

波隆那插画年鉴8

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CHINA YOUTH PRESS



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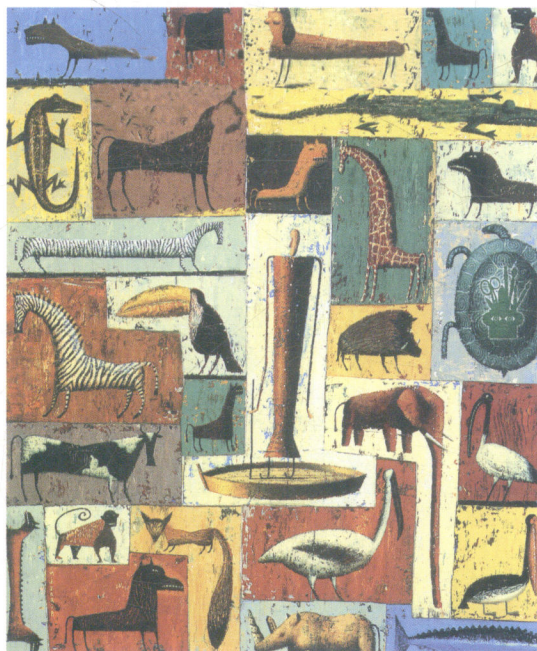
• BOLOGNA ANNUAL •

波隆那插画年鉴 8

ILLUSTRATORS OF CHILDREN'S BOOKS

波隆那插画展组委会 编

Compiled by the Organizing Committee of
Bologna Illustrators Exhibition



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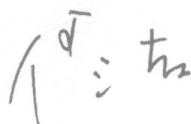
终生追求真、善、美的插图画家，世界在他们的心里是那样的纯净、自由和充满幻想。一幅幅风格迥异，至真至美的图画，是画家对于这个世界和这个世界的希望——孩子们的无比挚爱与心智流露。我们在细细品味时，仿佛置身于冥冥的童话故事里，心境是那样透明，仅感受到真诚和爱。

《波隆那插画年鉴》中文简体版的出版，拉近了我们彼此之间的距离。

何洁

清华大学美术学院副院长 教授

著名设计艺术家



意大利的波隆那简直像一只硕大的魔瓶，每年奇思异想的故事、梦幻绮彩的画面、美妙鲜活的人物一个个从这瓶中呼之欲出，迷倒全世界数亿儿童，也让成年人回溯青春，让老年人“返老还童”。

我喜爱画儿童题材的插图，因为可以用最纯真的心理面对我们的读者，而不受一切环境条件的制约。

每次翻阅《波隆那插画年鉴》都会带来一种兴奋和满足。世界各国优秀的儿童插图画家们用蘸满真挚情感的笔触，拨动着人们心灵的琴弦，画家抛弃了说教的方式，以平和的心态，用富有想像力的视觉语言来打动读者，传达一种声音：善良、博爱、勇敢、坚强，对生活充满信心。

《波隆那插画年鉴》中文简体版全集的出版，定会受到知音们的青睐，其魅力来自书中作品不可思议的创想力，这正是当今中国插画艺术教育最为缺少的“魔杖”。

我愿更多的读者喜欢她，并对世界上那些潜心为儿童创造精神产品的画家、作家们充满敬意，因为他们让世界上成千上万的儿童们像哈里·波特那样拥有幻想；也让在这个每时每刻发生着奇奇怪怪事件的地球上生活的大人们能保留一份童心的天真。

吕敬人

清华大学美术学院 教授

著名书籍艺术家 插图画家



画最美的图画给孩子，是儿童插图画家的天职。波隆那每年都汇集近千位画家的五千多幅儿童插图作品，这是多么盛大的一次聚会！那一幅幅充盈着童真与梦幻，美伦美奂、风格奇异的画面，洋溢着画家们永不老的童心。在这里完全看不到任何的功利，一切技巧与色彩也都已化作对儿童浓浓的爱，并借“波隆那”撒播至全世界。衷心祝贺《波隆那插画年鉴》中文简体版问世。

吴冠英

清华大学美术学院教授

著名插画艺术家



儿童图书中的优秀艺术作品和插图应该符合所有年龄段孩子的胃口。波隆那插画年鉴向您介绍了每一年儿童图书艺术和插图的潮流趋势。对我个人来说，这本年鉴能在中国出版发行真是件值得庆祝的幸事。这种感觉简直是太奇妙了！

毕竟，艺术交流不应该存在政治界限，而应该由全世界人民分享。如同体育和音乐，优秀的艺术作品也应该是全球共享的事，世界各地的人民都应该欣赏到它。衷心希望您能喜欢我们精选的这些风格各异的插画作品，并希望这本书能够对您的创作有所鼓舞和启发。

我心存一个愿望：更多的中国艺术家和插图画家能够加入到未来的波隆那艺术展览中。我深知这方土地孕育出的优秀艺术家和插图画家有着惊人的潜力，这种潜力能够极大地丰富我们的艺术展会和作品年鉴。在此，我积极鼓励中国的艺术家们提交自己的作品。(www.bookfair.bolognafiere.it)

波隆那年鉴是面向世界出版业开启的一扇窗户，许多享誉世界的艺术家都是以参加波隆那展览作为他们艺术事业的起点，在此之前，有些艺术家甚至连一本书都没有出版过。波隆那年鉴的问世使得全球各处的出版商、作者、书商和艺术爱好者们有机会欣赏到这些出色的艺术作品。

多谢您对儿童图书艺术作品和插图的关注。

衷心祝福您。



《波隆那插画年鉴》策划及出版人

出版说明

《波隆那插画年鉴》是国际上最为著名的波隆那国际儿童书展暨插画展的文学类插画官方年鉴，每年随展会出版一集，作者均为造诣深厚的插画艺术家。每件作品都具有独特的创意、技巧和艺术感染力，代表了国际插画艺术的发展趋势和艺术水平，对从事绘画创作、艺术设计、图书编辑的专业人士以及艺术爱好者具有重要的参考价值。

《波隆那插画年鉴》(中文简体版全集)将分3辑出版，每辑4册。第一辑收集了1991年至1994年的优秀作品；第二辑为1995年至1998年的优秀作品；第三辑为1999年至2002年的优秀作品。有些作品的创作时间虽历经数年，但其艺术价值愈来愈受到业界的重视，已成为艺术院校师生插画教学的经典参考教材和图书馆必藏的艺术年鉴。

我们将与波隆那插画展组委会和年鉴编辑者合作，继续推出相关经典图书，并拟将中国的插画家及其优秀作品介绍到世界。欢迎各位插画艺术家和艺术院校师生随时提供个人资讯并访问我们的专业图书网站。

<http://www.21books.com>

E-mail: guoguang@cgchina.com

Martin Jarrie

Martin Jarrie, 1953年8月6日出生于法国西部旺代地区。1973~1978年间, 他在l'Ecole de Beaux-Arts in Angers学习雕塑。在市镇规划局待了一小段时间之后, 他于1981年前往巴黎从事插画工作。1982年以《Lion Noir》海报赢得Mecanorma大赛的银奖。1989年之前, Martin习惯采用非常写实而记录性的风格来创作广告和图书插画, 其中包括Gallimard出版的《Découvertes Benjamin》系列中, 为Marie Farré原著的《Des insectes en famille》一书所做的插画。1990年间, 由于有较充裕的时间, 并且渴望发掘更多个人化的灵感源泉, 他把不同风格的画作集结成一本作品集, 并开始采用Martin Jarrie为笔名。从那个时候开始, 他便以全新的精力投注于印刷和广告业, 同时把愈来愈多的时间用于绘画创作。1994年, 他在巴黎的Galerie Michel Lagarde首度举行个展。1995年间, Nathan出版社艺术总监Bernard Girodroux建议他为了一本名为《Toc, Toc! Monsieur CricCrac》的儿童绘本读物创作插画, 结果他的插画大大丰富了Alain SerTe的文字内涵! 一年以后, Hentiette Zoughebi在筹备法国童书插画展期间走访了他的工作室, 并且见识到环绕着虚构人体形成奇幻世界的画作, 于是力邀他参加在Montrieul举办的Salon du livre de Jeunesse展出这件作品, 之后并请到Michel Chaillou执笔, 为这些绘画和雕塑作品配上故事, 其成果便是Nathan出版发行的《机器巨人》一书。1997年9月, Martin正式参加BIB国际布拉迪斯拉发插画双年展, 并以《Le Colosse Machinal》和《Toc, Toc! Monsieur Cric-Crac》两本作品赢得布拉迪斯拉发大奖。1996年11月, 他的作品开始在美国曝光, 散见于期刊和广告杂志上。目前, 他手上仍有许多图书处于进行中, 预计这些图书将由Nathan和新兴出版社Rue dU Monde出版发行。

Born on 6th August 1953 at Jarrie, a Vendée estate in the west of France. From 1973 to 1978 he studied plastic art at l'Ecole des Beaux-Arts in Angers. After a short period in a town-planning agency, he went to Paris in 1981 to work as an illustrator. In 1982 he won the Silver Marker, an award created by Mecanorma, for his "Lion Noir" poster. Up until 1989 he produced advertising and publishing illustrations adopting a markedly realist, documentary style, including, in the Gallimard "Découvertes Benjamin" series, the illustrations for a book entitled "Des insectes en famille", with texts by Marie Farré. In 1990, with more time on his hands and eager to discover more personal and intimate sources of inspiration, he put together a portfolio of images of different styles and adopted the pseudonym Martin Jarrie. Since that time he has worked with renewed energy for print and advertising, as well as devoting more and more time to painting. In 1994 he showed his personal work for the first time at the Galerie Michel Lagarde in Paris. In 1995, Bernard Girodroux, art director at Nathan, suggested that he illustrate a children's picture book called "Toc, Toc! Monsieur Cric-Crac"; he greatly relished the task of interpreting Alain Serre's text in pictures! A year later, Henriette Zoughebi, whilst preparing a show of French children's book illustrators, visited his workshop and saw paintings and drawings that formed a sort of fantasy world around an imaginary body and she invited him to show this work at the Salon du Livre de Jeunesse in Montreuil. She then invited Michel Chaillou to write a text based on these paintings, drawings and sculptures. The result was "Le Colosse Machinal", which was published by Nathan. In September 1997, he entered the BIB-Bratislava Illustration Biennial and won the Grand Prix with two books, "Le Colosse Machinal" and "Toc, Toc! Monsieur Cric-Crac". Since November 1996 his illustrations have been published in the USA, in periodicals and advertising magazines. He is currently working on various books which will be published by Nathan and by a new publishing house called Rue du Monde.





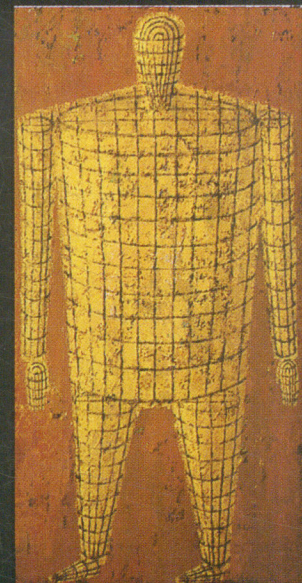
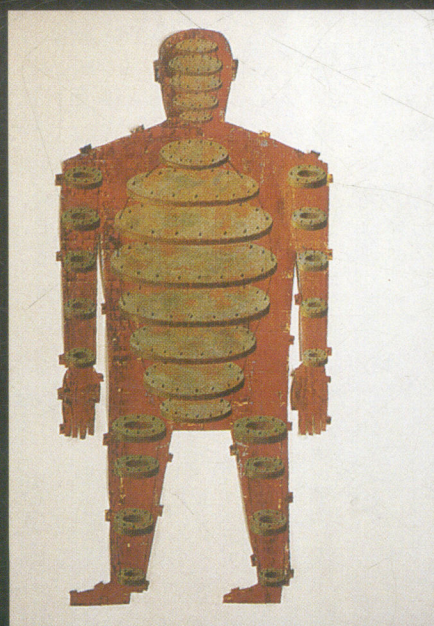
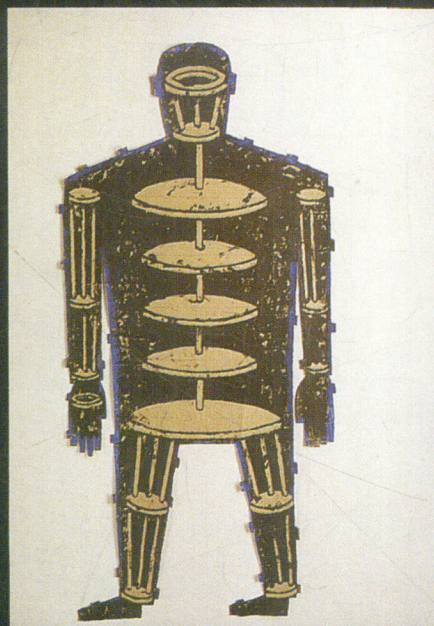
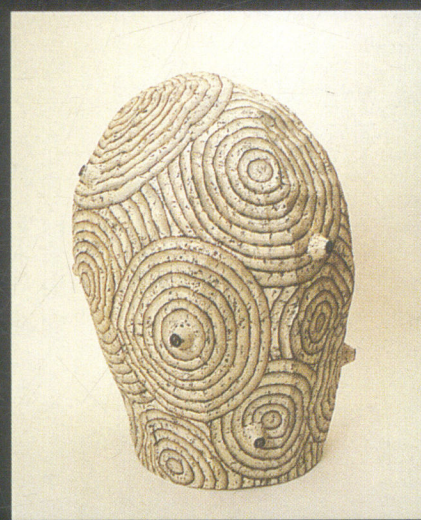
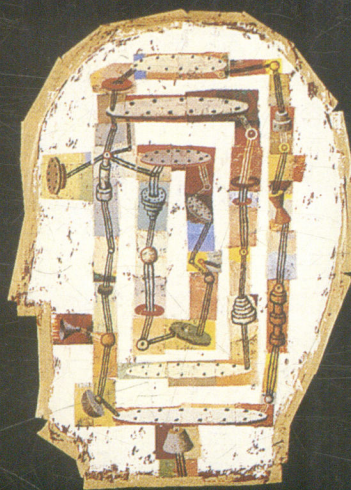
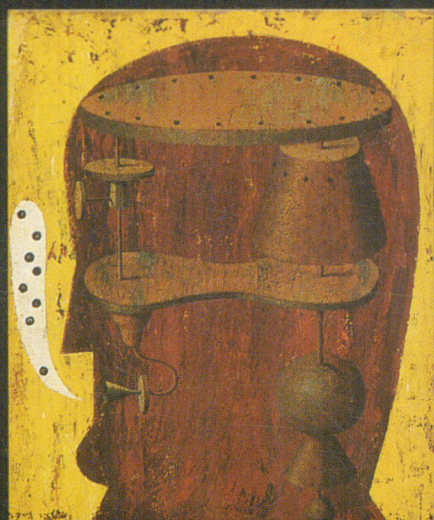
Toc, Toc! Monsieur Cric Crac
 原著: Alain Serres, Nathan出版, 1995年





M. J. Muller





机器巨人
 由Michel Chailou依Martin Jarrie的绘画及雕塑 作品
 撰文，I.C.P.L.Nathan出版，1996年

波隆那与

东京板桥市：

通往世界的路

对于来自世界各地、出身不同文化背景的插画家来说，波隆那已经成为重要的瞩目焦点和参与目标，这也就是为什么全球各个角落的插画家每年都会把作品寄到波隆那，期望能在波隆那儿童书插画展中获得青睐的缘故。

每一年，波隆那儿童书展和东京板桥美术馆都会合作主办这场盛会，继波隆那展出之后，插画作品将被送往位于东京板桥市的美术馆，筹备巡回日本四大场地的展出活动。

一切都要归功于插画展这项活动，这才使得波隆那和东京板桥两个各在天涯一方、可能永远无缘相会的城市，



东京板桥美术馆

得以培养出长达十年的紧密联系。

插画大展引进日本，最早是由Nishinomiya的Otani Memorial Art Museum在1978年促成，此后连续二十年在日本举行不辍。1989年间，东京板桥美术馆成为插画展在日本的主办单位，该美术馆还把和波隆那的关系做了更进一步的推展，目前正在积极与儿童书展主办单位合作推动国际巡回展。

1997年，儿童书展首度巡回台北，并计划前往对此寄予殷切期盼的美国展出。

东京板桥美术馆每年都会分发四百份以上的英、日文参展申请表，日本插画家的申请件数一直在增加当中，该国申请件数目前已列居第三，仅次于意大利和法国。



东京
板桥美术馆
儿童书插画研讨会

东京板桥美术馆一直致力于促进这项重大活动的持续成长，以为世界各地的年轻艺术家提供一大鼓励，在不久的将来，东京板桥和波隆那儿童书展还将展开其他的计划方案，主动积极地协助有志成为儿童书插画家的年轻朋友。



Mie
Yokkaichi市立博物馆
儿童讲习



Bologna has become an important focal point and target for illustrators from many different cultures and backgrounds. Which is why every year illustrators from around the globe send their artwork to Bologna, hoping to be selected for the Children's Book Fair Illustrators Exhibition.

And every year the Bologna Children's Book Fair and the Itabashi Art Museum work together to stage this popular event. After Bologna, the illustrations are sent to the Museum in the city of Itabashi where the show is prepared for four venues in Japan.



Hyogo
Otani Memorial Art Museum
Nishinomiya City

It is thanks to the Illustrators Exhibition that Bologna and Itabashi, two distant cities that otherwise would never have met, have cultivated strong ties stretching back over ten years.

The Illustrators Exhibition was introduced to Japan by the Otani Memorial Art Museum in Nishinomiya in 1978, and since then it has been staged in Japan for twenty consecutive years. In 1989, the Itabashi Art Museum became the supervisor of the Illustrators Exhibition in Japan. The Museum has strengthened its ties with Bologna and now collaborates with the Children's Book Fair in organising the exhibition and promoting an international tour. In 1997, the Exhibition travelled to Taipei for the first time, and plans are afoot to take the show to the United States, where it is in great demand. Every year the Itabashi Art



台北
艺术教育学会

Museum distributes over four hundred Illustrators Exhibition application forms in English and Japanese. The number of illustrators applying from Japan has risen constantly and the country now boasts the third highest number of applications behind Italy and France.

The Itabashi Art Museum is committed to the continuing growth of this important event which offers such vital encouragement to young artists all over the world. In the near future, Itabashi and the Bologna Children's Book Fair will be initiating other schemes and projects aimed at actively supporting young people keen to become children's book illustrators.



台北
艺术教育学会

第32届

国际评选

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Uwe-Michael Gutzschhahn, 1952年出生于莱茵河西岸, 主修德文与英美文学, 1978年以有关当代作家及艺术家Christoph Mechel的论文取得文凭。Gutzschhahn曾在新闻界工作三年, 之后转往专门出版儿童读物的出版社任职。1988年至1995年间担任

Ravensburger出版社的文学企画总监, 此后成为慕尼黑声誉卓著的Hanser出版社主编, 负责儿童图书的出版规划, 并身兼英语作家和译者。迄今已出版约20本成人和儿童读物, 并曾赢得许多奖项。1995年出版的小说作品《Betreten verboten》已被译为意大利文, 书名为《Il mondo non fa sconti》。Gutzschhahn偕同妻子和爱猫定居在慕尼黑。



UWE-MICHAEL GUTZSCHHAHN
Born in 1952 in Rhineland. He studied German and Anglo-American language and literature and graduated in 1978 with a thesis on the contemporary writer and artist Christoph Meckel. He worked for three years as a journalist before

moving to a publishing house specialising in children's books. From 1988 to 1995 he was director of the literature programme at Ravensburger. Since then he has been editorial director in charge of children's books with the prestigious Hanser publishing house in Munich. He also works as a writer and translator from the English. To date he has published some 20 books for adults and children and has won a number of prizes. His novel "Betreten verboten", published in 1995, has been translated into Italian under the title "Il mondo non fa sconti". He lives in Munich with his wife and cat.

Helen James: 我在1996年成为了Belitha Press的艺术总监, 曾担任自由接案的设计师数年, 但是我从有记忆以来就对童书有着兴趣和感情。我生长于英格兰北部的麻塞诸塞地区——一个以雨水和足球出名的地方。或许和这个地方的多雨有点关系, 我从小就花费很多时间从事故事的写作和涂鸦, 其中有很多作品的主角都是一个名叫海伦 (Helen) 的红发小女孩。我希望自己近来可以不要再那么自我, 不过我仍觉得, 可以在童书界工作, 实在是一大乐趣和上帝的荣宠, 只是现在, 我已经把写作和涂鸦留给比我更有才华的人去做了。不过呢, 如果童书界有人对于第一个打进温布莱杯总决赛的九岁小女孩——一个名叫海伦的小红发足球选手的故事有兴趣, 我倒是有很精彩的照片资料和白日梦可以提供……



HELEN JAMES. I became Art Director at Belitha Press in 1996, having worked as a freelance designer for many years, but my interest in, and affection for, children's books goes back as far as I can remember. I was born and brought up in Manchester in the North of England, a city

famous for rain and football. As a child I spent a lot of time, some of it rainy, writing and illustrating stories, most of them starring a small red-headed girl called Helen. I hope I'm less egotistical these days, I still consider it a pleasure and a privilege to work in children's books, but now I leave the writing and illustration to others more talented than myself. However, if anyone out there is interested in a story about a small red-headed footballer called Helen who becomes the first nine-year-old girl to play in a Wembley Cup Final, I have excellent photographic reference and the daydreams to match...

Dusan Kallay, 1948年6月19日出生于布拉迪斯拉发, 1966年~1972年间就读于布拉迪斯拉发Academy Of Fine Arts, 1990年起开始担任雕刻和绘图系主任, 并教授古典雕刻技法和绘图课程。Dusan也从事绘画、雕刻和插画, 以及邮戳、海报和其他媒材的创作, 合作对象遍及世界各大出版社。最近的作品为中国台湾格林文化出版的《The Stories Of Isaac Bashevis Singer》, 以及东京Fukuinkan Shoten出版的《快乐的音乐会》(The merry concert), 著名的作品包括刘意斯·卡洛原著的《爱丽丝梦游仙境》(Alice in Wonderland) 和Mischa Damjan原著的《十二月的歌谣》(December Ballad)。

他的作品曾多次在欧洲和亚洲以个展和联展的形式发表, 并曾赢得许多奖项, 其中包括1988年的奥斯陆国际安徒生插画大奖。Dusan目前正在以Heinz R. Unger原著的《The greenhouse》为蓝本进行插画创作, 预计由维也纳的Dachs Verlag出版, 他最喜欢的作家是Villon、莎士比亚、Musset、刘意斯·卡洛和Oscar Wilde。



DUSAN KALLAY. Born on 19th June 1948 in Bratislava. From 1966 to 1972 he studied at the Academy of Fine Arts in Bratislava where, since 1990, he has been head of the cutting and illustration department and teaches classic cutting techniques and illustration. He also

engages in painting, cutting and illustration, as well as the creation of postmarks, posters and other media. He works with publishing houses around the world. His most recent published titles are "The stories of Isaac Bashevis Singer", published by Grimm Press in Taipei and "The merry concert", published by Fukuinkan Shoten in Tokyo. Well-known books of his include "Alice in Wonderland" by Lewis Carroll and the "December Ballad" by Mischa Damjan.

His works have been featured in many one-man shows and joint exhibits in Europe and Asia. He has won various prizes, including the Hans Christian Andersen Medal in Oslo in 1988. He is currently working on illustrations for the book "The green house" by Heinz R. Unger, for Dachs Verlag in Vienna. His favourite authors are Villon, Shakespeare, Musset, Lewis Carroll and Oscar Wilde.

Qilvier Poncer, 1962年出生于里昂, 1984年起, 开始为Chardon Bleu设计、撰写、绘制用手指阅读的点字书, 同时并为其他出版社创作绘本图书。在一篇介绍其作品的专文中, Thierry Lenain说: “为儿童写作, 意味着把自己的一部分浸在未曾导致现在的过去里。”他喜欢和读者见面, 并且决定让自己的图像具有亲和力, 因为他认为儿童书的作者应该走出工作室的孤独, 分享孩子的经验。1997年1月以后, Olivier开始在Strasbourg School Of Decorative Arts任教, 担任非小说类插画系主任。关于他目前在追寻的目标, 他的说法是“知道什么时候该离开工作桌, 就像在还有一点饿的时候离开餐桌一样……不要完成图像, 不要停止讯号的播送, 保留片刻的真实、轮廓的力量, 以及线条和彩色的生命。”



OLIVIER PONCER. Born in Lyon in 1962. Since 1984 he has designed, written and illustrated, for Chardon Bleu, tactile books to be read with the fingers. At the same time he has created illustrated books for other publishers. In an article about his work, Thierry Lenain says, "Writing

for children means immersing part of oneself in a place where the past never yields to the present". He loves meeting his readers and determining the accessibility of his images, because he believes that a children's author must get away from the solitude of the workshop and share the experiences of children. Since January 1997 he has been teaching at the Strasbourg School of Decorative Arts, where he is head of the non-fiction department. As for what he is looking for today, he says "Knowing when to

leave my work table, like leaving the dining table, still slightly hungry... Without finishing the image, without signing it off. Preserving the truth of the moment, the vigour of the outline, the life of the line and colour".

在末盛千枝子(Chieko Suemori)成为大学生的时候,最小的妹妹还在上托儿所,所以千枝子每天晚上都会念图画书给妹妹听,这可能是她后来对这类图书如此感兴趣的原因。千枝子在六个兄弟姊妹之中排行老大,父亲是雕刻家,毕业以后,她在东京的Shiko-



Sha从事出版工作,开始有机会走访法兰克福和波隆那等书展,在这段期间,一位朋友曾经请她帮忙挑一本书给一名罹患重症的孩子,那个时候,她觉得自己完全无法胜任这项工作,不过后来她才明白,成人也会毫不保留地爱上儿童书,因为这些图书既好玩又漂亮,而且很感人和有趣。在孩子还很小的时候,她放弃了事业长达八年之久,但之后,她回到了出版界,在G. C. Press任职,并在这里出版了个人的第一本作品《某个早上》(One Morning),并赢得1986年波隆那插画大奖。

1989年,千枝子创立了自己的出版公司。

CHIEKO F. SUEMORI. When she was a university student, her youngest sister was still in nursery school and she used to read picture books to her every night. This may be the reason why she later felt such a strong attraction to this type of book. She was the oldest of six sisters and brothers, and her father was a sculptor. After graduating she worked on the publishing staff of Shiko-Sha in Tokyo and began visiting book fairs like Frankfurt and Bologna. During this time a friend once asked her to choose a book for a child who was gravely ill. At that instant she felt totally inadequate and unequal to the task. Yet she later came to realise that adults too unreservedly like children's books. They are funny, beautiful, moving and/or intriguing. She gave up work for about eight years when her children were very young, but then went back to work in publishing at G.C. Press and her first book published there, "One Morning", won the Bologna Graphics Prize in 1986. In 1989 she started up her own publishing firm.

末盛千枝子

超过10000件来自2000位艺术家的插画作品摊成一片画海，我们必须从中挑选出最好的。面对这么多的作品，对我们每一位评委来说，都是一场全新的挑战，我们应该用什么样的标准来评选作品呢？

刚开始的时候，我们一起绕着这些画边走边看，并且惊讶地发现，我们对于最初选出来的近40位艺术家的作品毫无异议，对全体评委来说，他们的作品无疑是杰出的。

在这之后，事情就变得比较困难，个别的评委如果偏好某种特别主题的插画，就会比较深入地融入到这类故事的情节，然后运用他们的知识向其他评委解释作品，说服他们把它圈选入围。对我们每个人来说，这是一场有趣而具有启发性的阅读和判断分析。

插画的类型大体分成两个极端：一个是具有高度想像力，浓厚个人风格的小说类插画；另一个则是讲究高超技巧，严谨精确的非小说类插画。两个极端之间还存在着难以计数的风格和主题。

选择小说类插画时，我们尝试通过其笔下人物或对于图像的选择进入插画家的精神领域，我们设法在5张作品中寻找原创性，风格统一性，但其组成上还应具有多样化和趣味性，我们觉得画家应该提交可以清楚展现其选择的故事脉络的作品。非小说类作品的评选标准，在于画家如何呈现他所描述的事情，其中有两种取向——严谨精确及轻松的带有想像力或幽默的松散笔调，不管是哪一种取向，我们都觉得插画家应该有一个完整的故事来支持他的作品。

我们觉得，非小说类和小说类插画家，可以互相从对方的传统长处中学习。小说类插画家有时候可以从更精准、更细致的取向中获益；非小说类插画家有时候则可以变得更有感情、想像力和幽默感。

在未来的插画展中，我们希望在小说类部分，看到更有感情的画作、更强的绘画技巧、更多样化的色彩，以及更脱离传统的构图。我们已经在现代学生的作品中看到这种实力，我们应该欢迎更多描述现代儿童日常生活情境的插画作品。

参展的非小说类插画应该充满更多样化的主题。世界上有很多不平常的事情可供学生描绘，或许可以鼓舞出版商出书的时候更大胆一点。

新技法的使用让插画形式丰富的可能性变得更加宽广，计算机绘图可以帮小说类插画增加另一个维度空间，而且可以让非小说类插画家创作出具有更高超技巧、超写实的插画作品。



The doors opened on a sea of more than 10,000 illustrations submitted by over 2,000 artists. We had to choose the best. For each one of us it was a completely new experience to be confronted with so many images. What criteria should we use to judge them?

The first time we all went round together looking at the illustrations, we were surprised to find that we were all in complete agreement on our initial selection of about forty artists. For all of us their illustrations were outstanding.

After that it became more difficult. Individual jury members, finding themselves drawn to a particular set of illustrations, would enter into the stories of themes more deeply, then use their knowledge to explain the work to the others and convince them of its case for inclusion. This was an interesting and enlightening experience of reading and analysis for all of us.

The illustration spectrum might be said to have two extremes: at one end, the highly imaginative, deeply personal type of fiction illustration; at the other, the super technical, scientific type of non-fiction illustration. Between the two extremes is an enormous range of styles and subjects.

When selecting fiction illustrations we tried to enter into the spirit of the illustrator through his or her characters or choice of images. We were looking for originality, with consistency of style but variety and interest in composition, throughout the five illustrations. We felt that artists should submit works that clearly showed the development of their chosen story. The selection of non-fiction work was based on an appreciation of how the illustrator had interpreted what he or she was describing. There are two approaches - the scientific, and a looser, more imaginative and perhaps humorous one. In both cases we felt that the artist should have a real project supporting his or her work.

We feel that both non-fiction and fiction artists can learn from each other's traditional strengths. Fiction artists might, on occasion, benefit from a more precise, detailed approach. Non-fiction artists could sometimes be more expressive, imaginative, and humorous.

In the fiction section of future exhibitions we should like to see more expressive illustrations, stronger painting techniques, a greater variety in colour, and more non-traditional compositions. We already see evidence of these strengths in the work of today's students. We should also welcome more illustrations of contemporary children in everyday situations.

The non-fiction section of the exhibition would be enriched by a wider variety of subjects. There are many unusual things in the world that students could illustrate, perhaps inspiring publishers to be more adventurous in their commissions.

The use of new techniques will broaden the illustration spectrum even further. Computer graphics can add another dimension to fiction illustration and can enable non-fiction artists to produce ever more technical and super-realistic illustrations.