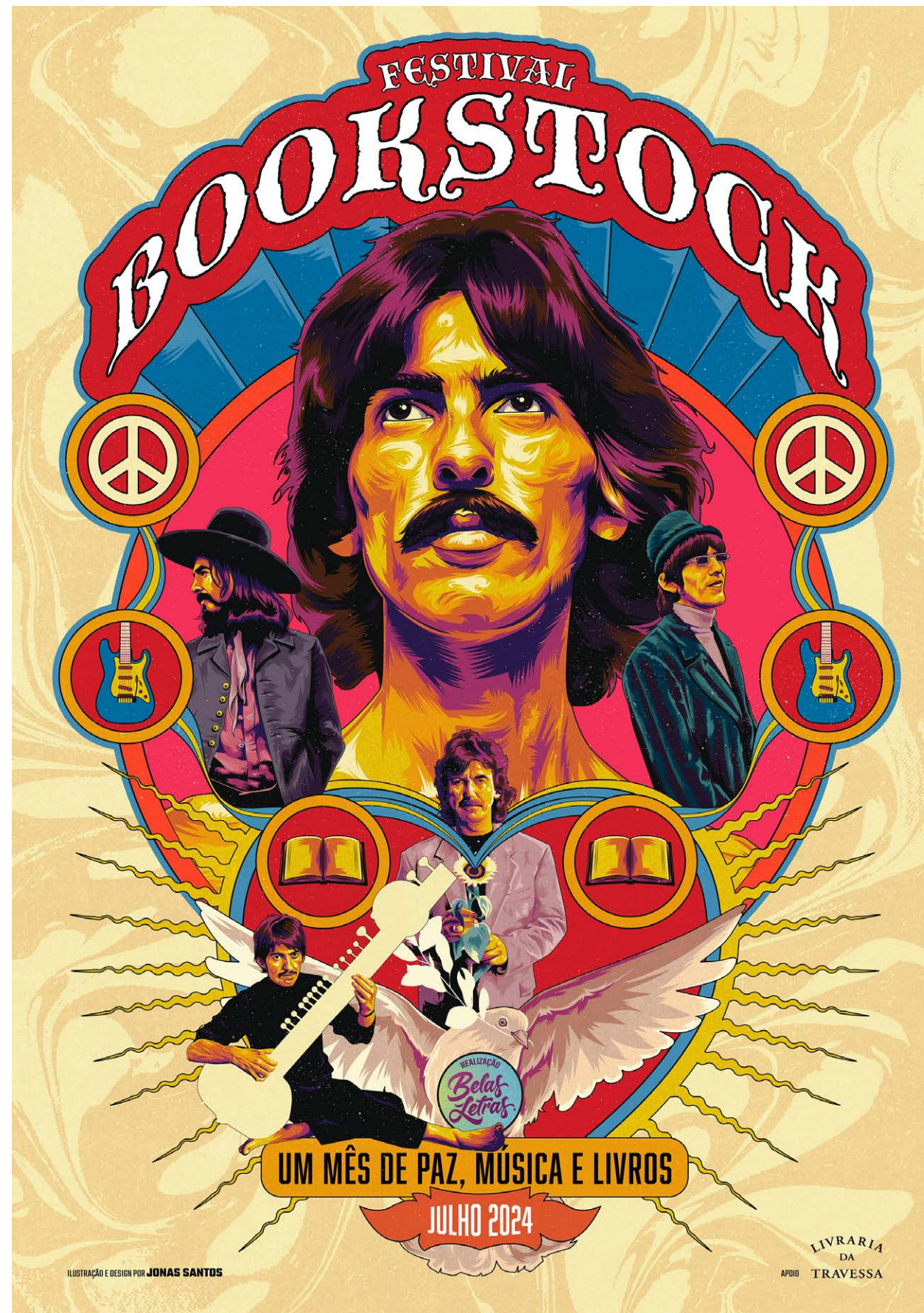
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Open Space

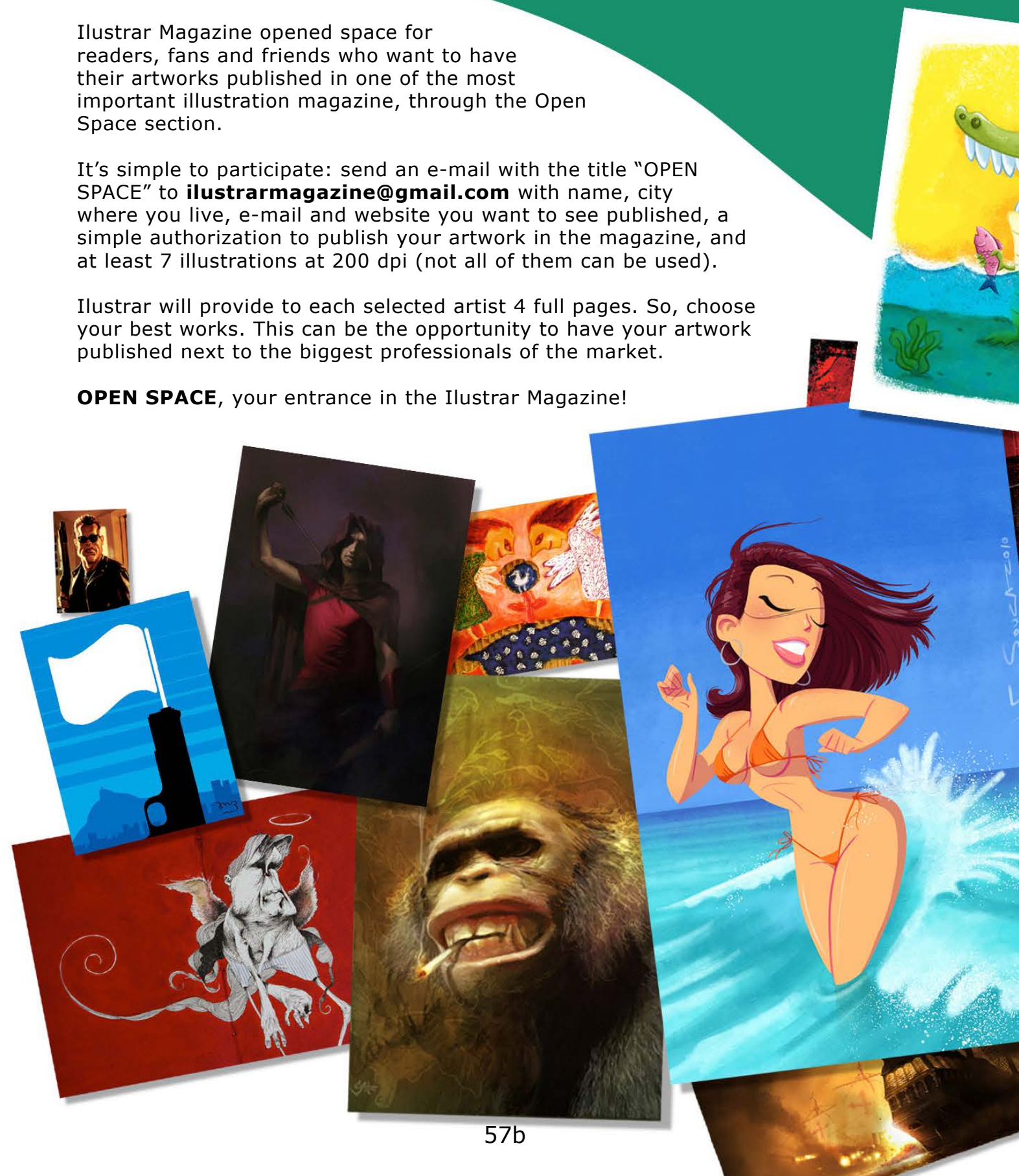
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Ilustrar Magazine opened space for readers, fans and friends who want to have their artworks published in one of the most important illustration magazine, through the Open Space section.

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!



57b

VISIT THE FAMA MUSEUM



Located in the interior of the state of São Paulo, in the city of Itú, the **FAMA Museum – Fábrica de Arte Marcos Amaro** (Art Factory Marcos Amaro) has established itself as one of the largest and most important art museums in Latin America.

Since its opening in 2018, it has attracted visitors by combining historic architecture, a remarkable collection and immersive experiences.

With a vast collection of paintings, sculptures, engravings, drawings, installations and photographs by great names in Brazilian art, FAMA offers an enriching cultural experience with each visit. Housed in the former complex of the São Pedro Fiação e Tecelagem Company,

the museum occupies **an area of 25,000 m² in the historic heart of Itú.**

The architectural complex preserves warehouses and elements from the early 20th century, harmonizing with the contemporary nature of the works on display. Walking through the space is a true journey through time, where the industrial past meets modern artistic expression.

Location: FAMA Museum - R. Padre Bartolomeu Tadei, 09 - Alto, Itú - SP

Opening hours: Wednesday to Sunday, from 11 am to 5 pm.

More information: <https://famamuseu.org.br>

ROTTEN FRUITS WITH JEWELS



American artist and sculptor **Kathleen Ryan** produces interesting works where the theme is rotten fruit with mold in enormous dimensions, but produced with precious and semi-precious stones. The result is incredible, with a dialogue between beauty and the grotesque:

Instagram: [@katieryankatieryan](https://www.instagram.com/katieryankatieryan)



TATTOO ON SHOES AND BAGS

During the pandemic, English artist and tattoo artist **Harrison Alcock** didn't know how to continue his business, and he had a brilliant idea: he started tattooing shoes, sneakers and bags, making them unique pieces. It was so successful that he quickly gained international recognition and began selling his shoes to several countries:

Instagram: [@artimus_ink](https://www.instagram.com/artimus_ink)



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!).

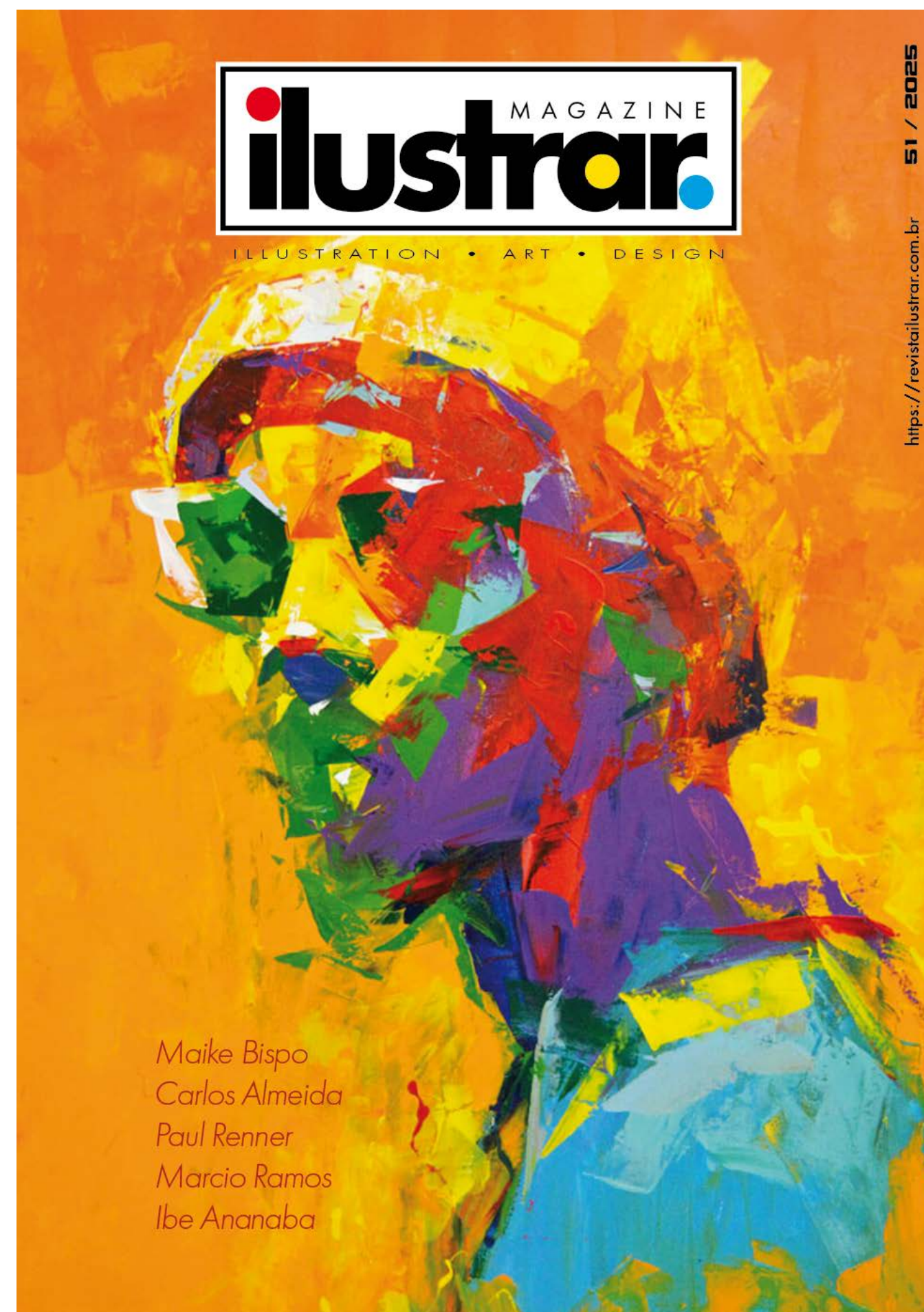
To collaborate there is now only this alternative:

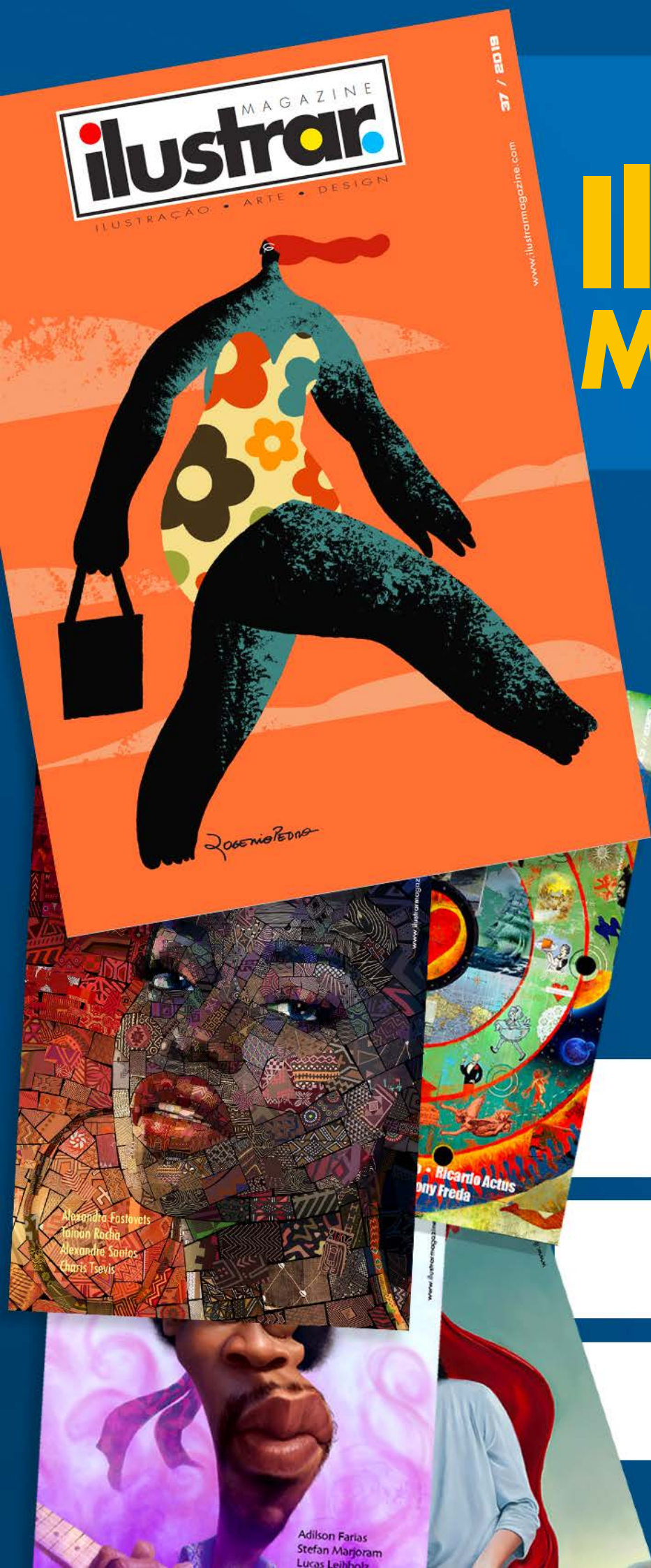
- PAYPAL

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Thanks a lot! :o)





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