

200 BEST

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W O R L D W I D E



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Guide to symbols: A: Advertising Agency AD: Art Director CW: Copywriter PH: Photographer CL: Client MD: Modelmaker IL: Illustrator TY: Typographer PR: Production Company DI: Director

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Cover page:

©: Hanoch Piven ☞: Time

The facts behind the figures:

The problem with a lot of periodically published collections of work is that, quite often, one comes across the “usual suspects” – the same names and the same work – over and over again. Encouragingly, however, one of the most surprising aspects of the work to be admired in this, the second edition of “200 Best Illustrators worldwide” (the first having appeared two years ago), is that, of the 200 illustrators represented here, only 40 illustrators are “repeats,” with the remaining 160 being newcomers to this biennial publication. So turn the pages and get ready to make some exciting new discoveries.

The reason for this large number of new faces has a lot to do with the selection criteria employed:

- 1. All of the illustrators invited to submit work for the new volume had to be nominated by an advertising agency art director or an art director/editor working for a magazine. Even though a lot of these professionals from whom we requested names were also consulted the first time around, it seems that many have apparently changed their “favorite” photographers over the course of the past two years – or thought that an up-and-coming talent was so good they deserved to have their work featured in the 200 Best collection. In all, more than 600 illustrators were nominated by these advertising/editorial professionals worldwide.
- 2. Where not recommended by a professional from advertising or magazine publishing, an illustrator’s work must have previously appeared in an Archive publication.

3. Only those illustrations published during the past 18 months were eligible. Whether this work was published as part of an advertising campaign, magazine editorial or in any other form (including self-promotional purposes) was of secondary importance. In all, around 4,000 illustrations from 52 countries were submitted and 642 illustrations finally made it into 200 Best Illustrators worldwide 07/08.

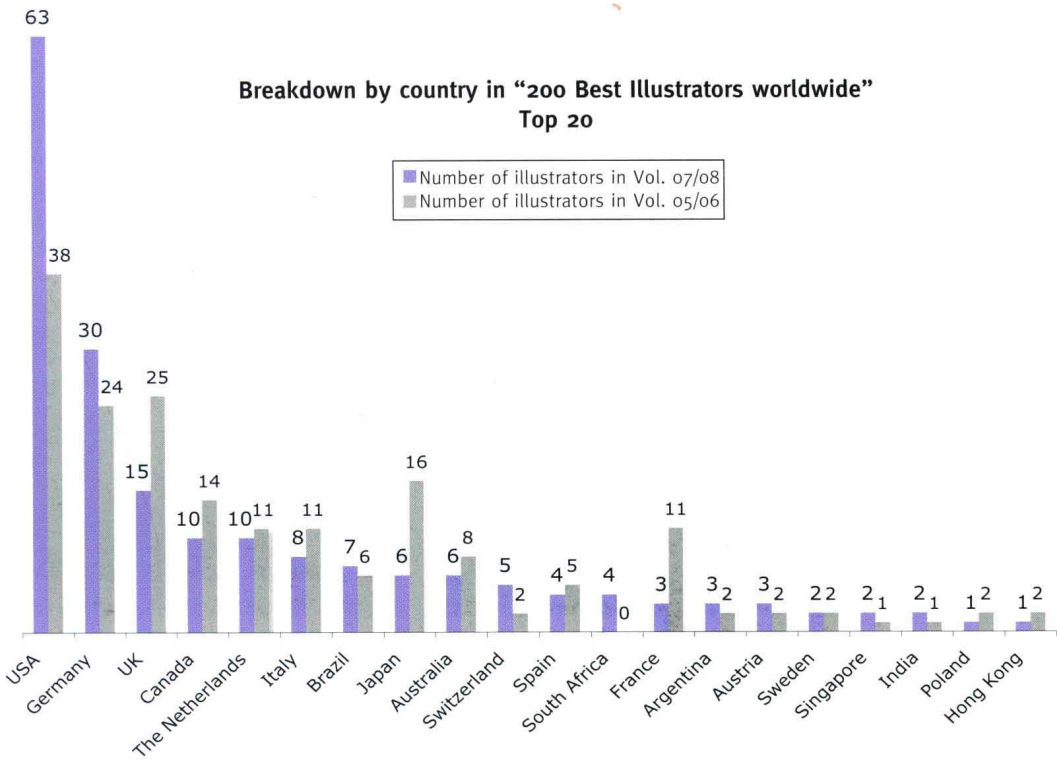
A comparison of the breakdown of illustrators by individual country with the figures for the previous issue of 200 Best reveals some striking changes. The top-ranking country in the previous volume, the US, again comes out on top; this time, however, it is represented with a staggering total of 63 illustrators. It must be said, however, that this does not automatically mean that all of these 63 illustrators are in fact Americans. Since the US continues to be the strongest market for illustration, it is no wonder that many illustrators of other nationalities maintain a base, or have a representation, in the country where the best commissions are to be had. Germany, still in second place, went from 30 to 24 illustrators. There also have been declines – some of them quite steep – in the numbers of illustrators from the UK (now 15, against 25 in the previous volume), Japan (6 in vol. 07/08, 16 in 05/06) and France, which went from 11 to just 3. South Africa, on the other hand, is represented by 5 illustrators now and wasn’t in in the previous book at all. Other “newcomers” include Taiwan, Denmark, and Turkey.

External experts provided the additional discernment required when completing the final selection process. These inclu-

ded Silvia Baumgart, the Manager of the Association of Illustrators in the UK; Mats Bergen, one of Germany’s most successful illustrators in the area of fashion and lifestyle; multi-award-winning British illustrator and art director Mark Carolan; Dr. Matthew Eve, part-time lecturer on illustration at Oxford University and a writer on 19th/20th century graphic design/illustration; Takahiro Kanie, illustrator and President of the Japan Illustrator’s Association; Canadian Anita Kunz, whose covers for magazines such as The New Yorker have become world-famous, and who also graced the cover of the previous volume of 200 Best Illustrators with her portrait of a “double-talking” George W. Bush (as well as the cover of 200 Best Illustrators’ predecessor, published in 1999 and simply called “Commercial Illustration”); and, last but not least, Anne Telford, Editor-at-large of Communication Arts Magazine. We should like to take this opportunity to express our sincere appreciation to them all for their invaluable input in the compiling of the work featured in this volume.

A total of 20,000 copies of 200 Best Illustrators worldwide 07/08 will be circulated to art buyers throughout the world by our distributors based in no less than 35 different countries.

We shall also be mailing out 15 copies on behalf of each illustrator featured in 200 Best Illustrators worldwide, and each will also be represented by a Personal Showcase at www.luerzersarchive.com, enabling them to upload 12 selected images of their own best work to a website boasting 10 million hits and 100,000 visitors per month.



Don't do horoscopes!

Dutchman Christian Borstlap knows the business of commercial illustration from both sides of the fence. Not only has he worked as a highly successful illustrator for clients such as Adidas, Virgin Atlantic, Nissan, Panasonic, and Selfridges – his illustrations have also appeared in Wallpaper*, Line, Flaunt and Nylon. Similarly, he has worked as an art director for a number of advertising agencies and is, in fact, currently employed in this capacity by none other than KesselsKramer in Amsterdam. In the interview that follows, he responds to questions put to him by Michael Weinzettl with a view to shedding some light on his constant migrations between these two worlds.

L.A.: How do you view yourself first and foremost? As an illustrator, an art director, or a designer?

Christian Borstlap: I find it difficult to see

art director. Before my illustration career took off, I was an art director at a small advertising agency. At that point, I was accepting illustration commissions from Wallpaper* and, after that, all kinds of large brands like Virgin, Panasonic and Adidas. I quit my art director's job and did illustration for a year full-time. Illustration was more like a side job that got out of hand, but it got pretty important pretty quickly. Yet I always knew that I couldn't be a full-time illustrator. It may sound weird because I will always love to draw but, at a certain point, you get asked to perform the same trick over and over again. Unless you change your style, you start repeating yourself. I felt there was no room to develop. Clients liked the stuff they knew from me. They didn't want to see a new style. And now, between my art direction jobs, new ideas for illustrating are born as well. It works best for me as long as it's a combination. In the long run, doing just illustration

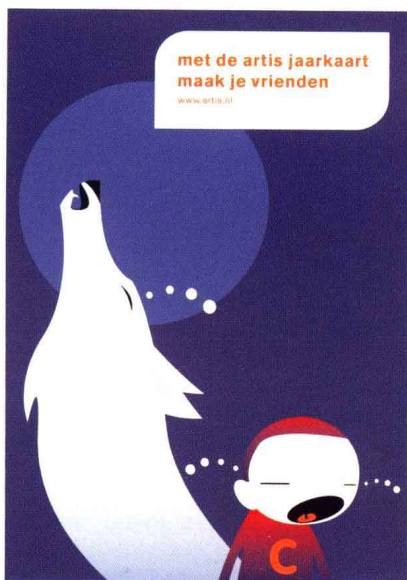


Christian Borstlap

Christian Borstlap: I've always loved those whose style has stood the test of time; people like Olle Eksell and Bruno Munari. And, of course, Dick Bruna, a fellow Dutchman, most especially his book cover designs. These people aren't just illustrators – they're designers and artists. I admire them not only for their style but also for their ability to concentrate on developing that style over a period of many years... or to create a completely new style. I recently saw a documentary on Dick Bruna, the father of Miffy. He's been drawing Miffy for over fifty years now. Fifty years of drawing that same rabbit, but the evolution you see is beautiful. I couldn't do that; I have a very low concentration span.

L.A.: What was it like working for Wallpaper* and Wink, the design agency spun off from that, in the early days? How did this collaboration start out?

Christian Borstlap: For me, it was the best thing that could have happened in my role as an illustrator. I can't remember a magazine that was as much into illustration as Wallpaper*/Line magazine. The first commission I got from Tyler was Line magazine (the sports version of Wallpaper*). It consisted of about ten



Two posters for Amsterdam Zoo featuring illustrations by Christian Borstlap.

those three things separately; for me, they are all facets of the same role. I've been an art director for more than ten years, and I find myself using illustration as part of art direction. At the moment, I'm working on a range of packaging designs for which I also do the illustrations. Having said that, I take on very few illustration commissions these days, but I suppose that's logical as I have a full-time art direction job...

L.A.: How did your career as an illustrator, as well as that of an art director – now for KesselsKramer in Amsterdam – develop?

Christian Borstlap: I've always been an

didn't work that well, so I went back to art direction: I got a job at BBDO Amsterdam. Then I made a poster featuring an interesting-looking fart and got a call from KesselsKramer asking me if I wanted a job.

L.A.: A fart?

Christian Borstlap: Well, you have to see it to understand it. It was an ad for a comic book convention. Anyway, that got me the job with KesselsKramer! I consider myself very lucky to have had the chance to work with both Tyler Brûlé and Erik Kessels.

L.A.: Which illustrators were your heroes when you started out in the business?



Christian Borstlap's poster for a comic book convention.