

安基国际设计传媒策划制作

THE PICTURE BOOK

国际顶级插图设计大全

编辑：安格斯·黑兰德



清华大学出版社

The Picture Book

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The Picture Book
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THE PICTURE BOOK

Contemporary Illustration

Edited by Angus Hyland

国际顶级插图设计大全

编辑：安格斯·黑兰德

(Angus Hyland)

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Introduction

Angus Hyland

About a year ago I walked into one of those trendy gift-shops that sell design icons and quirky retro goods styled to appeal to our post-modern ironic tastes. One object that caught my attention was a coffee mug with a cowboy illustration. I can't quite explain what it was about this particular '50s-style drawing - whether it was the colour or the particular style of line - but something about it fascinated me. I had one of those 'time-travel' experiences that we all have when we catch a certain smell or ambience, or very occasionally through a recognised image - when something instantly familiar, perhaps even intensely loved, that has drifted out of our consciousness is then catapulted into our present experience. Of course, this can happen with a photograph, but for some reason I'm not sure I can fully explain, the emotional investment that we put into the artwork we cherish as children is more powerful, more fantastic, and more real. Of course, the feeling faded as quickly as it had arrived and I didn't buy the mug. For a long time I forgot about this picture of a cowboy astride his horse, complete with his ten-gallon hat and sheepskin chaps. Lately, however, I have come to regret not buying the mug partly because I want to experience once more that transporting feeling, but mostly, I now realise, because I want to pass on my identification with that image to my children - a gift from one child to another.

So what does a small cowboy image have to do with illustration? It set me thinking about the importance of childhood experience, the freedom to dream, and the freedom to recreate those dreams for others. These things lie at the heart of picture-making. It is evidenced in the text from the artists showcased in this book that the link between drawing, childhood play and dreaming is a strong one.

I've been drawing all my life. 'Harriet Russell

前言

安格斯·黑兰德

大概一年前，我走进一家时尚礼品店，这家店主要出售设计纪念币和迎合我们古怪的后现代品味的商品，其中引起我注意的东西是一个画着牛仔图案的马克杯。我不能解释是它奇特的50年代绘画风格、它的颜色，还是它奇特的线条吸引了我，但是其中某些东西却令我着迷。我曾经有过类似的“时间旅行”经验，我们都曾经有过这种经验，当我们遇到某种气味或环境，或者在非常偶然的情况下遇到一个熟悉的图像，某些瞬间感觉熟悉的甚至非常喜欢的东西，就会从我们的潜意识里浮出，进而弹射入我们现实的经历里。当然，当我们看到一幅照片时这种事也会发生，但是出于一些我无法确定是否可以完全解释的原因，我们投入到艺术品中的那些如同珍视自己孩子一般的情感，确实更加有力，更加令人着迷也更加真实。当然，这种感觉来得快去得也快，所以我没有买那个马克杯。很长时间以后，我忘记了这幅图画——一个骑着马的牛仔、能装十加仑水的帽子以及他羊皮一样的脸颊。但是后来，我开始后悔没有买那个马克杯了，一部分原因是，我想再次经历那种穿越时空的感觉，而其实绝大部分原因是，我想把对那个图像的感觉——作为一份礼物代代相传。

那么一个小小的牛仔图案和插图有什么关系呢？它让我想到了童年经历的重要性、梦想的自由、为别人创造梦想的自由，这（指的是什么？）是制作插图的核心所在。这一点在本书所展示的艺术作品中得到了阐述：绘画在童年的游戏与梦想之间的联系是非常强烈的。

哈里·罗素曾经说过：“我一直在画我的生活。”

爱斯萃德·柴斯尼（Astrid Chesney）

'I have drawn since I was a child and remember feeling most comfortable and contented when drawing.' Astrid Chesney

'I spend most of my life in a perpetual dream world, my mind drifting through landscapes where narratives start to form.' Kerrie Jane Stritton
'Verbal communication was very difficult for me as child; I constructed my own visual world to inhabit.' Roderick Mills

Whether through reading superhero comics or doodling horses and German army helmets on the margins of their schoolbooks, the experience of these artists is that the imagination is often best captured and expressed through drawing. It would be very wrong to suggest that illustrators suffer from some sort of arrested development and that this has led them to their chosen career. Evidently, drawing is a gift - something that is discovered at an early age. These illustrators have, each in their unique way, harnessed the need and the freedom to express themselves through drawing, or to use drawing as a means to 'play'. And such 'play' is deeply revealing. Sara Fanelli quotes Plato: *'you can discover more about a person in an hour of play than in a year of conversation.'* Playfulness is strong and recurring undercurrent through this body of work.

It is fair to say that we first engage with art or picture-making at an early age through children's books. Illustration, rather than what we think of as fine art, forms the basis of our aesthetic education. I can trace my own appreciation of Picasso backwards via Hockney to Escher, to Ardizzone, to Arthur Rackham, whose illustrations for Kenneth Grahame's *The Wind in the Willows* have a similar grip on my imagination as the image of that cowboy. It is the first book I remember consciously enjoying. While the text engaged me, it was Rackham's illustrations that enabled me to enter a new world. They illuminated the story, opening a window into another dimension.

曾经说：“我从孩提时代便开始画画，而且现在依然记得绘画时的舒适感与满足感。”

凯丽·简·斯蒂顿 (Kerrie Jane Stritton) 说：“我大部分时间都生活在无限梦想世界里，我的思想徜徉在那些故事开始形成的景象里。”

罗德里克·米尔斯 (Roderick Mills) 说：“当我还是孩子时，通过语言交流是很困难的，但我却在我的居所里建立了自己的虚拟世界。”

要么通过阅读超级英雄的漫画，要么在教科书的边缘涂鸦马匹和德国军用钢盔，这些艺术家的经验就是想象力，并通常通过绘画被很好地捕捉和表现出来。有些人提出，这些插图作者是经受某种限制性发展的折磨，从而达到被选定的职业生涯的，这一提议是非常不正确的。证据表明，绘画是一种天赋——是某种在早期被发现的东西。每一个插图作者都有这种天赋，并且以他们特有的方式来利用这种需求和自由，通过绘画来表达他们自己，或者把绘画当作一种“游戏”的方法。这种“游戏”是一种深刻的释放。莎拉·范内利 (Sara Fanelli) 曾引用柏拉图的话：“一个小时的游戏比一年的谈话更能使你了解一个人。”在这本书里，娱乐性是反复出现的强大暗流。

可以公平地说，早年我们是通过儿童书籍开始涉及艺术或插图制作的。插图，虽然不是我们想象中的完美艺术形式，但是却构成了我们审美教育的基础。我对毕加索作品的理解可以追溯到Hockney、Escher、Ardizzone、以及给Kenneth Grahame的《柳间风》作插图的Arthur Rackham，这幅画给我的印象和前面说过的那个牛仔给我的印象很相似。那是我记得的第一本特别喜欢的

The combination of words and pictures is nothing new: illustration has a history that stretches back beyond Gutenberg. Early handwritten manuscripts were ornamented and illuminated, bringing together the sacred (in the text) and the secular (in the pictures). Illuminations of religious writings would not only illustrate the content of the text: they also set it within the context of the secular world with illustrations of contemporary figures ploughing fields, for example. The monk artists of the mediaeval scriptoria are the ancestors of the modern illustrator.

Six years ago I edited a book entitled *Pen and Mouse* that looked at role of the illustrator in relation to the new technology of computer-generated images. The Apple Mac was starting to play an integral role in the renaissance of illustration, and *Pen and Mouse* sought to define the dichotomy between this emerging digital discipline and traditional handcrafted artwork. Since then, the wealth of technology available and the emergence of a new generation of computer-literate artists have meant that illustrators are likely to carry a portfolio of images made using pens, ink, gouache, laptops, markers, rubber stamps, scanners and digital cameras. The fruits of this emergence of a formerly niche discipline are there for everybody to see: popular culture is replete with the works of these diverse commercial artists. Illustration in its many forms has become more visible in everything from editorial, design and fashion publicity, to advertising, music, television and graphics. It is hard to imagine opening a quality newspaper without coming across myriad drawn images ranging from the decorative to the political.

The Picture Book celebrates a flourishing artform.

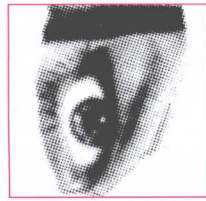
书。书的内容吸引着我，Rackham的插图也使我进入了一个崭新的世界，那些插图使故事形象化，并打开了一扇通往另一个空间的窗户。

把文字和图画结合并不是什么新鲜事：插图的历史可以追溯到遥远的古登堡（Gutenberg）时代。早期的手写书稿都被画上装饰图案和图解，同时赋予它神秘性（文字内容）和世俗性（图画）。对宗教文字所作的插图不仅仅表现文字内容，它们还通过使用当时现实世界的形象，从而加入了一些世俗世界的影响，比如，那些撰写中世纪圣经的僧侣艺术家就可以说是现代插图作者的始祖。

六年前，我编辑了一本叫做《笔与鼠标》的书，该书探讨了电脑成像新技术中插图作者的角色。当时苹果公司开始在插图业的复兴中扮演着重要角色，《笔与鼠标》试图定义这种融合了数字规律和传统手工的艺术形式的共存形态。从那时起，技术的方便价值和新生代的电脑文学艺术家的出现就意味着，插图作者大多是用笔、墨水、颜料、笔记本电脑、标语、橡胶邮票、扫描仪和数码相机来制作插图图像。这种现象出现的结果显而易见：流行文化中充满了这种多样化的商业艺术作品。插图已经演变成一种更加可视的形式，从编辑、设计和时尚界，到广告、音乐、电视和摄影。很难想象打开一份好的报纸，却看不到来来回回大量的从装饰性到政治性的图画形象。而本图鉴就收集了很多这样绝妙的艺术作品。

"I illustrate because I love working to a brief and a tight deadline. I work well under pressure, so the more commissions I have the better the results. I love the feeling of having to produce an image in a few hours. The adrenaline rush and then the satisfaction of pressing "send" at five o'clock and sitting down with a glass of wine. I enjoy what I do but I have always treated it as a job, more so since having my son. I hardly ever produce personal work. My whole motivation is focused on the deadline and how much I'm being paid. Well, at least I'm honest! I tend to have favourite elements like a tiny scrap of paper, scribble or figure which I will use again and again whatever the commission and that's as personal as my work gets."

"我做插图是因为我喜欢在一个短促和紧张的截稿日期下工作。在压力下我工作得会更好，所以任务越多，效果就越好。我喜欢必须在几个小时内做出一个形象的感觉。肾上腺素开始上涌，享受在五点钟按下‘发送’键的满足感，然后坐下来喝杯酒。我喜欢我所做的，但是我始终把它当成一份工作，自从有了儿子之后更是这样。我几乎没有个人作品。我的所有动力都集中在截稿日期和我能拿到多少报酬上。好吧，至少我很诚实！当然，我也有一些偏好的元素，例如在纸上留个小小的折痕、小涂鸦或是一个签名，在我的任务和个人作品中，这些我都会反复使用。"



This page: Valentine, illustration for an article in *The Guardian* about birthdays and Valentine's day
Opposite page: *Running Boy*, CD illustration for the band HEADWAY, commissioned by V2

本页：情人节，为《卫报》一篇关于生日和情人节的文章所作的插图

下页：奔跑的男孩，海德威（HEADWAY）乐队CD插图，受V2委托



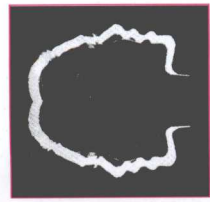






Opposite page: Crush, illustration for an article in *The Guardian*
 This page: *Other People's Children*, illustration for an article in
The Guardian on not loving your partner's kids

上页：碰撞，为《卫报》一篇文章所作的插图
 本页：别人的孩子，为《卫报》一篇报道未与父母一起
 生活的孩子的文章所作之插图



Kate Gibb

"Because I can't do anything else" always seems a sufficient reply to the "Why do you do what you do?" question. "I kind of make it up." That's the usual response to "How do you do what you do?" Both may seem a little blasé but really it's the truth. The kind of silkscreen printing I'm inspired by relies on chance, hiccups and accidents to provide the individual qualities that make up each piece. This is what keeps it exciting, a process to be continually explored and played with. Work is play to me for the majority of my time and the rest of the time it is a great way to make a living. I consider myself extremely lucky."

凯特·吉博
(Kate Gibb)

"对于‘你为什么做这份工作？’这个问题来说，‘因为我不会做别的’看起来永远是一个理由充分的回答。对于‘你怎么做好你的工作？’，通常的回答是‘我试着做好它’。这两个回答看起来都有点玩世不恭的味道，但这却是事实，就像打瞌一样。利用绢布模板印刷的灵感来得很偶然，却创造了独立的并适合每个作品的品质。这就是它令人兴奋的原因，它是一个让人持续探索和玩味的过程。我想我真是太幸运了。工作对我来说，大部分是玩耍，其余部分则是一个很棒的谋生方法。"

Come with Us, sleeve artwork for the third single from the Chemical Brothers' fifth album of the same name

和我们一起，化学兄弟第五张同名专辑的第三首单曲套裝设计

