

纽约 图案

李宗尧 编

天津杨柳青画

NEW YORK
TEXTILE COLLECTION

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序

本人虽然从事平面广告设计和室内设计多年,但对染织图案设计却是近几年的事。几年前我在加拿大和美国考察的时候,一下子被那些绘制精美、构思奇特、富有时代气息的纺织品图案设计所吸引。回国后在公司内成立了图案设计室,专门为国内外客户设计纺织品图案。

纵观国外现代纺织品图案设计,其在设计理念、绘画技巧、表现方法以及内容上,与我国现在的图案设计有很大差别,我们的设计落后了,最主要表现在设计理念上的落后。可以说人家更强调设计师的思维想象能力,画面中体现出的是设计师的灵性和一种无国界的文化现象,更强调一种世界性的设计语言。这种语言来自大自然,而又高于自然。当你穿着这样的服装走在纽约、巴黎或是米兰的街上,都能和那里的人文与自然环境相互融合,相互协调。而不仅仅是体现出某一国家、某一民族的特点。表现手段也更趋向多样化,可以说达到了“不择手段”的地步。表现技法多以水彩画为主,不同风格、不同流派的绘画都能体现在图案中。设计这些作品不像是画图案而更像是在做画,有时像中国画中酣畅淋漓的大写意,一气呵成;也有时又像精雕细刻的工笔画,处处体现出设计师的真实感受,而且充满时代气息。它不仅令设计师激动,而且会使几乎所有的人为之振奋。这种振奋不因地域、民族或国别而产生障碍,从而满足了人类对美的追求。

本书汇集的有我的一部分作品,参与本书图案设计的还有徐振荣、刘惠君、王雪莹、丛梅、王禹琨诸先生。

我们在设计图案过程中还得到了加拿大北美国际设计公司戴维先生和美国第四设计公司米切尔先生的帮助,在此我特别表示感谢。

李宗尧

1999年4月于天津

PREFACE

Although I have devoted many years to graphic arts and interior design, it is only recent years that I have begun to design patterns for textile fabrics. Several years ago when I went to visit Canada and the United States, I was much attracted by those patterns on the textile fabric which are elegant in painting, unique in design, and full of the rich flavor of time. So back to China I set up a design studio specializing in designing patterns on textile for domestic and overseas clients.

Taking an over—all view of the modern textile fabric pattern design abroad, I feel there exists a great gap between us in design concepts. The design trend in the United States and in Canada emphasizes the designer's imagination. The content of the design can also demonstrate the designer's imagination. The content of the design can also demonstrate the designer's intelligence and a cultural phenomenon without boundary, emphasizing a kind of universal design language. This kind of language is obtained from nature and yet can be superior to it. Persons dressed in costumes with these imaginative designs will find their clothes harmonious with the culture and environment whether strolling the streets in Milan, Paris, or New York. This demonstrates the universal design language rather than the characteristics of a particular nation. This universal design language is a popular and new way and tends to be very versatile. The presenting skills are mainly through watercolor painting. The painting of different styles or schools can be shown in the patterns. It's more like really painting rather than painting patterns. While one is designing these kinds of patterns, it is like freehand brushwork in traditional Chinese painting done with ease and verve. Sometimes it's like a precise fine brushwork reflecting the genuine feeling of the designer. Not only will the designs be thrilling, but also they will inspire everyone. This kind of inspiration won't produce any obstacles due to differences in territory, race, or nationality, and it, can satisfy man's pursuit for esthetics.

This book collects some of my designs and also designs from Xu Zhenrong, Liu Huijun, Wang Xueying, Cong Mei, Wang Yukun.

Here I would like to express my gratitude toward Mr. David Yao from the North America International Design Company in Canada and also to Mr. Michael from the No. 4 Design Studio in the United States who have given us great help in our design work.

Li Zongyao

April, 1999 Tianjin, China





















