A detailed illustration of Spider-Man hanging upside down from a web in a city at sunset. The sun is low on the horizon, casting a warm orange glow over the skyscrapers. Spider-Man's red and blue suit is highly detailed with shading and highlights. The background shows a dense urban landscape with various building silhouettes and lit windows.

MAGAZINE
ilustrar

ILLUSTRATION • ART • DESIGN

GUSTAVO RINALDI
MARCUS CLAUDIO UVA
BEATRIX POTTER
VICTOR MARISTANE
MIKE DEODATO

MIKE
DEODATO,
18.
TRAM

Editorial

Between worlds, lines and times...

Bringing together artists in a magazine seems, at first glance, a simple exercise: selecting names, aligning pages, distributing images. But what we do here at Ilustrar goes beyond graphic placement—it's almost an act of deep listening. In this issue, more than ever, we're crossing unlikely bridges between visual universes that, at first glance, might not even share the same language.

Side by side the timeless delicacy of Beatrix Potter, with her watercolors whispered in corners of paper, and the cinematic power of Mike Deodato's lines, which seem to leap off the page in explosions of shadow and movement, is no easy task. They are distinct worlds, almost opposite in form and intention. One speaks of gardens and rabbits, the other of urban heroes and dense shadows. But both stem from the same impulse: to tell stories with images that live beyond words.

How can we create the same space for Marcus Claudio Uva's visual poetry, Gustavo Rinaldi's delightfully humorous childhood narratives, and Victor Maristane's vibrant graphic style without one overpowering the other or seeming out of place?

This edition, therefore, is an invitation to the reader to cross borders. It takes sensitivity to perceive that, between the delicate lines of a 19th-century English lady and the bold framing of 21st-century artists, there is an invisible bridge—made of passion, attentive observation, and the eternal quest to express what cannot be expressed in words.

Uniting such distinct styles also means recognizing that illustration has no single path. It is a forest of visual voices, each with its own music, but which, in harmony, create a surprising chorus.



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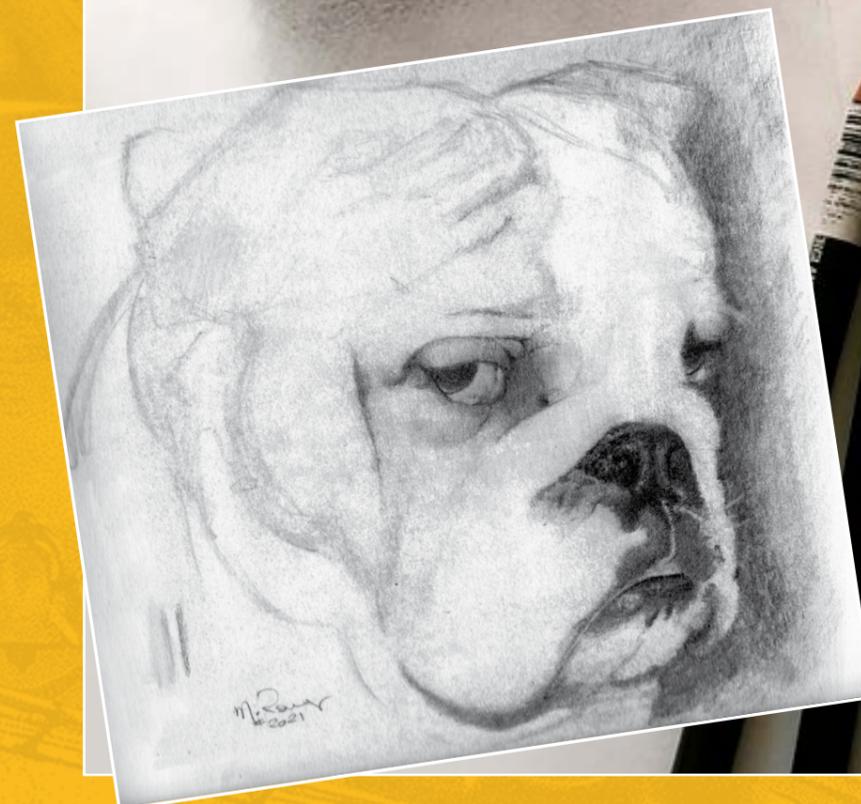
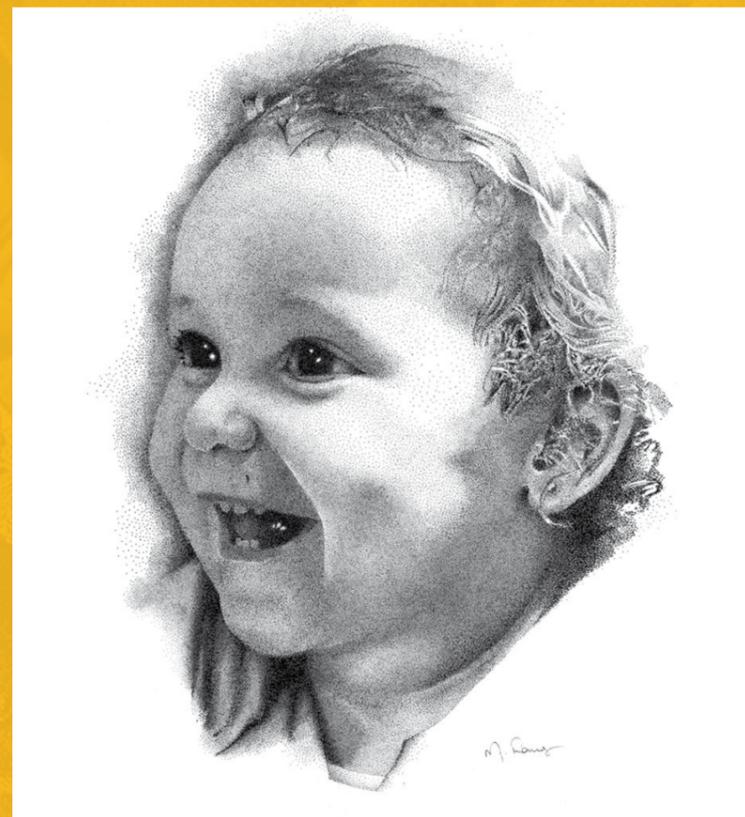
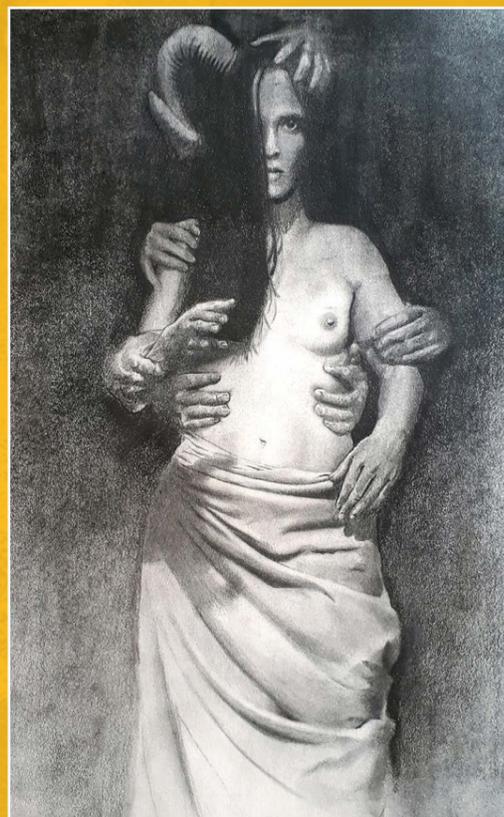
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GUSTAVO RINALDI



Working in the advertising and publishing market, Gustavo Rinaldi works in various fields, including illustration, character creation, animation, and storyboarding, as well as illustrating for books and magazines.

He has worked for clients such as Ford, Coca-Cola, Citibank, Unilever, Philips, and many others.

With highly expressive technique and drawing skills, and a subtle sense of humor, Gustavo has developed a work that captures the world of children like few others, with characters ranging from tender to hilarious.



Gustavo Rinaldi

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The universe of your illustrations is almost entirely linked to childhood. What attracts you most to children's illustration?

What attracts me most about children's illustration is that it encompasses a broad universe, with different styles and different media, and isn't confined to a specific language.

It's a universe that ranges from Caldecott to Jon Klassen, including Suzy Lee,

Ângela Lago, Roger Mello, Sempé, Odilon Moraes, Fernando Vilela, Ziraldo, and many other artists. Children's illustration includes collage, pencil illustration, digital illustration, stamps, and whatever else a person chooses.

This lack of rigid rules, of a defined aesthetic, is something that has always attracted me, especially after spending many years illustrating storyboards and layouts for the advertising market, which demands a "correct" language.



And what are the biggest challenges in illustrating the children's universe?

One of the biggest challenges is precisely making people understand that there's no one "face" for children's illustration. There's a preconception that children's illustration has to have a specific style, which is what most people think of (more saturated colors, a cute style, with more rounded shapes, etc.), but this doesn't need to be (and in my opinion, shouldn't be) the norm.

You can illustrate a children's work using graphic elements, more realistic or more

abstract illustrations, without limiting yourself to what's expected.

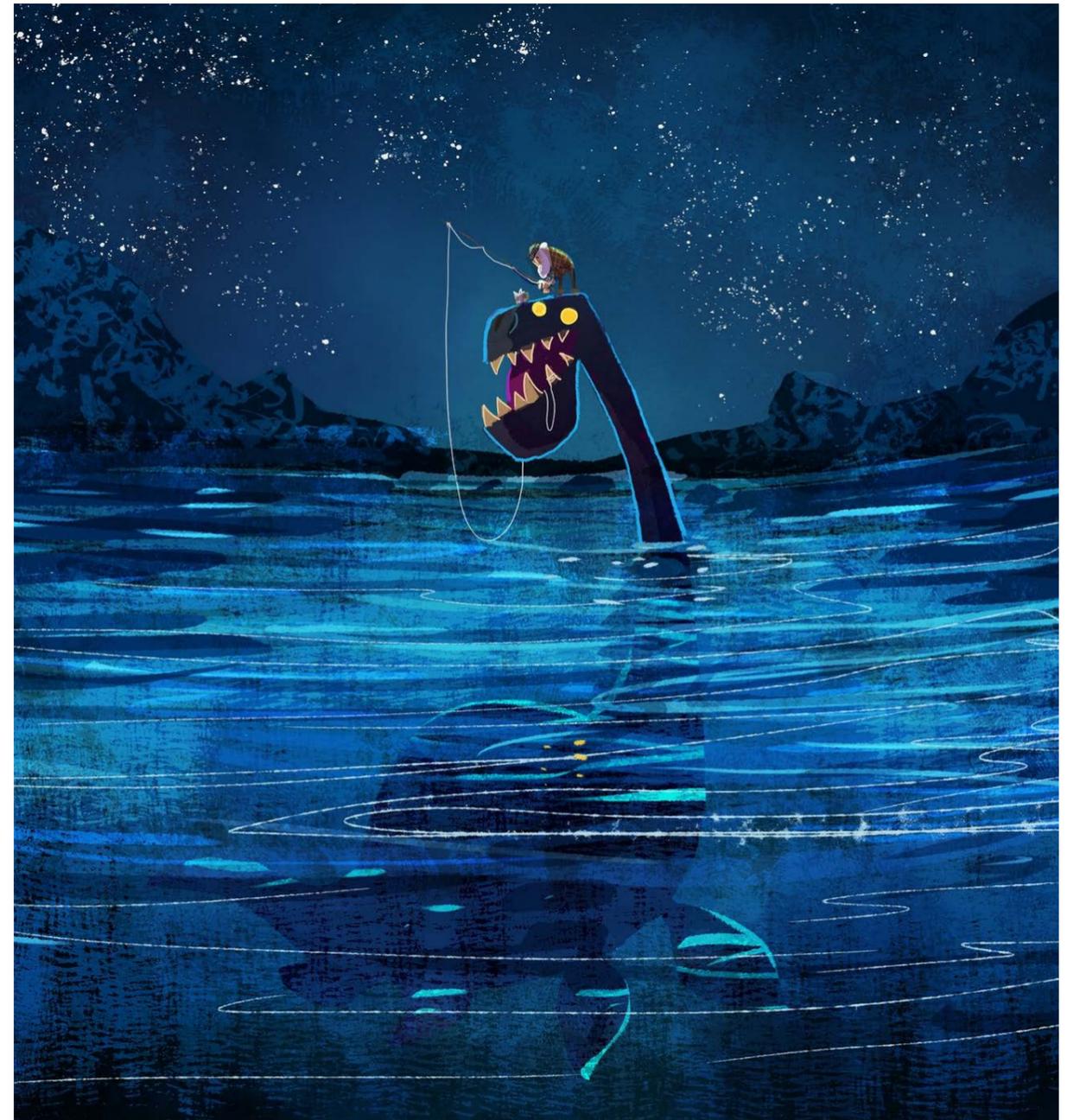
Children's audiences aren't monolithic, and the more diversity you show, the greater their repertoire will be.

It's important to remember that childlike is different from childlike, that we all maintain aspects of our childhood throughout our lives, and that the more varied our experiences in our formative years and the more of that wonder we maintain, the more complex our experience of the world becomes.

There's also a subtle sense of humor in your illustrations, especially in the characters. How can humor enrich character creation?

In my case, as you yourself put it, humor is subtle, so I use it as a way to tell a secondary story in my illustrations, almost a reward for those who look closely.

You get the first impression, almost immediately, and if you're willing to look calmly, sometimes you find something that can at least make you smile, encourage the viewer to spend a little more time with the image and understand the characters as agents, as beings and people who exist in a specific universe and not simply as iconic images.



You've created several illustration series with specific themes, such as Little Red Riding Hood or medieval characters, exploring the possibilities to the fullest in each series. What's the goal?

The goal of these series was (and still is) precisely the exploration of both graphic language and characters.

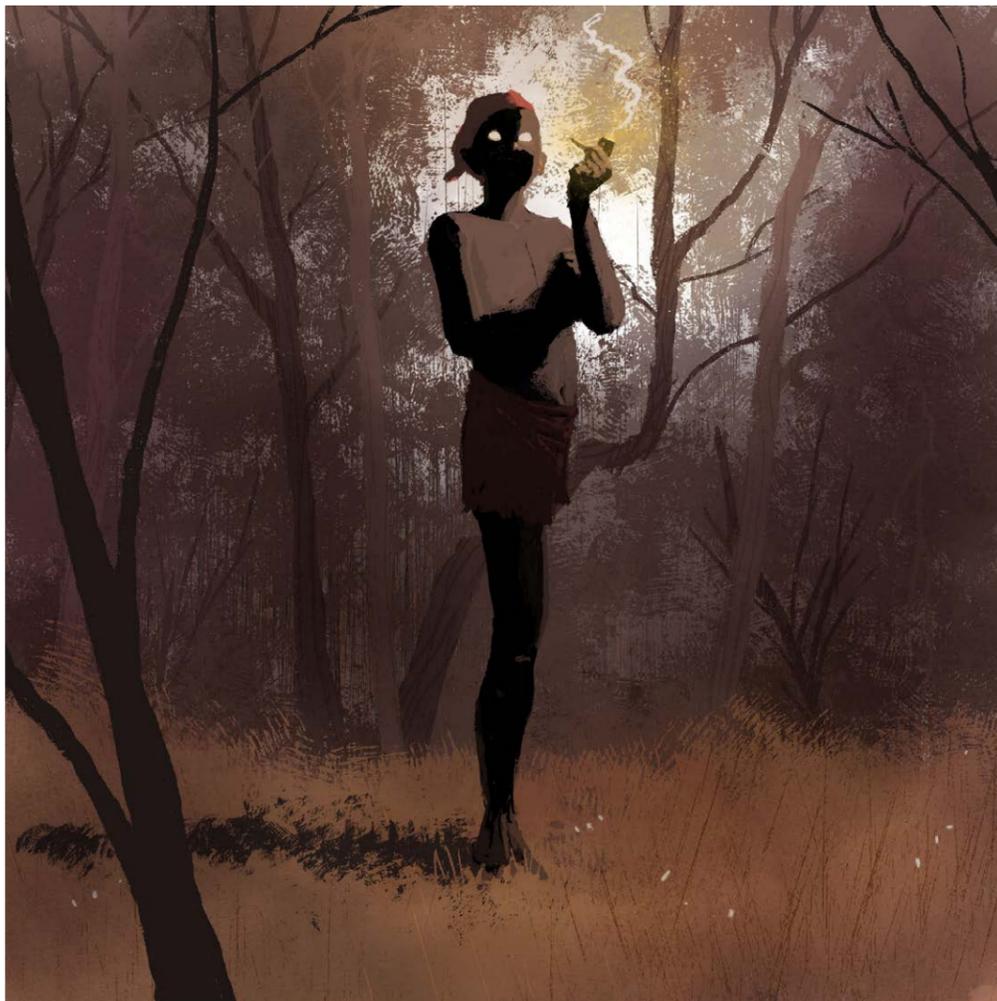
None of them came about as planned. Little Red Riding Hood, for example, emerged from a drawing I made of her lost, holding a map, in front of the witch's house from Hansel and Gretel.

From there, I thought it would be extremely interesting to include her in other stories

and fables, so I used this as a starting point to research children's stories and to think about how I would represent the other characters that appear in these stories.

Before that, I illustrated a deck of cards that emerged from a drawing of a queen, which served as a basis for researching both the history of cards and their symbolism and as a way to explore how to portray people of diverse ethnicities.

The same happened with a drawing of Saci-Pererê (from *Brazilian folklore image below*), which gave rise to a series of drawings of Brazilian folklore and eventually led to a comic book with Heinar Maracy (Jana das Selvas: The Return Mapinguari).



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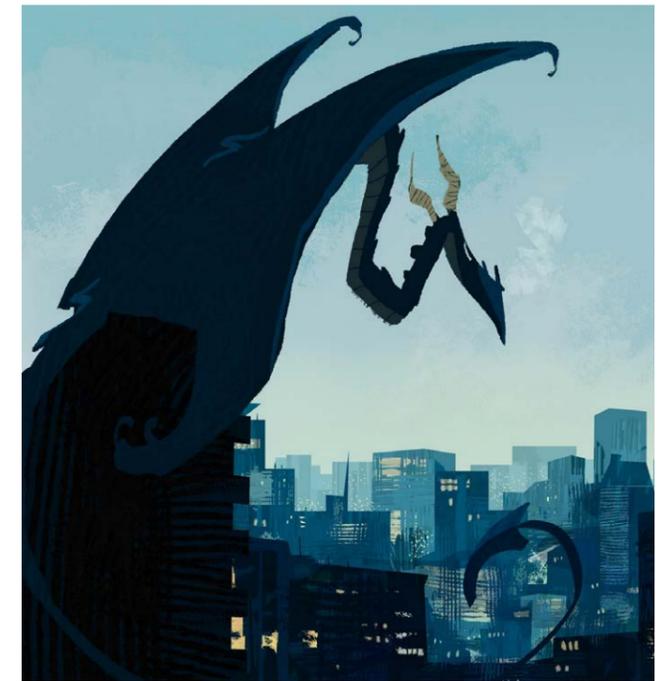
You also have a long series of illustrations featuring a dragon. Why did you choose this character?

They're another way to continue studying illustration. The dragons emerged through experimentation with Photoshop brushes I'd just purchased.

They emerged almost like automatic drawings, phone doodles, and I enjoyed the shape they took. And just like the

previous series, I ended up placing them as characters in illustrations as a way to practice scenes, objects, and landscapes, sometimes letting them dominate the image and other times appear as observers.

The way I draw them serves as a basis for how I think about illustrating other things, and I continue like this until I feel I've exhausted the possibilities of this style or until something else piques my curiosity.

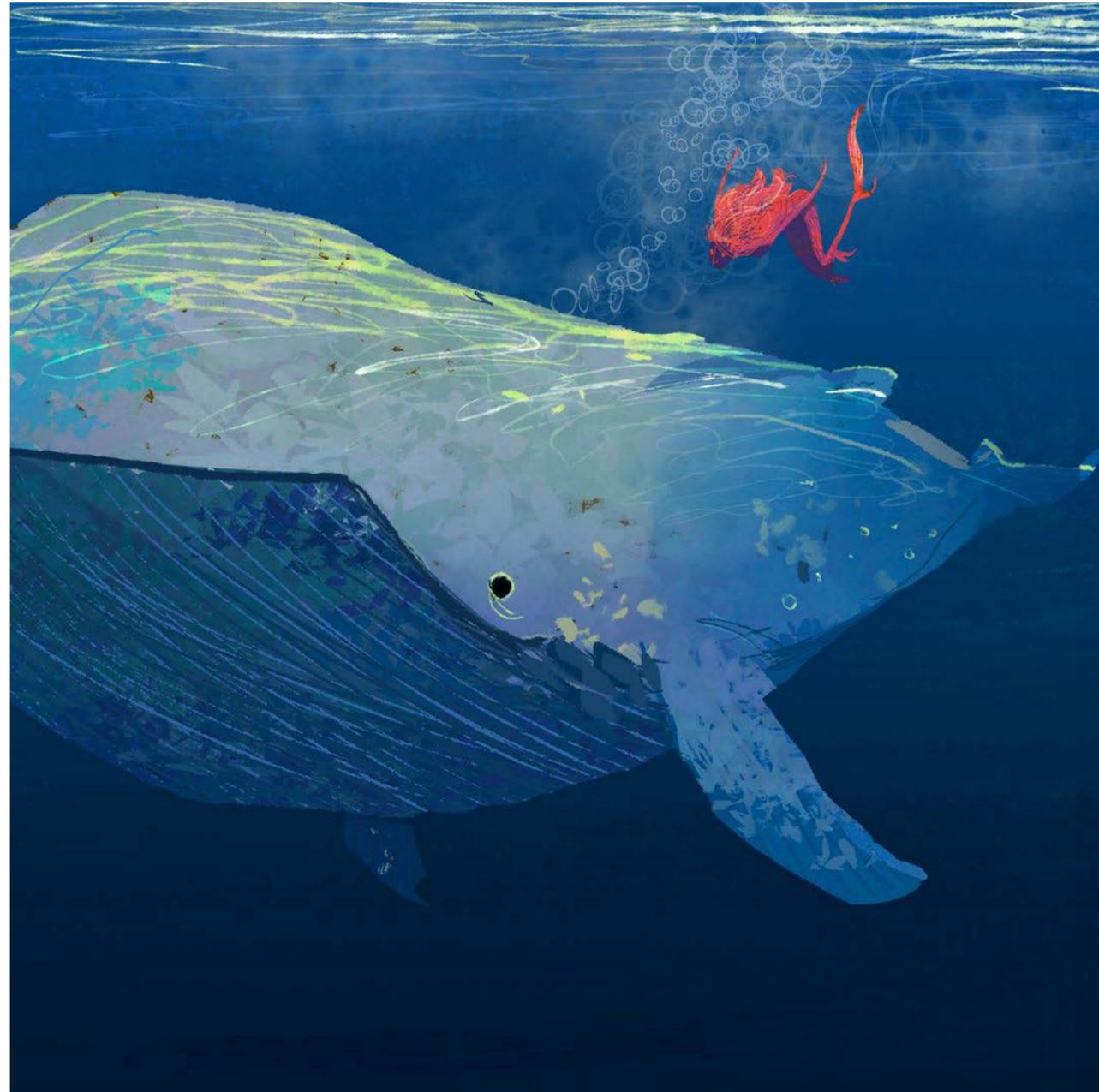




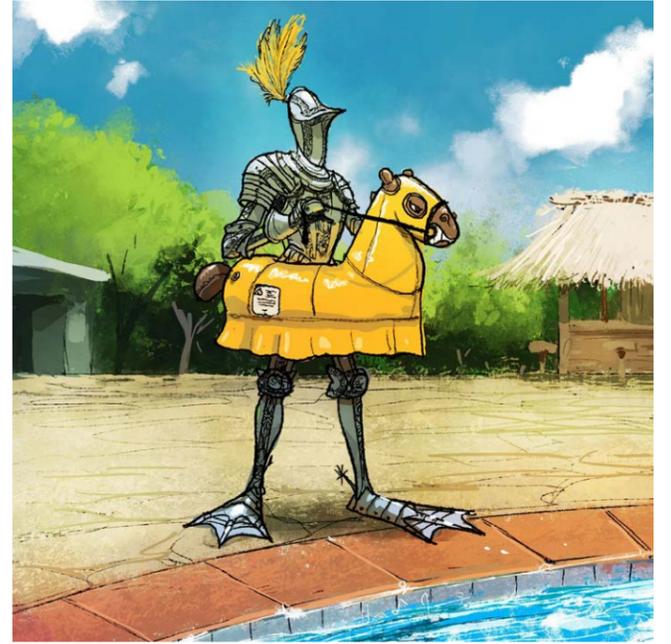
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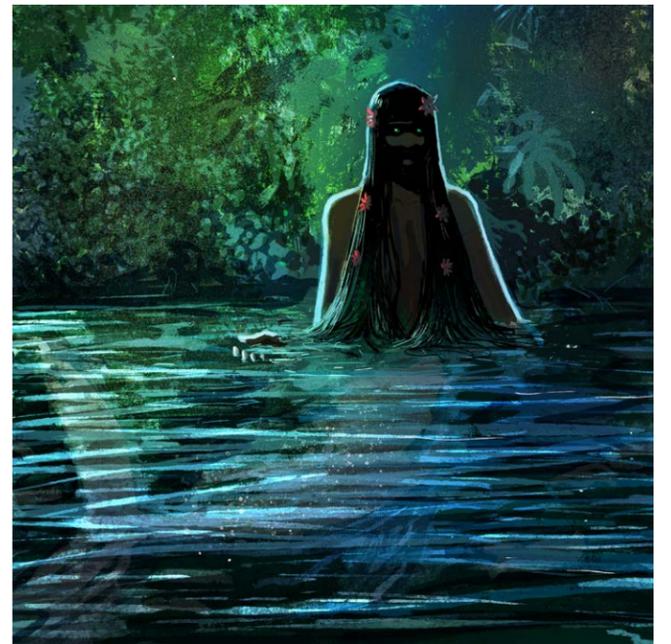
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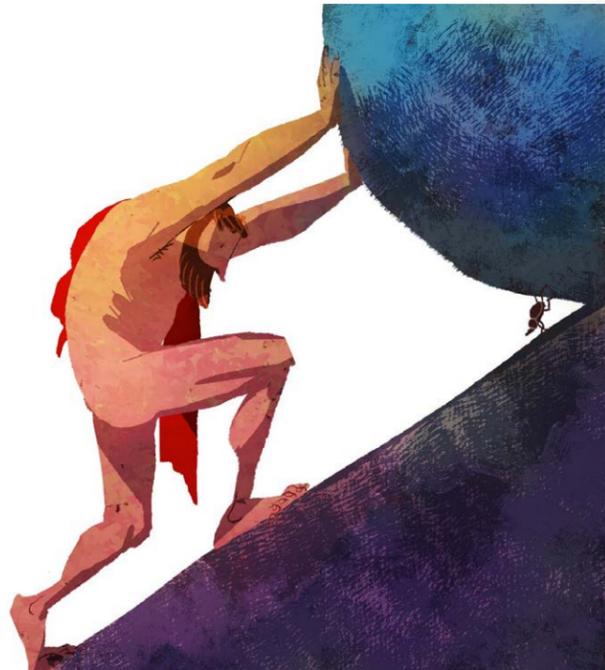




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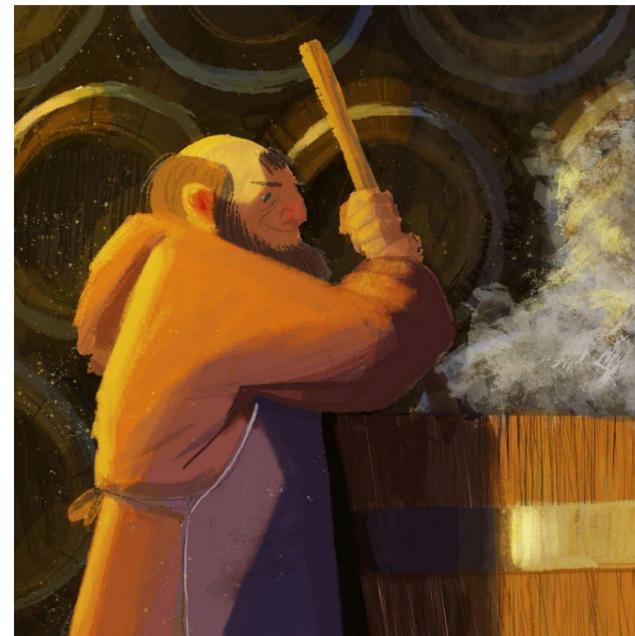
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13b



14a



14b



15a



15b



16a



16b



* To the friends of Ilustrar,
a strong hug!

TO KNOW MORE:
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<https://x.com/gustavorinaldi>



MARCUS CLAUDIO UVA

Photo: Marcus Claudio Uva



A professional artist for over 30 years, Marcus Claudio Uva is self-taught and began his career as an advertising illustrator, providing services to major advertising agencies.

Since 1995, he has developed as a visual artist in his own studio, focusing on creating commissioned portraits.

His works reveal the strong influence of the Baroque period combined with a contemporary approach inspired by current North American masters. In addition to working as a professional portraitist, he has taught the Free Portrait Course at Plein Air Studio for over three years.



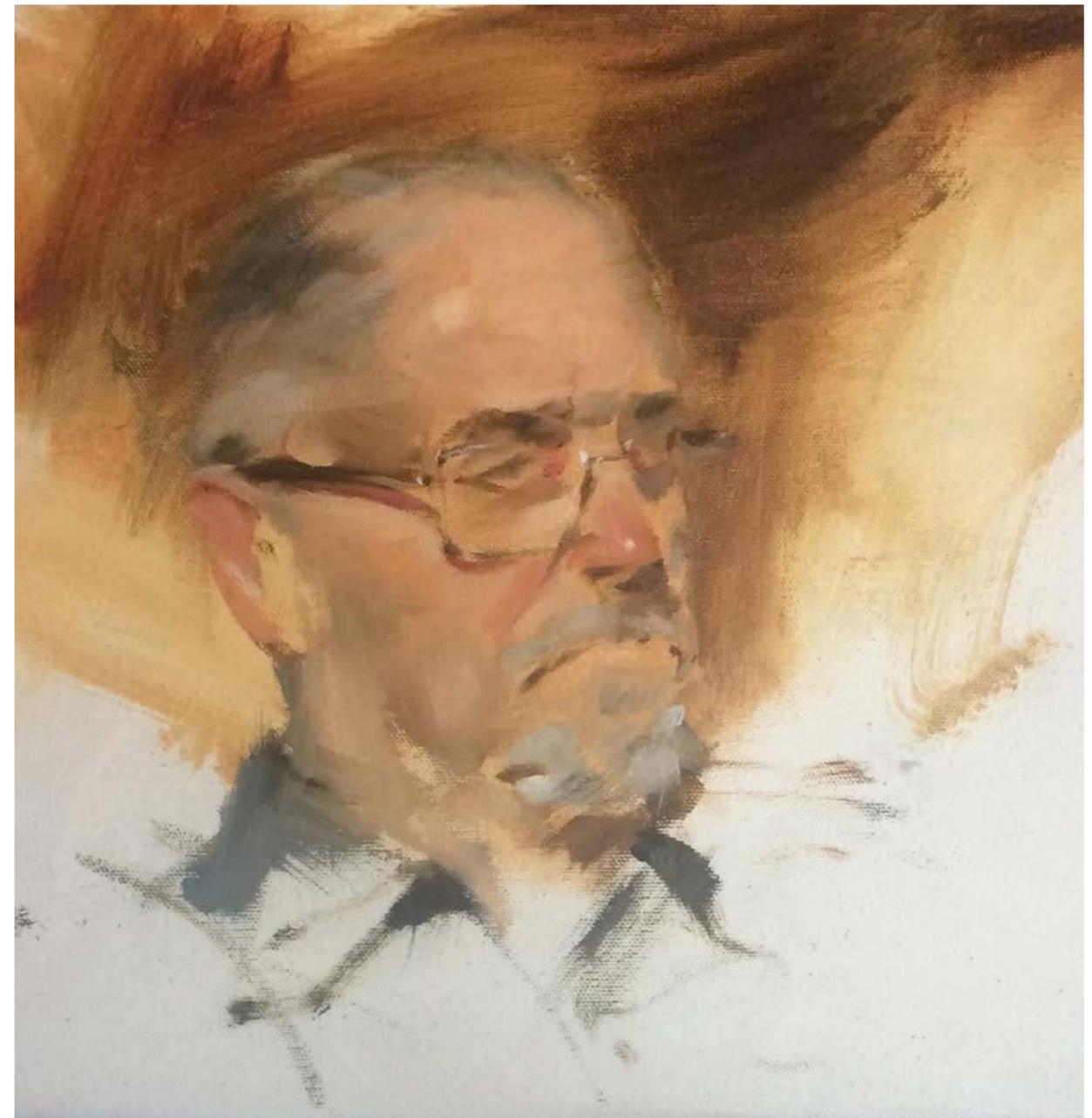
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18a



“Records of sketches, studies, and notes, on loose sheets of newsprint, make up my sketchbook.

Therein lies a large quantity of impressions, ideas, and spontaneous paths, which are left to rest, awaiting eventual use in a final work.

Besides being a reference source, the

sketchbook is undoubtedly a tool for artistic development.

My favorite subject is portraits, where I seek moments of reflection and introspection about the human figure. And music is also a fertile ground in which I find fundamental elements of expression for drawing, such as rhythm, composition, balance, and harmony.”

18b

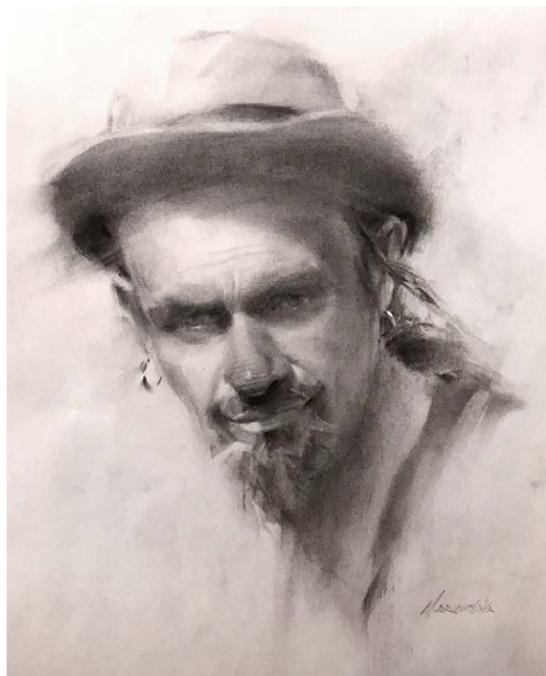
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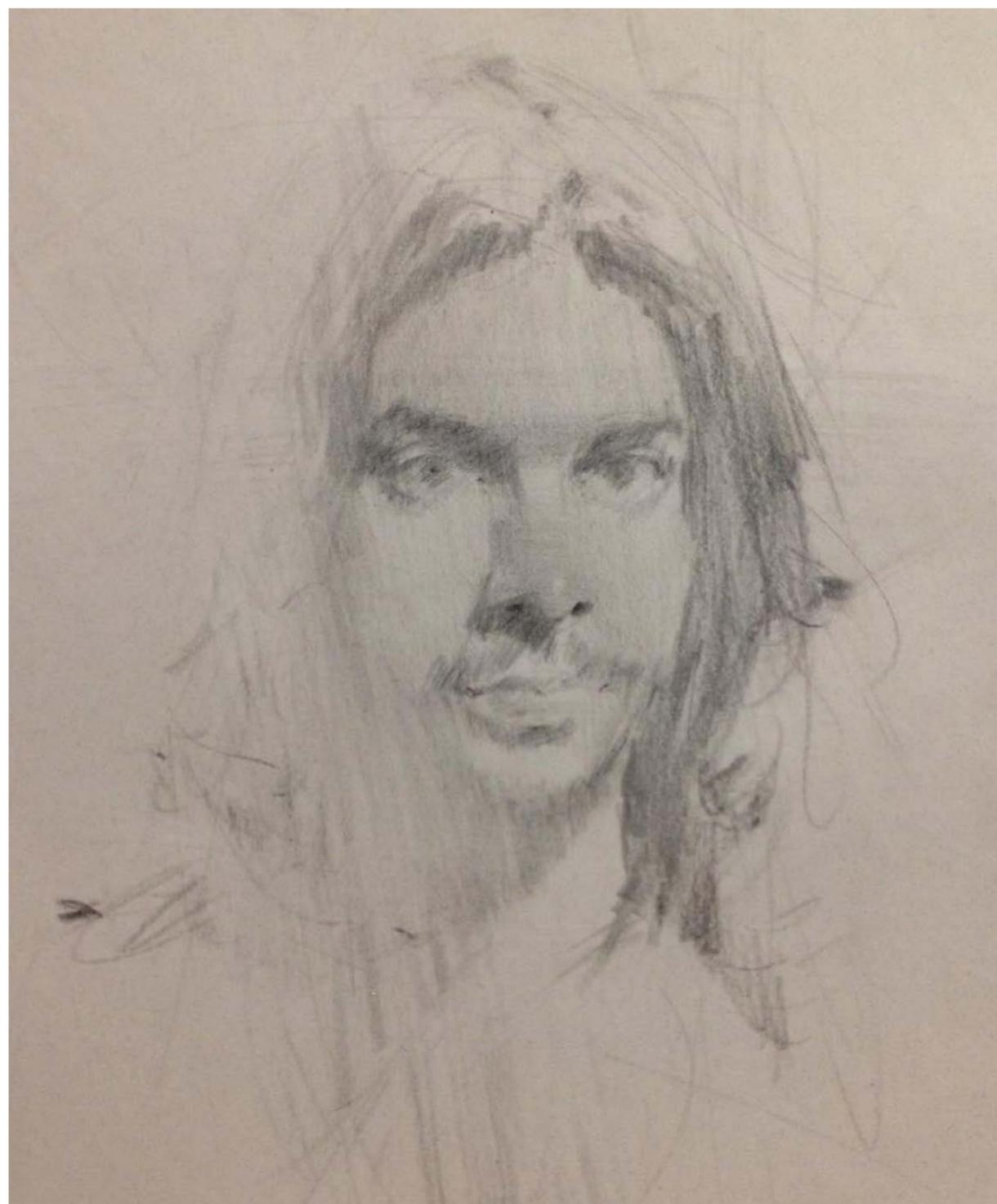
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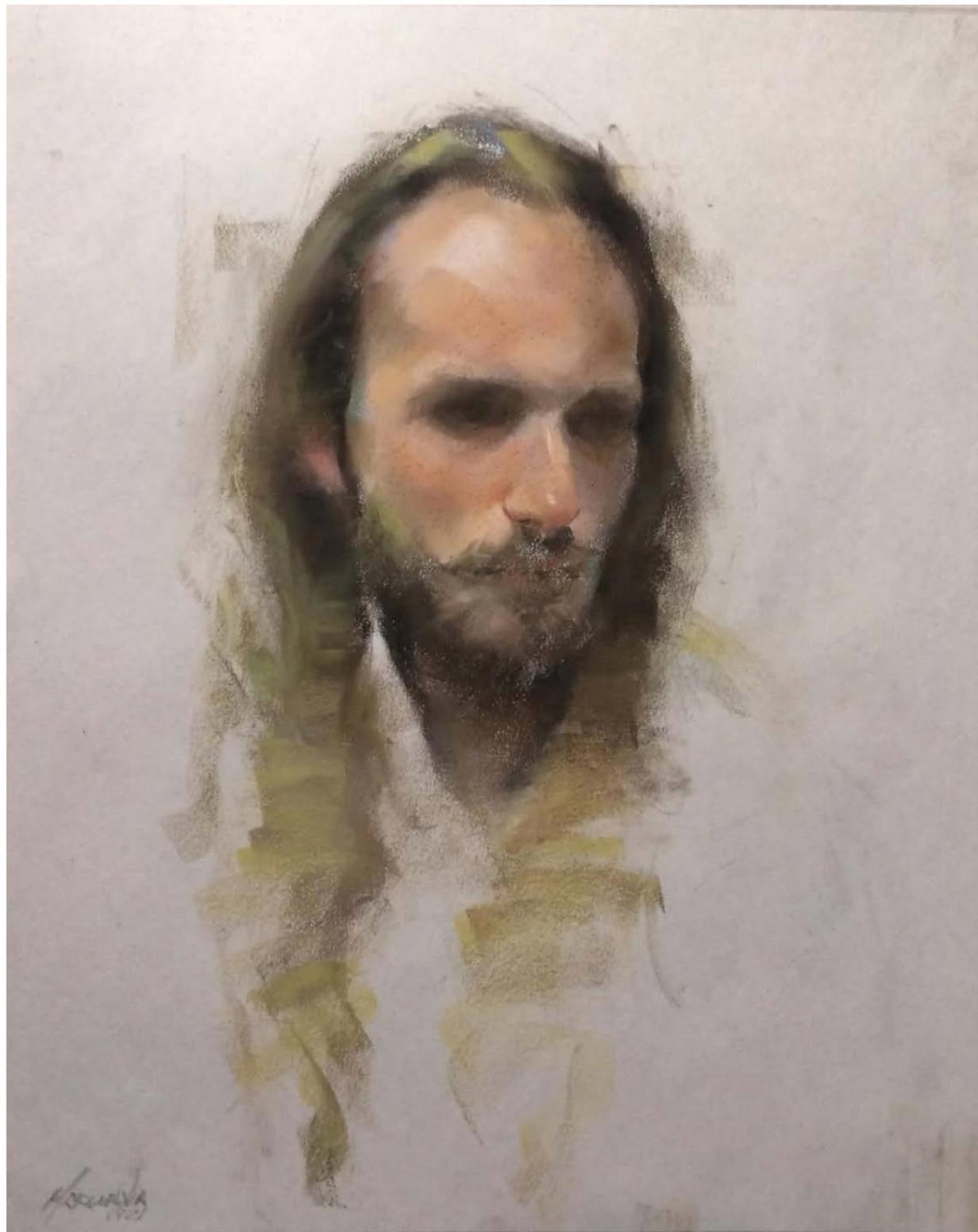
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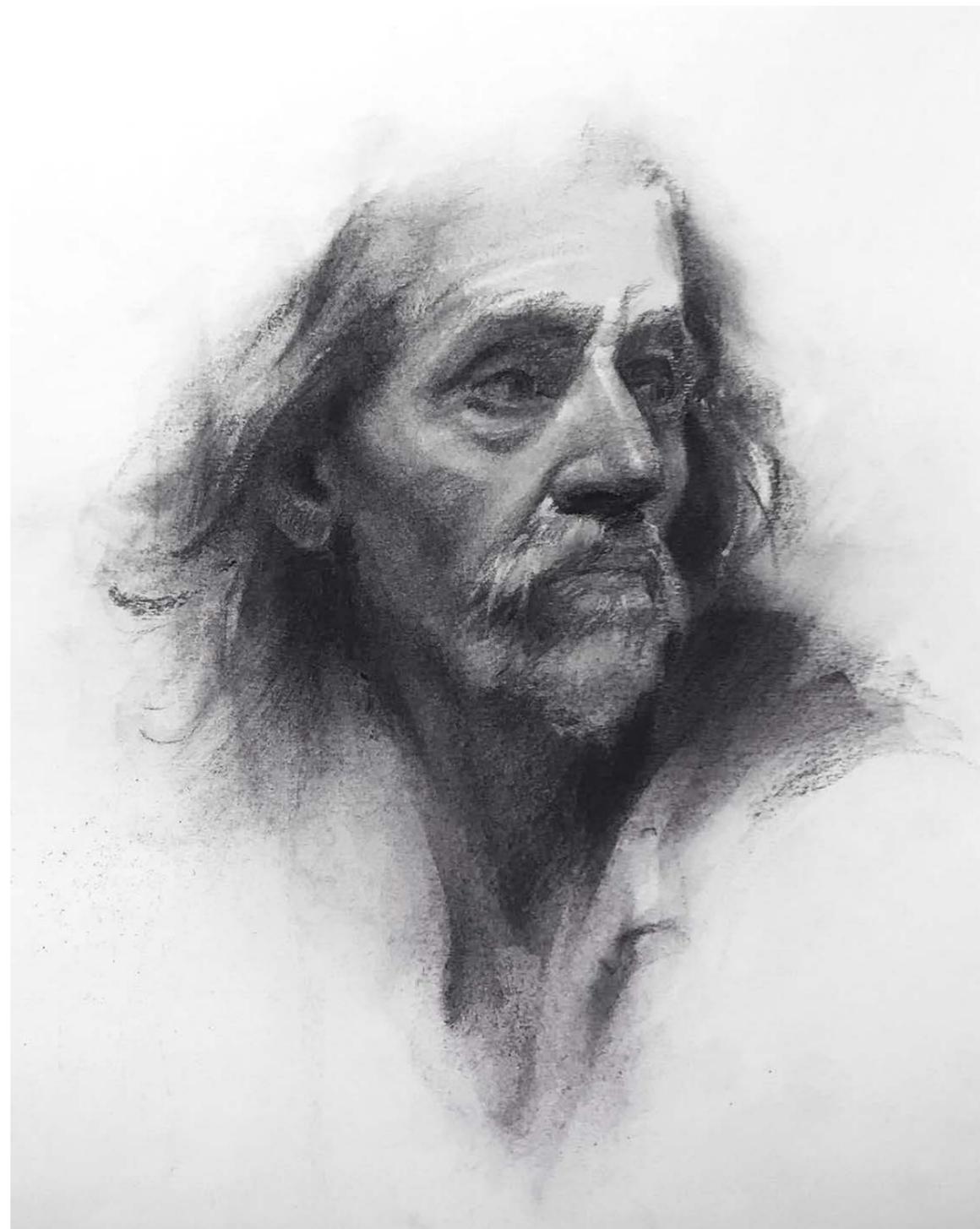
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* To ilustrar, all readers, a strong hug!

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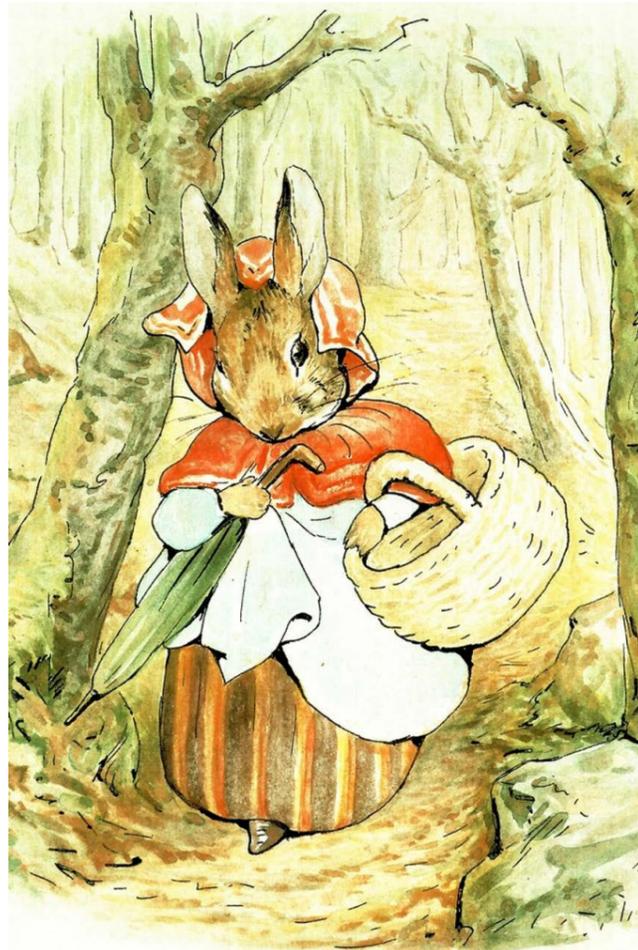
Marcus Claudio

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BEATRIX POTTER



More than just a children's book illustrator, Beatrix Potter was a woman far ahead of her time. Besides being an illustrator, she was a writer, artist, respected scientific researcher, successful farmer, visionary entrepreneur, and conservationist, leaving an incredible legacy.

She is best known for her children's books featuring animals, always with a touch of humor and sensitivity in an incredibly sweet and charming universe, such as "The Tale of Peter Rabbit," her first major success.

Helen Beatrix Potter was born on July 28, 1866, in West Brompton, Greater London, England.



Beatrix Potter

West Brompton / England

<https://beatrixpottersociety.org.uk>



Born into an upper-middle-class family, Potter was raised by governesses and grew up isolated from other children. She had several pets and vacationed in Scotland and the Lake District (northwest England), developing a love for the landscape, flora, and fauna, all of which she observed, recorded, and painted closely.

With a precocious talent for the arts, as a teenager she was a frequent visitor to London's art galleries, particularly enjoying the summer and winter exhibitions at the Royal Academy in London.

From her interaction with animals came the

idea for her first commercially published book, "**The Tale of Peter Rabbit**," which she self-published in 1902.

The book quickly became a huge success. From then on, she began writing and illustrating children's books full-time, producing over sixty books, the best-known being her twenty-three children's stories, in which the character Peter Rabbit appeared in five more.

Contrary to her publishers, who wanted the books in a large, luxurious format, Beatrix was visionary and insisted on a "small book for small hands" at an affordable price.

As a result, her books have conquered the world, been translated into several languages, and, over the last 100 years, have **sold over 250 million copies**.

As an entrepreneur, Beatrix Potter was a pioneer in character merchandising. In 1903, Peter Rabbit was the first fictional character to be turned into **a patented plush toy, making him the oldest licensed character in the world**.

With an uncanny ability to observe and describe nature, Beatrix Potter was interested in all branches of the natural sciences except astronomy. She collected fossils, studied archaeological artifacts from excavations in London, and dabbled in entomology (the study of insects). In all these areas, she drew and painted her specimens with increasing skill. In the 1890s, her scientific interests focused on mycology (the branch of biology that studies fungi), and Beatrix's studies of these, and especially her watercolors, earned her widespread respect in scientific circles. Books with her illustrations of fungi are still widely used today.

In 1905, using the profits from her children's books and a legacy from an aunt, Potter purchased Hill Top Farm in Near Sawrey, a village in the Lake District. In the following decades, with the success of her books, she purchased additional farms **to preserve the unique landscape** of the mountainous region, at a time when environmental conservation was still unheard of.

At that time, women married very young, but once again Beatrix defied expectations and married William Heelis, a respected local lawyer, in 1913, at the age of 47.

Potter was also an award-winning Herdwick sheep breeder and a prosperous farmer deeply interested in land preservation.

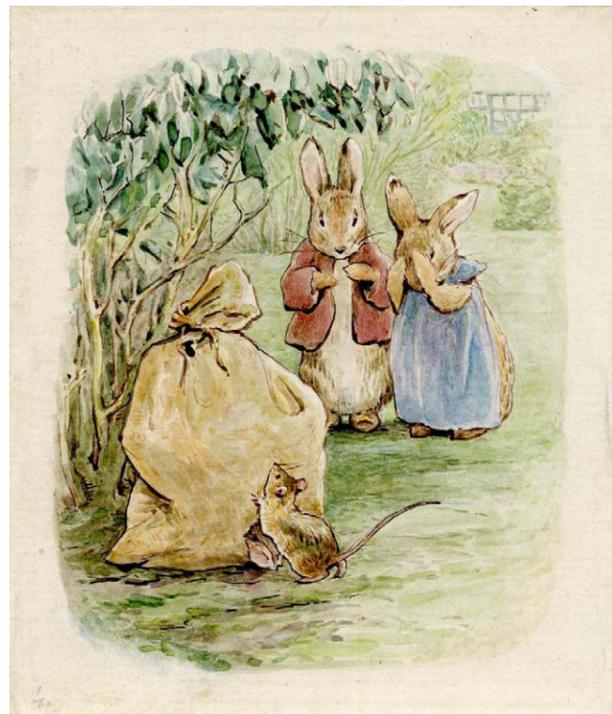
She continued to write, illustrate, and design products based on her children's books

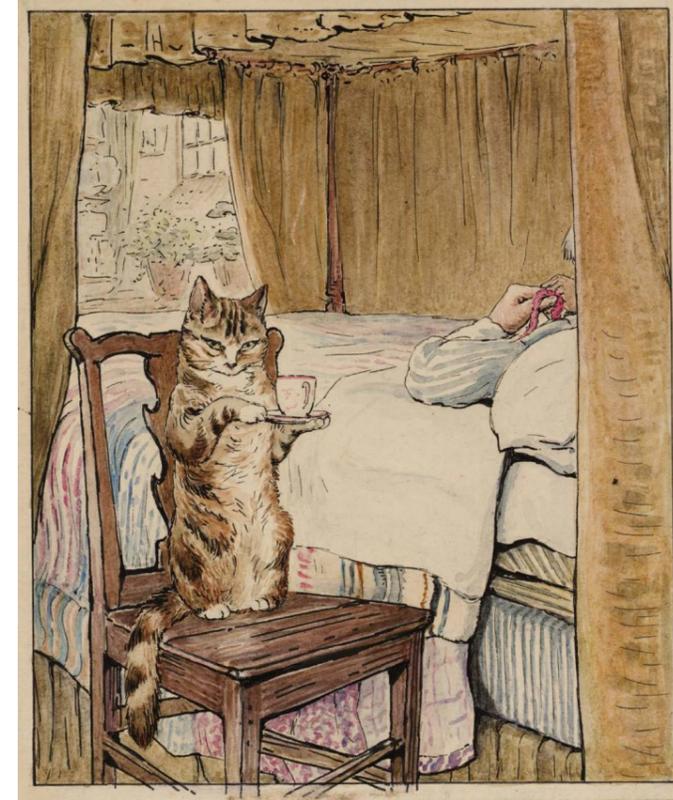
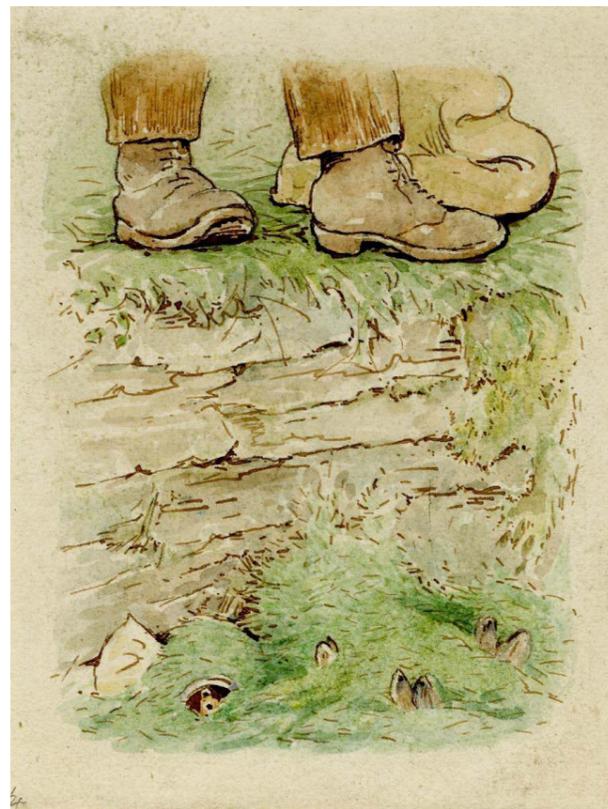
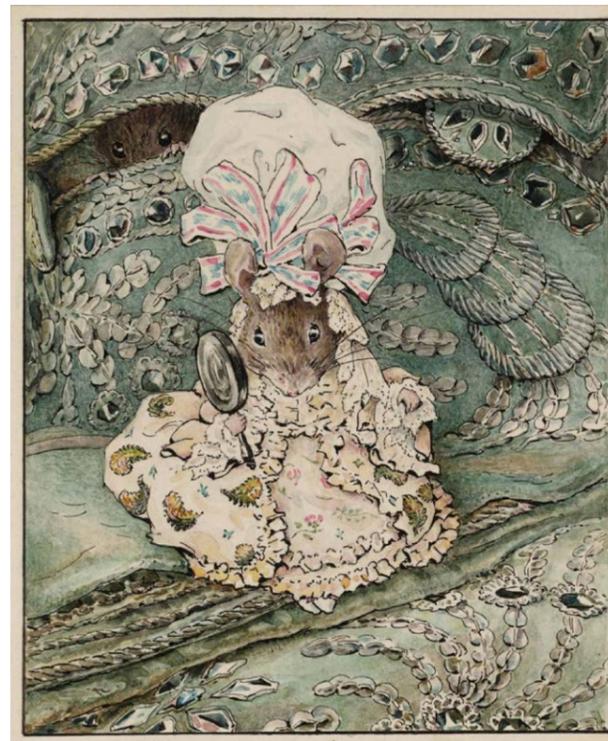
for the British publisher Warne until land management duties and her failing eyesight made it difficult to continue.

Beatrix died of pneumonia and heart disease on December 22, 1943, at her home, at the age of 77, leaving almost all of her assets to the National Trust, one of Britain's most important heritage and nature conservation charities. When she passed away, Beatrix **donated 15 farms and 4,000 acres of land, the equivalent of about 2,000 football pitches**. Beatrix Potter is credited with preserving much of the land that now constitutes the Lake District National Park.

Potter's books continue to be sold worldwide, in multiple languages, and her stories have been retold in song, film, ballet, and animation.



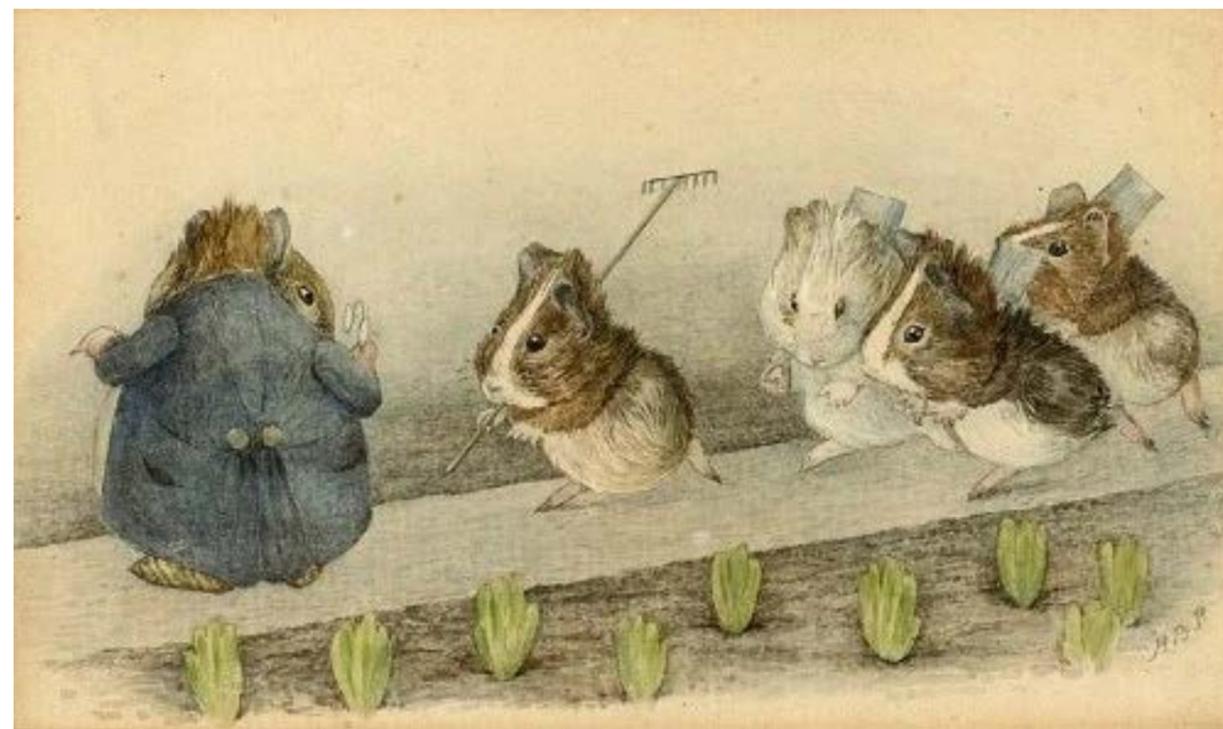
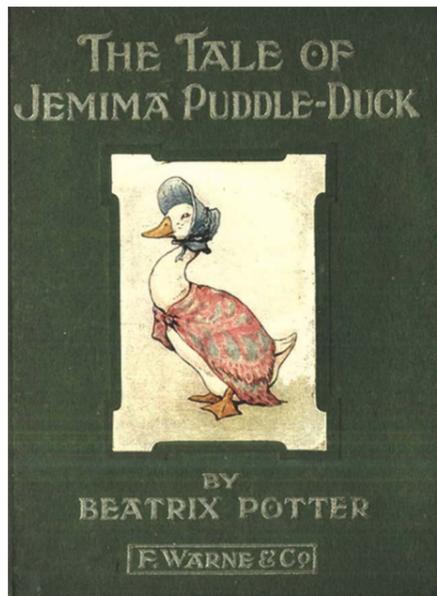
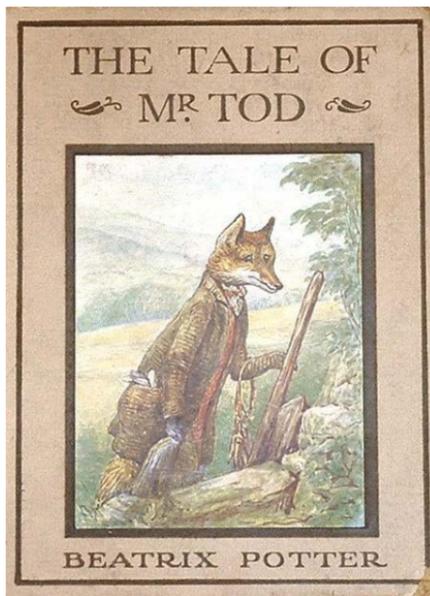
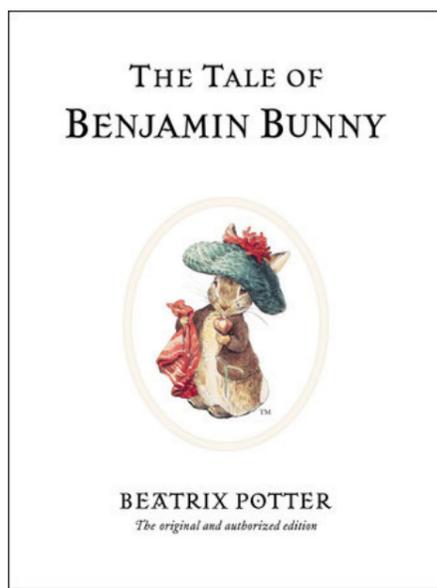
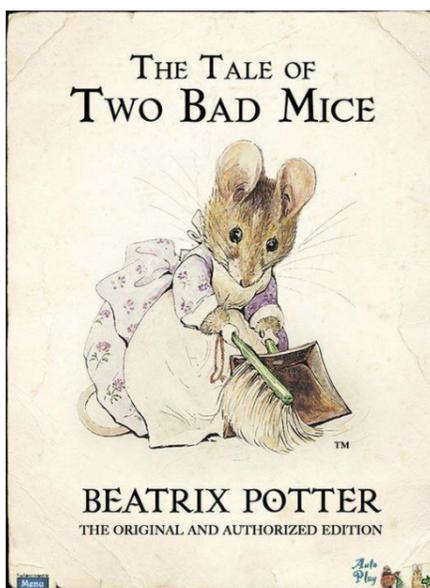
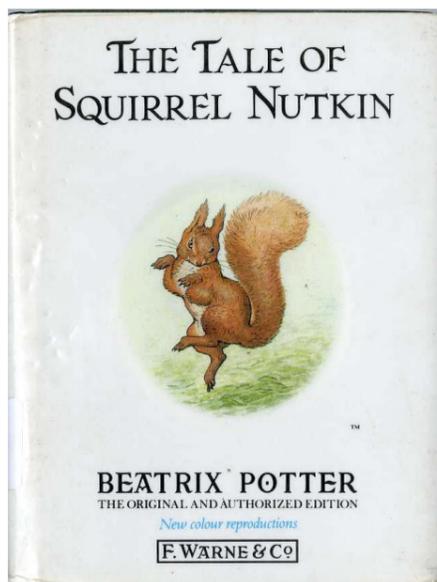
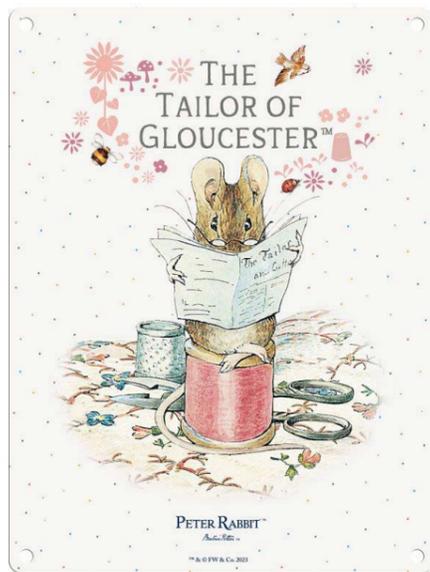






Beatrix Potter was a wonderful scientific illustrator. She illustrated fungi with incredible precision, without copying from any book, simply illustrating what she saw in nature. For example, the spores of the Tremella fungus in her paintings were only formally described about 45 years later—she was illustrating what others hadn't even seen.

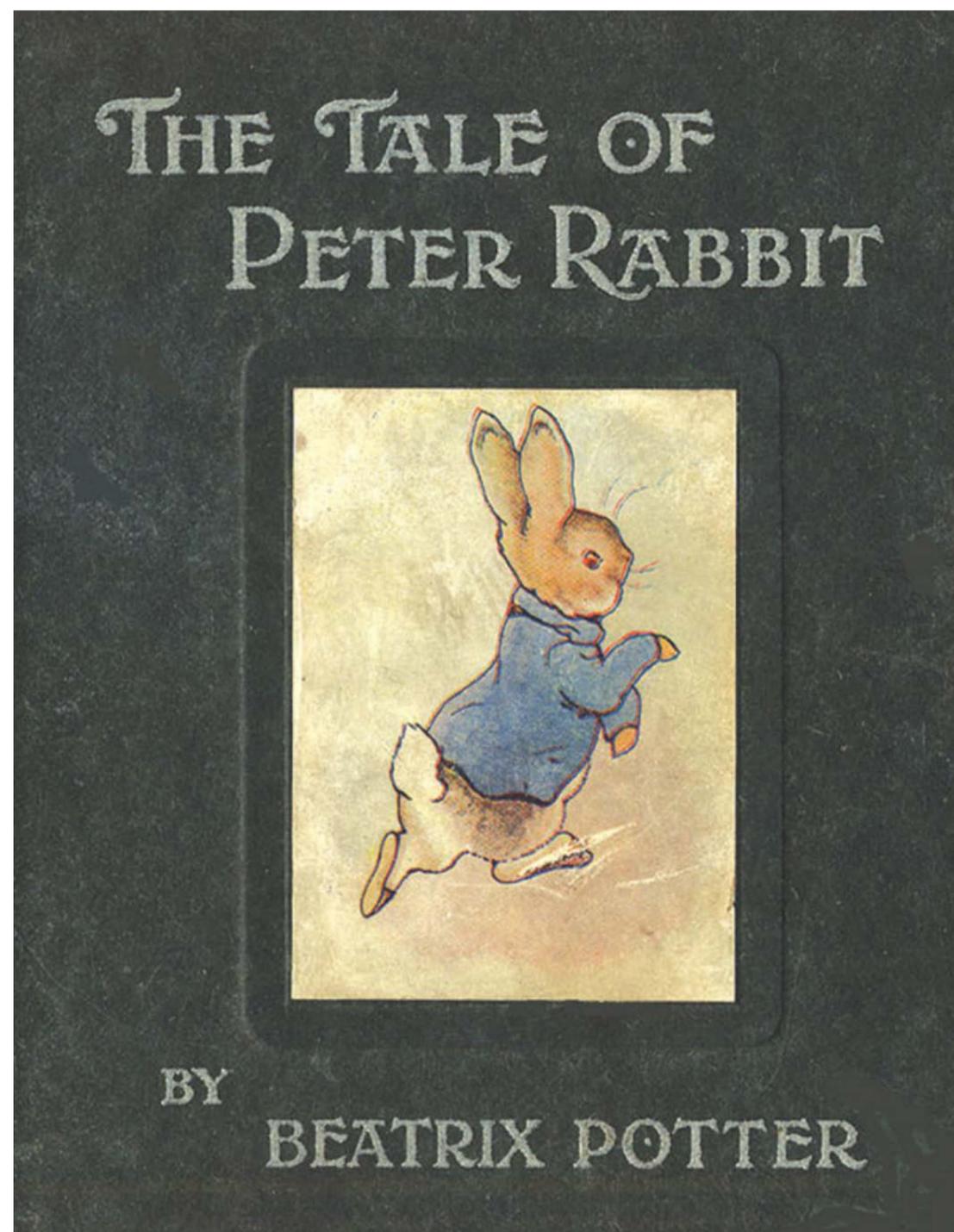




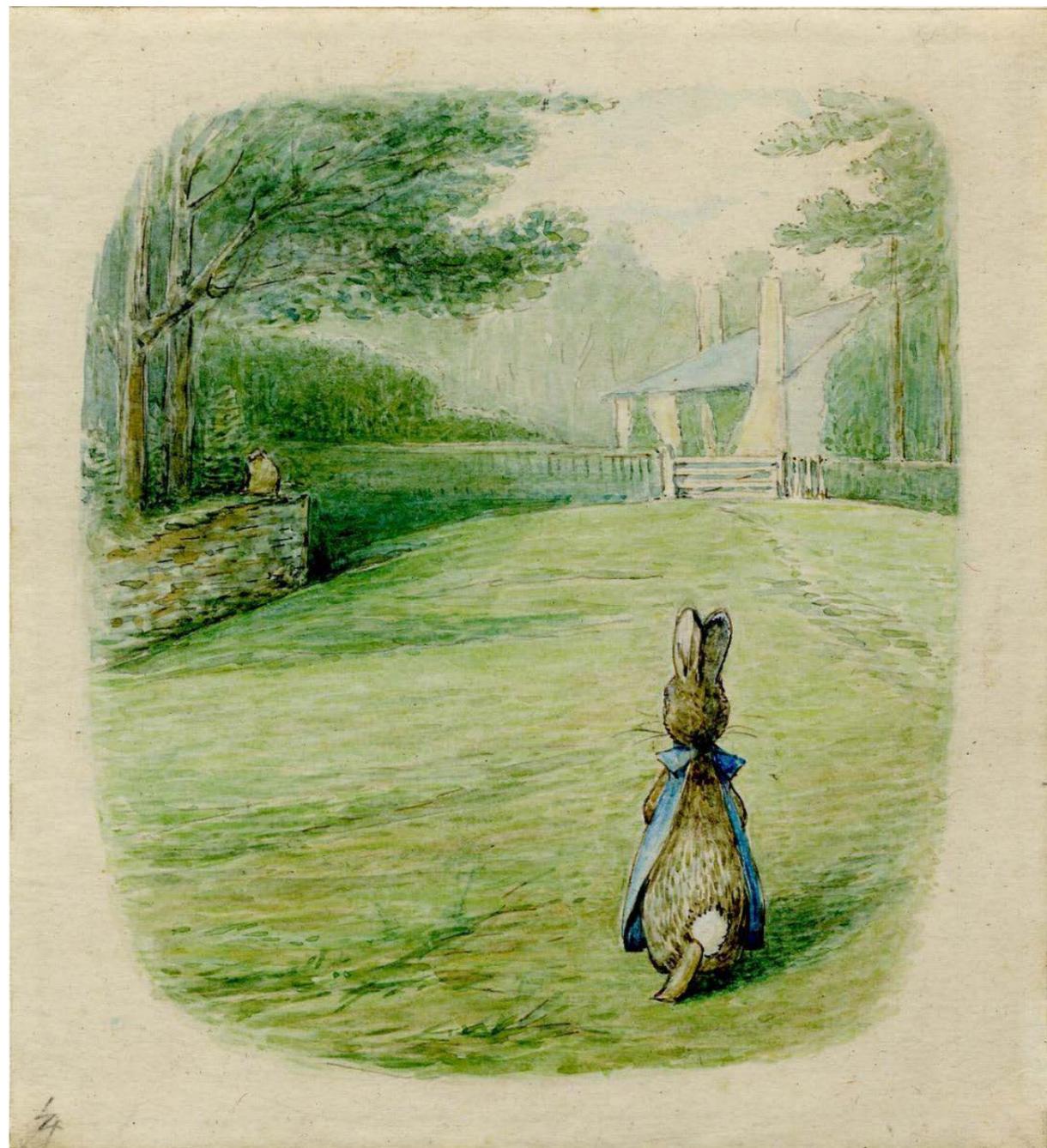


Above: Beatrix Potter's house at Hill Top Farm, which served as inspiration for her stories.

Below: A view of the Lake District, which Beatrix loved so much and helped preserve, acquiring much of the land.



The original 1902 edition of "The Tale of Peter Rabbit"



33a



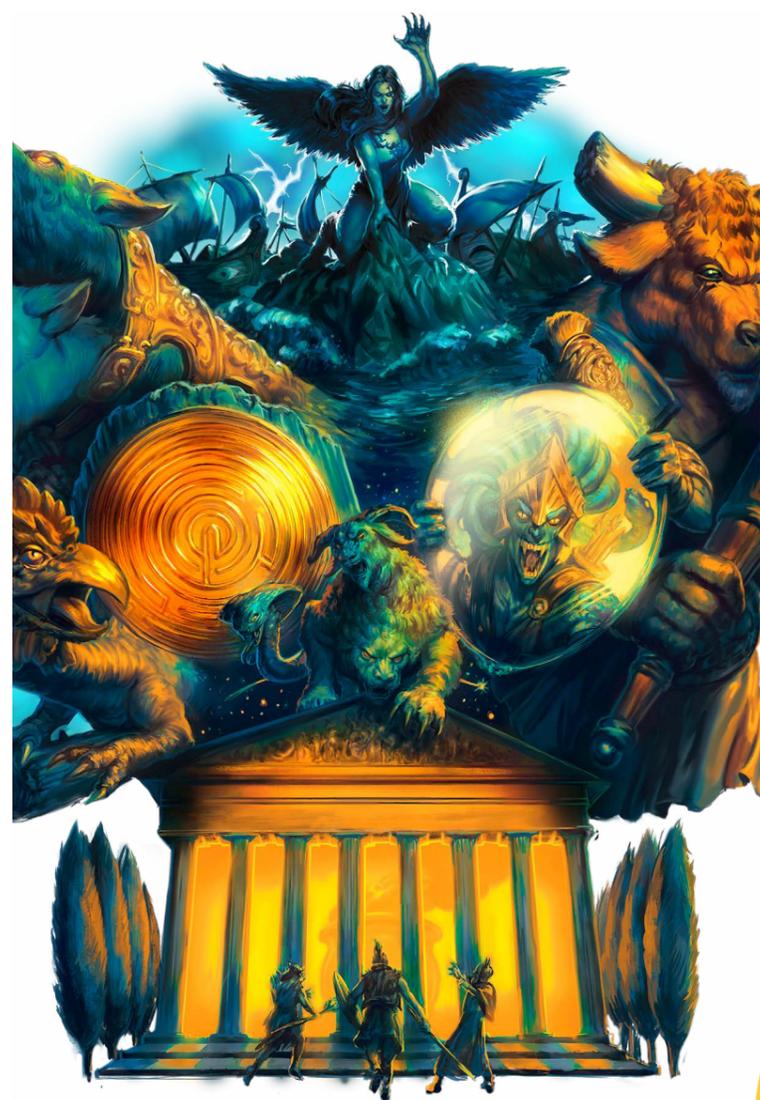
TO KNOW MORE:
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<https://beatrixpottersociety.org.uk>

33b

VICTOR MARISTANE

Photo: Victor Maristane

© Victor Maristane



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Victor Maristane, also known as Maris, is a Brazilian artist, computer scientist, and writer born in Recife, known primarily for his science fiction, fantasy, and horror illustrations for games, records, and books.

His style blends science fiction and horror with the pulp fiction illustration genre of the 1950s, creating highly original work.

Among his best-known works are illustrations for officially licensed products for Jurassic World, Mars Attacks!, Sherlock Holmes, and Fallout.



INTRODUCTION

This was my cover illustration for Ravensburger's board game Horrified: Greek Monsters, created in late 2022 in Adobe Photoshop with a Huion Kamvas 13. I now use Clip Studio Paint and the Huion Kamvas 22 Plus. I chose to discuss

the process because it's very similar to most of my work, though different from what I see presented as the industry "standard." So, I hope to illustrate that there are several ways to achieve a professional result.

PROCESS



1 The differences begin with my drafts. I often work with very experienced art directors and receive a preliminary sketch of the composition, or a very detailed description of it, so I don't have to explore many variations at the beginning. I can count on one hand the number of times I've created incredibly elaborate thumbnails with lighting and even color.

I agree that it's ideal, but depending on the composition, doing this step this way can take almost half the total time of the rest of the project. It's tiring, and the schedule doesn't always allow it. In fact, I once spent an hour per thumbnail on a project where each illustration required four thumbnails, and it took less than eight hours to complete after this step. I didn't find it a good experience, and I didn't like the final result.

I prefer to have more time to finish well than to plan well. After all, people will see my results, not my plans, and over-planning is a form of procrastination. I usually make one to three sketches just to confirm the starting point of the image and I shape the illustration along the way together with the director, testing aspects like lighting and colors later on, not at the beginning where everything can still change a lot and generate major rework.



- 2 I confess that I am not a big fan of drawing the outline of things. If it were up to me, I would solve everything by painting spots and detailing them, which is what I do in my personal work. However, I rarely have that luxury in client work: each step needs to be understood and approved by other people. I cannot send a cluster of brushstrokes and ask if I should proceed. So, I eventually gave in to industry best practices and got into the habit of doing this contouring stage, almost like a final artwork with ink. For this specific style, I not only did contours but also added hatching and small areas of black. They will all disappear in the painting, but they help me understand and describe the shapes and even direct my brushstrokes.



- 3 With the outlines in place, it is now easier to apply and test different colors and lighting. For other artists, or if I were working full-time for a studio, these might be the initial thumbnails. However, as I did it, several important decisions had already been made before reaching this point. You can see that from this point on, there will be almost no structural changes to the image. In other words, if the goal of detailed thumbnails at the beginning is to minimize later changes, my incremental approach starting from simpler sketches also tends to achieve that goal. Both paths are valid; it all depends on the circumstances and preferences of the people involved in the project.



- 4 Now, the longest but my favorite part: detailing, sometimes called “rendering” in the context of digital illustrations. I find this term borrowed from computing, as if we were a program printing an image on the screen, odd. I spend a few hours a day on this phase, sending the progress to the art director and making any requested adjustments. A unique feature of my process is that I make extensive use of the Smudge and Mixer Brush tools, which give me an oil painting look that I really enjoy. One of the things I liked about migrating to Clip Studio Paint is that it allows you to easily apply this blending feature to any brush, making the brushing experience itself feel like oil painting.



- 5 Another characteristic of my work is the frequent use of the Curves, Color Lookup, and sometimes Gradient Maps tools. This is almost always for a very simple reason: to “temper” colors, especially in lighting transitions. In traditional pigment painting, this process occurs almost inevitably when mixing colors: you transition from yellow to blue, and the middle will become a strong green, for example. In Photoshop and other programs that haven’t yet implemented this more “natural” blending, the transition between colors is often somewhat dull, sometimes even grayish, due to the algorithm they use to mix colors in the form of light. I especially enjoy “warming up” the transition from light to dark, somewhat simulating how light behaves on human skin and other materials.



- 6 When to stop detailing? This is a common question in digital illustration, where everything can be infinitely undone, redone, enlarged, altered... I usually receive one or more style references that help determine the desired level of finish. In this case, it was the previous Horrified covers, one of which I also illustrated, so it wasn't a problem. For other projects, I'd need to make everything a little more geometric and "smooth," or more photorealistic and less "painted," it depends on the case. I believe I sometimes overdo the gloss effects a bit; perhaps it's become part of my style.



Grande abraço para
a Revista Ilustrar!

Em tempos de robôs,
viva a arte humana!

MARIANE

* A strong hug to Ilustrar Magazine!
In times of robots, long live human art!



MIKE DEODATO



One of Brazil's most successful comic book artists, with a solid career at publishers such as Marvel, DC, and Dark Horse, Mike Deodato is responsible for some of the best comic book covers and stories featuring characters such as Wonder Woman, Spider-Man, the Hulk, Batman, Wolverine, Thor, and many others.

Deodato Taumaturgo Borges Filho, better known as Mike Deodato, was born in Campina Grande, Paraíba, and became a comic book artist influenced by his father, Deodato Borges, who taught him to draw and first introduced him to the work of masters Will Eisner, Burne Hogarth, and others.



Mike Deodato

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His father was a journalist, radio host, screenwriter, and comic book artist, creator of "The Adventures of Flama," a radio soap opera series that began in 1963.

In the 70s, at the age of 15, Mike launched his first independent comic book magazine, and by the 1980s, he was already regularly publishing cartoons in newspapers from the Brazilian state of Paraíba.

In the 1980s, he dropped out of his communications program at the university and participated in the 13th Angoulême International Comics Festival in France, making his work known.

From then on, he began publishing in Belgium, France, and Portugal. In the same decade, he published the magazine "3000 Years Later," a science fiction saga written

and produced with his father.

From 1990 onward, he began working for the American market, drawing "Lost in Space" and "Beauty and the Beast." He became known for drawing "Wonder Woman" (DC Comics) in 1994.

Hired by Marvel Comics, he would illustrate several well-known heroes, such as "The Avengers," "Thor," "The Hulk," and the monthly "Elektra" magazine, among many others.

With highly expressive drawing and a strong use of shadow, Mike Deodato surprised everyone by deciding to leave Marvel after 24 years of great success in 2019 to dedicate himself to his own work. The reasons for this decision and other matters will be discussed in the following interview:

After a decades-long career working for various publishers like Marvel and DC, you decided to leave to focus on your own work. What led you to this decision?

I grew up reading superhero comics. From a very young age, I dreamed of one day working for Marvel, creating or bringing to life the characters that inspired me so much. And, in a way, I fulfilled that dream. At Marvel alone, I spent 24 years — not counting my time at other publishers — immersed in this universe, drawing superheroes. But along the way, I also grew, both as an artist and as a person.

Over time, a new desire emerged. My adult dream became to create my own stories, to develop universes that didn't have to follow pre-established rules or chronologies.

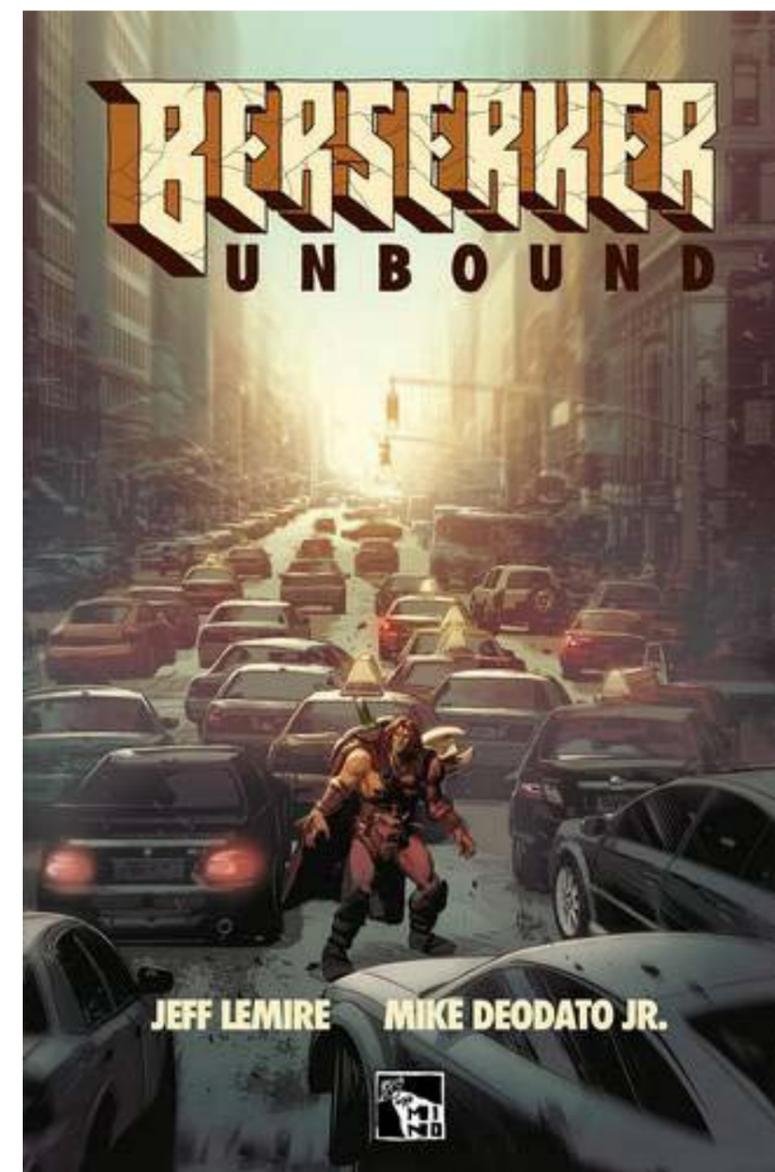
And this desire began to become more concrete in 2018, when I created Thanos with Jeff Lemire. Our partnership worked

so well that we decided to make an original comic together. That's when the harsh reality set in: I discovered that, for me — and with my production speed — it was impossible to balance working for major publishers with developing original projects.

So it was necessary to choose...

While a screenwriter can write ten stories at a time, an artist needs a lot of time and energy to complete just one. I tried to do both simultaneously, but it was exhausting. The time had come to choose between my childhood dream and my adult dream. And I chose the latter.

Today, I can say, without a doubt, that it was one of the best decisions of my life— not only for the creative satisfaction and freedom I gained, but also for the tangible fruits that came from it: awards like the Eisner and Ringo, which crowned this new phase of my career.



From this new phase, your first original work was Berserker Unbound, followed by several others until your most recent, Absolution. What creative possibilities do you see now with your original work?

When you work with characters from major publishers like Marvel and DC, you're always dealing with a legacy, a mythology that's been around for decades. Everything has a continuity that needs to be respected, which imposes creative limits — especially for the artist. No matter how hard you try to put your stamp on it, you're always working

within a pre-established framework.

Authoring work, however, is the opposite. You start with a literal blank page. There are no constraints, no editorial restrictions. You create the world from scratch, with complete freedom to express whatever you want. This changes everything. The responsibility is greater, of course, but so is the reward. There's a very special excitement in returning to each page knowing that every line, every shadow, every detail has a little bit of you in it. And that's something difficult to put into words.

It is natural for publishers to impose editorial guidelines. As an artist, how did you get around these creative constraints when you were still working with publishers?

I've never censored myself. I've always respected the essence of the characters, of course, but that never stopped me from imprinting my own vision. My Hulk, for example, was gigantic, almost monstrous — a very distinct version. The same goes for Venom and other characters I've drawn. This visual freedom was possible, in part,

because of the respect I've earned over the years.

When you have a well-established name in the market, editors tend to trust your choices more. It's not that there aren't limitations — they do exist, especially in character continuity—but I've always sought to innovate visually within those boundaries.

And thanks to the trust built through professionalism, dedication, and consistency, I've had plenty of room to experiment.



In one of your most recent projects, Absolution, not everyone noticed, but each of the five covers creatively simulates movie posters from famous films (the first one simulates Blade Runner). Was that your idea??

I think it's common for visual artists to imagine themselves versatile in various fields — design, sculpture, painting... We end up believing we can do a little bit of everything, and we actually can, but that doesn't mean we'll do it better than those who specialize.

I, for example, really enjoy design, especially

logos and visual compositions, but I know when someone else does it better.

In the case of the Absolution covers, the original idea wasn't mine. I had designed the covers conventionally, when Chris Ferguson, a designer at AWA Studios, had the genius idea of transforming them into movie posters inspired by classics like Blade Runner and Heat, among others.

I thought the idea was fantastic. He truly breathed new life into the covers — each one turned out better than the last. It was a masterclass in design and a collaboration that elevated the project.

In your more recent work, we can sense that your drawing has become more mature, realistic, and with more contrasting and dramatic shadows. Are these characteristics part of this creative phase, or was it a natural evolution??

It was a completely natural evolution. One of the reasons I never wanted to teach workshops or classes is because everything I do is very instinctive. I don't have a formal method or theoretical explanation for my

decisions. When I'm drawing a page, I feel what works and what doesn't — without over-rationalizing.

The changes in my style happened that way, instinctively, accompanying my growth as an artist and as a person. As my worldview changed, my art changed with it. So, yes, it may seem like the creative phase brought a more mature and darker style, but in reality, it was just the next step on a path I've been on for a long time.



In fact, shadow has become an increasingly important factor in your drawing, hasn't it?

Absolutely. Shadow, for me, is almost a character in itself. It adds depth, emotion, and atmosphere. Good use of shadows can completely transform the feel of a scene — whether it's a face or a setting. It's through

shadows that I often convey tension, drama, melancholy... and this applies not only to characters, but also to environments. Shading a setting with intention can make it much more narratively powerful.

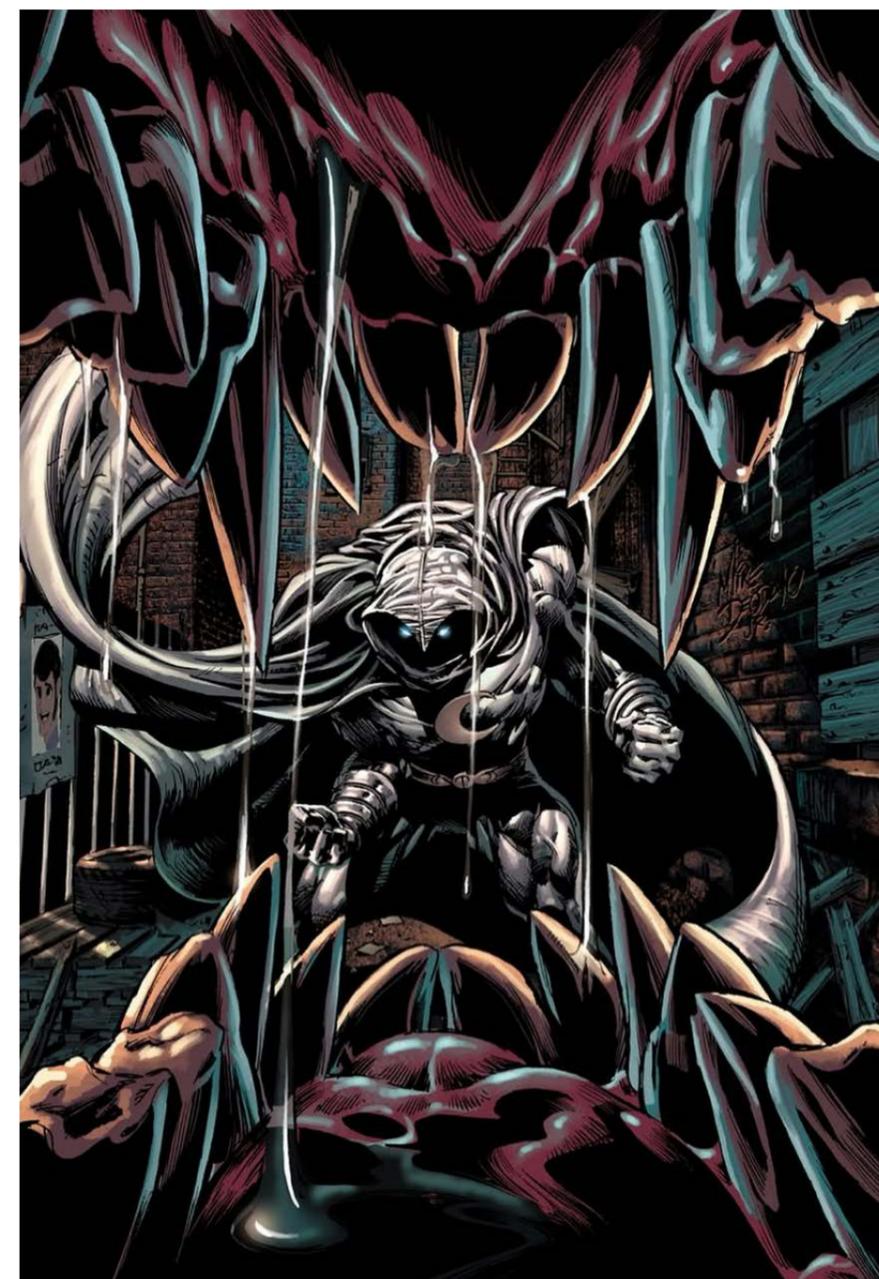
So yes, shadow is essential in my work. Perhaps even more so than line.

You've said a few times, including in a recent Instagram post, that major publishers don't always recognize or respect artists' copyrights, especially in adaptations. How serious has this problem been?

It's a serious problem — and one that's getting worse. Publishers need to understand that the billion-dollar success they enjoy today with adaptations, films, toys, and everything else was born from the work of creators. The creator is the foundation of everything. It's the artists and

screenwriters who created these characters that are now icons of global pop culture.

Recognizing this doesn't require much. I'm not talking about millions — a minimal gesture of recognition, fair compensation, proportional to the profit generated, would be enough for many artists to feel valued. But when this doesn't happen, the creator tends to withdraw, seeking autonomy — and that's exactly what we're seeing happening. Ignoring this reality is digging your own grave. The gears only keep turning if the engine — the creator — is respected.



And how to fight against it?

There are two fronts: the individual and the collective.

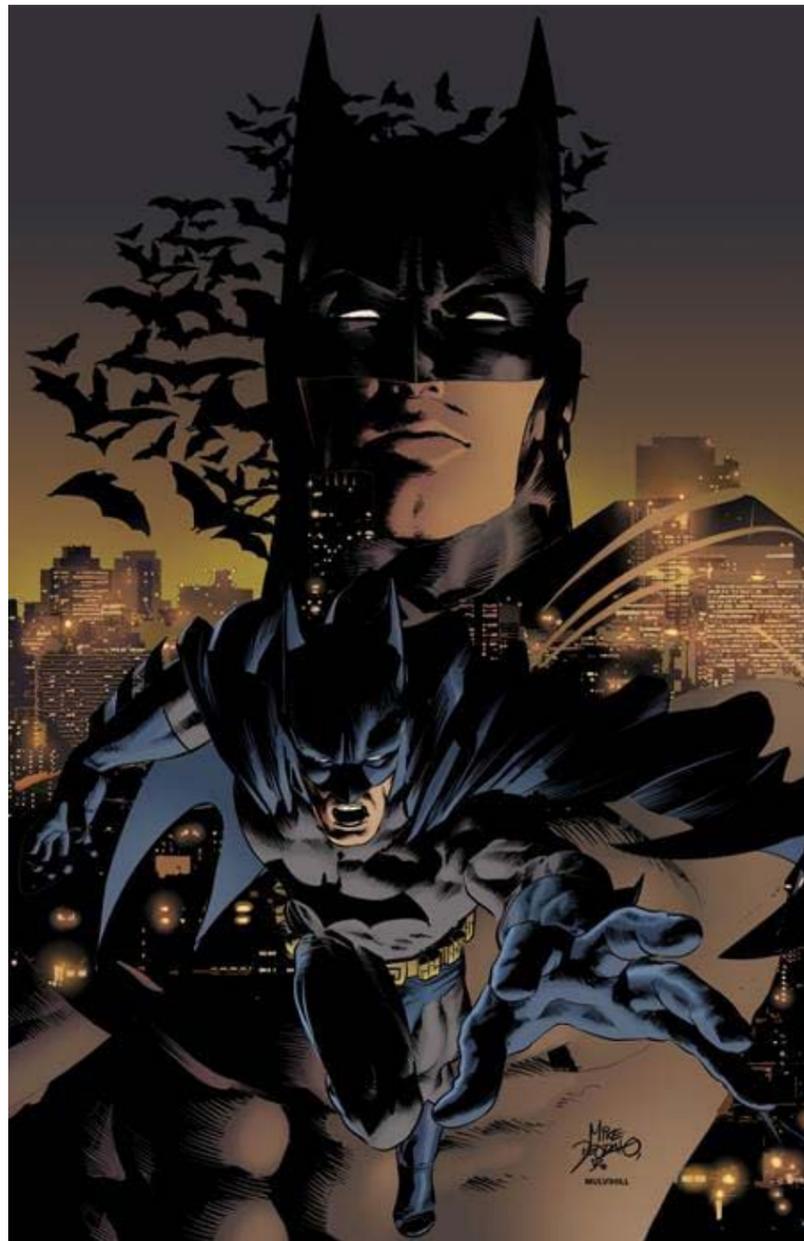
On an individual level, you need to value yourself. Don't accept any conditions, don't sell yourself short. It's essential to demand recognition and ensure your copyright is respected. This also involves taking control of your own career, investing in original projects where you have full control over

your creation and your profits.

On a collective level, the path is unionization. The power of a united group is enormous — and the proof is in Hollywood. Screenwriters, directors, and actors have achieved a lot through unity. When they stop, the industry feels it. Comic artists, illustrators, and writers need to follow suit. Only then will we be able to negotiate on equal terms.

For someone who has always drawn superheroes, how important are they in stories in a world with fewer and fewer references to heroes?

Superheroes are a form of storytelling — and a powerful one. But they're not the only one. Personally, I don't think comics necessarily need superheroes to be relevant or impactful. What makes a good story isn't the power of the character, but the depth of the narrative, the emotion it conveys.



There are wonderful stories hidden in the simplest things: a conversation with your grandfather, a childhood memory, an everyday injustice. Sometimes, all you have to do is look around.

That's why I always say to superhero readers: learn more about the authors you admire. Discover their original work. You'll be surprised by the richness of the universes that exist beyond the cover and sticker. Expanding your repertoire is always a win.



For Marvel's farewell, the publisher proposed one last comic, and you asked for it to be about a barbarian. Is he your favorite character?

When Marvel announced Conan's return, I was responsible for the promotional art. And I was surprised by the number of colleagues who approached me wanting to draw the series. Everyone seemed to be a fan of the character! I discovered that I wasn't the only one who admired him.

Unfortunately, I wasn't the one who drew Conan's solo book, but I did get the chance to draw him in *Savage Avengers*, which ended up being a true celebration.

It brought together not only Conan, but several other iconic Marvel characters who had shaped my career. It was the best parting gift they could have given me — and a perfect way to end this cycle with joy and pride.





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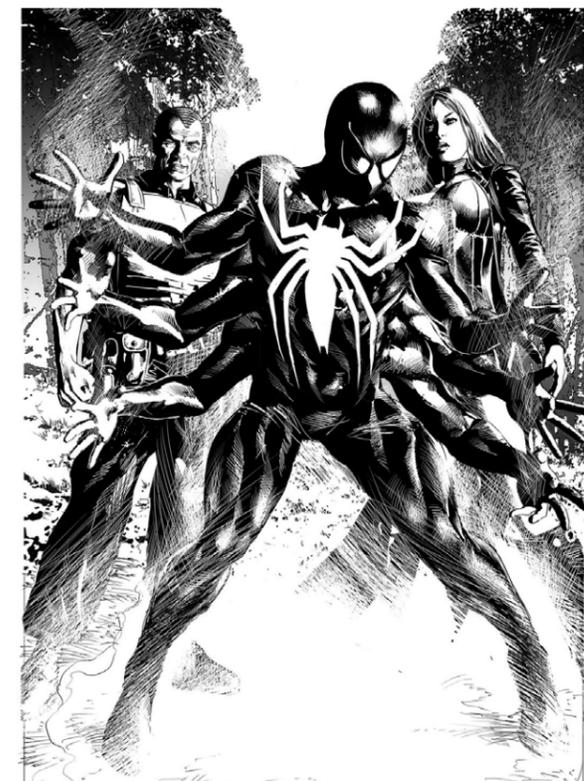


Mike Deodato's latest work, "Ultimate Oz Universe," with a foreword by Elton John

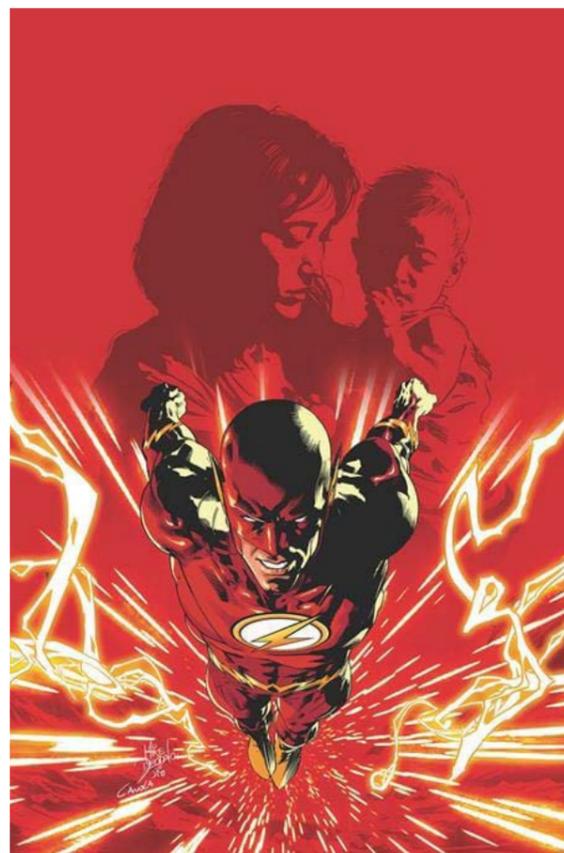
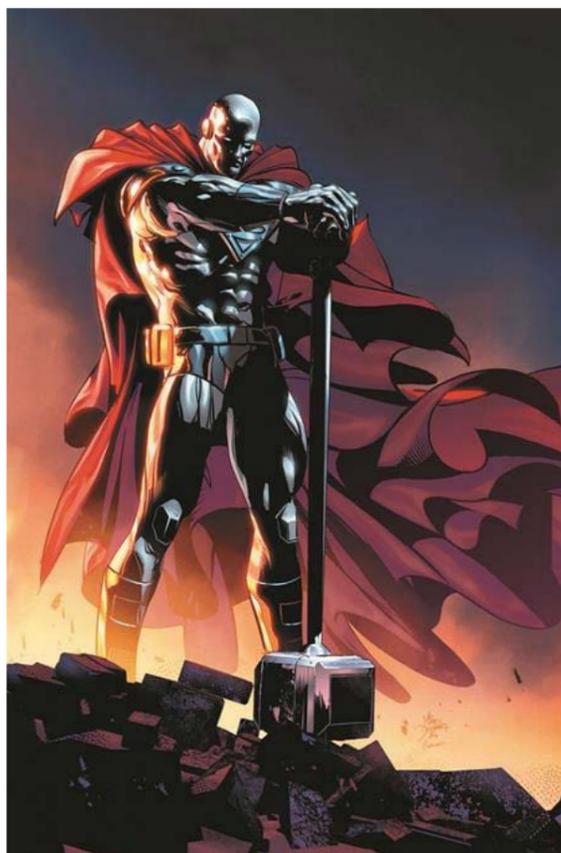




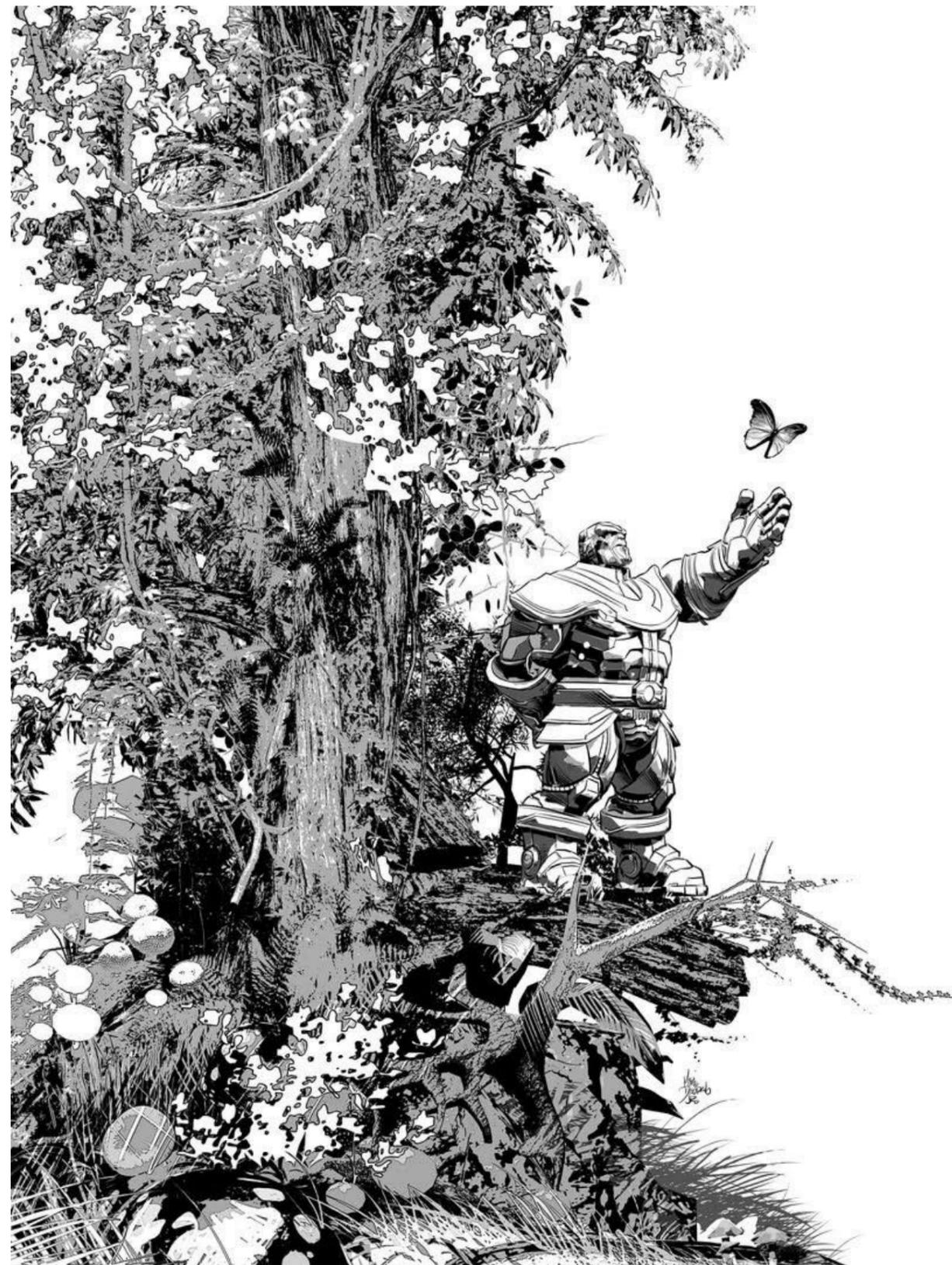
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Paulo Lara

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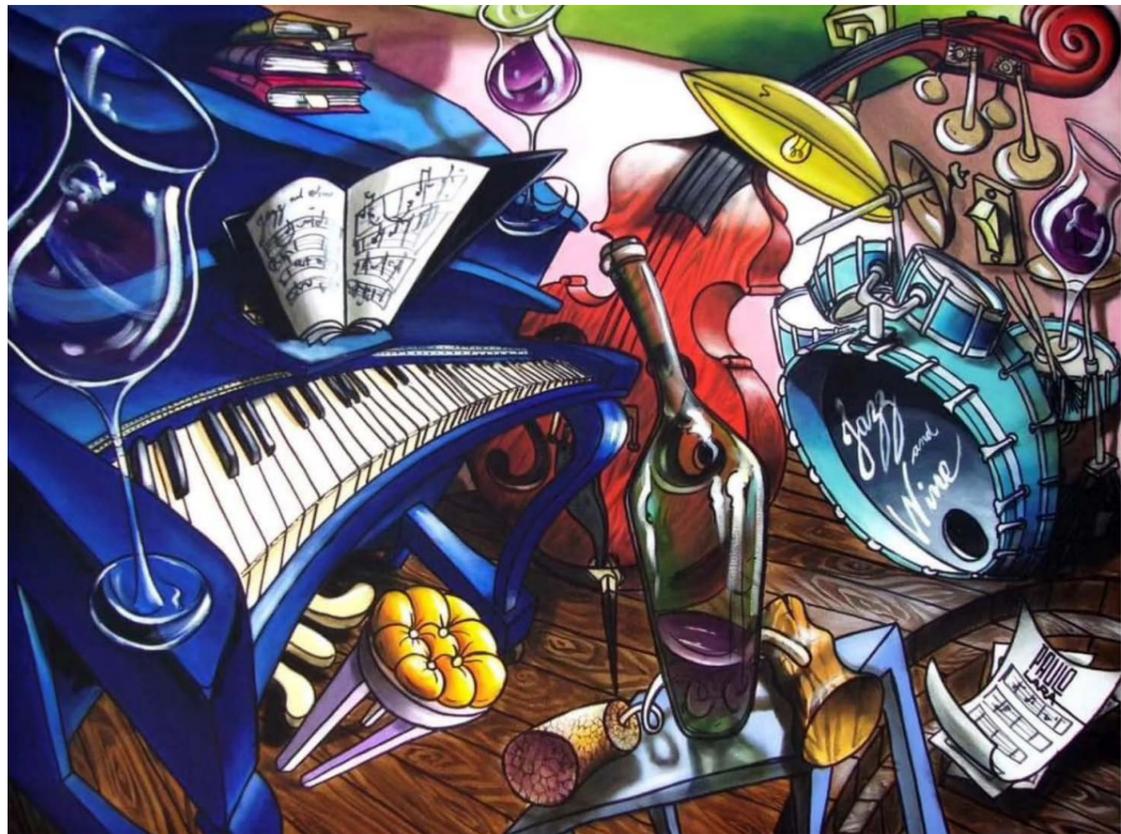
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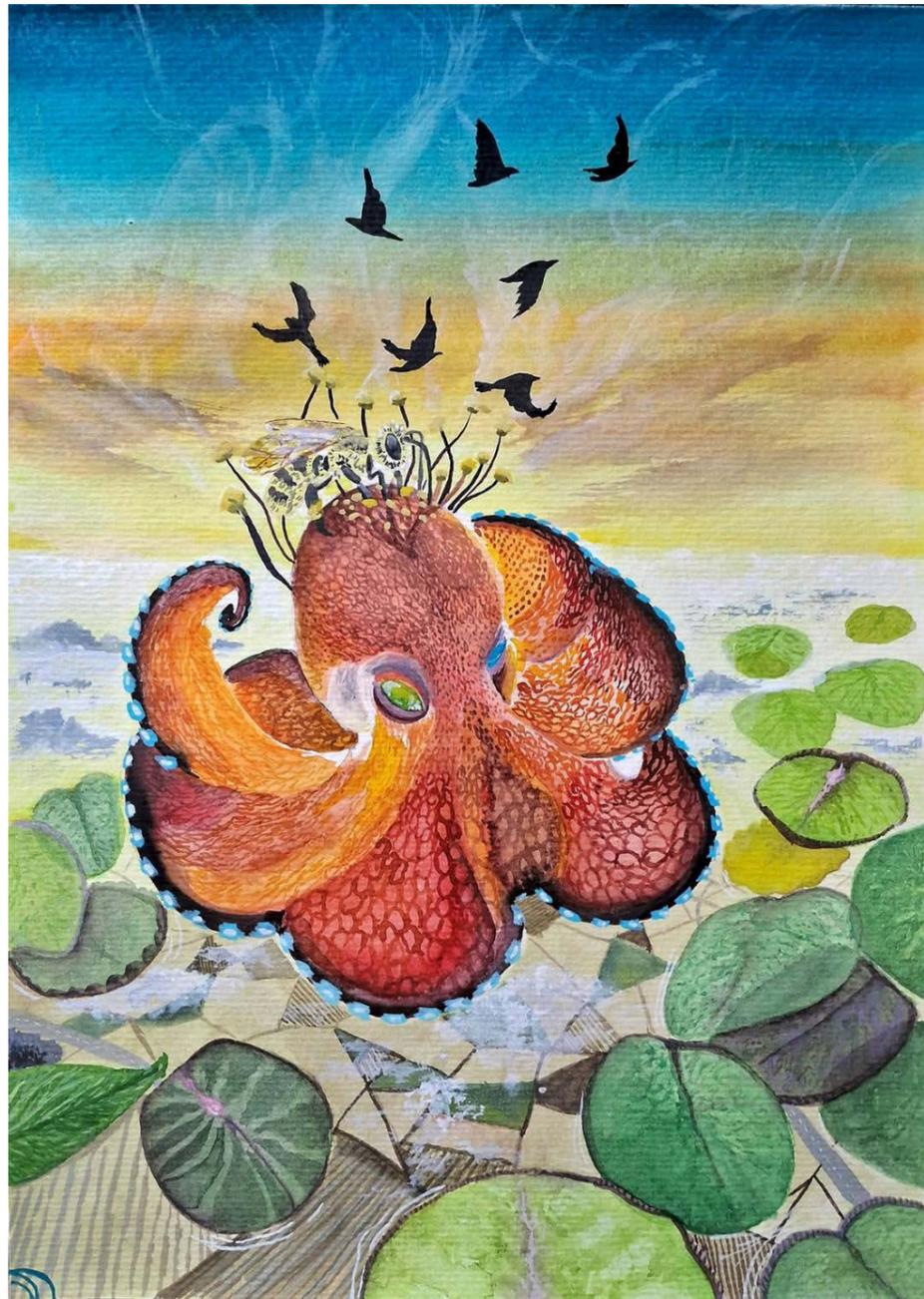
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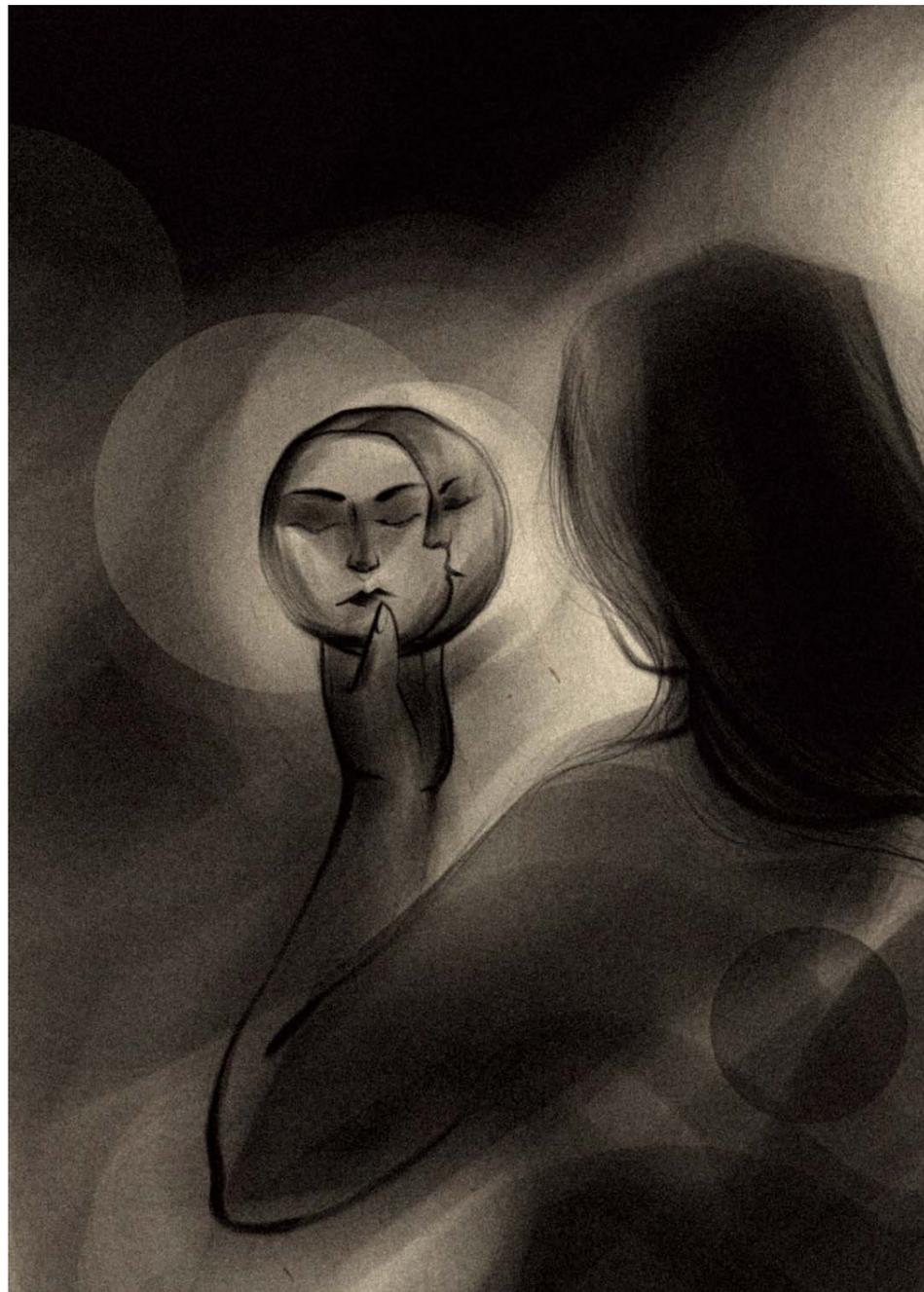
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São José do Rio Preto / Brazil

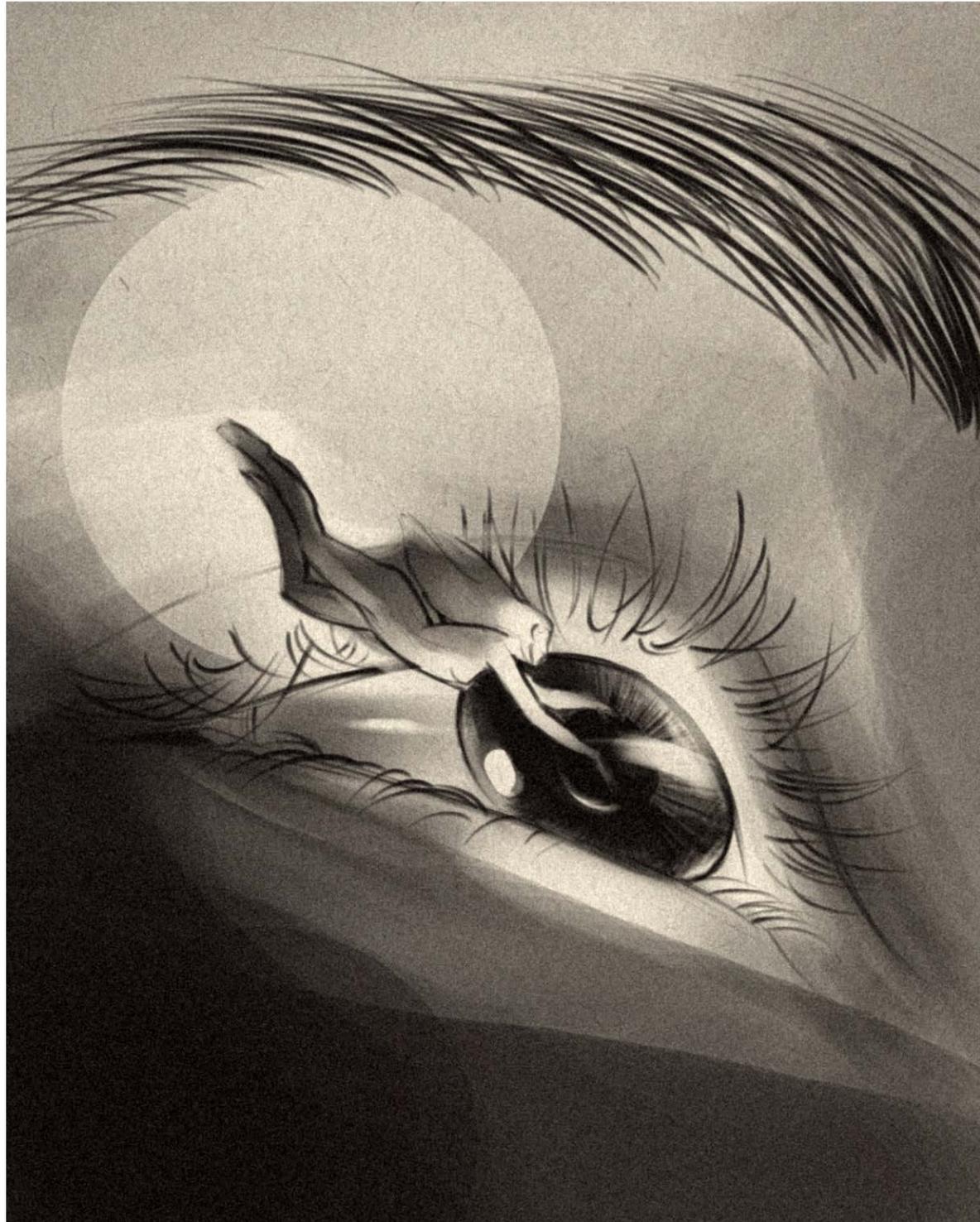
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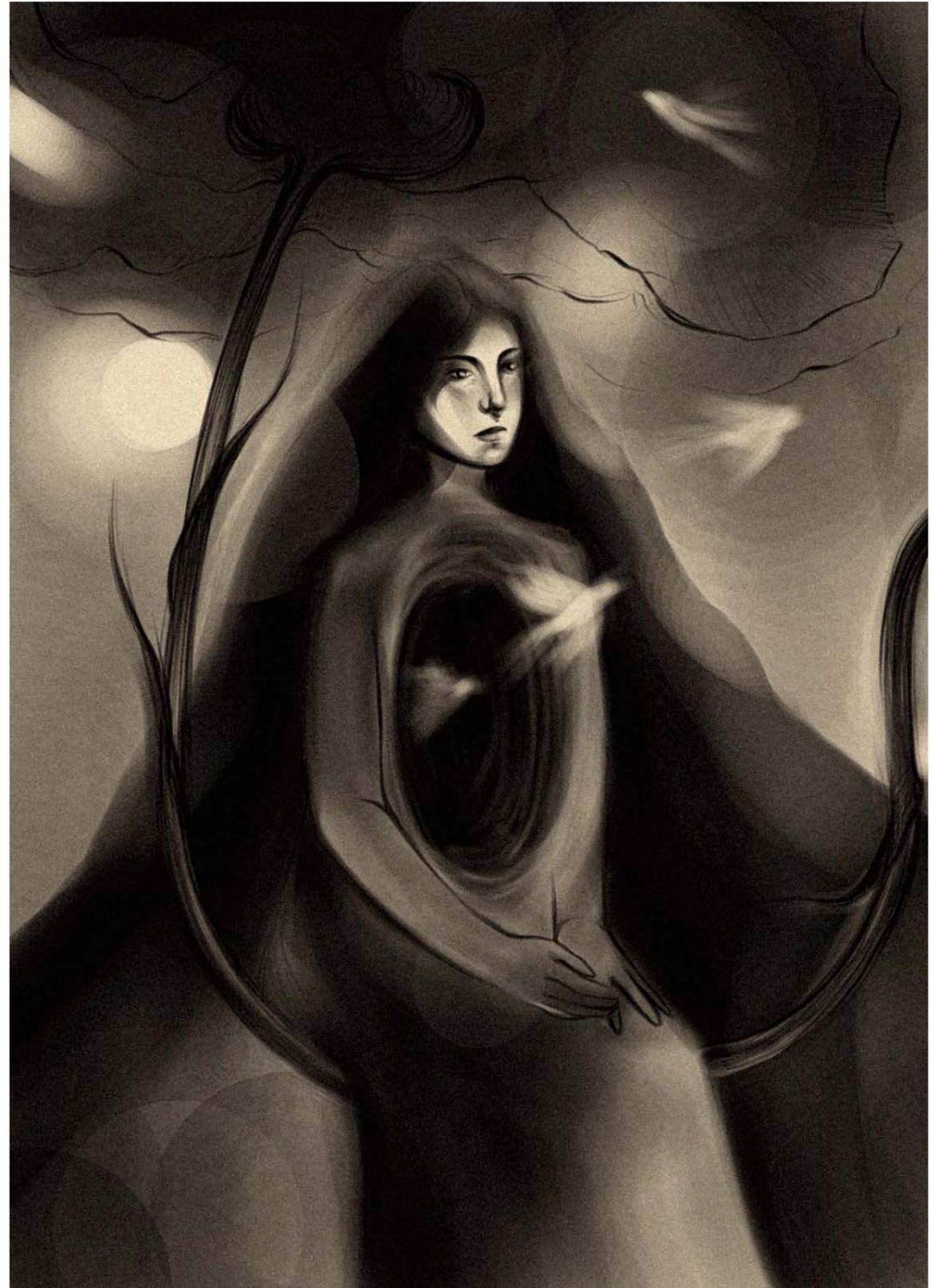
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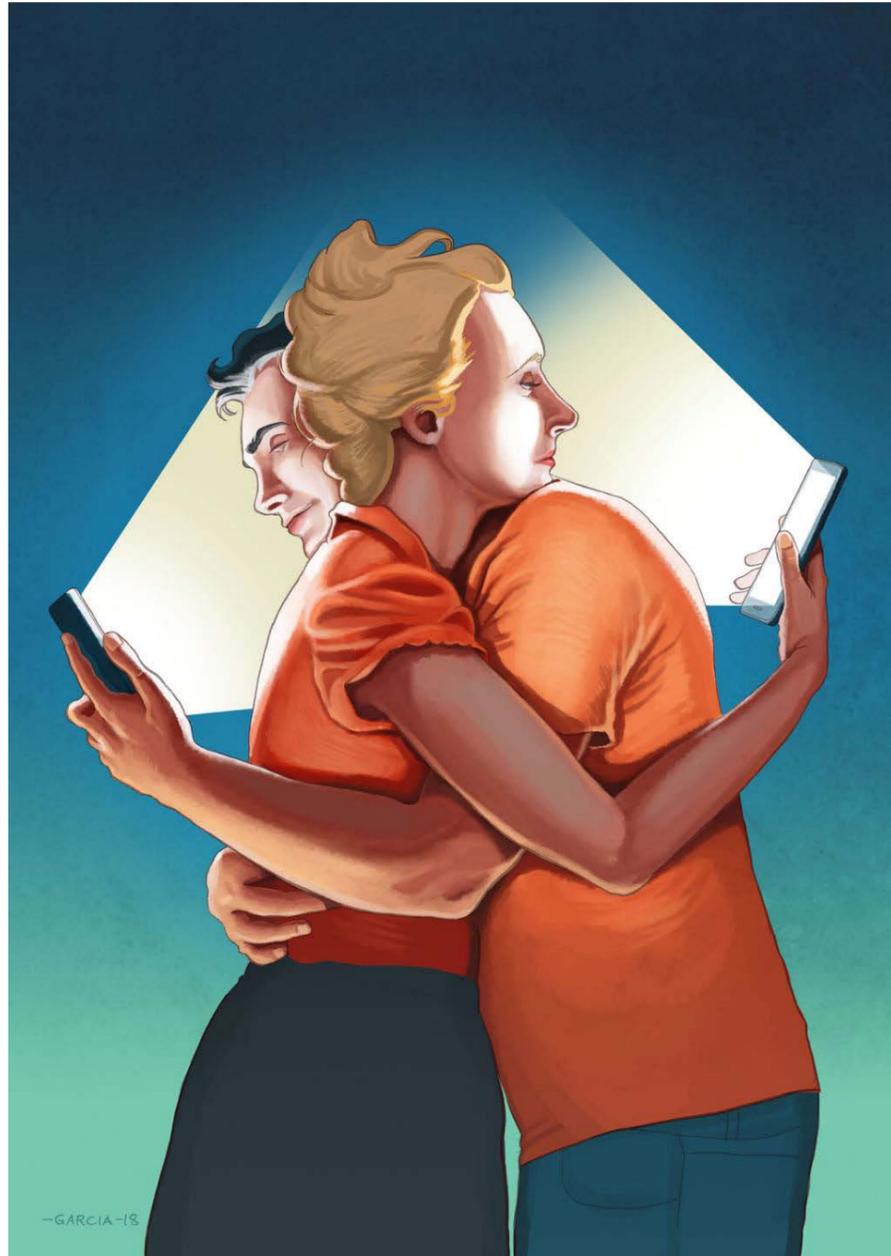
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Daniel Garcia

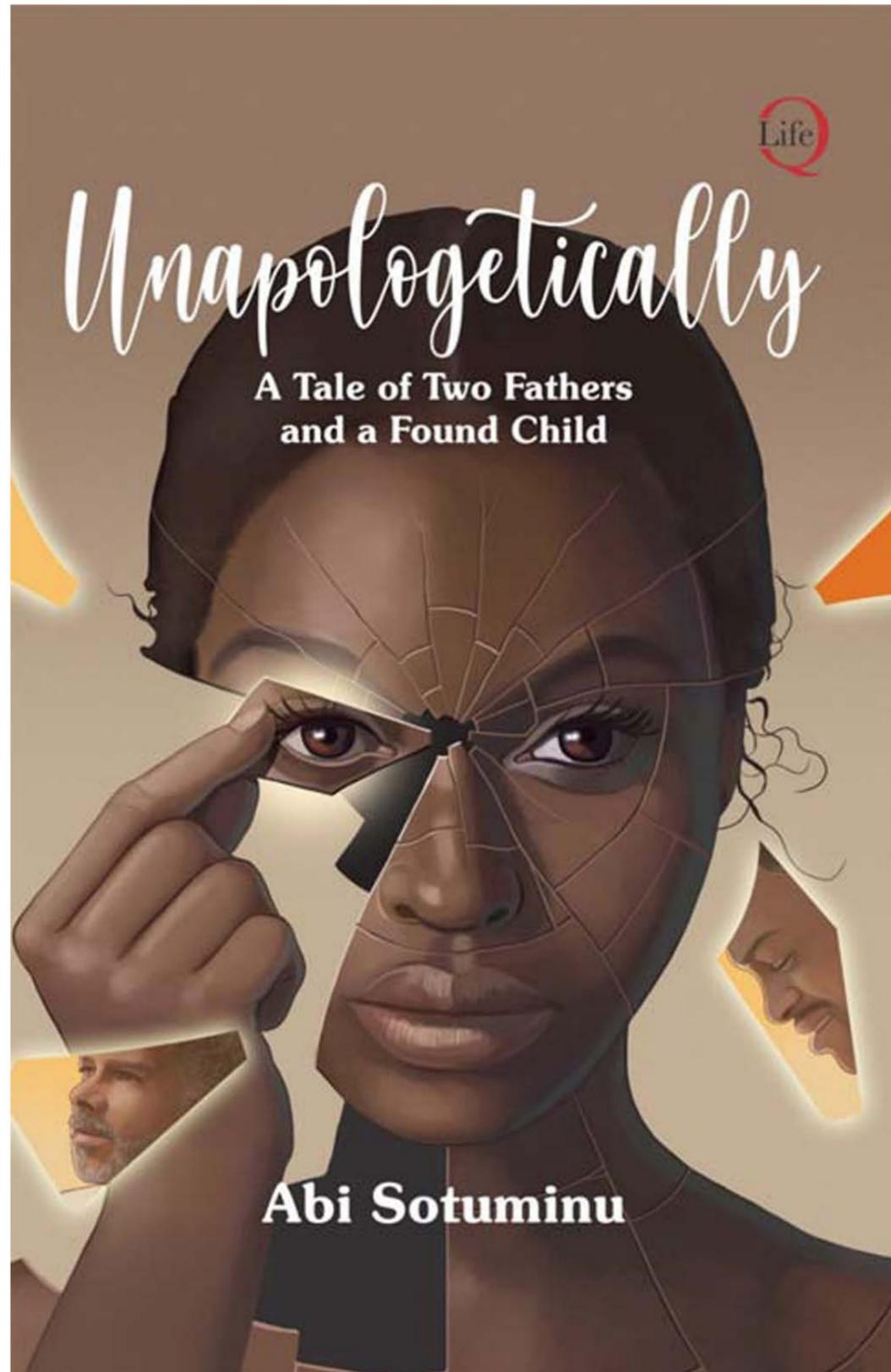
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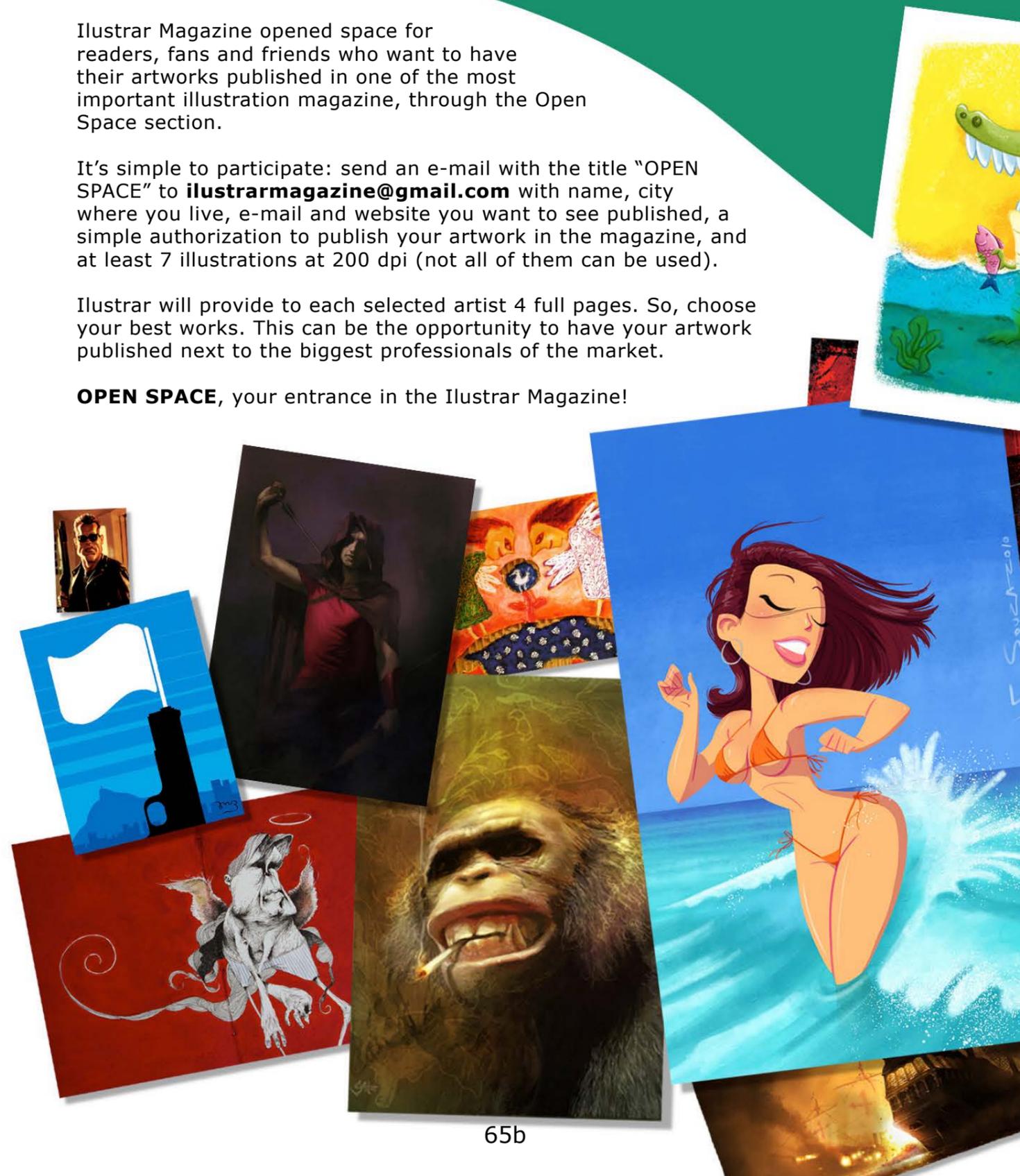
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GIANT SCULPTURES



Jaume Plensa is a renowned Spanish sculptor from Barcelona, known for his large-scale public sculptures that reflect human nature, exploring themes of introspection, spirituality, and diversity.



Using a variety of materials, his sculptures always make an impact:

<https://jaumeplensa.com>

SCULPTURES AT THE TIP OF A PENCIL



Bosnian artist **Jasenko Đorđević** creates sculptures on the tip of a pencil. Okay, it's not exactly original work, other artists have done the same, but what's striking is the level of detail he achieves.

To achieve this, Jasenko uses a microscope as a tool in a process that takes between 5 and 10 hours to complete:

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

PAINTED LUXURY CHOCOLATES



Russian chocolate chef **Valeria Sorokina** founded **VHV Fine Art Chocolate** to produce chocolates not only using the finest ingredients but also delicately hand-painted one by one, transforming each bar into a truly unique, luxurious work of art, simulating ancient painted ceramics.

A luxury for the mouth and the eyes:

[instagram: @vhv.artchocola](https://www.instagram.com/vhv.artchocola)



HYPNOTIC ANIMATIONS

Japanese artist **Yohei Kisanuk** produces a series of videos in Kyoto featuring intriguing, almost hypnotic animations, drawing directly onto a moving disc and instantly creating movements and effects, always set to the sound of a kalimba, which he also plays.

The name of his Instagram page ([Limbatrip](https://www.instagram.com/limbatrip)) already gives a hint of what to expect:

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



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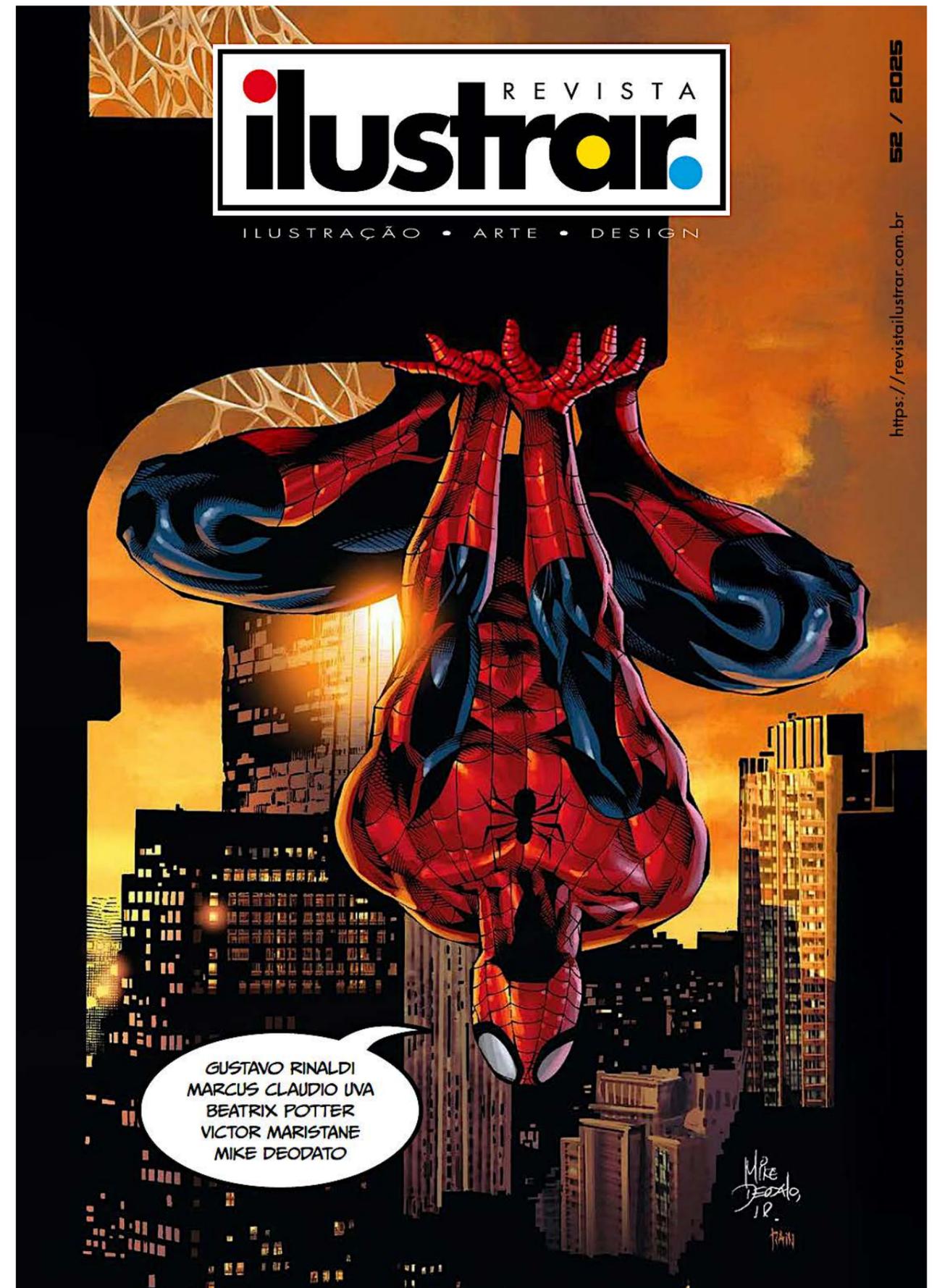
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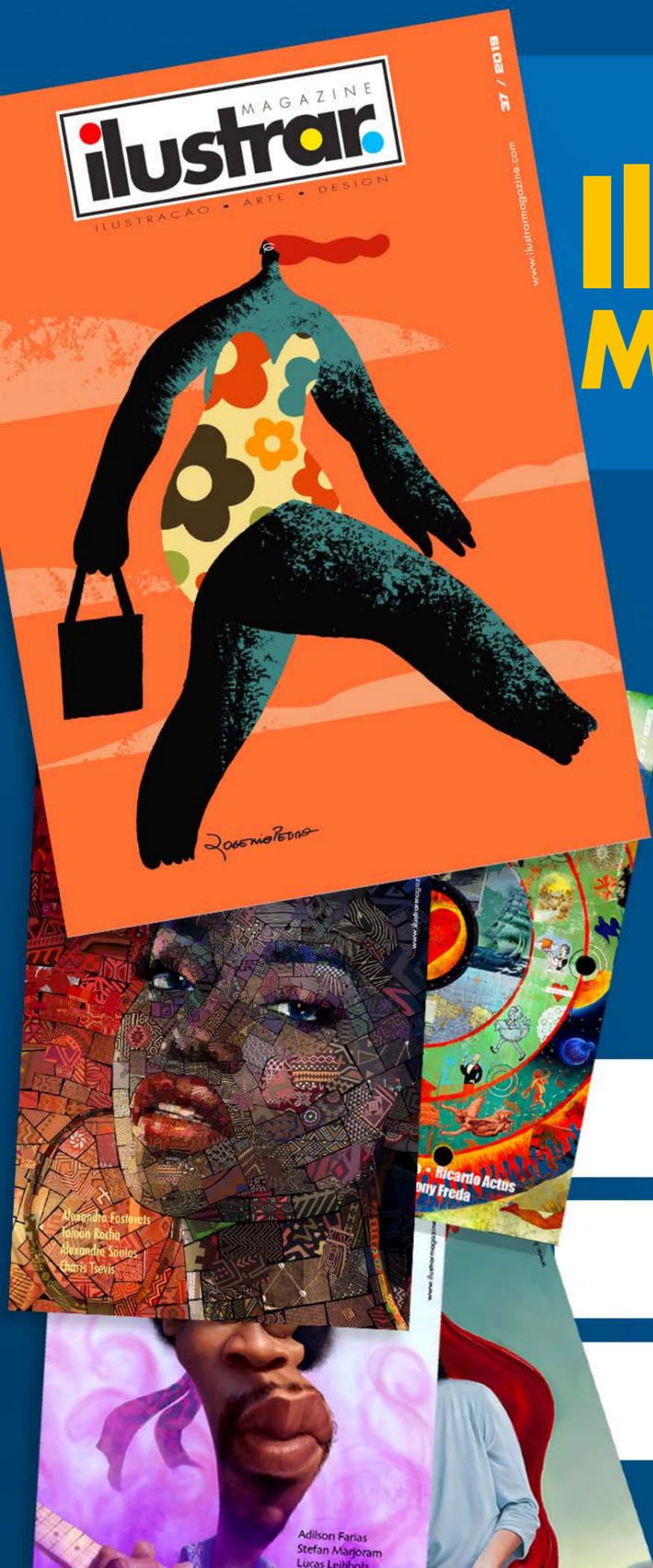
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