

**The Development of Digital Forms of Illustration
and their Impact on Print Publishing from 1990 to the Present,
with Particular Reference to Children's Books**

Volume II

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British Interviewees

BI 1: Stephen Stone

Date of interview: 16/12/05

1. Could you please tell me about your work?

Q: Can you tell me about how you became an illustrator?

A: My work is based on digital and traditional mixed medium, where I do a lot of current development in traditional way using sculpture, model making. I make use of modelling, digital and a variety of traditional mediums such as watercolour and pastel. I mostly scanned the work into computer, using it to work on composition and layout. I looked at creating different atmospheric light techniques using Photoshop. I started from college (3 years) doing general art and design. I looked at doing all kind of disciplines including photography, interior design, technical drawing, textile – fashion design and illustration as well. Every different discipline I did involved a lot of drawings. I was required to choose one subject at that time, which is fashion designed because I enjoyed the drawing aspect of the fashion design, the fashion illustrations and figurative drawings. I left choosing fashion design in the final degree course, which is a 4-year sandwich course in Preston. After that, I did a print design for children ware company. I did a lot of colour design in that company. Then I moved on to an illustration design for copper ware company, which make uniform for banks, building society and airlines. After that, I decided to go into teaching. Although I teach batch design, I still predominately do illustration. I think that is how I become an illustrator. I have recently completed a Master Degree in children's picture book illustration. I started doing a sketchbook about different characters, such as fairy, insects where I have inspirations and decided I would like to further into children's illustrations. The skills I learned in fashion design such as making pose and realising thing in 3D, had translated it into how I approach children's picture book illustration, model making, sculpture, such as making little clothes, etc. I think it is more about skills that I am trying to bring into children's illustrations.

Q: What are you currently working on?

A: I working on series of illustration that publisher just recently brief me on. They asked me to do three double page spreads from *Wake Up Watson* for Little Tiger Press, which is part of Magi Publication - a huge publishing house. Therefore, it is an imprint. They asked me to do series of illustrations that already exist but in my own style. They want me to do the illustration for a lot younger age group than what I have done in the past, so it is a bit of a challenge. They also asked me to do a template, which I

sent to them earlier today. That is my first perspective work to get involved in a publishing company. Apart from that, I also produce my own book; I have been doing many illustrations for existing narrative and story. Besides that, I also work on my own story about a cat that I actually own, known as *Wake up Watson*. *The Old Lady Who Swallow the Fly* is my experimenting artwork, which I am still trying to sell it to the publisher. Since it was my experimenting (style) work, I do not really expect it to be accepted or published. This book is the final part of my master degree.

Q: Can you explain how you conceive illustration for a new book?

A: I make a lot of initial sketches. For example, for *Wake Up Watson* a story about a cat that does not wake up at all, I start with thinking about the story lines, the actual character and the medium I would want to use. As an author-illustrator, it is important that the texts go very well with the illustrations, in terms of simplicity.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used?

A: As for *The Old Lady Who Swallow the Fly*, especially the character development for the fly, I did it on the computer, which seems to be very flat. Then once I have the sculpture, I been able to draw different viewpoint of that fly and set it of as a spare. It is the initial drawing from the sculpture that I continue my drawings. Normally, what I did was scanned in photograph taken in various perspectives. Then I produce the storyboard.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations?

Q: Have you been influenced by any artists or art forms?

A: Yes, they are Lane Smith and David McKean. Their used of light-dark, which influences me, a lot. However, now I am very experimental where I will use different mediums to produce the illustration. I enjoyed using mixed media. I am still exploring various medium available before I adapt to one medium. Such as illustration medium used in *Blow the Candle Out* and Spike Milligan's *Silly Old Baboon* are both using different style and mediums combinations.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others?

A: Yes, when I went to Little Tiger Press, they find my techniques old and very sophisticated. They said the artworks have a lot of potential in it but they wanted me to make it suitable for younger age group. I am quite happy to make any changes that required in order to get my first book published.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers? How do you co-operate with publishers and art editors?

A: I actually still in the process of selecting my own publisher by looking at what they are doing at the moment, what kind of style, what age group they are looking about. I need to consider all those and produce my work according to such criteria. Publishers are wary about producing books that will attract certain age group, such as 5 to 7, 7 to 9 years old might be alright for the publisher. However, they might worry if the book published would only fit age group of those older than 9 years old. The publisher asked me to convert my illustrations that will suit 5 to 7 years old. Since I had yet to publish any book, I send the dummy book to various publishers.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers?

A: No, I do both (illustration and writing). However, I prefer to work with an author, just to help me to learn and have more experience in illustration before I do my own story writing.

Q: What are the difficulties working with publishers and art editors?

A: I am still very new or inexperience in this industry, therefore I do really encounter any difficulties working with publisher yet. However I do feel as long as both parties can compromise but not to the point where the artwork is scarified (such as changing it completely).

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: I think so. There were explosions of digital art in mid 90s onwards, such as Toy Story from Disney's Pixar Company. The filming industry started showing this type of films and people seems to have been begin to accept it. It seems to becoming more sophisticated these days, such as recent film The Polar Express where it looked very realistic and it is almost humanistic; in terms of what they are trying to achieve. However, for me it stopped there and it looked so real that indirectly it becomes very false. The facial expression is so human and this does not worked well. They are trying to emulate what human actor do but actual human of course could do better. They should step backward and let the illustration become part of the story and not the focal point of the movie. The trend of illustration has been improved where just portion of digital illustration is adopted instead of all. Nevertheless, digital illustrations are not doing so well for children book illustrations because it seems like the traditional illustrations still communicates better to the children.

Q: How strongly do you feel the influence of computer usage in your work process? Can you give me some examples?

A: At the beginning of my experimentation, it was very strong purely because I know how to use

computer. However, it is getting less (moderate) now because I am using it as a tool.

Q: If going to publishing, how strong do you feel the influence of the computer usage in the publishing industry?

A: I think computer usage in publishing is quite strong because they needed it to get the correct composition or publication out. However, it is not necessary in how they produce the images. Scanning, layout and printing is very important which they used it to help themselves.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry?

Q: Is there any difference in using computers for publishing?

A: I have no idea of how the publishing process goes because I have not published a book yet. Depends on the medium used in the illustration, I would send them the actual copied of artwork by post, rather than in digital format.

Q: What is the impact on the illustrators?

A: It is so useful because I can send the illustrations to the publisher just within 4 seconds through computer technology. If my illustrations were being done without computer, it would take a lot longer to do, as well as the final product and the communications within publisher. If the illustrations were done traditionally, I would do black and white sketches first and then send them to the publisher for approval. Once it is approved, I would colour them.

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

Q: How digital impacts on the control of what illustrator produce?

A: It does help me because I can draw it in the computer and colour it quickly. The differences might not be obvious between the traditionally produced artwork if it is hand drawn and scanned into computer for colouring as compared to drawing the illustration using computer. This is because the hand drawn artwork still captures the illustrator's personality from the way the art is produced. I think the computer-produced artwork can be very flat, no texture to it. We should have a piece of good sketches before scanned into computer. I used computer for enlarging, composition, so that I can use scale to reduce the size easily, rather than using photocopier. I think it speed things up. It is a good technique when where is a lot of work to be done.

Q: What is the ways of you using computer for the work process? Can you give me examples on work involving computer at different points in the process?

A: I sculpt character out of clay and use digital camera to take the shot. Then I would print out the

picture from the shot taken. I produce different colours and decide which one will work better on the character by using Photoshop. I might print out several colour samples. I also did an outline drawing and scan them into computer, use the brush to colour or several layers to do. Then I will print out the satisfied layout and use pastel to colour. So I actually colour up before those illustrations where chosen by any publisher. I use different actual size model character to draw my illustrations. I always have a lot of digital illustrations to produce my illustration.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced?

A: I have no real exposure of Asian artwork. However, generally the Eastern countries are a lot of technical and knowledgeable about new technology. As I am a lecturer, I notice even in the college students from eastern country know how to use computer (Photoshop) software very well. They can do 3D packages even when they got here. It is a big message to home student here, as they have to be trained because they are way behind the technology.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: The colours used are fantastic. I think certain techniques have been used to emulate watercolour, have been scanned in, texture and use.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate traditional illustration?

A: The illustrations have been created similar to traditionally illustrated look. However, from the illustration some portion of it still looked computer generated. Even illustrations have been done well using computer, but my first opinion is I would like to see from real. I do not know if the artist would achieve this in traditionally medium. His decision on which colour to use can be done easily using computer, but if it were being done traditionally, he would have to do it each per page. If he does not like the colour, would he create a new page or just overlapped it? The most critical point of his illustration is, he has been able to have choices in composition, layout and colour.

The Wolves in the Walls (by Dave McKean)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I know his work very well.

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: He uses a lot of techniques I use as well, a lot of photographs of real things but illustrations of figure and paint. I think the strongest part of the illustration is it balanced out each other very well. It is well blended because for this kind of technique it is easy not to blend well photograph and texture.

Particularly, the line drawing for this book, there are loads of parts where he used real photograph and drawn on top of it, he created it like realistic thing but it is a fine art. However, I do not know how the children would response to this book because it is very grown up, very arty that you could actually put up on the wall or appreciate it in the gallery. Each page is a piece of art. I love this book. If he were to create this book traditionally, he would have to get the atmosphere right, like lights and shadows.

However, I do not think he will get the same effect on the cloud he created digitally using traditional method. Some of the imagery produced in his book might not be possible if it is produced traditionally.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: This is a good example of illustrator using computer for a real reason and a purpose. Computer has been advantage to the style of work, where it needed to be done on computer part of it to make it work. It improved his work, allowing him to experiment his work. Yet, he can still achieve part of this kind of illustration, because he still uses it as one of the tools to illustration.

I will Not Ever Never Eat a Tomato (by Lauren Child)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I have read up on Lauren, what she does. She uses it to help her putting up and placing texture, it is a complete different collage.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: She uses cut out and scanned into computer for manipulation. If the illustrations were traditionally, even the print that come out from such method will still looked very flat. I think she could easily achieve this without computer. But I think, she uses computer to illustrate because she has more freedom in composition scale and play time that she does. It is a complete advantage and convenience because it acts as a tool for her.

Wriggle and Roar! (by Nick Sharratt)

Q: Could you evaluate how Nick Sarratt using scanner to scan charcoal line into computer, then overlaps the textures and patterns?

A: The illustrations are still hand drawn, the background is probably more computer generated. He tends to draw a lot in his work, such as this book. The charcoal lines give it more depth in work as compared to using normal black outline in computer, or else it would not have that effect at all. If there were no collage, it would look very flat digitally. If he did flat colour originally in the traditional and then he starts doing the same job, I think it would be fantastic medium to use because it saves time and it gives it more visualization to the picture. Just like what I said about Lauren Child's illustration. I use computer technique for the same reason too. If it is a wrong colour, he can change it quickly. If he did it in watercolour, it will take him a long time to do what he needed. With the use of computer, he can get the colour in a lot faster, as a bonus.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

A: It is a hard question, because different illustrators might use the computer for different reason. For example, Lauren Child uses computer to produce work similar to traditional method. Even without computer, her work will look the same. However, for some illustrators, they might use computer to generate effects that cannot be hand produced. Therefore, without computer, their work will not look the same. That is the danger of it. As long as they can produce the work traditionally even without computer, it would be fine. The computer should be used as a tool and not the method to produce the work differently. Computer allows illustrator like Dave McKean to experiment with his work more freely and easily while saving time. If he does his work without computer, he might be going back to the traditional methods to produce his work. If the work is done traditionally, he might take two days to produce the initial stage. It does all depends on the illustrators whether the work produced by them traditionally will be different when produced digitally.

10. Do you think there will be an increasing number of children's books illustrators using digital forms in the future?

Q: How about the future trends?

A: My submitting (digital) work does not get a definite response from the publisher. The publisher does consider what they required in order to get the book into the shop. They also have ideas about the types of format a children book should look like or would be acceptable generally. From the variety of illustrations, they mostly choose traditional hand drawn illustrations. However, as time goes when younger generation people are going into the publishing jobs, I think it will slowly change into a more

acceptable work that uses computer. People like David McKean, more especially Lauren Child has been playing a big part in digital illustrations more commercially. She even is going to have television cartoon out! I think it would be an explosion again, but it starts to be a mixture of digital and traditional illustrations. I think it will always be a partial use of computer with the scanning in of traditional artwork. Now computer is still used mostly for convenience. Nevertheless, as a children illustrator they have to have a certain look to their work, which is acceptable to children because sometimes illustrator's work can be too realistic.

Q: What will cause the acceleration of illustrators using digital forms e.g. Design education, market needs, and films?

A: When you looked at the market now, such as the children storybook, which is based on films such as Toy Story, Magical Roundabout; the illustrations are very digital, computer integrated. However, there are many other books out there completely traditionally-drawn such as Elmer the Elephant, Roald Dahl, Quinton Blake that has been brought out again and again. Picture book that has been republished and reissued, where new edition has been coming out every year, and they are selling so well that it is the simplicity in picture book. Maybe a bit of watercolour, colour pencil, it is the style, the layout of the old type book, which is still selling well than the new ones. I think it is a big messages out there that simplicity in people's work, which they cannot get in computer work. Finding Nemo will have their picture book coming out soon where the illustration will looked 3-D in digital form. I think this kind of children book will still have its large place in the general market.

BI 2: Bee Willey

Date of interview: 17/11/2005

1. Could you please tell me about your work?

Q: Can you tell me about how you became an illustrator?

A: My interest in wanting to be an illustrator started when I was at about 12 years old, because I used to read a lot. I always looking at the pictures and learnt the pictures by heart. Then I went to France and at the time illustration was not a well known profession that people talked about. However, the French imported a lot of English books into the country and it was noticeable that the activity was very much valued and was treated as a profession. I learned how to paint at 12 from a private teacher because the school at that time did not have such subject available; I was the only student who took extra lesson for art. Art is not a thought subject after the age of 12 in France. When I was 18 years old I prepared my portfolio and went to my teacher and I got to college. Then I came back to England and I got a place in Bath College. I was not sure at that time because at foundation year I learnt different aspects of art, but in the end illustration was the thing for me. After college, I knew I had to be an illustrator, I went everywhere with my portfolio to try to get work when I left college. It took about a year of visiting people, maybe three times a week to show people my work to all different clients. Some people have seen my work in the exhibition end of my college year. Still I had to generate a portfolio which is a printed work or else no one will take me seriously until somebody printed my work then I realise how important the printing aspect of it. So that is how I started. I was determined to become an illustrator that I go to see three people every week and I worked in the shop at the same time, part-time. I was lucky because slowly it started building up. I had quite a particular style of illustration, so people started to recognise my work quickly.

Q: Do you friends in college still worked as illustrators up till now?

A: Our year was a good year. I think there are 7 of us out of 25 who are still working in a slightly different field because our course is visual communication course, so some people are illustrators, some are photographer, some doing digital imagery.

Q: What are you currently working on?

A: I am not working on anything at the moment; I have just finished a book called *Celebrity Cat* published by Frances Lincoln which is taken me two years to do. Now I am just having a little break. It was quite a complicated book because the book is about a cat who is a copyist of art. She went around big galleries and she sees in painting that has no cat where there should be cat, she get very angry about this. So she repaint the painting which are master pieces by famous artists such as Van Gough, Mona Lisa, the chair which will have a cat on it. There is the Last Supper where she will have cats in it as well.

There are a lot of games inside, the author is very clever, there is a reason why there are not cat inside the painting because the cats are associated with bad luck or not connected with status. So they look appealed and she is a researcher, she observed this so she makes a story around it. Her message was, in a way children would become familiar with these masterpieces from around the world and they would notice if the painting had any cats in it or should have had any cats in it. The author initially thought she would have a women, a friend of her who is a copyist could help her request the painting from various country which is completely quirky because they cannot afford to pay the time and trip or anything. In addition because I do digital illustration in the past, they felt it would be interesting if I did a digital manipulation of these paintings. Furthermore for myself I thought it would be interesting because I have to do critique of all these different style of painting. In a way it just stretching the question of when you make a digital remark how can you make them be like the paint mark or how can you make them be like drawing mark, ink mark, how can you make it believable. So it is a technical question to see how far I could go with digital manipulation of marks because I scan my work in which I drawn by hand and also drawn on the computer and mixed them both together. It is all interesting to see how far I can go. However it was very difficult because the client expect that because you work on the computer you can make changes in 5 minutes and so did not direct the book enough. It was quite complicated that we have to get permission from all galleries to view the paintings, I have to show them and they have to approve that I am not making paintings in a way. It is very slow process. Children book is very slow process but this is one of the slowest.

Q: Can you explain how you conceive illustration for a new book?

A: I base my illustrations on the text. What interest me was when the book comes, you get the text for example just like the book I did by Martin. This text has been around for something like 8 years. It has been going around all publishers. It just happened when I arrived talking to people at the time asking what I am doing at that time, I told them I do *Bob Robber and Dancing Jane* and everyone knew the text. The text has found our home for a long time, has been going around because some illustrators could not do it. So when I got this book, I read it and I was happy because I got the text because it is fantastic piece of writings. There were difficulties with age group with the people inside the book because it was a children book but actually the people in the story where not really children, they were maybe 12 or 13 years but the book was to aim at children of 7 or 8 years old. Somehow the representation of the children in the story has to be alright for children from 7 to 8 years old but somehow would be true to the character of 12 to 13 years. So there is a lot of question and I storyboard the book, I image how the book would look. I make the colour sample, then we have meetings. It is a team work, the editor have certain ideas about the text, the designer have got other ideas which is about the pacing of the book, how you turn the page, the rhythm, the layout and how much text has to go in one page, where the texts break

naturally. Everybody waving up all the stuff and I have to change the storyboard a bit maybe one picture has to be included or excluded or texts have to be on one page or divided. Considerations like that eventually suddenly become clear or suddenly falling into places, the picture, the text and the rhythms of the book were all in the right places. The texts had been there but the picture book does not exist until for process to happen (all of different parties agreed on the book as a whole) and that is the way the illustration was conceived. We all worked together, initially we have all the sketches, the drawings, cut out, and it was like very tangible thing for making a book.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used?

A: I use different types of material for different types of illustration. I started out by reading the texts and sketching, drawing in the early storyboard before I come into a decision as what I want to present. As with *Bob Robber* book, I need to explain the book in a way it is not terrifying because it is such a dark story. I keep redoing all sorts of little drawings. I use digital method for the first time in this book. I went to the publisher and let them know I would like to try different way of illustrate (using computer) about 5 years ago. I proposed to them how the book would look and what I am going to do using computer for this book and they agreed to let me try it. It was a scary experience because I do not know how to use computer and there are a lot of problems when I first started using it. I worked using mixed media so it was pencil, paints, wax, pastel, acrylic, ink and they can be lots of layers in one single painting which are scanned in computer and drop into background. My problem was, the reason I started that because I had to do, or if I did the picture too big it will take me days and days to finish and I had problem with my hand and I had operation to my hand and it was very painful. I have to use a lot of fixative to keep the oil pastel in one place. The fume will coming off this paper because I was working quite fast to get the job done so you will be breathing all these poisons. In the end, I thought there is no point doing a background because I have not time in doing a background this big and the people has to be big enough for me to do the faces. So I have to blow it up to make it big and it all going too hard. I thought if I work digitally I can make a background in 5 minutes or in a short time, it can be in this small and I can scan it in high resolution. In a way more control about how much something are more details than others, some are more focused. It is really a collage tool to put everything together in a sensible way.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations?

Q: Have you been influenced by any artists or art forms?

A: Yes, there are some paintings that I really like more than to an illustrator. In particular the Italian

Painter Giotto whom is not is not children book illustrator at all and oil painter Fra Angelico. What I like about Fra is his layer of oil paint and the whole transparency which is a nice paint of the way faces are done, the trees and certain details. Even though Fra's painting was a religious painting but at the bottom of the painting would be the big picture of the main story. These little picture at the bottom of the painting which I can commentates, told you what happened before or afterwards. Some of them are medieval paintings which were very graphic, animal flying off. Those paintings are always very narrative and capture the details of little objects of daily life. I really love the faces that they have and some of the faces I do is from there. I also admire Marc Chagall who is very colourful, mystery, mythical the Russian-born French Painter and Stained Glass Artist and Balthus, mythology.

Q: Are your drawing style influenced by any marketing needs or perceptions of what children like or feedback from children/others?

A: No, but I sometimes feel angry with my work but I cannot change my work or my style, I prefer to draw how I draw. Sometimes, I would like to draw in different way because I just wanted to draw more modern but I cannot. I feel frustration about how I draw or represent people because I tend to draw people with big noses because I fascinated with people who had big noses, I think they are characterful. I have to draw the way children or people can relate to it or recognise in themselves. I do not do it on purpose, but I do have such problems when I draw. Probably because I am fascinated with people with big noses and I think they are characters is the reason I draw them.

The other thing is the children themselves need to be represented in a way their readers can relate. The texts themselves frame the situation to a great extent. I think an interesting problem for me is being half French; I have a more European view of what a children's book can be. In Eastern Europe there are a lot of books published which although they are texts for children and printed with lots of pictures destined to be viewed by children, there is no demarcation line about when you are too old to read them. In the same way that the best writing for children picture books is close to prose or poetry, these texts have layers and can be read on a number of levels. European books do the same in the visual side. I sometimes find that there can be a dummy down in certain areas of children's publishing, which I find irritating.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers? How do you co-operate with publishers and art editors?

A: No, a publisher chooses me. However, the publishers that I have worked with have asked me to present ideas for several books that they had as projects, but I have not managed to do any of it because I am too busy working on the project they have given me. Nevertheless, twice before I presented a proposal to them and they went with it.

Q: Do you co-operate with authors? If so, how do you relate to authors and publishers?

A: As mentioned in question 1, it is a team effort, where I meet with the relevant people and discuss the tasks that I have to do. I do not cooperate with an author directly because I normally get the text from the publisher. It is the usual practice where the publisher prefers the author not to see the illustrator until they are certain the work is underway and progressing well. I think if the illustrator is doing well, it is not necessary to meet the author in person, however it would be nice if at the end of the project that both parties met to see the outcome of their collaborations. The outcome of the book normally comes out differently from the initial texts due to several considerations made during the process. It is sometimes not advisable to allow both author and illustrator to work together. For example in my previous project, the celebrity cat the author and I worked closely together. I had to make a lot of changes to the illustration because the author dictated ideas about the illustrations and this sometimes leads to uncertainty and indecision about the story. Furthermore, because the publisher did not clarify their preferences regarding the text and take the role as editor. If the author has decided to change the text, I have to redraw the whole book as much four times and this can be very frustrating.

Q: What are the difficulties working with publishers and art editors?

A: Yes, I have difficulties working with them (previous illustration project) because they do not have a clear vision as to how the book should be presented; they use trial and error methods to identify the books direction. At the beginning of the project, 35 paintings of the cats had to be drawn which represented the picture in the 34 page-story book. With so many pictures inside, this eventually made the paintings look small because each painting has a lot of detail in it. Each picture has a small painting within the picture and the publisher has to get permission from the gallery due to the nature of the story book. With some particular paintings permission was not granted for them and the author had to rewrite the story. So I had to redraw the pictures every time the author changed her plan and it is difficult to do it because I have to keep up with the creativity and freshness of the illustration. Art directors are very demanding. There are not circumspect about the work, checking everything is all right before proceed with the project.

4. Since 1990 to the present, computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: Yes, I think computer facilitated, computer does make things a lot easier, for example when people handed in their artwork on paper, before it has to be photographed, scanned and it has to be go on draft and the printing process takes longer. Now because we work digitally, we just hand the artwork over

cheaper, easier and everybody is much more flexible with people. I think lots of people used it for collage tool, therefore a lot of line drawings and then colour drop in digitally. Where in the past, it was done using screen printing which is more a fine art printing context and collage as well. Computer technology is easier for people who are out of studio context, who illustrate in domestic environment, who does not have a studio to work in. It means all of those who study in college or those who is in this discipline but do not have access to college facilities anymore could start using computer for doing that. I think they could do the retro, fifties with screen printing quite easily because you could manipulate images and get flat colour; you could do layers and you could all the things you do in printing. In a fine art printing context you could in someway emulate them with a computer as well as the whole actual reproduction aspect or the actual book on the preliminary aspect of people generating work. It appears to be easier. I think some of the time the work produced by illustrators were good but a lot of work produced was a bit easy as well. So it lost some of essential fine art quality. However, people were so excited about computer that they did not know that the quality was lost. I think now it is a better balance of people generating work which is partly digital and partly hand-generated. I think people recognise the value of the accidental man made mark. However, equally some of the digital imagery animation has completely transform animation, particularly in film where it has had quite a far reaching impact. It is more ambiguous because people are going from doing everything the computer could tell them to do, they have moved back from that. Now they manipulating it in a different way and the software probably have changed as well. So it is now not so clear, whether it is hand drawn or digital but more of a mixture of both. I think that is because people recognise that the hand drawn quality is having a bit more mystery and so that is why they are bring them in together. I like it.

Q: How strongly do you feel the influence of computer usage in your work process?

A: Moderate, I say moderate because I think I has to use it with care. You have to be vigilant not too excited, or uses computer just for the sake of the technology, a technical wizard without brain. There seems to be a lot of people who are like that, they cannot see or feel the type of imagery that they are making. Hence, I say moderate.

Q: If going to publishing, how strong do you feel the influence of the computer usage in the publishing industry?

A: Strong, this is because of the reproduction of the images.

5. have you observed a change in the production process since the introduction of computers within the publishing industry?

Q: Is there any difference in using computers for publishing?

A: Yes, in a way things are not type set anymore. In a way things are type and images are put together. I

think there is much flexibility now for both things because you can move them around so much more whereas before the time factor, it takes people ages to type set it in a certain way and the layout would be quite rigid. Whereas now as you working through a book sometimes the layout actually changes, it does required a bit more work from the people involved but actually not so much as it used to. Therefore people are less afraid to change things when suddenly they feel there is a need to change it, they just do it. In addition, computer has been a practical tool, facilitating things for everybody and it is cheaper.

Q: What is the impact on the illustrators?

A: The introduction of computer technology does an impact on the illustrator. In particularly, there is now less money involved so perhaps changes are easier but equally the negative side of computer technology, for example like the *Celebrity Cat* book, people not making enough decision; they keep changing bit and piece all the time. People think if the artwork is in the computer, they can always change it in 2 minutes and that would not be a problem. However they do not realise to actually do it well if you have image with maybe 40 layers, if you making changes you have to double check these layers which will be time consuming because you are going to work in pixel size to make sure not one little dot in the wrong place. So in some way of course the changes possible where before they were not and you have to redo the whole painting again if there are some important changes. Nevertheless the impact for the illustrator is that you where expected to make these changes not that because of the deal, usual the publisher would not pay anymore money for the changes because it is considered part of the job. It can get a bit too much sometimes if you are getting the same money you will get for 6 months but in my case the project go on for 2 years. That amount of money had become a ridiculous amount.

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

Q: How digital impacts on the control of what illustrator produce?

A: I manipulate images sometimes, I draw a person but at a certain point I think this person in the background maybe should be in certain size. Then I actually realised I am changing the focus of the image slightly, maybe I bring one person a bit more in the foreground, the other person might have to be recede or maybe become smaller or fainter. Then maybe I do not like the colour anymore and I can change that. So although initially I might draw certain image particularly with the *Bob Robber and Dancing Jane* by Andrew Matthews. For this book the computer were not actually essential. In this book's story there was a girl, her shadow got stolen by a boy and the shadow has to represent the girl and could not be just like a black shape because that will look like a key hole. So I try on different shadow, some where just like white feature, some with more drawn, and I try to lay a transparency to

experiment with it. The shadow takes a long time because it was my first try on the computer and I was not sure about the computer process. However, when it came to the shadow I was so happy that I was working digitally, because what happen is in the end; the solution was this girl, her shadow was taken from her and her life went away. So somehow she stuck in time and the final solution I came to effective with the computer was I took her face and her face was in the dark shape but somehow the face was floating in it and it was always the same. So when she stayed in her shadow her expression did not change at all, so she was frozen in time. Somehow it contributed to the narrative, it enhance the message in fact the shadow of the girl has been taken. I felt it tell the story better. If I has to do this manually I think the face would looked slightly a bit different or if I had done it on collage, you will seen the end of the paper. Somehow the digital technical in this case was very successful.

Q: What are the ways you use computer for the work process? Can you give me examples on work involving computer at different points in the process?

A: The time taken to produce the artwork traditional or digitally would be the same for me such as the time I would spend for covering a huge sheet of paper manually, doing a painting and everything. The time that I do not spend doing that anymore because I can do a smaller background. I spend much more on manipulations and double checking, experimenting with new methods. I sort of measure things much more. Therefore when I completed the artwork it would be the result of several processes, efforts and changes. It depends on time limits given to me for each job. If I have only two days to complete a job. In that case I will draw the picture in the acceptable form roughly on a paper which is not really finish, then scan into the computer and finish it off using computer because it has to be quite fast. If I were given longer time like the *Bob Robber* book, the artwork that I scanned in computer is quite a finish painting, only bits that I am not very finish, I want to do it in computer or I deliberately leave it unfinished to create a loose style. I draw in on a piece of paper (original drawing) and I scan it in and I can keep this kind of loose look inside on the layer on the image inside the computer. So I have more control about how finish certain details can be, some are more finish, some are less. This means only in the middle or the end of the illustration process before I started to use computer to manipulate.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced?

A: I have no knowledge of eastern countries' illustration therefore I cannot make any comparison. However, I do have some ideas about other western countries' illustrations. In France, there have been a lot more illustrations where the illustration is not a digital which is necessary thought. Therefore people who are practising illustrations are mainly graphic designers who have much craft, more designing view of what the book look like from the start. I think in England sometimes is very changing a little bit

right now but my view as a European counterpart is that the design aspect and paragraph here is quite traditional. Some of that traditional artwork is very nice quality and beautifully done, but in terms of layout and dynamic; the things I seen in Europe have been in a bit more upbeat, a bit more fresh and a bit more experimental even. A bit in your face perhaps but here in UK the design is it is a bit more subtle and slightly conservative. I think there are reason for that partly is we sell what up to quite recently are we major quite happening in US. The publisher had to have quotation with US to make the project worthwhile, financially viable. In US the book they wanted to import from UK is a traditional kind of book. That is what they see England as being a traditional things. So they want the traditional thing to be brought from England to America. So that is the kind of quotations they look for. I think it has had, used to find this frustrating sometimes, where are the decent graphic designers? They are not working for publishers as publishers are not paying enough money to want to work for them. It is just a thing some I would not “just type the word and stick it in and it would be fine” attitude to design which I find it annoying. I think Europe there been much more precision about design, layout and the whole general look. I think that better affect the look of it, obviously because of the computer and everything all hold together and it gives different kind of product.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: Yes, I love his book. It is interesting to hear that he does everything using digital software Painter.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate traditional illustration?

A: It is very pleasing to me because that until now I have been using Photoshop my drawing and somehow I have not move completely to computer because I was worried about the kind of mark computer generated. By looking at this artwork it conveys the same charm nearly as by the time the images is printed, you can see the digital varied it has the same natural charm as a hand drawn artwork.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I would say there is no disadvantage; I want to try it out myself.

***The Wolves in the Walls* (by Dave McKean)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: The illustrator appears to be using collage, cinematic, animation type of methods to illustrate which seems like a movie. The white slit, the way it kind of zooms in on the picture, they are like the still of a film. Although I think maybe the children might find it a little bit scary, I also like the fact actually on the book shelves in the bookshop there where something which represent things which are uneasy, which are not everything is nice. I think in your life, in the methodology of your psychology you need to know where to put every aspect of humanity which are not nice and easy. Hence I wish there were more books which represent different perspectives of children books.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I think he may not have been able to produce the book, the images would not have happen in this current stage if he had not used digital techniques. The photographic, collage element and filmatic which comes from computer manipulation makes the scary element of the book very real. It is important for the effect it was done on the computer. I think he would not have the same effects, reality of it if he does not uses digital techniques.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: Yes, she seems to draw, there are some lines that look like they have been hand drawn on computer, especially this black line. I am slightly confused because of the line they was not kind of worn pencil, scrubby, sketchy kind of drawing. When you are younger, I think some of the line; the quality of the mark is like that. Others they are like slightly slippery, slightly more greasy kind of mark. They make me think they are more computerised.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: I think she would achieve the same result even without computer techniques.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: The computer just provides a convenient form of illustration, may be a bit more of a collage tool to her.

***Wriggle and Roar!* (by Nick Sharratt)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: Yes, I got sample of work he used to do, some of the colour in pencil you can see it was grainy so some parts of it has become very flat, sort of mechanical colour compared to his hand drawn illustration.

Q: Could you evaluate how Nick Sharratt using scanner to scan charcoal line into computer, then overlaps the textures and patterns?

A: Somehow it enhances more of the hand charcoal drawing line. In some ways they kind of put each other into focus more. The clarity in the illustrations that was not there before become much harder-edge and clear.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I think he got a lot of work can generate probably a huge amount or more. He can play around with colour and see that he had quite a lot of time changing it. I think he would possibly be able to produce similar work without computer, however the quality and clarity somehow enhanced it better when he use computer. I think he is capable of finding manual hand generated method if his artwork is not done in computer. I think both Lauren and Nick will still get much of the same result if they have not use computer.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

A: Yes, with Nick's book you can find the clarity of the work produced when using a computer can be clearly seen. The images produced have much a harder edge. The traditional English watercolour and pencil style drawing produced by hand drawn method are more gentle and keeping such gentle look using computer is difficult to achieve. The computer techniques seem to make harder edges and shapes; possible the collage or cut out process aspect of it. in my own artwork, I try to keep the accident part of it as well, where the ink has make its own shape which I do not really plan. I can cut it out and scan it into computer to make sure it stays there, pretend as an accident. I try to keep them more atmospheric but then I feel images got sometimes hundreds of way because I am trying to keep a certain atmosphere that is mean loads of way of colour which has gap. In some way it is quite similar to oil painting where you have the thin layers and maybe watercolour as well although I do not use watercolour. Nevertheless, you build up sometimes with layers with ideas on my mind what that individual artwork would look like but the whole building up process is what happens. When I start my artwork, I have a fuzzy picture in my head what it would look like but I do not know 100% whereas some other illustrator, possibly Nick I am sure he know 100% when he start a picture. There are differences in terms of the kind of mark and the way of working that makes it more harder edges because you can make so many choice and

there are so many decisions that make you clearer in one self or maybe the work become clearer. I think the drawing or the final result become play around with so much that anything can happen with the machine (computer). However, I just think maybe certain style that come about through the use of computer often need to this very clear work and the clarity is a bit harder in its look than work produced traditionally where there get a bit smeary or there is more accident of the manual thing. Nevertheless the clarity is not always so clear or clean.

10. Do you think there will be an increasing number of children's books illustrators using digital forms in the future?

A: I do not know because the elements that influence the use of digital form might be from marketing, traditions, the illustrations program and not from the illustrators. In a way perhaps it might not be that obvious, perhaps people might be good at drawing with computer which do not looked like digitally produced. I am told publishers do not like digital artwork, they worried about it and they prefer traditional hand painting, especially English publisher. This happened when I was illustrating for a previous children's book where the publisher wanted to see my illustration in a hand printed format and not a digital format. The painting that is brought by from the museum, photographed, scanned and save a lot of time, efforts and everything. Despite the digital being the advantage to everybody in this particular project, they would still very worried about how it would goes from drawn rough to the final things, certainly my image would look the same. In addition the general look is very recognisable as my work but still they would be very worried and the publisher recently asked me to do a proposal for a book which they wanted to do but they had a problem because they just do not want digital artwork. They said to me that I have to go back to the painting style on the paper that is what they want. So I did the sample by hand again but I did not get the work. I was not happy with what I done. I am not sure if digital technology has really being accepted in illustrations world despite all the advantage of cost cutting and time cutting aspect for them as publisher. I do not know if they have fully embraced them. I am sure the digitally produced children book would be a few but it would be a minority in children book in compare to the other area. I find it strange that the publisher has problem with digital artwork.

BI 3: Nick Sharratt

Date of interview: 19/12/2005

1. Could you please tell me about your work?

Q: Can you tell me about the history of you becoming an illustrator?

A: I always love drawing, it is clear I wanted to be an artist when I was young. I went into art school: St. Martin School of Art in London. I did a graphic design course because when I went into college in 1981, there were not any illustration courses available. However, I did really concentrate on illustration as part of my graphic design course in my third year. When I left college, I started working straightaway in 1984. I am really lucky I had job straightaway, but in the first 10 years or so most of my work were to draw pictures for magazine, designing picture for packing company or pictures for educational textbooks. Slowly I got into picture book world, into children's book illustration but it was not happened straightaway. It happened quite slowly. The way I involved in children's book illustration was because I did a lot of pictures for educational textbook, especially English language textbooks for Oxford University Press. The company whom did a lot of education textbooks that requires a lot of illustrations where new illustrators can find jobs easily. Therefore, I did pictures for this company and one of the company's art designers in the picture book section saw my work and asked me to develop picture book. Then that editor moved job to another publishing company and he took me with him. That is how I relate and work with this present company.

Q: What are you currently working on?

A: Now I am full time children's book illustrator and I do not do any other type of illustrations. I take more work when I am collaborating with other illustrators. I currently have 9 books to finish together for year 2006, which is quite a lot. Some of those are in black and white. It is hard to reject the job if the illustrator is one of the well established. Furthermore, most of the jobs offered to me until now are very nice job and interesting to me. Therefore, if I could I would do it rather than being selective about the job. I think I also work quite well under pressure; I need a bit pressure to function properly. I like working hard as well. I have done about 100 picture books, roughly for various publishers. Normally illustrator just work for one or two publishers but I ended up working with a lot.

Q: Can you explain how you conceive illustration for a new book?

A: If it is a picture book for an author, I read the scripts carefully once I received it from the author before I illustrate. If it is a picture book, normally the texts are about a page long. I then think about the texts and how to break the texts down over the 24 pages picture book. Something I needed to divide and paste the book to see how much texts each page required. I will start from the beginning, if it has a character, I will think how to draw the character. I will start from the beginning with one at the time. If I

am both the author and the illustrator, I worked slowly because my ideas come slowly from a theme I had. My ideas are very rough and it might be a problem getting the texts and illustrations together. I will present those ideas, sketches to the publisher in the meeting. Only through several meetings with the publisher before I get a solid ideas and pictures of the book. The publisher is very understanding and they gave me the freedom to do so. I sometime started of completely different from what I later produced. I know at the beginning what I have in idea but I know I would need to make a lot of changes, yet I carry on believing what I am doing. Therefore, I produce a dummy book (in original size) once I have the story and show it to the publisher. The size of the book is very important because it really affect what the book would be like. I do know this is the first steps towards publish a book and I sometimes produce several dummy books.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used?

A: My actual method is I work on some layout paper to be with and I have lots of sheet layout paper, using cheap thin paper. When I doing roughing, I like to use 3B pencil to draw so I can work quickly. I just draw in pencil. I always needed to know the size of the book before I do any drawing. It is crucial to know what the texts' size is and how it will be positioned in each page. I also have to have the texts if I want to include the texts to the pictures. Therefore, I cut out the texts and position them in the pages, experiment it with various positions and adding various loosing drawing into the page. I actually have one book where I scanned them into computer and do these tasks within the computer. Previously I used glue to paste the text and sketch the drawings traditionally but now I put out the texts and scanned them into the computer. I will do more compositions using computer in the next coming jobs. For example, I used to draw loose drawings and as I developed the character, the character is photocopied in all different sizes because I need some guide to have all sort of character, in different division. This is to make sure I have the right size character to suit the book. Therefore, I used to have lots of photocopies, different sizes characters with me. Now I put one key drawing onto computer and resize it according to the layout of the book, which I pick from my computer. Therefore, it is more convenient now. It took me about 6 months to complete. With every book that I do on computer, I learned each time and I processed them differently. It took me longer time to complete a book using computer because I aimed for perfection each time. We needed to be cautious when producing illustrations using computer because we might ended up experimenting and changing colours. While using traditional method, I can colour the illustration in one go because I cannot change the colour. However, this is not the case in computer. I can make changes up to a million times. Thus, when I started using computer, picture book takes me days instead of hours because I keep changing the colours, trying even single possibilities. It is too much possibilities and choices for me. Nevertheless, I

am getting used to using with computer now, as I keep a set of colours that I wanted to use and think about the colour I wanted to apply before I start using computer. I am still learning how to produce picture in computer so it take me longer to complete as compared to my own hand drawn illustrations. On the other hand, for the drawing it is much quicker to produce using computer because in the past, I use charcoal to draw. I used draw in that method because I like the quality of the line, but I draw large and it take me long time to complete it. However, the painting is fast because I just have to paint once. When using computer to illustrate I tends to draw in small scale and scan it into computer using high resolution, then enlarge it. The quality of the line is still looked the same.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustration?

Q: Have you been influenced by any artists or art forms?

A: I probably get influence by growing up in the late 1960s and 1970s. Seeing the graphic produced in that era, the pop arts and the style of artwork in the 70s, which is very bright, fun with great appeal and very bold colours. Growing up with that kind of imagery around do influences me. David McKee's *Two can Toucan*, Michael Foreman's *The General* are two of the artists. There were also black and white illustrations that I like such as *Faith Jacques*, *Fritz Wegner* who also lectured in my college. I really like illustrator such as *Heath Robinson* whom illustrate newspapers and magazine after the Second World War. He has a very distinctive style.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others?

A: No, I never have been asked to change my style for publisher at all. The way I draw for the child book is quite similar to how I draw when I was a child. As I draw with the black line using bright primary colours. When I went to art school, I drew in different style using different techniques. It was early 80s and that era emphasis on very loose or free drawing, spontaneous and quick drawing. I used this method when I started working but now coming back to adopting the initial method of drawing before I went to college. I think about what I like and what I draw when I was a child, I like to think like a child when I draw.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers?

A: I like to have a bit safe in the design of book. I worked with good designer and they know what kind of typeface is going to work. They will choose it initially but I will let them know if it is not suitable. I usually design the whole cover and the publishers will make suggestions to the design I do. In general,

the cover and the design are by me. I also do the lettering because it is almost the strong part of the cover the way the words and pictures come together. Therefore, it is more reasonable if I do both.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers?

A: Yes, the author that I work with always sees my ideas. We do not contact directly, I did the cover and I will send to the publisher, and they will send my work to the author for comment. Sometimes I do make contact with the author because I worked on books with the same authors several times and we become friends. Usual I can sense if the cover would work. It is very rare they do not like my work. It is nice if there is a connection between illustrator and author. I prepare to argue if what I think is more suitable to what they suggest. For example, choosing a particular colour for the book, sometimes the sale department might think it is not so saleable or too girly and needed change. I would make explanation to defend my work. There is always a compromise among us. Thus, I do not worry if one party is more dominant than the other.

Q: What are the difficulties working with publishers and art designers?

A: Colour design is always an issue, such as the publisher wanted pink for girl's book, non-pink for boy's book but I quite like pink. I have done a book recently in pink not just for girl. I just like bright colour. Sometimes there are discussions about what should go on, not among the art design, the author and me but also from other parties such as sales. However, I do not have much problem because my style is more important compared to the colours. If it is recognizable, they are quite happy with the design.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: Yes, since 1990 there are a lot more books being done digitally. I think because I did not use any computer at school, I have to teach myself computer for about 6 years. However, there are much angular like Lauren Child, Neil Laten's book they are digitally produced. I am sure being bought up with computer they have been more confident in using computer to illustrate as compared to traditional methods. But once they get to the publisher, I think computer had change the design of the book. It becomes very subtle. Changes can be made which is impossible before in the real artwork, which revolutionised the process. If you paint the face and it is not right, you could do a lot of face separately and have that particular imagery in computer, or you can change the colour of the watercolour sky. That seems to be the hidden information that you would not realise it is digitally produced. For making changes to traditional artwork, once it is being scanned in is fantastic. I have been doing a book that I

got; it is an interesting fairy book. The book is divided into two and I got a lot of digital image that I have done. The other page is a paint which is stick on, but I know I got a lot of work to do, making quite a lot of possible manipulation for the page, where the colour of the graph has to change in order to work in my picture or moved around. The half is digital artwork in fact it is quite a lot of involvement on the traditional artwork provided.

I think people know about it. People who uses computer would be able to recognise if the work is produced digitally. As for myself, I certainly can see where shadow been added digitally or there are little sign that can be noticeable. I think however, for ordinary: the children or the customer they would not be able to realise it. Some of my book were obviously done on computer and I was talking to another illustrator and he hasn't realise there were computerised.

Q: Is the children's book illustration in general do not like to be recognised using computer?

A: Yes, I personally do not like artwork that really shouts that it is being done on computer. It is really impossibly perfect and like *Toy Story*, the animation; the quality comes up is too perfect. I much perfect illustration where illustrator style is overshadowed by the technique. However, with Robin Hariss even the book is done digitally but it is still be recognised as traditionally drawn artwork. The computer is just a tool and it does not dominate at all. So, you do get books where anybody could tell it is done by computer but they don't interest them that much. I don't think they are the one ultimately they would like computer illustrated-feel book but books that actually drawn like being a traditional artwork.

Q: How strongly do you feel the influence of computer usage in your work process?

A: strong, in the producing of my work.

Q: If going to publishing, how strong do you feel the influence of the computer usage in the publishing industry?

A: strong

5. Have you observed a change in the production process since the introduction of computers within the publishing industry?

Q: Are there any differences in using computer for publishing?

A: I am sure the production process has changed completely. However I am not that knowledgeable what actually happen in term of my artwork. I know I can get much better quality. It is much faster to get I don't have to crude very quickly. You get printout that is almost print quality. You don't have to wait for the book to get to the printer to get the review of that artwork. You can make possible changes that cannot be made before, the colour, the type, also you can think through variables. You can actually have colour type, before this we have to keep it black. The used of computer gets rid few of the limitations they were before.

Q: What is the impact on illustrators?

A: I do not email actual artwork, but I will print them out and then send the hard copy of the artwork but with computer, it really make life much easier and smoother because I send the whole colour visual to the publisher. In addition, I can do colour visual, before this I do a black and white pencil-drawing, photocopy and send it to the publisher. I wouldn't do the colour, I leave that because that would take me too long. Now I can do the whole colour visual very quickly and send it to the publisher. So it's speeding things up. Before I will not being really happy if I have to do the colours rough. Just doing the rough, I need to spend time colouring it in. it is quite laborious colouring in, whereas in the computer I like to illustrate with colour to see what the colour might be like. If I am send in my rough, a book cover or a picture, I will scan in my rough drawings and put in approximate colour to show an idea what the cover would look like. Before computer, I would have to paint them or give them my black and white rough. I would just give them a visual background with light shades and colour. However now with computer, I could offer them alternative colour shade, like 100% yellow.

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

Q: How digital impacts on the control of what illustrator produce?

A: the advent of computer had impacted few different things. One way it makes the work much less laborious being an illustrator from my personal experience. I like drawing in line, I like thinking of ideas but I do not enjoy colouring in, not really enjoy painting colour. I enjoy the process of producing the illustrations. Therefore, through computer it makes the tasks I do not enjoy easier and faster. I know I am always going to get a beautiful flat colour as now I already know the techniques to doing it. I like flat colours and computer had done that perfectly well for me. In addition, I do not have to worry about if I drawn a picture wrong. Before I have to cover it with white paint or put a patch on, and wait for the picture to dry if I wanted to change it. Now I know I can just draw it on a piece of paper, scan it in and change it on my computer. Furthermore, I do not have to do charcoal anymore, it is very messy and it is horrible to stick with bottom of smudging. Now I just draw it with soft pencil and scan it in. it is more convenience for me. I like exploring various techniques, processes, colours, shapes and patterns that are available from using computer. That is fun. I could really play with patterns in a way which I know I could not do. Before I just do something which I can manage, I just draw a simple pattern but now I can draw the complex pattern that I like. That is something I love about computers. It really aids me to do thing I would not be able to do such as the patterns.

Q: What is the ways of you using computer for the work process? Can you give me examples on work involving computer at different points in the process?

A: I will have my rough drawings more and more on the computer. I move things around on the computer, enlarge or reduced and I will print it out the rough drawing. Then I will use that to do my draft drawing. My finish rough drawing will be done by hand and I will scan it in one more time before I send it to the publisher. I do not ever draw in computer. During the process I would have a lot of scan in and print out to get the rough correct before send it to the publisher. I will print out a lot of version in few different sizes as many as I need before I get the rough right.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced?

Q: Can you give me some examples?

A: I been very impressed with that the way the book I illustrated, which we have been coalition with Japan, the Japanese designers which have been very imaginative. They have come up with their own cover design; they changed it. They come up with a very nice artwork based on my British version. However, they changed it completely on the computer and they come up with really nice cover. You can see the differences. I can see how clever they have been to use my black and white illustrations, scan in and change the colour. I do not have a lot of experience with Far East but what I seen in Japan, thing are very much perfect and they have been confidence in using digital imagery, making it really work for me.

8. Some illustrators use software to simulate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I thought Robin have actually painted all his texture by hand with paint and then scan them into the computer and play around with them. I am amazed that he actually did everything on screen, no paint brush involved at all. Now that is amazing. I am really impressed. No, I cannot recognise it.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to simulate traditional illustration?

A: It seems to be like a hand draw because of the lovely quality you get with the paint brush. I could see with all the floppy birds that the computer could be very useful to get them were just where you want, making big floppy bird would be quite easily. Overall I never expect this would be from the computer but a design done from an actual real artwork.

***The Wolves in the Walls* (by Dave McKean)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: yes, before using computer, his artwork is more paintly.

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: It has a combination of digital and manual artwork and computer manipulation, which gives him the quality of his work, it seems strange, surreal. I think it would be much more difficult to achieve this effect without a computer. He would have a different style, not being able to produce such blur effect. Usually it would not be that smooth, usually you will be able to feel how he done it. It would not be so flow through. It would still be recognised to be his style. However the development, particular with the kind of movement that you get from blurring images. Getting different combination of spreads, layers of imagery and using sort of different techniques which could be difficult to do without a computer. I think he had used computer to his advantage. His personally style is completely there.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I cannot tell looking at that whether she colour it before she scan into computer or afterwards. I am guessing the final artwork produced is real. The guessing part means to me that her work does not obviously show that she uses computer completely.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: I think she scan in lots of photos then she draw the picture quite small then she blow it up on the computer, she does her montage on the computer. Then she printed them out and did a real collage. Her artwork is actually real, but it is made up of images that has been scan and print out from the computer then she cut them out and start from there because that looks to me like it is actually real, a printout of computer and cut out and stuck on to possibly a piece of scanned word; the background looked like it is scanned too. So it is real collage artwork but it is created from scanned artwork. I think she could have done it by hand, but part of the quality of her drawing (I might be wrong, but I suspect she draw quite small but she blown them up on the computer for character's life that they have). The small drawings that have been blow up had an impact and the small drawing lines that have been blow up looked crunchy.

***Wriggle and Roar!* (by Nick Sharratt)**

Q: Could you evaluate how Nick Sharratt using a scanner to scan charcoal line into computer, then

overlaps the textures and patterns? What do you think of Sharratt using his own typeface, which is created in the computer?

A: This book is done few years ago now and I have learned more since this book. I would able to do this whole book myself, but at that time I did what I could and work with the designer to ask them to do various things. For example, I got them to scan in my black and white pencil drawing because I was not confident that my scanner where good enough. The designer would do the scanning and get back to me on a disk. Then I coloured in what I knew I could colour in which is mostly the flat area. I was skilled in flat collage at that time. I was not sure how to dropping in pattern which I know about now, completely. So I have to give the designer a lot sheet with all little patterns on and asked her to drop it the pattern for me to the area I specified. I drew several patterns, photocopied them and asked her to send them in and position it in the area that I desire. However, in this present time I know exactly how to do it, like the word, how to produce the scribbles. I enjoyed doing this; I would learn and find out a bit more about the method to create these. The typeface is made up of new writing up of alphabets several times. The publisher then created the typeface via my handwritings using computer. MacMillan help illustrators doing this but in Walker, it is a laborious work because you have to write it out individually. Chapman have different alphabet that they can use. I think it is quite easy for publisher to create an alphabet.

Q: Do you like to use your own typeface?

A: It's very much depends on books. It does not have to be my typeface. I like my handwritten looks because it goes well with my drawings. Definitely I am a big fan of handwriting. With my particular style, I think it is always looked nice when two integrated. Without computer I would not be able to have the standard sets of typeface make up from my handwriting. The publishers have my typeface.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

Q: Can you give me any examples of successful and unsuccessful digital illustrators? Why are they?

A: What comes most importantly is the artist own personal style and their personality. This is the most important thing and should not be overshadowed by computer but enhanced by it. Computer could take you to new places. If your work is well recognisable because it is so digital, I do not think this is what everybody wants. I hated it if it happens to me. I think we just know as an artist we are going to use computer as a tool, you want your own personality and your own style to be the strongest thing. So that is why at the moment, although I have not seen Robin's work, I still amazed that he drew digitally. I think I need to manually draw on a paper and scan into computer in order to keep my personality. I still do not have enough knowledge to draw on a tablet to keep my style. However at this moment in time I

quite like the compromised or the balance of drawing with pencil, with my own style and scanning it into computer and colour it digitally, in my own style too in my own designed pallet which is not far from what I did in the past by hand. In addition, I developed my colour pallet, my own library of pattern and texture. I hope I can be recognised from my own collections just like Lauren Child.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future?

Q: How about the future trends?

A: I think it would be used but whether or not it would be hidden and obvious knowing it is digital in the illustration. However, it might be a fashion or it would be just like a useful tool just like glue or paints.

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs, and films?

A: I think people would discover it could be a really useful tool to help you with all kind of artwork. I wish that everybody sometimes they could change the colour of a piece of drawing they've done and wish that they can do that digitally without spoiling. They can do it successfully digitally. Like Michael Forman never uses computer because he did beautiful washes and lustrous painting, but he might want to change the colour of the cloud or something he can do it digitally if he wants to. I am not personally in control of my ability to not need the computer; I do need a computer to do my work. I think everybody will have a computer in their studio. The acceleration of computer usage might be because of the design's education for younger generation. I think it is because computer is already part of the requirements of education because it relates to the production of the book, as well as because it seems to be fashion, the way people create art all changing and evolving. However, I think an interesting fact is that people do not like to necessary see their work all seems to be done on computer; they still want to be in their own individual way. The artist would like they work to have their own individual, private way. Surprising, I like to use Photoshop in everything I do and this is like my individual usage of computer.

BI 4: Robin Harris

Date of interview: 22/6/2005

1. Could you please tell me about your work?

A: I like using digital technology in terms of the possibilities that it gives me to compose anything which is traditionally impossible. Besides, it is also a different way of working. During the time before “digital”, I started working more with collage i.e. putting things together. Although I had been drawing some things, a lot of time was spent composing things together. If you work like that, the computer is not far away from the way you work. It is in some ways similar to print making, where you are building and putting things together. It is just a slightly different way but it allows a degree of flexibility. This would be the thing I miss most if I were not using the computer. I am not bothered by the way it looks because I am not aiming for a particular computer-looking style, which can sometimes feel flat and hard. So at times, I have to manipulate the image. If I was doing illustrations like painting it on paper, I could sometimes get too tight and it would use it hard anyway. Then I have to do something, I would splash over it, make a mark right across it to give me something to fight back against, in order to bring back some lightness. Sometimes I have to deal in the similar way with computer image. In a way, it is almost like deliberately making a mistake or recreating it.

Q: Can you tell me about how you became an illustrator?

A: I had been working as an illustrator since 1975. I tried to communicate ideas in a clever way editorially. But what went on my mind at that time was communication. Then I noticed there was something missing from my work and I tried to make it more expressive. And then I went slightly political, then later moved back. I wanted to have more fun and be slightly more colourful. After that I was also painted, strongly becoming abstract. Then illustration suddenly came back again and I got interested in children's books. However with the way I was working, my method needed quite a shift. I did not clearly understand how my work would work for children's books. I remember quite clearly once talking to an art director of children's books company. One word she said to me which helped me a lot, which was the word ‘friendly’, a ‘friendly’ field as she put it. Because of that I can easily understand the work for children's books. A lot of children's books being done then were still dull. They were based on watercolour techniques and a kind of aesthetic based on certain forms of children's books, which I did not really want to get into. But the actual word ‘friendly’, I could understand much more what was needed then. It let me understand who I am now.

Q: What are you currently working on?

A: I am still working with children's books; a book is undergoing which I can show you on the computer.

Q: Can you explain how you conceive illustration for a new book?

A: It may not always come from a purely textual idea. Sometimes it has to get along with the narrative when it comes to the visual things. So at the moment, I am putting together visuality for a possibility of a book. I had an idea and by putting things together and looking at the visuality, a book becomes alive.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used?

A: The visuality goes first in my current book but story is not completed yet. I have given visuality first but it is not a story there. I could sculpt every image on computer and then decide what happen before and after and so I am creating a story this way rather than writing it. Then the story can become more different. When I have actually done it finally, you would not notice the difference. Because I am an illustrator not primarily an author, my thought tends to be both the visuality and the story must work for me. Sometimes I can write the story straight off but when I do that, I do not mind the visuality that I create. The story did not give me the actual feel that I want to have, so sometimes I go this way round and have a look at the visual possibilities and then work my way round the problem. So it is different, because I am working with computer which has many layers and all can be changed.

I do not always work with a visual first. I mentioned that I have not got a story yet, but in fact I have about 5 or 10 but I do not opt story. Sometimes I do not like traditional story in that way. Currently, I am working with visual first, by arranging the images in alternate orders and changing the narrative, which is a more organic close system. I teach people how to write children's books. With any storytelling, the easiest thing is have a problem. If you have a problem, you can go and answer it, and then if there is another problem, you deal with it and resolve it. It is kind of the rump of the story. But I do not always want to go with that when I am doing children's books.

I do not deal with publisher immediately; rather I would much prefer to show them the final work. I try to persuade the publisher to more or less take him to final conclusion, which is better for me, and I always recommend students to do. That is with publisher and not the art editor. As sometimes editor has difficulty understanding what it will look like, and I actually have to show them the complete work. Sometimes if I do little line drawings which do not look anything you would like, but a complete different field, I could use that to deal with the art editor who could visualize it, but some editors do not get to visualize in same way. Just As I cannot think music, they cannot imagine or visual, so sometimes I have to really show them.

I was not painting the paint, but I make my own pure pigment to create my own paints. I also use white chalk.

2. Could you explain your views on the aesthetics of drawing and how these impact in your

children's illustrations?

Q: Have you been influenced by any artists or art forms?

A: I got very simple aesthetic, perhaps not one you are able to see. My aesthetic for children's books is very similar with Joan Miro's painting. There is something sympathy in his painting in some way which I like, it is something that draws me towards that. But I am not trying to copy it. He is very colourful, so am I. His work would not work for children thought, because it is a quite abstract form. But there is certain aesthetic there which I am drawn to, in terms like feelings for children's books. I am not trying to be him, but that is just something beyond my nose, like a smell to lead me some way.

The exhibition of the Universal Declaration of Human Rights was the work of my political period, which was not colourful. I evolved. I wanted to do different things, go somewhere else and I just felt that was what to do. So it went that way instead, unlike other illustrators who maintain certain way of working.

Q: Are your drawing style influenced by any marketing or perception of what children like or feedback from children/others?

A: I think my drawing tend to be colourful partly for the children and partly is for me. I am considering children but again not thinking of children at same time. Although I have not savoured my books for children needs, I have feedback from people about children, books and ideas, and it counters production. On the other hand, the publisher presumes they know what children want because they have been publishing to them, but they may not always know. Sometimes a book can come out in some way like Harry Potter – going down certain opting times, which proves they do not always get it right. Children and I may not see eye to eye on the books we like or dislike, but even if the scenario where children like it and I do not, I would dismiss it.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers? How do you co-operate with publishers and art editors?

A: In the past, I worked for the authors, but at the moment I would not particularly work with them because I like to do it altogether.

Q: What are the difficulties working with publishers and art editors?

A: Generally some publishers have a certain aesthetic themselves, which possibility come from art editor, either in art aesthetic or in story aesthetic that they work with. For example, books from Orchard Books have a certain visual aesthetic which is softer. When you go to a company, sometimes they like story but they may try imposing their art aesthetic on what you doing, because they did not think to fit in the way of their imprint and theme. So they will definitely try to persuade you to change it. But whether you would go without or not, it is up to you. I find children's book publishers are much more condoning

in the way they want to change things in editorial illustration, whether I generally just say yes the time, after you agree the rough there and do stuff, and then they still want to change everything. I had experience where they suggested the changes and I went with the changes but it turned out so bad, then worse and worse. I can see it getting worse with the changes on my computer. In the end I just reversed the whole thing and went completely the opposite direction in everything, it worked a lot better than previous one, therefore I changed the company. I can be slightly arrogant in terms of dealing with companies. I do not mean I know everything but I do not think they do either. Some people have incredibly good advice but to others it could be incredibly bad. So dealing with different people within different companies is not a simple plan.

Q: Do you get to decide your own typeface?

A: I could choose my typeface when I do children's book but I include the type mainly because I know how it would go and feel its going and weight it. If I design it without type there but the type suddenly appeared there, this means it was not complete, e.g. Marmalade and the Magic Birds. I designed it with type but not the type they did. They used comic serif in it which is not my favourite typeface but that was alright. I more or less decide typeface. I would visually place the type somewhere and I work on that. I also work on the cover and the whole thing because I can easily do it with digital form.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: I see the trend of using computer in the UK, much more widely in non-children book illustrations such as in advertising or editorial. Nevertheless, I could see more usage of computer in US as compared to UK. This is due to the usage or culture of water colour artwork is still very popular among children book illustrations. Nonetheless, the trend has been slightly changed where interesting digital children's books were being produced slowly. It is also partly because illustrators here are not as adept at using computer software such as Illustrator and Photoshop as other countries. In addition, I hardly know any illustrators here who could use illustrations programs such as Painter which would actually act as an important appropriate tool to produce children's books. Furthermore, digital illustration software used for editorial work is too sophisticated and slightly anonymous. Many of the biggest created are deliberately created to be anonymous, they are not created to have characters. It is certainly built-up into illustration. At the moment it is slightly sophisticated but slightly alienated at the same time. That cannot happen with children's books, so you cannot bring that language directly into children's books. The language means do you change a bit before for it to actually be able to work in children's books.

Sometimes you need a softer approach or a different way of thinking about computers and digital work when you come into children's books. Program like Painter can aim that possible. At the moment, a lot of digital work you can see the figures drawn are very photographic and they are real photographic drawing. Although that can work for some children's books but a lot of children's books do not want that. They want quite imagined characters and not quirky things to it. That aesthetic is not being created by image illustrators at moment so much.

The example is Firona Hewitt who belonged to the CIA organization, graduated from the Royal College of Art three years ago.

Q: How strongly do you feel the influence of computer usage in your work process? Can you give me some examples?

A: It is quite strong. I still draw but only now with graphic tablet and pen-liked drawing apparatus into computer because I could draw perfectly with computer mouse. I do sketch ideas using pen and paper but it does not quite match what I did using computer. In addition, my ideas seemed to come to me through happy accidents when I am working collage on computer. In the same way that ideas come through happy accident with your collage, they seemed to come that way when I am working on computer. Even though there are things that I missed when I use computer, such as textural things or perhaps sweet little paint brush but I can still get a lot of possibilities with a lot of the abstract that I have done in the computer (my archive) which might fit in somewhere in my ideas, which similarly will also add textural feel to the painting.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry?

Q: Any particular ground-breaking publications?

A: For this country, I feel that any change within UK publishing industry is a result of influences of what happening outside UK. At the present, I do not see any particular drastic change in the industry. In the publishing industry, possibly one or two company will have some ground breaking work but will not further any attempts on digital artwork beyond current state.

Q: What is the impact on the illustrators?

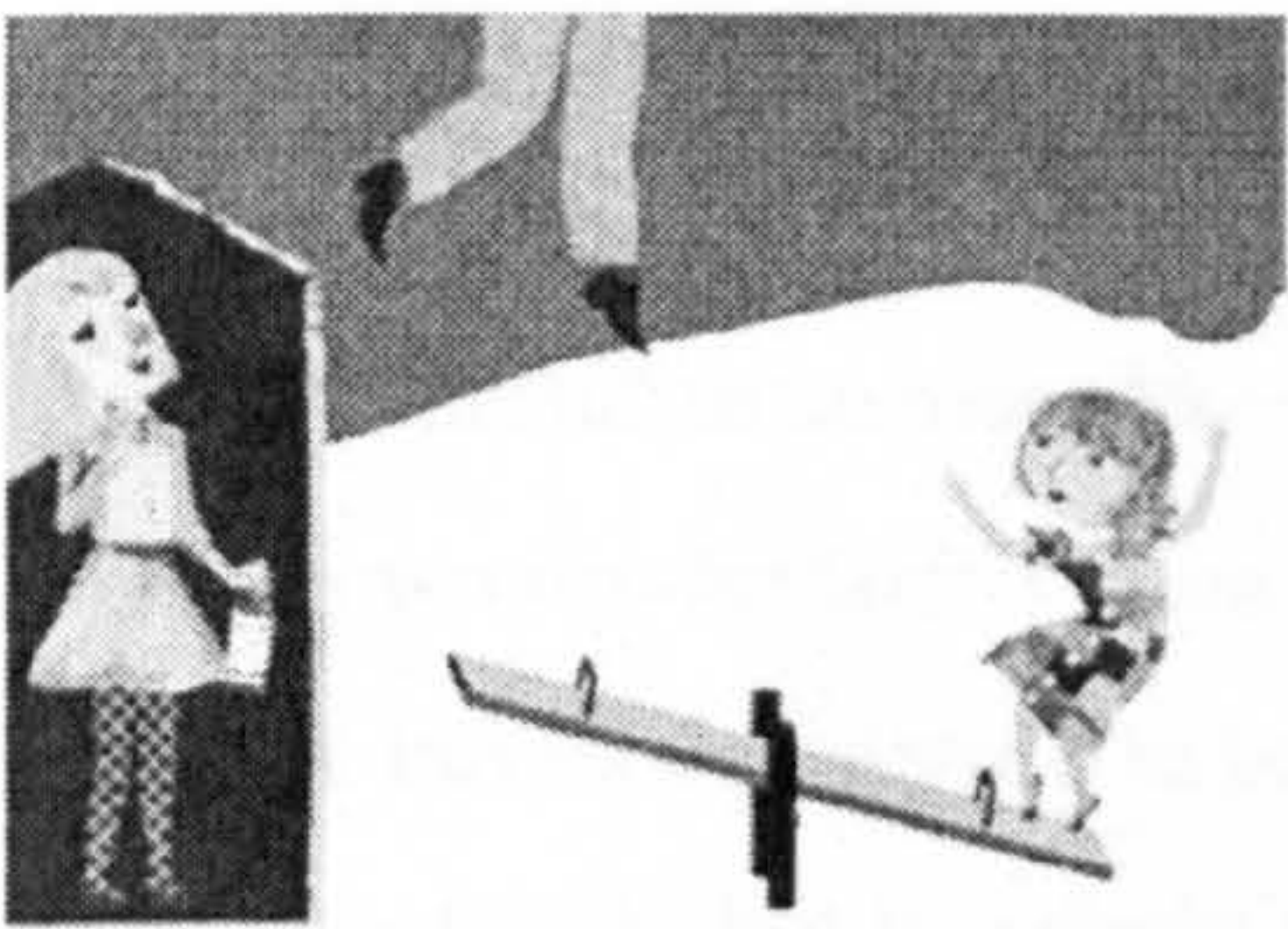
A: I am not using computer because I want a digital feel to my artwork, but there are just some drawing aspect that I could not do with traditionally hand draw. Before I was using computer to illustrate, I was doing a lot of collage then taking my artwork to a colour copier, changing colour and then re-collage. My experience of producing artwork using collage and copier influence the way I use computer to draw. I could simply draw on the desk then scan them in, change colour, retake it out and recopy it. In a way, using computer was a little bit cheaper because the colour copier is very expensive. That became my

first experience and inspiration of illustrating digital artwork with computer which is in 1999. Slowly, I soon realized I did not need to print out from the computer but I could actually create my illustration entirely in computer. I use all sort of illustration software, from Paint, Expression, Illustration to Photoshop. Even so, I might still go back to use traditional method to produce my illustration. I like to use mix medium, both traditional and digital method to create the artwork.

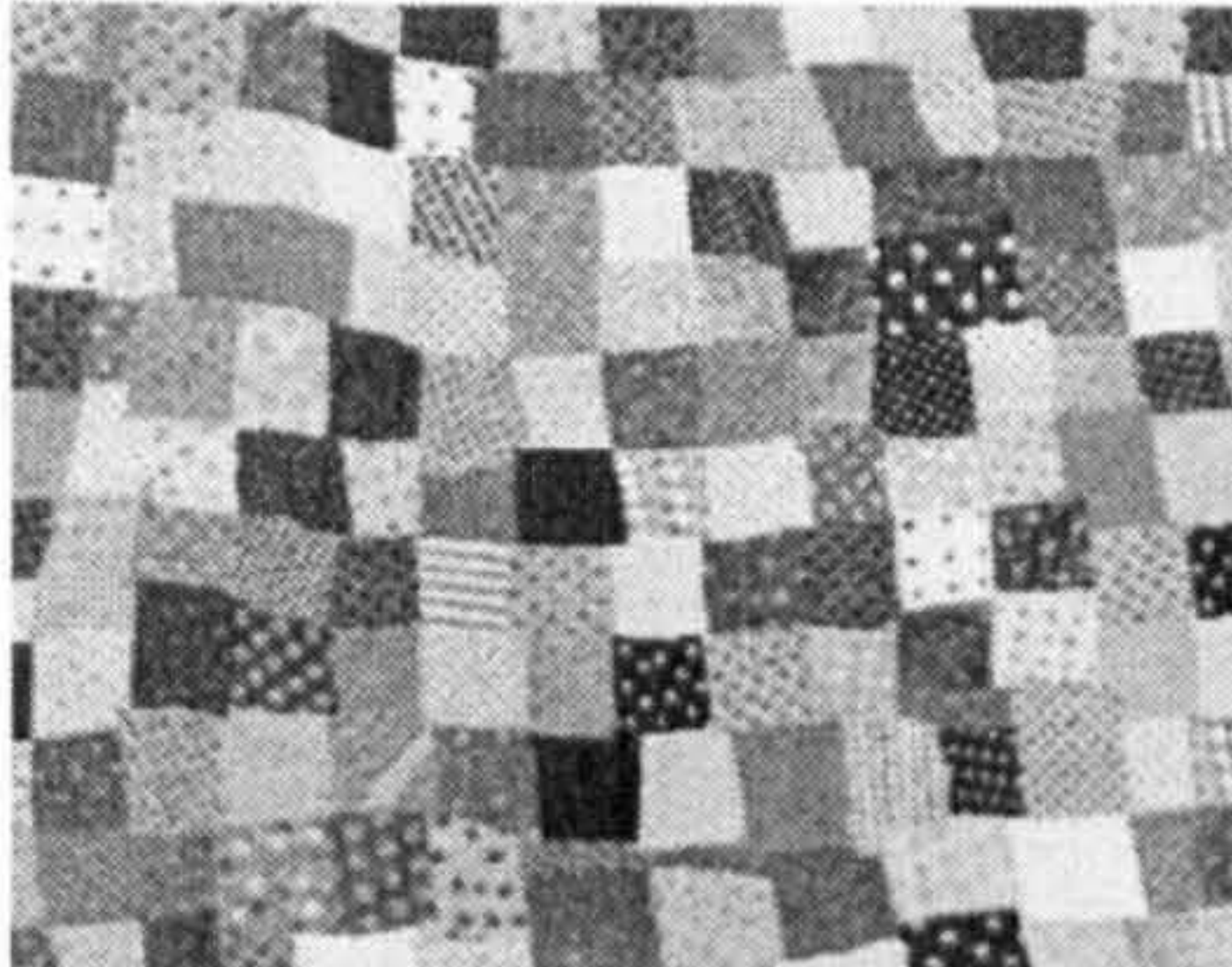
6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

Q: Can you give me examples on work involving at different points in the process?

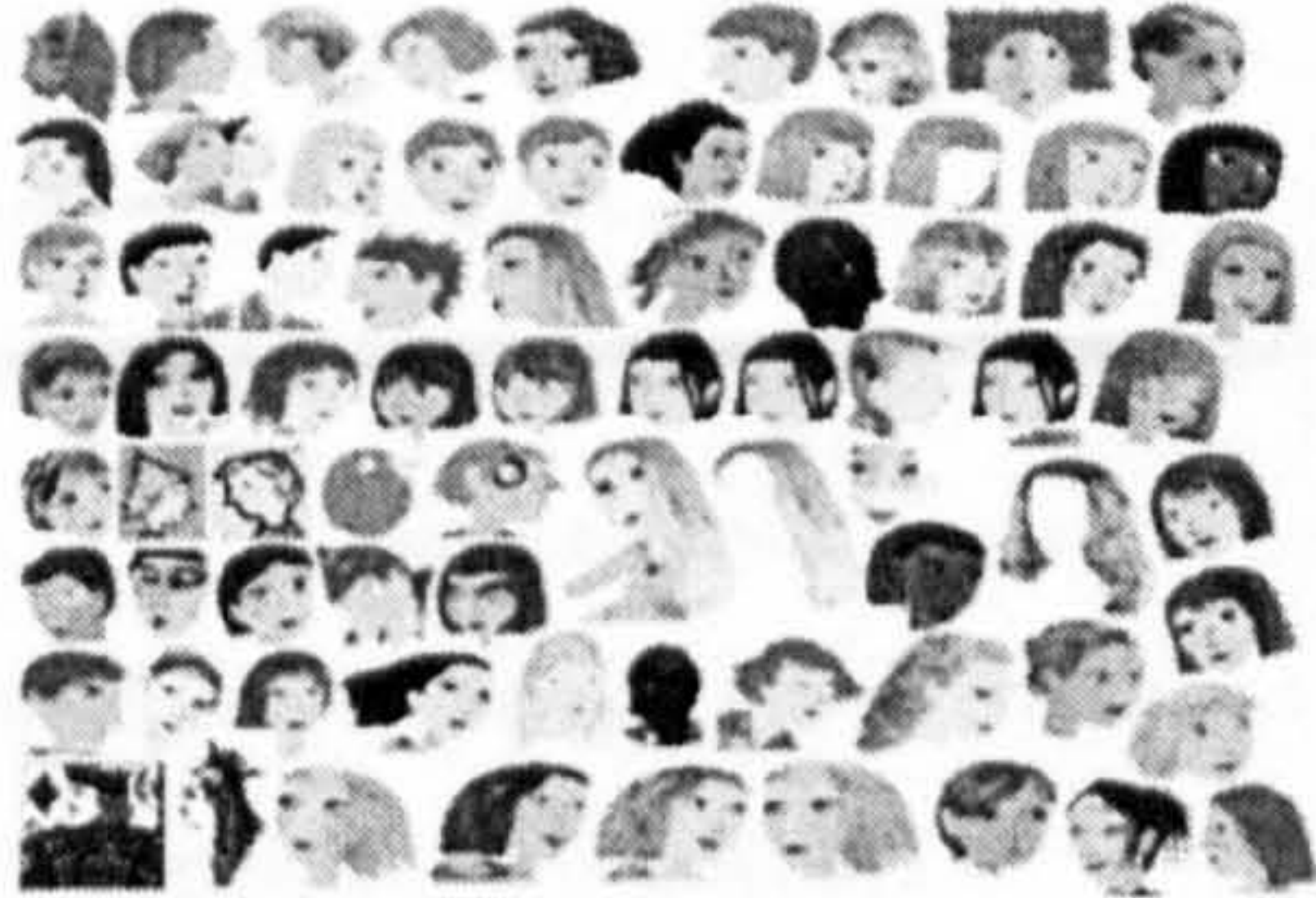
A: As I was creating an illustration for book, I would establish the image libraries. I search for the image from the internet and change colour using Painter. I would scan in sketches to the computer to colour using computer. When the illustration needed a head I would search in the libraries, finding any suitable images or heads. E.g. the image of Dina-Card-05cc, I have already created a variety of heads, they could be varied collage with the dresses I have created, and alternative with different heads to try to match the best gestures of the girls.



Dina-Card-05cc



Dress-Pattern



Heads-5

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced?

A: From my observations, Japan seems to have more digital illustrations, including children's books publications. I also think perhaps America and Japan have more digital form illustrators.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave Mckean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

The Wolves in the Walls (by Dave Mckean)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: Initially, I do not think he did use computer but like graphic novels, he uses more pure photography to marry up both lines and drawn work, as well as photography imagery. This was mainly done by photography by putting in and manipulating the work using some filters.

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: Some of it is still photography, but it has been drawn or painted before it is before scanned in. It would be easier to paint than to do it on computer. In this book, he has done mix and match by scanning in and gnawing it together. Some of the images are quite beautiful, but the book is quite dense. I would have some but leave out others because as they layout over things, it is too much overall. The book has lovely pages but always too compact. I actual prefer just pages in the book rather than it as a whole. All this text is too much, too much for a kid and too much for me. I do not always just looking at computer imagery produced but I am also concerned about the composition of the book. I am not interested in whether computer is used or not.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: Even if he did not use computer, I feel he can still nearly achieve this kind of images, but it helps to have computer. I do not feel disadvantage in the work because he is using it to his advantage.

This book seems to be more like an actual novel where there is more texture to it and seems to be for more grown up children. I think he works always slightly puzzle me. Some of them seemed to aim the children, but others seemed to be aim slightly at older age group. In terms of the book content, they tend to portray family, but in a slightly more sophisticated way. Even so, this book is not like what I mentioned, it is simple as compared to other books. When he did the sisters and the family he tend to go more into "Bridget Peabody" territory, it just feels older in these children. It does not mean I dislike it, it just means sometimes I do not understand the popularity of this book. I would have thought some of those who actually buys them particularly the children, would not be able to buy it.

I will Not Ever Never Eat a Tomato (by Lauren Child)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not think she uses computer because she could just do that straight with the collage, not necessary with computer.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: She uses collage and some formal copying to get the pattern. She did not use computer especially but just in that particular example, she did it from collage. You could do more or less the same thing with

collage and computer, it does not really change anything, not as what art designers do with collage and I would not use computer to do it.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: No, I think computer would not give her any advantage because she can do it with collage.

***Wriggle and Roar!* (by Nick Sharratt)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I was one of his teachers in St. Martin. Before that he used line and with colour he painted it on. He then switched to using computer because it is quicker.

Q: Could you evaluate how Nick Sharratt using scanner to scan charcoal line into computer, then overlaps the textures and patterns? What do you think of Sharratt using his own typeface, which is created in the computer?

A: He is drawing that by brush, he created a brush which he use specific draw type with. There are various spot brushes in the Illustrator where you could mimic that on Painter or create things in Photoshop; where you could create a brush and use the one with slightly chalky quality.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: It saves time by simply dumping the colouring in one go. It is more or less the same before the use of computer, but with hand paint, it would take longer time. Still, I think he can do it straight by collage.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

A: I do not feel there are any intrinsic differences between traditional and digital artwork. I could use Painter or work with Photoshop and produce the same effects resembling soft and traditional watercolours. It is up to the sensibility of artists who use the medium and you can use computer in very traditional manner. Some of the artist draw the picture, scan it in and colour from computer. Eventually, it is down to what the artists want to do and how that is achieved. To some extension, that also depends on the software but it is not an either-or situation.

10. Do you think there will be an increasing number of children's books illustrators using digital forms in the future?

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs and film?

A: I mentioned about film, animation, digital animated film, those would begin to influence in future children's books, one way or another. These crossover things like increasingly publishers are putting out children's books and sound of books. As time goes by, digital form would just find its way into it. Some very successful people who are using computer to create things through would encourage others to jump in that band way. There would be increasing illustrators using computer in one form or another, because illustrators already do. Even if you do not work in computer as an illustrator, by putting in that in computer does the same with someone have to deal with computer in the other way round.

With the countries you have chosen or are choosing, they not best examples of how digital imagery would be used in children's books. My feeling is if you went to Japan and America, the way they do illustrations seemed depends on or slightly influenced by manga and you would have all you want to research paper.

Possibly we needed to investigate what influence the popularity or recent digital animation had on children books such as *Toy Story*, *Finding Nemo* which can be shown on DVD to children at home. How this will affect the imagery that children would come to expect or happy with, such as Lucy Cousin's illustration who had been made cartoon on television. Yet, by using such imagery in children book can be a great effort for illustrator because all imagery is drawn in 3-D.

There are some areas which you have not addressed, for instance, the popularity of recent digitized animations has on children's books. Animations like *Toy Story*, *The Incredibles* and *Finding Nemo* are very popular amongst children. They are not just for cinemas; they are also shown a lot on DVD at home. My question here is how would that affect on the imagery the children would come to expect or want or happy with? I am sure the publishers are thinking about it, because you do get some books which come out from Disney or some place like that which are in that area. Similarly, take Lucy Cousin – the role of Maisy, which throughout the extent come Maisy being on TV. So it was affected in terms of success of certain children's books. At the moment, we have no one doing digital, although they are coming on the TV. The very fact that animation is a key that affect her successful.

BI 5: Ruth Hearson

Date of interview: 7/12/2005

1. Could you please tell me about your work?

Q: Can you tell me about who you became an illustrator?

A: I did my degree in the University of Central England in Birmingham. I did a BA in visual communication, specialized in illustration. I am certain in the earlier on that I would like involved in children illustrations. We were given a project in the second year to illustrate children poem and straight away, I know this is what I am going to do. I finished my degree and then stay on to do my master degree. I was looking at children's publishing, what we can put into the book (project) as I am interested in book that moves and flap. I was thinking about exploring the boundary of the books in terms of what we can include in the book and what is not. While I was in college doing that, I made contact with Orchard Publishing and did a work placement with them in the summer holiday. It is good as I got a chance to learn about how the publishing company operates their production process, as well as publisher preference in the illustrations artwork. While I was doing my MA, I showed them my ideas so that they can give me some feedback, possible improvements about my artwork. Luckily, they like my book and asked me to see them when I finish my study. I did that and they took my ideas, made some modifications and finally published it. So that my opening into the world of publishing. I have done a lot of bit and pieces for various books in the past, such as for Oxford Press. However, only this recently publication was entirely my own work. It is consist of *Little Fairy Friends* series: *Daisy's Fairy Flower*, *Jasmin's Fairy Bubbles*, which will be published on January 2006.

Q: What are you currently working on?

A: Now, I am taking a break from October, as I had been working on those two books since January 2005. I will visit Little Tiger Press in January 2006 and possibly coming up with another few books on the *Little Fairy Friends* series.

Q: Can you explain how you conceive illustration for a new book?

A: The illustration process for *The Little Fairy Friends* series' books have been developed differently. The publisher asked to come up with little fairy characters and once I done that, they developed the texts around the little drawings. After I received the texts, I made further modification to the illustration according to sync in with the text. The process seems to be done the wrong way round where first the drawings then only the texts. The process goes forward and backward several times before finalizing the book. It is very nice because there was interactive between publisher and me, not just dictated to illustrate based on the text provided. I did participate with the creation of the book, the design, the idea with the publisher. However, for *The Non-Stop Knotty Knitter*, I had some problem developing the idea at

first because this is part of my college project I have all the ideas, done all the research on a couple of books and on the things that I like in order to come up with my own book. I also needed to write up a story because all the illustration and the story have to be completely original. I had an idea about grandmother knitting and I started to have an idea about silly things that people knit. I got my drawing inspiration from things around me, such as hilarious oversize jumper, dirty – messy toilet roll holder, etc. Once I have the line of text “my grand can knit of the Olympics, she knits and knits and knits!”, the whole story flows and I started to draw this character. The process is very disorganize because I did not follow the order of first writing the text, and then illustrate the character, but I just continuously keep on experimenting, drawing many possibly needed pictures before deciding on which to use.

Q: Can you show me some of your children’s books and explain the drawing methods or processes, and the materials you have used?

A: I like to use sketchbooks, having drawings and idea together. I started drawings in the sketchbook, before tracing them into the actual drawing. I always draw from life objects. I use acrylic and collage. I draw out the original image using pencil into a paddy wedge cartridge paper to stretch my paper. To ensure it is right, I tend to photocopy and enlarge them to about 130%. Then trace them into the cartridge paper and paint them. I draw it in a smaller size to reduce the labour work that is needed for large picture. I use collage for *The Non-Stop Knotty Knitter*, cut and paste for the details.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children’s illustrations?

Q: Have you been influenced by any artists or art forms?

A: Yes, Rosalind Bernshaw – her work uses mostly acrylic, very paintly and fresh-looking. Alex Ayliffe – I love her colours, she actually uses paper collage. Sara Fanelli – I love the way she uses the colours, the texts as well as her compositions. Those are the people works’ I identify with; in terms of the characters, the colours, and as my role model to be a successful illustrator.

Q: Are your drawing style influenced by any marketing or perception of what children like or feedback from children/others?

A: Yes, because in Little Tiger Press they tends to sell their books to worldwide market. They do not want to publish books limited to a particular country but also to European publisher, American publisher, Hispanic or Asian publisher. They do not want their book to looked or represent only certain country but appeal to general audience. Therefore, sometimes they needed me to make changes or alteration to my illustration. I do not reject to such change because I feel the publisher know the market better and I wanted to be flexible and be able to accept any change if the book published would suit all market range.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers? How do you co-operate with publishers and art editors?

A: Mostly they choose me. However, when I choose a publisher to work with, I normally look at what they do and the artwork of the illustrators that worked for them to understand the style the publisher wanted. I tend to produce my work towards such similar style of those illustrators and send my ideas to them. Even now, I am still not in the position to make important decision on design change, but I do give a lot of suggestions on the book cover, the shape or colours of the book. They might take on board of my idea sometimes, however I did not really involved in the decision making process.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers?

A: Yes, the author was the editor of Little Tiger Press. She like my style of illustration and asked if I would illustrate for her, we discussed about the ideas and what she like to produce, and because I like the idea, I accept the job.

Q: What are the difficulties working with publishers and art editors?

A: Not in a major sense. For example, the *Non-Stop Knotty Knitter*, initially I would like to call the book *The Non-Stop Knitting Nonsense*, but the publisher suggested the name *My Grand Knits*, I dislike it and we were trying to come up with title we both like. However, at the end we decided on the title: *Non-Stop Knotty Knitter*, as the marketing, creative and the designing group both agree that is the best-suited title for the book. Since they are experience people in their own field, I have to agree with them. After while, I hate that title because I think the title is very tongue-twisted. However, when I produce the latest book *The Little Fairies*, they gave me the freedom to explore and go ahead with my own idea. Therefore, as a whole, they are very kind and supportive to me.

I do once came across a publishing director, who needed me to keep redrawing the character to get the sense of movements in the little fairy book. I never come across such problems, which needed me to be more sensitive to how the character is presented. This is because I was taught in the college only to produce good ideas and not placing emphasis on how to draw. Therefore, this is very different when I work with the publisher, as I need to ensure the character looked 3D, have more expression and movements.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: Yes. For example, Robin Davies who produces Thomas the Tank Engine used to produce his work

traditionally. However, with the introduction of computer, everything is now being produced and edited using computer. He worked with a well-established character, and he always has huge amount of work to do. For years, he has done them traditionally with paint, pencil and paper. Then slowly he produced his work bit by bit using the computer and then to such extend where he produces all his work through computer. The computer-generated artwork had given his work a modern feel to it, as compared to the traditionally generated blackout lines. You might notice the traditional methods produced a stained-old look while the computer-generated artwork have the freshness feel to it. Especially Lauren Child, she uses computer very well because her work still looked very much hand generated. It does not have the coldness resulted from computer generated work.

Q: How strongly do you feel the influence of computer usage in your work process? Can you give me some examples?

A: None. I do not use computer at all in my work, apart from using computer to scan my work and send it to the publisher for approval. I do not use computer to enlarge my work before the size that is scanned into computer and enlarge do not seems to be quite right. I prefer using photocopier to do the job. Probably also because I do not quite know how to use computer, maybe if I can manage the skill; I might consider using it.

Q: If going to publishing, how strong do you feel the influence of the computer usage in the publishing industry?

A: Strong. I do not think they could do without it, in terms of design, text, layouts and illustrations.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry?

Q: Any particular ground-breaking publications?

A: I have not enough idea such publication because I am not personally involved in the publication production. I do not really have the technical knowledge to differentiate a traditional artwork and computer-generated work.

Q: Is there any difference in using computers for publishing?

A: The book *Jasmin's Fairy Bubbles*, initially the book cover is pink colour but the publisher changes them into yellow, using the colour from the other book. They seem to be able to change the colour by themselves since they have my imagines in the computer. If I were to do it, I will have to repaint the picture in the yellow, before sending it to them again. There were little bit of illustrations in the book where I forgot to do, like drawing a crown for the character and they just did it for me. I will have to redo that if it is not of computer technology. That would be a week's work if I were to do it traditionally. There is also a page where they swapped the colour because the colour of the plastic. It seems to be easy

for the publisher to do the correction. However, I think they should be cautious when doing them so that it would not look very fake.

Q: What is the impact on the illustrators?

A: I have nothing to compare because I do not use computer to do any work.

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

Q: How digital impacts on the control of what illustrator produce?

A: It is very useful because illustrator can just change the background colour, the sizing, flop the image over. However, I see computer as an editorial tools to improve, finish and touch up image, rather than the place to construct image.

Q: What is the ways of you using computer for the work process? Can you give me examples on work involving computer at different points in the process?

A: It is not a tool I would use, and not needed (at the moment) to produce my illustrations.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced?

Q: Can you give me some examples?

A: I have no idea and I have not come across any Asian-Chinese book at all. I think because we have such strong children book in UK ourselves. I have a number of Lauren Child's book with me. I have two magazines: *Carousel*, *Book For Keeps*, which talked about the illustrators. This is where I found out how Lauren Child illustrated and produced her work.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not know if those illustrations are computer generated at all because I do not use computer to illustrate.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate traditional illustration?

A: It looked like a work of collage in various layers using tissue paper, traditionally.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: Computer seems to be just another way of working for this illustrator because he seems to have all the skills to produce quality work even without computer (the idea, the collage, the composition, the colour, the texture is beautifully done).

The Wolves in the Walls (by Dave McKean)

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: The way the imagery is layered in this book, in order to get the texture in the background with the imagery in the foreground layered over the top seems to be the mixture of texture to get it blended. It does not look like collage and not cut out as well because of the layering. There might be amateurish or freshness feel about the illustration if the work is done by using cut out or collage. However, this work has a finished feel to it, which can only be accomplished from using computer techniques, because the way it blended.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: Some of the imagery produced in the book might not be able to generate in the same way or look the same if it is not generated through computer. It seems to be just a different method of producing illustration to me. His book might possibly appeal to older age of children.

I will Not Ever Never Eat a Tomato (by Lauren Child)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not know if they are computer generated at all. However, I do come across two magazines that talk about the process of her illustration.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: As mentioned earlier, based on what written in the magazine's article, Lauren talked about how she started the illustration process with free drawings. Then, scanned into computer and with fabric or wallpapers. She should collage, cut and paste those images in the computer. I think the imagery would be flatter if it is hand drawn and she would need more detail. Her book has all the patterns and shape that the child might be able to relate to.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: she is very creative and I think even without computer, she would still be able to produce such quality illustration with magazine cut outs etc. it is just a convenient tool.

***Wriggle and Roar!* (by Nick Sharratt)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A : I would not know if those illustrations are computer generated at all because I do not use computer to illustrate. The colour is seems to be done on computer because it seems very flat and too perfect. The typeface use is very charming because it still looked very hand made.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: It seems to be a very convenient tool. There are spectrums of colour that is available for him in the computer, where he can look at and choose what he wants. He can produce several sketches and keep experimenting and changing colour under he is satisfied with it.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

Q: Can you give me any examples of successful and unsuccessful digital illustrators? Why are they?

A: I do not think there are any differences between the two. To me, it is still just an alternative tool to do the artwork. Possibly, it is very time and cost saving method of producing artwork.

10. Do you think there will be an increasing number of children's books illustrators using digital forms in the future?

Q: How about the future trends?

A: Even when I was in college, everyone already started using computers but as illustrators, we still use our traditional method to produce our artwork. We still carry our toolbox, painting stuff unlike the photography

Q: What will cause the acceleration of illustrators using digital forms e.g. Design education, market needs, and films?

A: I think it seems to be a fashion trend that everyone follows these days. It is like in the past where we looked at Quinton Blake artwork and we adopt the ink and paint methods but today, we might be using computer because Lauren Child produces such fashionable, successful illustrations. Nevertheless, it is also because computer does helps speeding up the illustration process, changing thing around, etc

Q: Do you think perhaps someday you will adopt the computer to be part of your work process?

A: Possibly, because I notice how useful of the computer. However, I would not use just for the sake of it.

For example, if I would be able to reproduce the Knitter book through scanning the knitting picture and do all of the collage on the computer; that might be a lot more easier for me. Nevertheless, I would need a good reason to use computer to illustrate, apart from its convenience.

BI 6: Helen Ward

Date of interview: 22/11/05

1. Could you please tell me about your work?

Q: Can you tell me about how you became an illustrator?

A: My family members are all artists and I always wanted to become an illustrator. I did a foundation course in Cheltenham for a year and I further my honours degree in Brighton for three years. My father was trained at the Slade School of fine art, he is a painter and he teaches too. My mother is also teaches, she is a textile designer by training. My brother and sister also took illustration courses; my sister studied in St. Martin College, my brother in Royal College. My brother went into teaching after graduated and my sister is currently a housewife with little children. So at the moment, I am the only illustrator in my family. Illustration is the only thing I want to do in my life, even though it seems badly paid and is an isolated job but I enjoyed working alone and being alone. Even I learned a variety of graphic designing, illustration and other type of arts studies during my first year degree course, still illustration is the only area that attracted me. I feel that by illustrating I can express myself much more creatively than other area of art studies.

Q: What are you currently working on?

A: I am currently doing the fourth *Pirateology* on a series of four which will be published next year. I am one of the illustrators in the illustrating team. I am also doing a big *Animal ABC* book where I am the author as well as the book illustrator. There are no writings involved in this book. I choose most of the peculiar animal at first but I was told by the publisher to change the illustration to more popular, familiar animals so that children will recognize the animal easily.

Q: Can you explain how you conceive illustration for a new book?

A: *Pirateology* is an illustrator job where I do not need to make decisions as I am told what to do. It is pleasant because I just do what I have been told. *The Animal ABC* book, I need to do the follow-up of the book format because the book is not published by the same publisher in the United States. I usually come up with the idea of illustration as well as the text at the same time when producing children's book. If I am illustrating and writing at the same time, I generally write with a picture in mind as the text has to be done first before the illustration. After the text, I will draw the illustration and pasting it across 16 or 15 1/2 spread with the text to ensure the text is attractive, nice and easy for the children so that the book does not has a page full of text especially in the first page where explanation need to be done. It might be an off-putting for children to have massive scene setting in the first page. The best way is to do it with illustration and produce the book according to that format. So that the book contain illustration that is not in writing but clearly represented by picture illustration.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used?

A: My early books were gouache, very precise because when I started illustration I wanted to be safer in the illustration therefore I use goulash. Nevertheless, this method is much more time consuming. I used to use water colour and roughing, sometimes ink and water colour, but roughing become more interesting than the goulash art work. Now I work in ink or waterproof ink, water colour and roughing. I tend to trace the roughing under the taper so that there is not pencil line onto the finish art work, which make the process easier. I used pen line first then I painted water colour over it. I repeat these processes several times to produce the contrast. The waterproof ink is known as rapidograph or rotring

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations?

Q: Have you been influenced by any artists or art forms?

A: I don't get influence by an artist in particular because I started too early. I was brought up with a lot of books, visiting galleries, exhibition and there are always plenty of things to look around for inspiration. Even though at times, I was commented that my work resemble my father's work, but I do not think we produce a very similar art work. Neither does my work look similar to my brother's or my sister's design.

Q: Are your drawing styles influenced by any marketing needs perception which children like or feedback from children/others?

A: No, I am not required to change anything, because publisher who asked me to illustrate knew that I was not going to change according to the marketing needs. However, if the book is for American market they will ask me to change the text as it spell differently in United State. For example, I've illustrated a book known as *The Cock and the Fox*, where the fox is biting the cock in the mouth and we would expect blood or ghoul lying around, but they would rather publish it without the blood as the market, the bookshop and the parents would not like it. However, in my opinion I do not think children would mind seeing that. Nevertheless, I was once told to change the illustration to suit certain market needs. I did an illustration on the story of *Noah and the Ark*, written by Geraldine Mccaughrean where in the American market the publisher took the Unicorn out of the book because it is not in the bible, as well as taking out angel's wings because angel is known not to have wings. I think it is strange to take these things out. Nevertheless, this book is for a very specific market – religious.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers? How do you co-operate with publishers and art editors?

A: It is unusual for me to choose a publisher as I have a long term relationship with Templar, the publisher. I usually discuss with the publisher my ideas and send them some text of the book before producing few pieces of drawings of the book. If my idea were accepted, I will continue to complete the whole book. Templar does give me a lot of freedom to produce the book, including the text and the illustration as I know very well the format and standard Templar wanted required. I used to work with other publisher before Templar but I did not enjoy it because I feel left out during the illustration process. I felt put off and dismissed because they do not really wanted to see me.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers?

A: The authors that I have been working for had been past away many years ago as the authors I illustrate for are mostly classic children story books. The most recent book that I have done is *White Fang* by Jack London, then book by Rudyard Kipling *Just So Stories* and *Wind in the Willows*. When I am writing for other people, I write with a fair notion on the kind of pictures I wanted to draw and colours I would adopt in the book. I do not interfere with what the illustrator wanted to do because as an illustrator I know it is important to have certain freedom to illustrate and I know the illustrator will appreciate that kind of freedom. For example, when I write for Wayne Anderson: *Tin Forrest*, I know the style he likes and the kind of illustration he will produce. Therefore, I am kind of visualised in my head how the illustration will be look like. Even so, there might not quite the illustration I visualised as there will always be Wayne-style illustration. This is same when working together with Ian Andrew. Being an illustrator was easy because I can illustrate even when I am not in the mood, but writing children book is different because I have to have inspiration before I can start writing anything. Due to such reason, I feel less professional as a writer. Nevertheless, because I am an illustrator, I find it easy sometimes to write a book because I am capable of visualise the story clearly in my mind and convert it into a story text.

Q: What are the difficulties working with publishers and art editors?

A: No

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: I think you can tell that when some illustrators has been using computers. However I do not looked at the illustration whether it is being produced using computer. The differences between computer generated and traditional illustration is not visual to me, so I find it difficult to differentiate, unless I have been told if it has been done using computer. Then you can tell the obvious different become easier

and the illustrator can get away more. I find it odd that an illustrator actually does not want to get involved in paint, I find it weird. In certain way, possibly it is quicker to produce collage but even so, I was thinking about people such as Sarah Fenalli who still has tremendously things, integrity with her illustration and she does not do them with paste and cut things out. I think it shows. She is very precise about what she done; I do not even suppose they, the company, the designer they were like the things around that. Perhaps the main thing about computer illustration is possibly the flatness of the colour; it is so much easier to get the flat background or flat area of colours or even regular patterning with computer. So I thinking that way, you can tell the differences. However, apart from that I cannot think of any other reasons where the computer illustrated artwork looked obvious. I think probably because some book is turned out the trace of computer influence more than anything else and some people do tune out a lot of work, which is very nice.

Q: How strongly do you feel the influence of computer usage in your work process? Can you give me some examples?

A: None, hardly in my work.

Q: If going to publishing, how strong do you feel the influence of the computer usage in the publishing industry?

A: strong. I think it is huge. Text, setting, type is the most labour intensive, frustrating jobs in the publishing and now it can all be done on computer, such as set type on to curves, using different type faces, change them, alter them and adjusting just a push of a button whereas before you see somebody doing it, they always seems to be doing the job out of frustrations. I think it has made a huge difference and it has meant that side of business has become much less of a slog, reduces the publishing work load considerably as it is not so much hard work anymore, which is good. I suppose it makes publishing company or those who wanted to start a publishing company not have to hold on to so many people anymore with computers. The carking at towards the illustration around the country does not has to be done, because you can just tick it on a disc, knowing it would be perfectly detail enough to go to be published. Since the post office is not when it used to be, with taking care of work at a huge face as things still goes wrong, work still goes missing but that is a help.

5. Have you observed a change in the production process since the introduction of computer within the publishing industry?

Q: Is there any difference in using computers for publishing?

A: yes, I can say it has been huge different because I have been working with publishing company for the past 10 years. When I started working for the publishing company, computers were not used that much, but now they use a lot. I have some kind of overview of the changes but I am not really directly

involved in the publishing process. I can only based on observation things had become much easier. Certainly changing the colour cast of a book has become easier, for example sometimes I want a solid colour background in my own artwork, which means doing the colour flat side, which I cannot do myself. That is a help for me. Sometimes I can have things removed that I think was not quite right, usually smudges removed if the mistake is in a very obvious place it can be dealt with. Certainty the side of the artwork does not seems to matters at all, in fact the stable artwork is smaller than the published, so that means enlarge for the book, the same happened with the ABC book. Some image can be flipped easily, where it was a very tricky job before. Also being able to churn out the stuff with the texts place and go through it that way that is being help. Because it is so much easier you can churn things out, get printout in varies slightly different colours so along with slightly different text to look at it before you go any further. Previously that kind of action would have been such a time consuming thing that you would not thought about it. In that case computer kind of makes you lazy because if you are not thinking about it before hand, it becomes after for rather than a thought because the computer is so easily accessed.

Q: What is the impact on the illustrators?

A: No, I do not scan in my artwork or use computer in my illustration process so I do not really know how to use my computer. Nevertheless, I think it speed things up and also give the illustrator a chance to have a wider range of alternatives before you commit to doing or printing the book. That is quick an advantage because if you got the wrong colour brown, you can lighten it or darken it before it is going into the press. Sometimes there are problems of asking the printer to do what it is asked to do but then there is just a small problems faced in the publications.

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

Q: How digital impacts on the control of what illustrator produce?

A: if the computer was not here, would we have missed it? We can have all these processes, I do not know if it would make any differences to myself but it is useful and nice to able to change the colours and manipulating things, and certainly moving the typeface around, taking out mistakes; it is nice to able to do all these using computer. But previously if there were mistakes I would have covered it up with paint, painted it out. Thing would just take a lot longer, setting types just took longer. So I do not know if computer would make any different in the process. I think the computer make the process significantly faster and easier to deal with the problems. This is how I relate computer to my work because I do not use computer to do any artwork.

Q: What is the ways of you using computer for the work process? Can you give me examples on work

involving computer at different points in the process?

A: I did not use computer because I enjoyed the texture of the paper, holding a paintbrush and the way the paint moved and the way the pen moves or refuses to move. I just enjoy that; I suppose you can say it is like getting the hands dirty although I cannot be that messy with my illustration. It is that direct link with a piece of paper and doing what I valued hugely, I really have a problem understanding how other people can get genuinely involved in illustrations without actually touching the piece of paper that they were working on or cutting out and using glue or making a mess here and there. I find it difficult to understand but I am sure other people don't have such a problem.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced?

Q: Can you give me some examples?

A: I don't have enough knowledge of other countries' illustrations to be able to make any comment. Few years ago in a book fair, I came across a huge stand of Korean publishing industry where they have fantastic pencil drawers. I assumed they use a lot of computer technology in the publishing process, but it is difficult to determine if these people have been using computer because it is such a beautiful drawing. I suppose I have a vague knowledge of graphic and things which I assumed to be computer generated but I think it is mostly to do with advertising purposes which is a different market altogether. So I am really not aware enough of work outside Europe.

Q: Do you think advertising industry uses more of computer as compared to children book illustration?

A: Yes, advertising uses computer more because advertising needs quick, bright and everything has to be impact.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not be able to determine at first glance if this work is produced by computer, but only when looked carefully, the softer lines, in some places you can see the pattern is quite intense, the cut out, the type of things shows it is computer generated work. However, I think the illustration can be done manually or it is unnecessary to be done by computer, maybe just a lot of fiddle with things. I think it

might be quicker if it is done by paper cut-out or maybe even taken longer.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate traditional illustration?

A: I have no knowledge of this question because I do not use computer to illustrate.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I do not know, because this might be very personal to him. However, I think the advantage of computer illustration is more about saving time, quicker and cleaner. It is easy to move things around, but it all depends. I tend to get a lot of joy out of the illustration process and some people might get the joy out of finished artwork. So personally, if I were to do this artwork I would have enjoyed cutting things out too much to want to load this into computer because I do not care to know whether if it is done on computer would be easier or not.. The computer makes the artwork less fiddly I guess.

The Wolves in the Walls (by Dave McKean)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: The thing about this book and this illustrator is that I think it worked beautifully, there is a real. I like the way bit of textile being picked up and used in his artwork. This guy is a real illustrator; he knows how to illustrate very well and using computer to help and actually has very nice quality to it

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: It is the darkness of things that really impress me not just with this illustration but also with other artwork produced using computer is that for some reason, they are able to get away with producing really dark artwork. If you did that as a painted illustration, I think the art directors will find it off-putting. I think maybe because it is a lovely flat piece of artwork when it comes to print using computer and maybe it is something art directors find more appealing when it is produced in computer. I think computer generated artwork tends to get away with such dark illustrations and I would be interested to try out such dark artwork myself. I think this illustrator's work is really good, really does inform the work he does. They are beautiful, eerie and peculiar at the same time. I have seen the work produced by this illustrator before he uses computer to produce his work. He is really an illustrator. He might be feeling safer by getting away with slightly more finished work. However I wonder if the changes are more in him as an illustrator than with the computer. That is quite a difficult thing to settle whether or not it is just passing time that is made as these illustrations are quite different from the last he made easier.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I would think the computer technology has aid him in producing the work in a different direction. Is that a psychological thing due to the change in attitude of work because this book is quite dark as compared to his *Mr. Ben Stuff*. Or it is the computer that made the book dark? I am really unsure. You have to look at it quite coldly. With this picture book, he could have used brighter colour instead of this dark setting. If he does not use computer to illustrate, he might not be able to include photograph into the illustration or take longer time to do so. But then if you need to come up with a certain illustration and you did not have the computers it would have been different. Even without the computer it might not be less exiting. it is a tool and the way people are using it is a real different. It will be an advantage being able to draw and knowing, having that sense of design. I think it make a huge different and successful as well because there are some people who use computer to the same extend who would not come up with something that is so magical.

I will Not Ever Never Eat a Tomato (by Lauren Child)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I cannot differentiate whether she uses computer technology to produce the work at first glance.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected?

A: I quite like her illustrations and I can see why children love her illustration. It is collage done by using computer, which means you can enlarge; reduce the pattern and cut out bit into the computer. If the computer was not there, I am sure she will still be doing it with scissors.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I cannot actually see she will do things in hugely different way if she did her illustrations using manual painted method. Possibly the computer just allow her to complete her illustrations easier and quicker.

Wriggle and Roar! (by Nick Sharratt)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I cannot determine if it uses computer at first glance. It seems to be using computer just to colour.

Q: Could you evaluate how Nick Sarratt using scanner to scan charcoal line into computer, then overlaps the textures and patterns?

A: This is the one I don't really like because I find the colour is incredibly flat, uninteresting (but I guess kids just love it). It is very disappointing for me, because it seems to have those feelings of being a job done quickly. The pattern is a bit odd and chalk is all in peculiar direction. Everything you can see the

pattern is overlay in regards whether it is back of something or in front of something. From a personal point of view I really do not like it, it goes kind against what I know about being an illustrator or all the bits about enjoy actually relating to a piece of paper and pen. It seems not to have anything about that. It is kind of soulless. It does not seem to have that joy or depth feelings about it. I do not know if this is the way the computer make the illustration looked that way or if it is the way the he produce the artwork. I think children do relate more to illustration that is more intensive rather than a quick fix of illustrations.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: Computer imagery just makes the illustration looks like a quick, easy, light, direct and bothersome as it do not show the hard work or depth through his illustration.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

Q: Can you give me any examples of successful and unsuccessful digital illustrators? Why are they?

A: It is hard to differentiate because I do not understand the computer technology very well. Even going to a book shop and see the range of children books published, I would not be able to tell the difference between the two art works. I suppose computer has to do with the speed of production. However, based on the book discuss above, Nick Sharrat's illustration does show the flatness of colour produced by computer technology. I find it a bit odd, because I like to be able to see pale blue sky. The illustrators who use the computer technology best will always be the one who know how to illustrate well, even without the computer technology. They would still be able to produce the similar type of artwork if they produce their illustration manually or even find other way to doing what they do. It would take longer, messier and more annoying without computer, but the illustrator will be able to achieve there. I think in certain areas of the market, to be cheaper in the market computer does make a lot of different. When talk about proper dedicated illustrator that will somehow find a way to doing something that would be equally as valuable whether or not it would be the same, such as the darkness in those illustrations. Maybe the main different would be cheaper way of going into market, that is why the bookshop is now full of low quality illustrated books.

10. Do you think there will be an increasing number of children's books illustrators using digital forms in the future?

Q: How about the future trends?

A: I think in college now (it was not there when I was trained in the college) they teach student to illustrate using computers more, even before they get into the industry. That would have big differences.

Furthermore, because the programming or software available in the market for illustration is more refine. I am sure more illustrators will used it. However, I think it would not make much different and will never make up for the illustrator that cannot draw. It will never hide the artwork that somebody who cannot draw. The best work would be people who can draw.

Q: What will cause the acceleration of illustrators using digital forms e.g. Design education, market needs, and films?

A: I think probably in the film industry of what is have done in animation, which is different between squares and cube. When we talk about films it is about launching from completely different directions, which computers can help with. I think eventually the films and books really quite integrated, I do not mean it is sort of spin of but things are being produced together. If the colleges are now training student just to use to computer to illustrate I think it would be huge ashamed if this is all what they got to use as children would not be able to use pen and paper as much as we do when I was at school. We used to do big painting of cut cabbages or maybe doing it on the floor with one of the crane with hands as compared to children sitting in front of computer doing all the work in it. I think the child is just loosing out. The school should ban the use of computer until they are in secondary school to let the children play with stuff and they can manipulate things. I think there is a danger that something will be lost if computer technology is fully integrated into education and art school. I think illustrator should be sent out in a cold for student to sit on railway platforms and work.

Q: Do you think perhaps someday you will adopt computer to be part of your work process?

A: I would be happy if something needs adjusting or somebody sits beside me to my direction. I am not competent enough to produce my illustration using only computers. Moreover I just enjoy the process , I enjoy the way the paint behaves and the fact you cannot guarantee, the chance and accident happens that way you progress from it is accident. I think I am enjoying it too much to be using a computer. I do not know about other people but it would be ashamed if it would be lost.

BI 7: Martin Salisbury

Date of interview: 15/11/2005

1. Could you please tell me about your work?

Q: Can you tell me about how you became an illustrator?

A: I knew when I was at school towards the end of six form that I wanted to go to art school. Even in the early years, I knew I wanted to be a commercial artist, due to my involvements in different books designs, where my interest is centered more on the picture design rather than words in the book. I finished my foundation course and furthered my studies in illustration at Maidstone College of Art. In the late 1970s, there were not many pure illustration courses, mostly illustrators at that time studied graphic design and gradually went into illustration. During that time, the vacancies for illustrators was abundant. I just took my portfolio to a publisher, and was given straightaway. There were fewer illustrators and plenty of jobs to be completed, I was assigned to illustrate educational books and English language study books which was about 200 drawings, such as people shaking hands. I then got an agent which led my jobs with publishers and carried on working as an illustrator for many years, before gradually moving into my present teaching career. I was first occasionally invited to give a lecture about my work, then slowly into a two-week teaching project and later a part time lecturer before committing my time fully as a full time lecturer, for the past two years.

My work can be described as traditional, with the use of media, drawing based representation, narrative mainly for children book within the older children category from 8 to 10 years old and not really picture book illustration. The illustration works includes illustrating paperback-book cover design. However, I am mainly working full time in education now, whereas in the past I spent more time doing freelance work.

Q: What are you currently working on?

A: I am currently working on a book cover design for children aimed at 13 yrs old. It is a story about difficulties of teenage anxiety. I am trying to design a cover that will capture the general sense that will represent such issues. This piece of work is mainly illustration work as it is part of a series where the design is already being established earlier by the book author.

Q: Can you explain how you conceive illustration for a new book?

A: As I am not an author illustrator, I am not given the complete book to illustrate from the book cover to the inside. Sometimes it was suggested by the author or the book publisher the passages where the illustration should be in place. However, very often the suggestions given are sometimes wrongly based on choosing the most dramatic moments within the story. The illustrator should be allowed to choose passages to be illustrated because the illustrator has the better understanding of how the atmosphere of

the book can be captured by choosing the apparently insignificant moments to represent the story more visually. If only dramatic moments of the book are chosen, the book will become very dull and therefore it is important to leave those moments in words. The purpose of the illustrator is to provide the backdrop, the atmosphere of the book. Most of the time the editor or the designer chooses the book design, but I would sometimes discuss my opinions and suggestions to them. They are mostly happy to change the design according to my suggestions.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used?

A: I do not have any children books with me now. However, I am currently working on my own picture book which I am trying to complete the screening process and take it to the publisher later on when I finish. The design process among artists varies greatly. However to me, I am inspired by places, location I visited in the past, mostly in Ireland. I do painting a lot when I visit Ireland. I tend to visualise ideas when I think of a design. I am also interested in English traditions, Romantic Art that is based in landscape. Indirectly it reflects my interest in British art post second world war, as well as my five year old son, places, a particular house in Ireland. I normally have a visual idea and then work into the story that works. My work is hand drawn and I use water colour and I now use collage more. I also produce black and white work, cross hatching.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations?

Q: Have you been influenced by any artists or art forms?

A: I was influenced by British art from the post second world war such as John Minton who is very important to me. John Minton had a short life, but he is a very influential illustrator artist. This is from 1945 to 1955 when there is a period in England where there is called near Romantic Movement because after the Second World War, people wanted poetry and arts. There were a lot of illustrators who were also exhibiting artists, many were illustrating books which were for adults, these people looked back to artists such as Samuel Palmer from the 18th or 19th Century. John Minton was very much influenced by Samuel Palmer, where romantic art was mostly based on landscape. It was an overlapping between painting, fine arts painting and commercial children book and to the extent where fine arts finds its way into commercial children's books.

About the idea of aesthetic for children illustrations, I really don't have a particular opinion, but I look at all different kinds of children books, where there is enormous diversity of children's book from different countries. This is due to part of technology and children being exposed to forms and imagery much earlier. Therefore, the idea of what is suitable for children is more open, and I am particularly interested

in investigating the suitability of romantic art design and usage in the children book illustration.

Q: Are your drawing style influenced by any marketing or perception of what children like or feedback from children/others?

A: My drawing style is not influenced by the market needs because I am considered an educator rather than a full time illustrator where I have the luxury of experimenting with different types of styles. However, from the information gathered from interviewing illustrators, I found that there is no marketing research conducted on identifying the needs and preferences of children regarding certain styles, colours or patterns. Even my own research which tried to conduct such research on children was difficult due to children inability to provide actual factual information about what they liked and their needs. On the other hand, marketing people always seems to have a set of unconfirmed facts about what is right for children, such as bright colours, and not to use visual references from a particular country, such as the red buses or badgers. I find this very strange because when I was a child, I used to love reading books from other countries. This seems to be a perception of a marketing need in order to look more generic.

3. Could you explain your process of illustration when drawing a book for a publisher?

Q: How do you choose or select publishers?

A: I don't choose a publisher, but I will be given a commission via my agent from the Oxford University Press, I will read the text and then decided if I would do it. As an illustrator, there is not a particular selection of a publisher unless they are a very famous. Normally, we develop a dummy idea and present it to various publishers. A book publisher will then decide if the idea presented by the illustrator is suitable for their publication.

The process of illustration varies from one publication project to the other due to the amount of the task given at hand. Some projects need the illustrator to draw a book cover and chapter headings, while at time the illustrator might be told to draw 20 illustrations inside the book. Sometimes depending on my own interest in the books, the story and the overall presentation I might produce more illustration.

Q: How do you co-operate with publishers and art editors?

A: Normally the publisher comes to the agent and asks about an illustrator who could illustrate for them and the agent will show the publisher some illustrators work samples. If the publisher likes the work produced by the illustrator, a contract is prepared and then signed by the illustrator before the job is briefed to them. I do not cooperate with authors. Publishers prefer to keep the author and the illustrator separate, due to the possibility of dominant party corrupting the creativity aspect (process) of the book to be published. Thus, publisher acts as a filter to prevent such incident.

Q: What are the difficulties working with publishers and art editors?

A: In general it is difficult to work with the publishers and art editors, unless you are working with a sympathetic publisher. The difficulties are due to the problems where the standards of art direction have declined, due to bad commissioning. In the past the art editors were experienced in imagery and drawing in general. However, in children book commission, editors are not art-trained; they are from media studies, humanities, English literature, and communication studies backgrounds. Editors are designers. Due to the different background between current editors and illustrators, the obvious problem as I have pointed out is the incapability of both parties to come to a similar conclusion on methods of painting a drawing. This indirectly increases the illustrators lack of interest in the project. This phenomenon is now sadly regarded as normal.

A commissioning art editor is a person who decides which artist is to illustrate what, which methods to use, what to change, etc. They have a strong influence and views on the project.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: There has been a lot of changes, my perspective on this is: when digital techniques were made available, lots of people tried to use computer imaging, as it was very new, fresh and trendy. However, the imagery produced seems to look similar to the hand drawing. So I would say it was more to do with curiosity of new technology rather than treating digital techniques as an improvement tools. We have been through that phase and now there are all sorts of artists using digital technology in the later stages of their career who grown into it from different ways. One of the examples is my recent graduate Paula Metcalf, who illustrated a book for Macmillan publisher titled *Mable's Magical Garden*. Through college, her work is entirely produced by using traditional techniques and she worked with paint and collage. Her work has a strong influenced of Eastern Europe countries culture. Nevertheless towards the end she started using computer technology, at first to make changes and touching up artwork. Later she produced most of her drawings in black and white tone, scanning or layering into computer and then finishing the work using computers. Digital technology seems to absorb into the range of processes where it can't be determined or identified straightaway.

Q: How strongly do you feel the influence of computer usage in your work process?

A: There is only a small influence of digital technology in my work process.

Q: If going to publishing, how strong do you feel the influence of the computer usage in the publishing industry?

A: I don't get involved in the publishing processes. But my opinion is moderate; the computer has

influences a lot on reproduction.

5. Have you observed a change in the production process since the introduction of computer within the publishing industry?

Q: Any particular ground-breaking publications?

A: I do not have real knowledge of printing production therefore can't be able to answer the question accurately. However from my point of view, the making of books, printing, laminates, standard and quality of books appeared to be improved greatly due to the introduction of computer technology.

Q: What is the impact on the illustrators?

A: Impact of computer technology on the illustrator would be in making the process of work faster, as everything can be produced and sent instantly through computer technology by scanning the drawings. The illustrator doesn't have to leave their studio anymore. Even though computer technology has provided the convenience of send the work quickly, very now often I still send my original art work to them rather than the soft copy of the work..

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way?

A: My comment is as an observer, since 1990s the introduction of computer technology, illustrators seems to be unneeded because designers thought they could possibly complete the job themselves by using digital technology. A lot of illustrator found their work disappearing because there were a lot of digital works in magazines, and also because the illustrators were doing minimal work, simple composition of colour and more designers were producing illustration because illustration now seems to be less about drawing.

Q: Impacts digital technology has on illustrator?

A: Since the introduction of digital technology, I observed that the illustrator is now doing less illustrating work as more design work is now done by graphic designer. I think illustrator has to be more authorial and proactive by doing whole range of work rather than sitting in studio and waiting for agent to contact them. They can do wider range of projects such as website design, exhibitions, animation and generate projects by writing. The illustrator has to be more assertive.

Computer technology indirectly seems to take away the work and the need of illustrator. The problems with the digital imaging is now the graphic designer could have the capability to change what the illustrator provided due to the easy access of computer technology and therefore, losing the originality of the work produced by the illustrator. This leads to possible dishonesty and the problem is difficult to legislate. I have an experience where the middle section of my illustration colour was changed by the

designer because they wanted to fit the illustration to the colour used by their cover. It is difficult to claim ownership of the work produced.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced?

A: Western countries have started to merge different types of technologies but sometimes they go back to traditional methods of illustration. Eastern countries are using more digital technology in strong aesthetic way, exploiting all of the colours but sometimes when I see work from Taiwan I see the explosion of colour, it might be because of the different culture but I accept different ways of producing illustration. Digital work might lead a similarity in work produced globally.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

A: It is difficult to differentiate digital and non digital work, but it can be seen that some of the effects would be difficult to achieve if it is done using traditional techniques.

***Marmalade the Magic Birds* (by Robin Harris)**

A: I would like to see if there is an obvious difference if his piece of work was done without using digital techniques, where some of the areas might benefit if it was done traditionally.

***The Wolves in the Walls* (by Dave McKean)**

A: He has a very positive used of computer. He is able to explore all the things in which he is interested visual through a strong combination of drawing, photography and collage. The computer is an obvious tool for him. Even without digital technology, he will still have his stamps of identity in the work produced before he was doing work very similar to this because he worked using computer. It gives him far more options and achieve further. Through digital technology he is not restricted to the drawing scale anymore.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

A: She uses digital technology for collage but also uses hand drawing. The computer technology helps her to produce things quickly and she composes more quickly but even if she does not use computer technology, her work would probably still looked the same.

Wriggle and Roar! (by Nick Sharratt)

A: His work is naturally transformed into computer, and I do not think it change his work aesthetic because he uses strong black/colour approach. However, from the interview I made with Nick, he commented the disadvantage of digital imaging is the easy access of changing colour where it delayed the completion time of the work produced. It does help greatly by using computer technology.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? Can you give me some examples?

A: There are not much difference between books illustrated by traditional and computer technology. I like a work produced by American illustrator, J.Otto Seibold, he is known as the first digital illustrator; who imposed his personality on the media. There should not to be two different techniques but fused into one combination.

10. Do you think there will be an increasing number of children's books illustrators using digital forms in the future?

A: Yes, there will be an increasing number of people using computer techniques in the future. This is due to the fact that more people are growing up, who are familiar with computer technology and application. This can also be seen as a disadvantage due to current students' incapability to draw and more graphic designers thinking that they can illustrate better through the use of computer technology. The most important thing is to become a good artist first without relying on computer technology.

Q: Do you think perhaps someday you will adopt the computer to be part of your work process?

A: I might be thinking of using computer technology but I do prefer the physical texture of the work piece produced. Digital technology might be something I would possibly explore in the near future. Getting the balance right between computer technology and essence of drawing is still a vital stage of a successful illustration.

BE 1: Julia Thompson

Date of interview: 01.12.05

1. Could you please tell me about your publisher/company?

Q: What are examples of the outstanding or typical children's books that have been published by your company?

A: My interpretation of a typically outstanding picture book is publication that has been compiling together such as Helen Oxenbury, whom is a very well known illustrator. She is one of those people who, recently has published a book Alice Wonderland through a Looking Glass, a brand new picture book available in store after the very popular Alice's Adventures in Wonderland. Helen started of publishing author book, about experience, which is very fun and unusual when Walker books first start it up. I personally work with Barbara Firth, Well Done Little Bear, and well as books by author who died some years ago, such as Mervyn Peake. I also work with well-known author such as Jez Alborough, Charlotte Voake and Mary Murphy, Lee Chinlun.

Q: Does your company co-operate with overseas publishers? If so, in what way?

A: Yes, we make book and we show our ideals to the overseas publisher. There are two big publishing fairs in Europe every year: One is Bologna book fair, which is the children-publishing base, and another is Frankfurt book fair. We had our own London book fair too. Our foreign writing take what we make in vary stages and rough form artwork like little dummy to printed book and they will then sell them to a publisher to translate into their own language, such as the American companies who would take out books in UK. In the translation aspect, we would provide our text in black, where the oversea publishers would replace the black text with their own translated text. That is why the text is in black colour so that only one plate has to change. When we make cover, we have to be careful in the way we produced. For Europe, we do a separate cover, so that like the black plate, they just need to change one plate. As for printing, we make hard back first and then paper back. First print will be at least 3000 copies, which is still considered too little, as we would want to get as many efficient printing at same time, such as printing American and UK edition together. On the other hand, we will print the book for foreign country to encourage the authors to participate. For example, for the 5 co-editions, we would know which text plate need to be changed for different printing, it make things more viable and cost effective.

2. Could you please tell me about your work?

Q: How long have you been involved in commissioning illustration?

A: I have been working for Walker nearly 13 years now.

Q: What is the scope of your work? How do you interact with other departments?

A: I am print designer and I work principally with artist, my job is to design a book. Amelia, her work is to design white space within the book and marrying together the texts and the illustrations; leading the illustrator through further sketches, deciding on of the format, deciding on the front. I also talk to illustrator about ways they make their work and what they are trying to do and in a way becoming a work support system because it is a very isolating job for the illustrators. We make a sketch dummy, and the book author sometimes illustrate personally and we dummy sketches for the author's detail approval. Then when the artwork comes in finished, I will put it together, useable for printing production. I do not personally work with the marketing department, but I work closely with IT, Service and production department.

Q: How many books/ book proposals you are currently involved with?

A: Now, I actually have several books all in different stages. I got one finishing by Jez Alborough, we will send it for the printer, because we need to show the artist and the author how the book would looked like. It always takes me sometime to circulate around the company for text checking, etc. I got a book, which have not started yet, by Australia illustrator Jeannie Baker. I have two books by artist called Charlotte Voake and Vanessa Cabban. I also have book by Barbara Firth, whom half way through the artwork, whom is now working on the cover. The books are all on different stages. I also working on new ideas, I hope with my teams promote in a different kind of way rather than waiting for the text author to come and approach us.

3. Could you explain how you select books to be published?

Q: How do you decide which books are to be published?

A: First, we discussed between editors and designers. Then when we are confident enough about a book, we will make selection and present the book to the publishing director.

Q: How do you choose/select illustrators? How do you co-operate with the illustrators?

A: I looked at the aesthetic and the market-led of the illustrator. We need to make sure the book is going to sell. If the book is not a market-led, we would have to secure a book deal and then adopt them in the some ways. Some of the illustrator died before they produce the actual book such as Mervyn Peake's *Captain Slaughterboard* and we just reproduce the book without altering the illustration by computer colouring through the dummy sketches produced by the illustrator. For Mary Murphy *Little Owl and the star*, we worked together very closely. We put in the texts and she made her own sketches and illustrations. Nevertheless, we have the final decision on the places of texts and illustrations that would go into the book. This is book has been design by Rosemary Wells, *My Very First Mother Goose*. These illustrations had been very small. This started as a miniature, Gillian Tyler's *The Snail*.

Q: Could you tell me about the publishing process? How do you represent the best part of illustration in children's books?

A: For example in Rosemary Wells's *My Very First Mother Goose*, she took a collection of nursery rhymes which are then collaborates into pictures, but Amelia thought big words should be used as the text in the book. We mostly are experimenting with the ideas in the book. However, it makes the book turned out to be very interesting and different. It started to appeal to people in this country as well as in America. I worked with Charlotte Voake, which I make her illustrations big, the illustrator then took a black and white picture and glued it together. It made her book very contemporary looks.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: I think computer technology just give people more choice or quicker ways of producing the work. However, it is not interesting whether an artwork is computer generated or hand produced, most important is the idea. As a publisher, we do not have a preference on the type of methods used to produce illustration.

Q: How strongly do you feel the influence of computer usage in your work process? Can you give me some examples?

A: Moderate. We used to put things together on the tracing paper, now we are doing on computer. We scanned the artwork into the computer and we work from the computer. We also saved the artwork on a disk. It is like a tool, we are all using the same tool working in the similar way.

5. Have you observed a change in the production process since the introduction of computer within the publishing industry?

Q: When did your company start using computer for this process? What system and software you use? Is there any difference in using computer for publishing?

A: The company started using the computer since the 1990s. When I started work, we used to share computers among ourselves. However, now everyone own one computer to produce our job. I use Quark and Photoshop as the editing software. We have our own technician who would do the work for us. I think the different is before, there might be several people working on a job; however, with the introduction of computers, several jobs can be done by one person. Especially, the liberation of producing the font, we have people who specialized in a particular font and sometimes the artists created the font by themselves.

Q: What is the impact on the illustrators?

A: There is higher percentage of illustrators who would now use computer as compared to previous years.

6. Has the advent of computer use in illustration made the job of art designer easier or harder? If so, in what way?

Q: Has it changed the role of the art designer?

A: It make the work easier, however it provide more choice for us.

Q: How digital impacts on the control of what art designer produce?

A: We can manipulate the artwork easier as compared to previous years. However, we would not personally change the work of the illustrators unless they are informed. We would ask the artist to recolour or change the artwork personally. We are trying to work together with them and not against them.

Q: Can you give me examples on work involving computer at different points in the process?

A: We make layouts, typing, duplications and converting black and white artwork into colourful illustrations using computers such as Rosemary Wells's *My Very First Mother Goose* and *The Jungle Book* by Nicola Bayley.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced? Can you give me some examples?

A: I have no knowledge of how Asian countries artwork. However, we are very interested to work with Asian artists or Asian company because it is very appealing and very different to what we do over in UK, such as work produced by Jimmy. However, such adult picture book is not popular in UK because adult in UK does not read picture book.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not be able to determine whether this book is produced by using computer.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate

traditional illustration?

A: It has vibrant images. It is very much collage feels.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: It might be a disadvantage of using computer to produce the artwork, because the picture might be in different layers as it is a technical thing, we will need to make sure the printer will be able to print the image. When artist uses computer to create their images, the designer and technician has to give technical support to him/her and ensure the printer works perfectly.

The Wolves in the Walls (by Dave McKean)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I find it very scary, not because of the effect produced by computers. I think he is doing what he wanted to do with the computer.

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: I think he did it a very effective job as the drawing it being manipulates nicely.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I think he use lesser time to produce the artwork using computer and he can do more fancy work by using computer. Without computer, I think he would take more time, or possibly producing slightly different type of artwork.

I will Not Ever Never Eat a Tomato (by Lauren Child)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not be able to determinate whether this book is produced by using computer.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: I think that is a strong vision behind the book, but I think she still can do it by hand.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I think it is easier to do it using computer by the means of convenience.

Wriggle and Roar! (by Nick Sharratt)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not be able to determine whether this book is produced by using computer.

Q: Could you evaluate how Nick Sarratt using scanner to scan charcoal line into computer, then overlaps the textures and patterns?

A: It might take a lot longer to do if it is done manually. He been able to try a lot of different textures and colours but he might need to do a lot of setups in the computer. The very part of the book that appeal to me is that it still has a very hand made feel in the illustration without looking very machine made, and the typeface created also look very hand drawn. I think he uses computer as a tool to manipulate his work.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: It is not the quickness of producing the artwork but computer allows him to see his artwork easier. It makes his job simpler and allowing him to spend more time on thinking about the illustrations.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

A: I do not think there are any intrinsic differences between the book produce manually and those using computers.

10. Do you think there will be increasing number of children's books illustrators using digital forms in the future?

Q: How about the future trends?

A: I think artists are looking for a new way to express themselves, produce their artwork. For example, in photography, where a computer is used to manipulate the image, it provides the artist with a lot freedom if they choose to work that way. It is all down to the personal preference of artist, especially the young generation artist.

BE 2: Mike Jolly

Date of interview: 20/12/2005

1. Could you please tell me about your publisher/company?

A: Templar is 25 years old this year, originally started out as a very small company primary as a book packager. We produce children book packaging for other book publisher. We design the concept, the book package and sell it to publisher such as HarperCollins, Walker, or who ever wanted to buy them. Then gradually we started publishing under our own imprint, in the UK probably about 16 years ago. However, it is only in a last couple of years that we become known as our own publisher. Nevertheless, we still create projects for other publishing companies. I think this in a way is our strengths because of our packaging background. It means we would able to produce all kind of products suitable for a certain price points and market place or a particular market. Such as producing a particular book for US, we know what they might like, what kind of art form they might prefer. We can be very flexible.

Q: What are examples of the outstanding or typical children's books that have been published by your company?

A: I think Frances is more typical because we done a lot of different times of thing. We know in a market place by different people for different books. For example, the snappy book or the pop-up books which is very well received all over the world. A lot of people who buy that kind of book know of that. We got picture book, and the best well know is *Man on the Moon* by Simon Bartram, Helen Ward, also Wayne Anderson and few other key illustrators, more than author. Few people that we work with were in over 10 to 15 years. More recently, the books well-known are theology because it has been successful. I think it depends who you are talking to. I do not think we have a typical book. If a typical book means saleable or marketable book, we generally known in up market, high-end books whether they are picture books or not to; they always (what we hope) in good artwork, high quality illustrations, high production values, as that would be our mark. Whether it is £4.99 or £17.99 we always add as much embellishment to make the book stand out from others. That is come from having a packaging background because we have to make our books more special for other publishing companies, especially picture book where publishing make their own. This is how I see Templar. Thus, we create packaging projects for other publishers because they do not necessary have the expertise required such as paper engineers in house or spend time or money creating competitive product.

Q: Does your company co-operate with overseas publishers? If so, in what way?

A: Working with overseas publishers is a huge part of our business. Everything that we produced whether we publishing it ourselves in the UK, or whether we do a project for the America publisher we would always try to retain the rights to sell to coalition publishers around the world. Therefore, we

attend all the book fairs, selling rights on all advertisements. The books sold through selling rights would have the publications in their own languages. We worked closely with the American publisher; we would produce the book (American Version) for them on the first print when they send us their documents. If it is for other countries, we would send them finished computer files and they do their own translations. When finished, they would then send the file back to us and we will produce the repro and the print. Sometimes, like Taiwan (or far eastern country) for example, we do the films in royalty deal, which means we give them a set of film and print file. This is a different kind of deal because we not printing the books for them but we do a deal with them and give them a set of film where they have a right to produce in Taiwan in their own language. They will then produce and print the books themselves. The UK and America first run is about normally around between 15000 to 20000 copies. Sometimes we would produce the books just for UK, which spread around 5000 to 8000 copies.

2. Could you please tell me about your work?

Q: How long have you been involved in commissioning illustration?

A: I joined Templar 20 years ago. I am basically an art assistant to the art director when I came out straight from college I was trained as a traditional designer before using the computer, and gradually over the years, I move into more design work, senior design and eventually art director. I worked for other company in between but came back to this company. In all this time I have been involve in commissioning illustrations even when I was a junior. We always involved in creating relationship with illustrators to get the best work. Now my role is to oversee what every job, not every illustrator such as the overview of Templar's book and its design standards. We have our favourite illustrators such as Helen Ward and other illustrators such as Simon Wayne, Ian Andrew, Maggie Kneen, Maurice Pledger, people whom we worked with for over 10 years. We continue to create projects for them. I also interested in finding new graduate illustrators whom have not publish any books, especially in picture book area. I also involved in outsourcing, finding the right illustrators for the jobs. Even though I know every illustrator in the company, only designers will work with them closely, having a one to one contact. For example, Jamie would contact and work closely with Maggie Kneen.

Q: What is the scope of your work? How do you interact with other departments?

A: Our company is quite small, with only about 35 people therefore it is easy for us to relate to each other. As a book's decision does not lies on one person but we would discuss among each other to ensure the book is marketable.

Q: How many books/ book proposals you are currently involved with?

A: I think roughly about 10 projects that is actually on the schedule, going to the printer, to be produced

and probably at least 22 to 25 complete new projects where some of these might be just an idea on a piece of paper. These ideas needed to be realise into the next stage. It is quite difficult to find time balance to create new project and schedule those available on hand. All the designers that we have are very good, sound and independent so I do not need to supervise on them all the time. I would give them feedback and comments if they come to me with problem because I cannot oversee every projects. Furthermore, it is good to have a variety of books but still looked very much Templar-produced.

3. Could you explain how you select books to be published?

Q: How do you decide which books are to be published?

A: It varies from one book to the other. For example, we have author-illustrator like Helen Ward and Simon Bartram who would come to us with an idea in a very rough form. We will assess the idea and if we like it, or maybe we would change it slightly to fit comfortably to the market. If it is a completely new submission work, we have a process in this company where several other people and I will review the work. If few of us like it and think it is marketable, then it will be decided that we will pursue that project. We would often produce a dummy book for the book fair and see the reactions from our American customers. We make a commission for dummy book is consisting of a pay for cover illustration and a two spread. The dummy is done as a presentation. We also show the dummy book to other customer around the world. If we take it to the book fair and received a good impression or remark from visitors this would, means people would want to buy if this is published. Recently we have several illustrators who come to us with ideas. We seen their illustrating way and there we decided to contract them for 2 or 3 books because we loved their illustrations or their writing styles. This is very new to us. We like producing dummy book for all of our projects because it is a chance for us to see how the book would look like, see if it is working, and if the cost is reasonable. If it were too expensive to produce, we would do some adjustments to see if it would fit the cost.

Q: How do you choose/select illustrators? How do you co-operate with the illustrators?

A: It varies. Working with Helen Ward is different because she always come up with ideas and show us if her idea is good enough. Sometimes we might look for an illustrator for a particular project and we offer our project to Helen. Helen would agree to try and she takes on that project. I received illustrators sample everyday, from emails or in post. I always keep those samples because they might be suitable for a particular project. Thus, when a new project comes up, I would know certainly if I have a suitable illustrator available to do the job. If two illustrators were selected for a project to try, some more well-known illustrator might produce their own sample piece and send it to us. As for others, we might pay them according to the standards of the sample they provide us. It is useful to have sample artwork available for various illustrators when the direction of the project is still uncertain. Normally in the

earlier stage of the project, we would pay the illustrator a pro-rata fee. For example, the budget for this book is £10000, we would to produce a novelty spread , we would agreed on a small fees of £300 of £2000 over a reduced fee just to produce the work for the dummy. The illustrator is paid for the work they being done and they are not taking the risk because they have been paid. Then we will take this to the fair.

Q: Could you tell me about the publishing process (such as layout, typography, printing, distribution, etc)? How do you represent the best part of illustration in children's books?

A: We work in different ways. Sometimes because when we do the dummy process for the book fair, we may fill the purpose of the book fair or commission a cover because it help customers to see what we talking about. Actually that is necessary the best way of doing it because I feel the cover should come at the end. This means we produce the book, and then the designer creates cover at the end. That is not always possible. We had have situation where we commission the cover, but having then finish the book 6 months later. We found the cover is not suitable and we did a re-commissioning and we paid for the new cover. Generally, the designers are working under project as a whole. Therefore, there would be designer with cut out, spread, the look, and typeface. Thus, they will be making all sorts of decisions at that only stage with the dummy.

Q: Art directors work in the publication industry; therefore, they need to compromise between an illustrator's style and the marketing needs. How do you negotiate for them? Can you give me example?

A: It has been a difficult one. Again, it depends. Interestingly, only recently I had a situation with Helen, where we never had to send a piece of artwork back to her for change or corrections. This is very tricky because of the history and the relationship we had with Helen. Nevertheless, we come to an agreement. Sometime more often most illustrators seem happy for us to make suggestions because there is a good reason. Most illustrators would change or allow us to make what we suggest. We normally inform and get permission from the illustrators about the change and they always prefer to change it themselves.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: When computer were first introduced there was a big change. Suddenly all the imagery catalogues, all the agents' materials in every form were very digital-looking, lots of montage. Now that gradually calms down where computer is used more as a tool, they got their traditional drawings and applying them digitally. Now there is much more variety from paint drawing to highly illustrated digital artwork. It has broadened the spectrums.

Q: How strongly do you feel the influence of computer usage in your work process?

A: Very Strong. I was trained in traditional ways of putting things together before the computer. I can see the contrast and it has made a huge difference. Suddenly the designer or anybody on the project happened to do more jobs. They become the designer, layout artist, typeface creator; the jobs are done solely by a person whereas it might consist of some other people's job in the past. The computer had speed up the process of everything. In addition, changes and corrections can be change right up to the last minute.

5. Have you observed a change in the production process since the introduction of computer within the publishing industry?

Q: When did your company start using computer for this process? What system and software you use? Is there any difference in using computer for publishing?

A: I cannot remember, but at least 14 to 15 years ago. I am not certain if we are the first company who started using computer. We use Apple Mac system, and mainly use 3 programmes which are QuarkExpress, Photoshop and Illustrator for building books. The QuarkExpress is for putting projects together, and we are also looking for using InDesign now, see how it works. The InDesign is chosen because it gives more layers, can move around quickly. Some more complex books where build using Photoshop but for simpler picture book, image-text type does not need to be extra and QuarkExpress is fine. I think QuarkExpress is the best programme for typographic, it has more type setting, close to the old set of type setting, more control over.

Q: What is the impact on the illustrators?

A: One of the key things is communication. Computer created quicker communication. I can email the illustrator and they send me their piece, check, approve from email. We can have a very quick communication between staff and the illustrator. It is much easy being digital for not having photocopy things. Even if the illustrator does not use computer, it does not affect his/her performance. For those who do all their work digitally, they can send their work in high-resolution format, through email so they do not have to leave their house.

6. Has the advent of computer use in illustration made the job of art designer easier or harder? If so, in what way?

Q: Has it changed the role of the art designer?

A: I do not think computer changes the nature of my job. However, it makes things more quick and flexible, performing trial and errors, experimenting with more options. Younger design now coming straight into the company are being trained using computer, they can do more sophisticated computer

work, such as montage things together, building stage. That is a change because art designer now becoming part of illustrator. This however, does not necessary make it easier or harder.

Q: How digital impacts on the control of what art designer produce?

A: The picture produce can be send to the printer straightaway and this saves time. That is the convenient with computer, the capability to manipulate types and image so we can get absolutely everything how wanted. In the old days when commissioning the artwork, we had to image in our mind how the artwork would look like. Now we get the everything fast and quick.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced?

A: In UK, the compositions is in more traditional/non-digital sense like Nick Sharratt, drawing alone and scan all in, initiation still coming from the hand, some things have been completely imaginative of illustrator.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave Mckean's *The Wolves in the Walls*, Lauren Child's *I will not Ever Never Eat a Tomato* and Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

***Marmalade the Magic Birds* (by Robin Harris)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I would not assume this is actually done digitally.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate traditional illustration?

A: This is a good example of using computer because it still looked like it is done traditionally because the overall effect is look hand painted.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I think by using computer, he can be more flexible, changing colour. This will be a huge benefit for an illustrator. If using traditional method, he would have to repaint them, but with computer, he can do this with only spit second. Nevertheless, because illustrator mostly is not a computer expert sometime there is a problem with the quality of work produced, because they might not save their work in a correct bpi size.

***The Wolves in the Walls* (by Dave McKean)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: This artwork definitely looked digital. It is a combination of drawings, photography and montage. Whether a child would know that, I would doubt it because as a publisher, we know how the book is put together, created.

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: I like this book because even it is digital, it still have a mixture of photographic, line drawing, funky layout and funky typeface.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: Without computer, it is difficult to creatively create such typeface.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: The work seems to be look like it is created by hand because it is crude.

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: It is very interesting about her work because it is quite clean. I am sure she deliberately does that. In a way, it helps it feel more hand crafted rather than digitally made, such as the rough edges, some line is thick than the others. She mixes photography imagery with lines.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: It is a nice tool of keeping everything very lively. It is very interesting because she choose sophisticated technology but actually deliberately choosing to make look low quality and hand drawn, just like what children would do.

***Wriggle and Roar!* (by Nick Sharratt)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: Part of me knows this is digitally produced such as the background with the patterns and shoes that seems be repeated, but the line work is very strong.

Q: Could you evaluate how Nick Sharratt using scanner to scan charcoal line into computer, then overlaps the textures and patterns? What do you think of Sharratt using his own typeface, which is created in the computer?

A: I like about this work is his use of line work; which is what so great about his work. He retaining that

kind of hand drawn look, which give him the flexibility to play around with colours and fill in with different textures. I like the mix between broken rough line and then matching colour.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: It is an advantage because by using computer, his own typeface can be created which associated well with his illustrations, helping recognise whose artwork instantly.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

A: I do not think there are any differences. Even produce traditionally, all file will come to the printer and they will be produce digitally. I think there might be illustrations style, good use of colour, skills where computer would allow them to produce the effects effectively and conveniently.

10. Do you think there will be increasing number of children's books illustrators using digital forms in the future?

Q: How about the future trends?

A: More illustrations would be using computer more frequent than ever because of current educations methods. People are trained up to work using computer or being more technical, we use more technology at home. In addition, some of the papers, ink are not available anymore because producers stopped producing them. This is also due to there is not much demand anymore as compared to the past.

Q: What will cause the acceleration of illustrators using digital forms e.g. Design education, market needs and films?

A: Whether the artwork is produced digitally or not, people would still want to see or have the feeling of something that is hand-drawn. I know there is a lot of publishing house do not like digital artwork I can understand that, but there always room for both, digital and traditional method. However, I cannot imagine people like Helen Ward producing her work digitally, because this will loose her charm.

Whether it is digital or hand drawn, it is all down to personally likeness.

BE 3: Nia Roberts

Date of interview: 13/01/2006

1. Could you please tell me about your publisher/company?

A: Orchard is a small company; we are imprint of Hachette children's books. I am not sure if we all come under Hachette, but at the moment it is Harper children books, non fiction children book as well. We are graphic book and were quite strong in the industry. Currently, we are also doing quite well with the series of book call Rainbow Magic which has been taken by storm. We do book from age group of 0 to 12 years, which includes old books, picture books, novelty, beginner readers, and teenager fictions book.

Q: What are examples of the outstanding or typical children's books that have been published by your company?

A: I think typically, where picture book is concerned; we have quite a lot published each year. The company editor will have these detail information available.

Q: Does your company co-operate with overseas publishers? If so, in what way?

A: Yes. Whenever we published a picture book and if we just sold this book solely on this country, we would not make us money to actually cover the printing cost. Hence, we have to sell the picture book to overseas. We have a right department in the company who go out to sell the rights to companies. That is a very important part of any publisher now. We mostly print in China or Singapore not only of the cost, but also because of the quality standard of the work is high and the service provided is good. I would give them a low-resolution version on the disk, where I have my Quark documents, all the texts and everything. They will have their own designer but they are not allowed to move any of the images, but only the changing of the text. They will print colour and then print black texts. Sometimes they would be a print run at the same time so we would print the English version, the Chinese version, and the German version all at the same time. The language would be print in their own country but there would not be allowed changing any of the colour because we then have to change the four colour plates. The book produced in different languages will be send here and we always think the Chinese version looked brilliant because of the way it is produced. I think the typeface choose is very funky.

2. Could you please tell me about your work?

Q: How long have you been involved in commissioning illustration?

A: I have been doing this for 15 years now. I went straight to Harper Collins from college. Then I went to Random House and I was the art director at Kingfisher, then I actually came to Orchard as a deputy art director (four years now) because I want to get my hand on the list. Further up the job ladder, I would be doing less designer work which is what I do not want to do, so I choose to stay in this position.

Because of my past experience, I learned how different company works. Interestingly, Random House is starting to setup a stethoscope on the company to calibrate the computer monitor screen to work with Hi Resolution scan, because what coming out from the screen and the printer might not be the same. The company had invested a lot of money to ensure the quality of the images even in the past 10 years. They thought that everything is going to be revolutionised. However, the technology does not really moved in such pace as they expected. It is important the designer, design and the reproduction house able to do any kind of technical skilful graphic process.

Q: What is the scope of your work? How do you interact with other departments?

A: When I was in Harper Collins, I worked only on picture book, but when I went to Kingfisher, I worked on everything; I did more novelty, picture book, teenage and classic fictions. When I mentioned picture book it includes novelty book as well. Here in Orchard I worked on a little bit of everything. When I do picture book so many department are involved and we worked closely together: the editor, the production where cost is one of the important factor, we also work the right department to ensure the book saleable in other country, such have excluding chimneys in the picture. Cover influences the sales. Designer, worked closely with the editor, illustrator and the author, come up with a cover concept, and is presented to marketing, sale, managing director, rights representative for comments. It is a difficult task because the cover designed is needed to be saleable. We have to pick the right comment because there is so many people (department) involved.

Q: How many books/ book proposals you are currently involved with?

A: I just come back from maternity leave; I am working on about 3 picture books, 2 disk books and a series of 8 fictions. I will be getting more picture books soon because I am nearly finish with 2 picture books. All these books are in different production (designing) stages.

3. Could you explain how you select books to be published?

Q: How do you decide which books are to be published?

A: Firstly, the illustrator, an author or an agent would send us some material. The design and editorial teams will discuss this on our once a month meeting. We will talk about ideas. Then there will be an acquisition meeting, similar to this meeting to discuss the ideas and take forward the project. The sale team would be there to predict the market figure before we can start working. This is a long process because they might require us to present or elaborate more work to convince them. We have to work quickly because there is always a competition involved.

Q: How do you choose/select illustrators? How do you co-operate with the illustrators?

A: Sometimes we needed to ask the illustrator to change their work because the artwork produced misrepresented. It is due to misinterpretation or we did not explain clear enough what we wanted.

Fortunately, we always have a chance to work with very nice artist and they always willing to change or rework on the portion that we asked them. However, with some younger artist, we need to show them the rhythms of the book where the concentration is not only in one page but as a whole.

Q: Could you tell me about the publishing process? How do you represent the best part of illustration in children's books?

A: The editor would have the texts, we would look at the text, write a brief, a format which come out from the acquisition meeting. Then they work and design the text, which is changeable from time to time. Texts would come out first because sometimes illustrator would write the text first. The editor will correct the texts and put it out in the layout, decide on the pages. I would at the same time decide in my mind the idea or design format of the book before giving it to the illustrator. We will asked the illustrator in and ask their opinion about the book: I might write notes, which is extremely sensitive in order not to hinder illustrator's creative. I will become very careful in writing out the layout. If I have the past relationship with the illustrator, I would know how to work and how they wanted to work because each of them works differently. Once that is completed, I would ask if the artist have any suggestions or if they would not like to work on it. So we might have to look at the layout again. Once they agreed, they will rough out in black and white. When I got it back I will design it, talk to the editor and the author to see if there is any more roughs to do. Once it is all approved, they then go to do the artwork. When the artwork arrived from the illustrator, it should fit in perfectly and we will send it off to the printer.

Q: Art Directors work in the publication industry; therefore they need to compromise between an illustrator's style and the marketing needs. How do you negotiate for them? Can you give me example?

A: That is where when we present the project in the acquisition meeting, the marketing people will let us know if the cover would work or not saleable. All the decision on whether to produce that book will be decided on that meeting. They have the agenda before the meeting so they can actually go through the issue well prepared. Thus, by the time the illustrator working on the book, all these issues have been talked through and resolved.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time?

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples?

A: Generally, there are a lot more computer-generated illustrations such as function covers, or chick flicks. It would always be there but a beautiful artwork would not be recreated digitally. In children book illustrations, especially the flap book: *Fairy Tale Secrets* by Marion Rose, 10 years ago you would

not seen something like this. However, I think lots of people are still opinionated with this type of artwork. Some people find it very mathematic and not high trade, posh look or beautiful. I hope that they got the balance right. Again, this book would not happen without using digital technique. Hence, it has a clear boundary, whether that person would like it or vice versa. I am not a great fan of digital artwork and I think computer should be use as a tool. One way we are using computer now is we can correct artist work in house but without their approval. This book is entirely, purely digital out of the 10 to 15 picture book produced yearly but it is very slow in the picture book market. Fictions is using more digital artwork now, and I think this might be down to marketing or current trend or fictions covers there such a quick turn around and they might finish text. If we work on a picture book, we work a year ahead before publishing and it take a year. On a fiction, you actually work on a cover that actually has been published in 6 months. Thus, they do not want to hire people who are using oil painting, which take a week to dry. The digital artwork worked well when it is completed digitally but does not show it clearly, but it is hopefully down in the way disguise that digital, I think what interesting it is like a hidden the computer has been used. An example of such artwork is produced by Nick Sharratt where it is hidden. There is also an illustrator, *The Tiara Club* by Sarah Gibb whom works just like Nick where she scanned in her line and colour in Photoshop. She did girly princesses and would like floaty material. She would able to do floaty material and layers, which is half-transparent, half not in various place, she did stash and muses, but you do not see that until you really looked closely. Interestingly, I think it very successful because it looks like it got old-fashioned pattern markers which do it the skin tone like that which I really like. This do not seems to be a work of digital technique. Bee Willey uses computer to retouch her artwork and was asked by publisher to make it less digital. However, for me it is all down to individual taste. When I worked with Kingfisher non-fiction department, there was a designer who recreates the whole chess pieces digitally. It is quite fantastic, you can see the skill he had but it is not what I like. The chess book has been extremely successful.

Q: How strongly do you feel the influence of computer usage in your work process?

A: Strong, I would say massively because I cannot do my work without computer. If you asked how strong the influence of digital artwork is in my work process then I would say not strongly. I think it is a tool to make things easier. Someone like Lauren Child still has a piece of artwork to give to the repro, but for the book produced by Marion Rose would be a disk.

5. Do you observe a change in the production process since the introduction of computer within the publishing industry?

Q: When did your company start using computer for this process? What system and software you use? Is there any difference in using computer for publishing?

A: Yes, it is much quicker. People can make changes because they see the complete covering in various colours. It also seems as a distraction because in the past they would have to photocopy and make a lot of cut out. However, now they just change the colour in several clicks and print out. QuarkExpress, Photoshop and Illustrator are some of the software used in this company. Nevertheless, if the computer breakdowns we would not be able to work, so we are heavily dependent on computer.

Q: What is the impact on the illustrators?

A: With computer technology hopefully we got much more exciting, innovative books especially with the way typeface and image work together hand in hand now. In the past, we have to send out for bromide setup all the text, stick it, grade, curve, type, where we have to draw that curve in a blue pencil line and stick individual letter so that blue line curves have to be drawn out with the French curve and it takes all day. It makes design completely quick and better. On the contrary, computer can make the process worse. Being a group of designers, they have to work with typography; it is not just switching computer on and selecting the typeface because computer does not do the curve correctly. Although it improves things but it also opens it up to a lot more to the other people who have not been in much training and design, which became bad design because of the computer. It is so accessible to people where they can just learn the software by themselves without proper training. It is not a good thing. If the illustrator is not sure about which colour to choose I can always try it out on the computer to decide the colour. Illustrators always send me their original artwork by post. We always send out our rough ideas to illustrators through email, nevertheless, we would also send them through post for those who do not use computer. Either way the quality of the idea would be there.

6. Has the advent of computer use in illustration made the job of art designer easier or harder? If so, in what way?

Q: Has it changed the role of the art designer?

A: It does not really change the nature of my job because I would always go through the rough phase. I will make sure the layout, the balance, page spread of the artwork. That is nothing to do with computer but the relationship between illustrators. My job is to get the best out of illustrators in terms of the quality of their artwork. So we do it by discussing ideas without even using computers. In a way, it does not ruin or affect my relationship with illustrators.

Q: How does digital impact on the control of what art designers produce? Does it have changed things in terms of how and what point of designer can influence the end result?

A: However, the technology of receiving the artwork has changed. We would be able to see the final artwork produced and make necessary alterations to the artwork with artist approval. If the artwork came in not satisfactory, we would have a lot of work to do because we have to do most of the correction

in house. Nevertheless, if the artwork is produced correctly even in the earlier stage of the process, we would not have to make any changes to it.

Q: Can you give me examples on work involving computer at different points in the process?

A: the whole process is in the computer. Even when we created the ideas, we would then scan in the content of the artwork, move the artwork around and place the text inside the artwork.

7. Have you observed the differences between Western countries (UK) and Asian countries (Taiwan) how computers are used in the work produced? Can you give me some examples?

A: I have not come across any artwork from the Far East at all, so I cannot make any comparison about it. You would find someone like Helen Pity (*The Craze*), especially Japan very trendy with their kind of graphic and they do it very well, digital, tasteful, quirky, and quite designer. I am very aware of that market. Both western and eastern countries do influence each other on the design. There are fantastic French book as well. Certainly, I think the animation industry is massive out there and they influence all these digital artwork as well. America is a very strange market because a lot of people influence by deep south and they are very narrowed minded. Such as in New York it is very much like London, very cosmopolitan but there is a whole bible-belt out there which we have to be very safe and observe what they buy in massive scale to be safe. There is a few kind of New York publisher that will do some amazing creative, quite innovative new stuff just like an example is a book called *Mr. Lunch* by J. Otto Seibold. However, the book is produced only in small scale. In the design field we tend to spot this book but in central American we would not be able to find such book.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations?

Marmalade the Magic Birds (by Robin Harris)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: I quite like it because it is not obviously shown it is computer generated. But when looking close, I can tell it is computer generated.

Q: Could you evaluate how Robin Harris has used software (Photoshop and Painter) to imitate traditional illustration?

A: Computer generated design all had really bad reproduction because for instance the masks of this could see some eyes drawn are unfocused, sheep very fuzzy but bird very sharp. I think the general

public would not see that but only designer eyes could see it. I wish it did not happen because it should have nicer better quality. It is really a very exciting book and I really like it. I think it is purely on his technical capability, which the more books he does, the more he will improve on those problems.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: I am not sure, because there must be certain aspect of his illustrations face problems when using computer such as the scanning process, the mismatch colour produced by printer, etc. without using computer, he might take longer time to do.

The Wolves in the Walls (by Dave McKean)

Q: Could you evaluate how Dave McKean using the computer to elaborate the images?

A: He still paints, so he might have scan in the picture. He just using computer as a tool. He uses the technology as secondary therefore his artwork does not looked very flat but very beautiful. He uses computer brilliantly where it does not feel the computer is dictating him, he is still in control.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process?

A: He might still be able to produce such image but slightly different. He would still be able to be a successful artist.

I will Not Ever Never Eat a Tomato (by Lauren Child)

Q: Could you evaluate how Lauren Child using the computer to montage her drawings and patterns she collected? Is it an easy way to montage images in computer than hand making?

A: She is fantastic, a really innovative women. She can do this without computer. She had various piece of artwork at the end of the day; she uses the computer to print different colours, layers, patterns and make physically collage out of the pattern. She is not a digital artist where she just sits on the computer doing airbrush or painting using Photoshop. She would find certain image and pattern scan it in, use it and print it out. She uses computer to catalogue images for her illustrations.

A: She uses computer only as a tool.

Wriggle and Roar! (by Nick Sharratt)

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way?

A: It is brilliant because initially I would not think he uses computer to produce such image. However, from the kids' cheek you can see that sort of glow that cannot be achieved through hand drawn.

Q: Could you evaluate how Nick Sharratt using scanner to scan charcoal line into computer, then

overlaps the textures and patterns?

A: It has perfect lines and flat colours. If you saw Nick work before he uses computer, it has the same flavour. Obviously, there would not be this mad wallpaper, it would be much simpler. If you looked at his previous work, he is still trying to be true to his style in a way, that's why it worked. It is only the designer aware that it is computer generated, but purely at the colouring in he thrown his paint out.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these?

A: Now there is not excuse of typeface and image not going together because it is there in front of you where in the old traditional methods, bits of bromide with the acid in at the images. There is a lot more work for the printer to do. There is a massive different. Whether there is a different between digital and traditional methods is all down to that individual illustrator and how skilful they are and there are some great digital artists. However, illustrator like Nick Sharratt does not have original artwork anymore because he uses a mixture of digital and traditional method. There will always a sentimental different of traditionally produce artwork, when you open a package and inside are a CD of digital artwork, when you open the package it is absolutely beautiful artwork it will still take my breath away. We still get very excited about that because it is such a beautiful object. For people whom actually buying book, they would not be able to differentiate the change an illustrator had done by using computer. Therefore, this is a difficult question. I would imagine if all illustrators delivered their artwork to me in a disk, it would take the magic away out of my job.

10. Do you think there will be increasing number of children's books illustrators using digital forms in the future?

Q: How about the future trends?

A: Yes, there is certainly an increase but I do not know if this is just a trend or if it is going to be forever because possibly illustrator just find it easier or quicker to illustrate using computer but might find it boring and would reduce or discontinue the usage of computer.

Q: What will cause the acceleration of illustrators using digital forms e.g. Design education, market needs and films?

A: It is because there is computer now in almost every home. With the introduction of digital camera, people are taking photographs and print them out on their own. Just this Christmas, I made my Christmas card with photograph of my daughter and my crew, very crudely added red nose. As a result, there is more people doing that and it is past every day life. It might be a time when children feeling more comfortable painting with using computer rather than using brush as computer is used for

everything. There might probably more artwork produced in digital format but I am sure there will always be plenty of market for illustrators who produce their artwork traditionally. I do not think digital artwork would be a threat in anyway because there will be room for everything.

Taiwanese Interviewees

TI 1: Zhenxing Zhan 詹振興 (Cola King 可樂王)

Date of interview: 8/8/005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

A: My job has always been drawing, until I have worked for poetry and some photography. In fact the only different is the media because I think art is a presentation via some kind of media, for example I might use the traditional hand puppet show to present my idea. So art is like a way to communicate via a medium, material, or other kind of way to present and pass them to the audience. The difficult part and actually also the fun bit is you would never give up the visual part if you have the ability and sense in visual or to present. You know where I'm coming from? For example a writer may present his drafts to publisher and let them worry about the publication. An illustrator may have a drawing plan; his process is different maybe in the visual part. I know now what illustration should be added to my text to have an interdependent relationship, this relationship between text and pictures is indispensable.

Q: Can you tell me about how you became an illustrator? (請告訴我你如成爲插畫家?)

A: The work earlier is a little simple. I only wanted to illustrate and I can only do this because I graduated from Fu-Hsin Trade and Arts School (復興商工) and I'm confident with it. So I get a commission of children's illustration. Because it's easy just to draw, when there is music and I work without thinking too much. I like this job. I graduated in the 1980s, so when it's 1990 I retired from the army, I did the job as illustrator in 1992. I took many commissions and did a lot of jobs and some of those were Kangyong Cai's (蔡康永) book, which were hand drawn because there was no computers. I learnt my skills from the school. The knowledge of using the computer was not enough at that time. However there was something interesting when I retired from army in 1992, I found the cartoon companies were all computerised and were all created in computers which was quite a changing to me because there was using hand drawing before the 90's. And what came after was that you didn't have to draw lightening any more because there were special effects to do lightening and raining, and so you'd find there, the computers have replaced our hand works. But in 1992 I still used hand drawing because I thought what I could handle was what I could physically touch. In 1995 and 1996 I started my work I used cutter and plastic board, when I was a designer. After that I had to start to learn the computer because everything was computerised, like some of the pictures had to be processed by Photoshop, then I had to learn Photoshop. I found it is interesting, so I asked friends to teach me and I began to work and

did my own creation by using Photoshop. At that time I did this picture book the series of AD/CD Club. That one was made by hand drawing too including the graphic lines until 2000 my first digital work was born. The second one was even more interesting when I did it, because I didn't know digital pen but only mouse. So even now I use a mouse to draw graphic lines. I use Photoshop and scan the lines or I sometimes draw it in Photoshop. There are so many processes which make a big change. For now, I only use Photoshop. AD/CD Club was published in 2000 and there were some processes before the publishing, so I did the work by using Photoshop in 1998 and 1999, pretty much because it was a lot easier and it can do a lot of complicated work for me.

Q: There are many good books after this one which is also a computer work. Is it because it's easier? (那有好幾本書都在這本之後，還是有用電腦，是因為它有方便性嗎?)

A: The style of illustration is the most important part, for example if you draw a picture today and you want to present your idea and you have to choose a good style to make it look better. Because using different digital methods can contribute to the styles differently. So what is most important that is to convey the theme of the book and use an appropriate material telling the story.

Q: The AD/CD Club is a computer work too? Is there any other work of yours, which is completely computer work? (你這本 AD/CD 俱樂部是用電腦，還有沒有哪幾本後來的作品是完全用電腦的?)

A: There are *Ms Mammonist* (拜金小姐), *Non-nationality* (無國籍者), *The Lonesome Youth* (青春寂寞國), and most of the works are computer works. For instance, due to I do art design myself, I need computers too, like this one. It has to be done by computers because the picture in it are all single and need to be edited and ready to be published. There has to be something interesting, which is composition and the styles are similar. The styles are quite clean and neat from the computer work, and also the computer is helpful. So you'd have to decide what kind of style to be done in the beginning, then you can work as the style which you would like to work for.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: I'm currently doing a photography exhibition which is called Taipei Ximen Photographic Painting (台北西門攝影畫).

Q: Can you explain how you conceive of an illustration for a new book? (請告訴我你如何為一本新書構思插畫?)

A: My works are integrated, which means every process including design, editing, and visual appearance are under my control, and then I'd send the whole finished work to the repro house. This would be my best example because it's my own work. I think from the idea of the book to final print out. I know how to present it when I open this book and see the first page, because creating a book is as the same way to present an art. Often my photographs are computerised too. In the last exhibition, all the works are about the girls in Ximending (西門町).

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

Q: Have you been influenced by any artists or art forms? (曾受任何藝術家或藝術形式的影響嗎?)

A: Yes I read a lot but forget a lot too, I do remember the most brilliant work. But what has influenced me a lot that is my childhood. I hoped to publish a book which can be understood by children and adults. The textbooks at that time were for kindergartens and were always like a social commitment, a brother and a sister took sweepers and did the clean job. Talking about influences, there were three influences. Firstly, I have read a book which said 'Get into the tradition with all the strength you have, and use the same strength to get out.' I've forgot the author, I only remember he was a Chinese painter. He simply meant if you are learning Chinese painting, you'd have to learn the oldest painting skills and techniques and yet you cannot just staying in the old tradition and you need come out with your own power. I like this one. Secondly, it was a book talking about an exhibition. The sculptor presented seven bananas on his table. And none had paid attention to him because to sculpt bananas was too easy. Three or four days later the six of the bananas were rotten and the rest one was his work. I think the so-called art, is not just about if you can make work look real. To look real is only your skills but more important is the idea. That's what I'm trying to pursue. Those very old Japanese illustrators' works, they are just impressive, as well as their cartoons. Thirdly, the ideas of the great artist, like Picasso, I think he had his ideas, which influenced me. It's not so easy to create an artwork, especially when the skills and processes are difficult. But you won't be thinking of the skills when you've got the ideas and your attentions were on your ideas.

I've spent a lot of time managing my files like making a digital image library. I like to manage the files in my computer. The filed would be a mass if they are not in my computer.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響?)

A: Not too much. Because I need to present my idea first and the idea is the key to my work.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程?)

A: I'd say the material first, colour ink, wash, images, colour ink combined with wash, and then it will be scanned into computers and make effects for it and this is great fun.

Q: How do you concept a new book? Would you make a draft? (那你怎麼去構想一本新書，你會不會先畫一個草圖?)

A: Yes, I'd make a draft initially. For example you use the A4 paper and you use it half and half, like you draw the layout here and you leave the other half blank for something else.

Q: Does your texts come out first or later then images? (你文字是先出來還是之後出來?)

A: The texts and images come together mostly. But sometime I do have the texts later than images because I'm still developing the texts. So I'll do it when the images are finished. To have more or less a word, this can influence its appearance on the layout.

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社？你如何跟這些出版社和美術編輯合作？)

A: There have been many situations. The first book, it was the publisher found me. This is like an interaction, because when the publisher finds you, you may not have the idea which they've got but they might enlighten me with something interesting. I take liberties with everything. The idea would be from my afternoon tea which has made me happy. Students' articles sometimes beat some writers' work. Then I choose this way following my idea when it is right.

Often I'd ask art designers to do the editing, because I don't bother to do the work of editing which is too many details. Generally my work is a nearly finished work therefore it is an easy job for art designer to follow up.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers? (你如何跟這些出版社和美術編輯合作？)

A: Yes I do. It's easy to co-operate. If they want to ask me, just come and talk. That's fine.

Q: What are the difficulties when working with publishers and art editors? (你覺得與出版社或美術編輯合作的困難是什麼？)

A: Everybody has his own view of aesthetic and they'd keep changing even when it's finished. Like I thought it looked nice to place something work here but the boss of the publisher thought differently.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢？)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變？你能給我一些例子嗎？)

A: It was only two years ago; the illustration was still drawn by hands and mostly appeared on newspapers and magazines. Only recently there have had more computer works. Even there were computer works; the computer simply used for removing marks or rendering colours that's what I called 'it did not use many computer techniques', those used techniques were simple. But two years ago, it has developed and used higher techniques. The works were much more mature and beautiful,

including those works in magazine.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: It is strong in my work.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

A: Obviously, in the early design we needed to cover tracing paper, and then stick paper adhesive tape. But now computers can do that for you. You won't need to remove marks by hand; the computer can do it for you. Like it's all in your imagination including texts. You won't feel unfitting in, like illustrators can never draw a cartoon, because they thought they need to leave blank on tracing paper. They would feel uncomfortable. But now, they have computers, they can put texts on pictures, and this is easy to get the view of a finished work.

It was quite often to make mistakes because you cannot imagine what was to be printed. And there was nothing can be done if it had been printed. Now everything is visible. But instead we get even more picky, need to adjust here and there and everywhere. Even when printed, it still has to be adjusted. I don't feel too much different in speed of creating illustration. On the contrary I do even feel more complicated when using the computer, because there are too many have to check. If you want to publish, you need to get the work finished, like your picture has to be adjusted right, which takes a lot of time.

Q: Has the work of art designers been increased? (美編的工作量有變大嗎?)

A: In fact, it's not too much different according to my experience. For instant before the invention of the computer, the design process needed to cover tracing paper, stick with adhesive tape and other more. Having the computer for design does not need to pay many attentions about how to do, because you can delete marks directly or compose an image which you feel is right.

Q: Is there any difference in using computers for publishing? (有任何不同當電腦應用在出版?)

A: It is more convenient but it doesn't mean it's getting faster.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: When without the computer, I had to hand in the work by myself or delivery by carrier. In the past, I saw the carrier everyday. But now I have the computer. I use email. Sometimes the publisher asked me in the morning to hand in work in two hours and I just did the work at home and emailed to him. If it happened in the past, same situation, I'd have to wait one day long for the delivery. Then sometimes we had to worry about how the delivery went and had to track it from nowhere. Time was short and sometimes it dragged a week time long, or at least three or four days.

Q: Do you scan images yourself or the publisher does it? (所以你掃圖都自己掃，還是出版社掃?)

A: It depends. Such as this one, I hoped to have it scanned, so I just did it by myself. Moreover the publisher will have to get it done from others.

6. From your observation, has the advent of computer use in illustration made the job of an illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

A: It's more convenient. For example if I need to do a website and I can do it myself. Then if the cloth is needed, then you cut and paste. Best way is to do it on the computer, and paste it on. But if you don't have a computer, which means you have to draw it by hand, so it might need a clip to paste it. Moreover there is no transparency for the real clip, and then there is no special effect as you do in a computer.

Q: If you use the special effect, would the image be looked as more like an image has been digitised? (那使用特效的話，畫面會不會比較數位的感覺?)

A: Depends on how you use it. Photoshop has pattern, which is really fun. It makes a picture like 3D and then adds patterns. With many patterns and colours in the computer, it offers me many choices. For example if the red was painted on a paper there is no way to change it but if it's in the computer, even the colour is painted as blue, I could make it red in a computer.

Q: Do you think using the traditional way of drawing the creation has more texture, but the use of the computer the image can be felt a bit clean? (你會認為用傳統技法比較有質感，可是在電腦裡頭就變的很乾淨?)

A: Yes, I do. The computer doesn't have physical texture, but you can make it happen. Simulating a texture can be made in the computer, if you know how to do it.

Q: How digital impacts on the control of what illustrator produce? (數位對插畫家控制生產的影響?)

A: As I said previously, the colours. The colours can be superimposed and come out much more special effects. All can be done by the filter in Photoshop. It's obviously different to the traditional process. For example watercolour dries makes me feel unsatisfied, I could just scan the watercolour drawing into a computer and using the filter to make it changed. I can make it another colour. For example this one, I emphasis on the style of retro, but if I need to make it feels like technical, I can use some blue and green to make it like technical.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: Not too much. Depends on who use the computer first and who goes first. Like in Japan and western countries, they used it much earlier than us. In western countries, the use of computers in school

training is more mature. The work produced by them looks as real, they know how to make texture as made by traditional ways.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sarratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

Marmalade the Magic Birds (by Robin Harris)

A: The illustrator paid much attention on using the computer, he's trying to make the work like hand drawn or at least he's on this way.

For example it has something superimposed. He wouldn't know if the printed part would be presentable. Another example, like grass, every single grass has its thickness and if it is hand drawn, I'd doubt if the finished work printed can be printed as what we would want. But if we use the computer, we wouldn't have to worry about it because it'd already done what we wanted.

Q: If it was you, would you use digital methods to do this? Why? Would it take longer? (如果是你，你也會用數位的方式來做?爲什麼?時間不是會比較久嗎?)

A: Yes. I wouldn't use traditional process, because digital one is more reliable to me and I can feel it immediately. The traditional process could print it as very flat and there is no thickness. For example the texture of this grass, if I did in traditional way I'd worry about they may make it flat. Using digital method may take time longer, but if creators have skills in using the computer, they'd think this illustrator should use the computer.

The best thing about the computer is I can change colour as my wish which is completely according to my wish and new ideas. Like I may feel this yellow is weird in here and I just change it to red, while if I painted it by hand, that'd be irreversible. That's why I'd use the computer instead of hand drawing if I have the skill.

The Wolves in the Walls (by Dave McKean)

A: He used both photography and painting. He did it very well.

I will Not Ever Never Eat a Tomato (by Lauren Child)

A: It'd be very difficult to do this kind of effect because she wanted this with very high quality. For

example the texture of canvas and wood, and the texture of crayon drawn on a piece of paper, if we draw an image like this it would require very high skills to do it when using traditional methods.

***Wriggle and Roar!* (by Nick Sharratt)**

A: Very interesting. He makes the pictures in the imagination with both reality and non-reality, and it has many textures of cloth. I think the textures are quite young. It is similar to the like of Japanese. For example if you wanted to paint this, it'd take a long time. If you put a picture in there, it feels different. The process he used is quite simple, which is usually used by most of illustrators. It's a basic process and it's the basic skill for computer graphic usage.

Before the computer arrival, he used to label colours on a tracing paper and there won't have too many complicated patterns before.

Q: How do we design and develop fonts for so many texts? (那麼多的字我們要怎樣去做設計字型呢?)

A: There are not too many Taiwanese fonts to choose. So instead we use Japanese styles. Another choice is to draw by hands. Because sometimes hand drawing fonts are looked nature and make people feel relaxed. So there are many picture books in which hand drawing fonts are used. In fact those are imitating manuscript. Some of the fonts are looked strange, like a question mark, because there are not many Chinese fonts for designers.

Fonts are differently used by different people. People have their own taste like artists. Maybe he wants to use his own style fonts but usually we illustrators don't design our own fonts. Until now I've never designed a font for myself.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: Yes, they have differences. They are both worked for texture with the skills, both the computer and hand can make it but using digital methods are easier.

Q: Can you give me any examples of successful and unsuccessful digital illustrators? Why are they? (請你給我任何成功與不成功的數位插畫家例子？為什麼他們是成功與不成功的？)

A: There is a Japanese artist, who did many movie posters. He calls Tadanori Yokoo (橫尾忠則). He is very good, all his work in 1960s and 70's looked very much like computer works but there was no computers at that time. When digital methods came out he started to use the computer. The computer is very suitable for his work.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎?)

A: Yes.

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等?)

A: Design education. Not Market needs. Simply just to start to use the computer and then the problem of texture can be solved. If I can use a computer to make crayon and oil painting, then I just do it before my computer instead of spending long time using crayon and oil paint. I think nowadays there are three main types of work. There are completely done by computers, drawn by traditional media and created by the combination of the computer and hand drawing.

TI 2: Kaixin Yan 嚴凱信

Date of interview: 28/7/2005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: Can you tell me about how you became an illustrator? (請告訴我你如何成為插畫家?)

A: I am an illustrator and I take cases from publishers via mail, fax or telephone just as an ordinary illustrator, but I work from home for more than 10 years. I've been worked as an art designer for a publisher while I found myself was suitable to be an illustrator. It has been 12 or 13 years since then. Now I can do my works just according to the proposals that I provided to the publishers. In the area of art, artists are creating something valuable. Although I like hand drawing and people like hand drawing, I am too busy to do this work. I've been using the computer for 6 or 7 years. Maybe because of the market, publishers are not very keen on computer drawing; perhaps they've seen many poor computer works.

In Taiwan, the use of computer to draw for children's books is pretty new. Publishers would say NO if they heard that your work was drawn by the computer. Instead, they preferred hand drawing. Possibly they think the computer work is rough and cheap, because there was too much cheap computer work. Just in recent years, children's books have been concerned in Taiwan. The reason was because of many artists have been rewarded in abroad such as Bologna Ragazzi Prize. At that time, the work has been drawn in very detail which was very popular. For publishers, they believed hand drawing could be more sophisticated than computer drawing and computers were not so common by them. Even until now, publishes are still holding the same opinion; they deeply interested in hand drawing because they believe it is beauty! It's a strange complex; the more details have been drawn on an illustration which implies the artist is work harder. Well, this opinion is changing gradually with more and more picture books produced digitally and appear in Taiwan, and the internet became popular. Like Hsin-Yi publisher, its works are more toned and humanistic; while Jinliang Lee and Huali Shi's works are more interesting. However, computer work is not as nature as hand drawn work although you can use digital pen and graphics tablet to imitate it.

Q: As you mentioned you took cases from publishers and found yourself were more suitable for children's illustration, was it the reason that you became an illustrator? (剛剛有提到本來是在接案子，然後發覺比較適合兒童插畫，才成為一個兒童插畫家?)

A: Not really, I am very good at hand drawing and I was addicted to the computer because I am a person who really likes to experiment with new things. I believe computer drawing is a new area of art. I can draw all kinds of pictures but the market needs children's book illustrator, I can draw not only children's illustration but also adults', Scientifics' and fiction's illustration. However, the most I

interested in is the illustrations which relate to literature. Recently, I've used the computer to create the illustration for UNITAS Publishing (聯合文學) and they liked it very much.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: I work for UNITAS Publishing every month; I have used the computer to create the masthead of newspaper. I also do some illustrations of textbooks for elementary and junior high schools, this is a big market but with too many illustrators. Unlike picture book illustration, there are some limitations in illustrating textbooks, because textbooks are being used countrywide and are under supervision. Some people are conservative and refuse an unrestrained style; therefore I can only do what they want me to do. It's not good for an artist!

Q: Can you explain how you conceive of an illustration for a new book? (請告訴我你如何為一本新書構思插畫?)

A: Normally I'd like to find an interesting story, which might be given by others or was composed by myself. It's better to write down the story and add something new later..., sometimes when I was in the middle of the work, I would lead the story into a conflict or turn to another point. I believe it is fairly important to draw a sketch when illustrating a book and the sketch has to be hand drawing, for me it is quite weird that using computer to draw the sketch because hand drawn sketch are quicker and easier. Sometimes after I finished the hand drawn sketch, I scan it into the computer; or I simply use the computer to draw directly, this all depends on the illustration. For science illustration, I normally draw using the computer; for literature illustration, like "The Three Little Piggy", I prefer hand drawing because there are animals in the illustration. Illustration for magazines, however, is less restricted. Japanese magazines, for example Benesse (巧連智), never mind whether it is the computer or hand drawing. In Taiwan, I haven't seen any publisher who even publishes computer drawing, but in Singapore, there are some. Maybe Singaporean are more advanced in using the computer.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used? (請展示一些你所創作的兒童圖畫書並且解釋如何處理畫面，以及使用那些材料?)

A: At the stage of drawing by hand, believe or not, the materials I've used were acrylic, watercolour, pencil and ink and wash painting... Maybe I belong to the old generation; it has been quite easy for me to use ink and wash. I've reached very broad topics. If I have to do children's illustration, I firstly draw the sketch by pencil, then cut and paste, scan into the computer and make the background. I can use all kinds of materials. If I'm doing newspaper illustration, which only lasts one day, I prefer to draw quickly by hand, or by computer, or both. If I'm illustrating Chinese traditional stories, I can do hand drawing but I use computer... normally I use ink and wash and hand drawing because set the graphic line in computer is... if my hand is smarter than computer I surely would prefer ink and wash unless

the publisher restricts, it's market driven after all.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

Q: Have you been influenced by any artists or art forms? (曾受任何藝術家或藝術形式的影響嗎?)

A: At the very beginning, I was influenced by Japanese styles of Tianneng (田能) and Wuwei (武衛). Gradually, I felt I was more interested in European style, which is quite simple with water wash and graphic line. Then I found that's all others' style and I changed and formed my own style eventually. When following the others, you can find something you like and something you don't. Japanese style is more sophisticated and luxurious, while European style is more comic and romantic. I've noticed there are some Taiwanese artists have created their own styles with local custom. However, Taiwan is deeply influenced by Japan and artists following the Japanese style naturally. Like the traditional Taiwanese artists who have their own styles, I myself have my own. I have pretty many styles, mostly is interesting and magnifying, which do not appear like Japanese style but my own, and that makes me feel I'm on a right path.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響?)

A: Not really, I don't like my drawing to always look the same and it seems as if it has never changed. For example, if I look at my previous work in the bookshops I can be ashamed of it. People are progressing all the time, I don't want to stick to one style and not change. Now my style has become a bit...tricky.

Q: As I noticed, in Europe and US, illustrators keep their own style in their whole lives. It seems that your style is quite volatile; don't you think it is a risk? (我發現在歐美，一個插畫家的風格建立以後，可能終其一生都不改變，你個人風格的游離性似乎是比較高的，你不覺這是一個危險嗎?)

A: Actually, for me, the reference of the market and my artwork are separate clearly. At work, it is highly driven by market as publishers have the preference of either hand or computer drawing. Talking about my own style, I wouldn't say it is volatile but just don't like to draw in the same way because I fed up. I'm the kind of person with no patient; I don't want to be restricted. Style is not directly related to hand drawing or computer drawing – they are just tools. For example, it's impossible for me to work as a cashier, just standing there and repeat "cash" and "thank you" 4 hours a day. I could never do that; I would be dead if I work like that for just 30 minutes! I like to do different things; you know I was doing ink and wash painting before I left home. I want my life is variety and continuing changing, it's not conflict with my work. The important thing is publishers enjoy whatever I draw.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程?)

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社? 你如何跟這些出版社和美術編輯合作?)

A: Generally it's not hard to cooperate with publishers. My current works are from publishers who I have worked for long time, because they know what I'm working on. They like to give me some challenging jobs, in fact I don't mind to be challenged, I like that! Normally they would discuss with me and ask me: "How do you think?" I would look at the materials and allow myself few days to think before let them know my ideas. Or, publishers tell me their ideas directly. Sometimes publishers allow me to design by myself without interruption. Once I've finished the drawing, publishers would do the finished work. We have clear responsibilities, not as before that I have to paste words on the drawing.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers? (你如何跟這些出版社和美術編輯合作?)

A: In most times, authors gave me their works, but sometimes authors came to me with just a proposal. Publishers would contact with an author if they have a project in hands, then the dominator can be the author or the publisher. Basically, I prefer to think and write by myself, because I've read quite a lot. In some cases, authors provided something really old fashioned, and there were plenty of this stuff in the market. For example, there was a story about a dog, very old fashioned, it became quite hard for me to decide whether I should take it or not and actually I couldn't say "no", in the end it took me a year to do the job.

Q: What are the difficulties when working with publishers and art editors? (你覺得與出版社或美術編輯合作的困難是什麼?)

A: Generally speaking, I'd like to cooperate with experienced art directors. Good art directors can do something to set off your illustration, but other art directors... I used to be an art director myself. Earlier, some art directors liked to include everything in the picture no matter how large was the picture. I've met some really irresponsible art directors, I was drawing the same pictures and wanted him to edit the small one but he ended up with kept my illustration without doing anything.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變? 你能給我一些例子嗎?)

A: There was no significant transformation of children's illustration, but illustration genres have slightly transformed, mainly in the work which created by students. For old generation, they seldom use the computer to illustrate; even they have used the computer they would not be very skilled with the computer. Actually it all depends on editors, in Taiwan, illustrators were not well paid, and that's why not many people would like to use the computer. In 1990s, computers were quite expensive and could do just simple work. The significant change took place in the recent one or two years, many artists have tried different styles. It was late that computers started to be used in Taiwanese children's illustration. The computer has mostly been used in design, like composition and exhibition design, and there were a lot of simulations. Talking about illustration, actually the market is quite small, I couldn't see any significant transformation, maybe just a little. If you open a classic children's textbook, for instance there are ten songs for children, at most two or three were illustrated by the computer. Only three out of ten, couldn't be more, otherwise, parents, salesmen and teachers would object to the books because they felt it was less humanized. For art directors, they are mainly old generation, but some young directors are fine with digital illustration. I think I will change my style slowly; hand drawing and computer drawing are interdependent, hand drawing cannot be replaced by computer drawing completely.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: It has to be used properly. For example, a newspaper wants me to do an illustration by tomorrow noon and they just called me tonight, then I have to think and do it right now. Actually newspapers cannot pay many, but they can help with my popularity. If I've finished the illustration by mid-night, I have to drive to Taipei and to give it to them, because it would be too late even I post it by special delivery, or drive to Taipei at tomorrow lunch time when there are no traffic jam. Now, I can use the computer to illustrate, or scan a hand drawn illustration into the computer and edit it, then send it to the newspaper by pressing a button. So I can save a whole day to do anything I want. For me, the computer is a tool and I cannot totally rely on it.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

A: It has been a huge change. For me, the computer saves me a lot of time. In the old days, I had to print and paste words onto the illustration, if there was any mistake with the words I had to print and paste again. Now I can correct by pressing the buttons which saved me a lot of time. However, on the other hand, art directors are under pressure because the bosses thought the computer could quickly complete a job. The designers therefore were waiting for my illustration and then worked overnight. Why? With

the advance of the computer, art designers now were conversely busier than before. I think it might be our subconscious thinking that the computer could do things instantly; therefore we have a greater workload than before. I often heard of designers working overnight. In Taiwan, it seems publishers working overnight quite often, especially when publishing textbooks, because there are deadlines for textbooks to be submitted for inspection and the publishers have to work overnight before the deadlines. That's why I'm saying that we should have clear responsibilities, I just responsible for illustration and wouldn't do edition. For me, finishing art (完稿) is not difficult but too tiresome to do.

Q: Is there any difference in using computers for publishing? (有任何不同當電腦應用在出版?)

A: The important part is making a proof. Sometime publishers couldn't understand what colours have been used when I just shown them the draft of line, but now I can show them the colours on the computer and they accept my ideas. The communication is very efficient now. For printing, it is publishers' responsibility. With a computer, make a proof has become very quick and convenient. Previously we needed to imagine the images and we could only make the proof for one or two pages in the book, but now we can do the whole book, that's very persuasive.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: Nothing, I would say if you can draw then you can draw it, if you can't then you can't draw it. Computer drawing can be presented quite quickly. I can just show publisher a simplified sample with simple colours rendered. Computers are more helpful on pitch (比稿), normally I don't do pitch. If people have some suggestions, I can use the computer to draw a draft according to his requirements. If the book is quite large, I can zoom out, change the size or cut the picture easily. Hand drawing is not as quick as computer drawing; the computer is a very good helper. It won't be too much dissent between the publishers and me in before and after printing.

6. From your observation, has the advent of computer use in illustration made the job of an illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

A: Normally artists are romantic, like Chuanzong Lin (林傳宗) and me, we both have the same habits. Sometimes, I will have my laptop with me and go to the café shop near by the seaside; there I work with my laptop without disturbance from others. That is a kind of freedom you don't get in your office and having a beautiful view in front of you. You could go somewhere and then draw over there. I like to save my work in a portable storage and have my digital pen and graphic tablet with me, so I can work whenever and wherever I want, it's very convenient.

Q: Has the use of the computer changed the characteristic of illustration? (應用電腦有改變插畫的特質嗎?)

A: There must be something different in the presentation, just I mentioned before, if you want to make it appears like a hand drawing, why not just do it by hand? Why do you have to use the computer? I think the computer does the computer works. My point of view is the computer can do the works like if there is any stain or something difficult to do by hand, for example change colours, once the whole picture is finished, it's very hard to change the colours, but computer can do it. The computer does very good job on copy and paste, they are the most basic and popular functions, the computer can even do montage effect.

However, if you want to use the computer to imitate hand drawing, I think you'd better to do it by hand. The colour of hand drawing is more sophisticated; like my hand drawing is fairly detailed. Moreover, the lines of hand drawing are more natural than the computer one, it's hard to describe. I prefer to use the computer when it is suitable.

Q: How digital impacts on the control of what illustrator produce? (數位對插畫家控制生產的影響?)

A: I do the work plan before I start to illustrate. Once the plan is done, I use the computer to do some jobs like zoom in and out, or photocopy. I use digital pen frequently, if the darkness of the digital pen is 100%, I would change it to 40% or 30%, which makes it like superimposed image. Maybe it is my personal preference. I won't disagree if using a collage... I just do what I'm thinking of...

I've used a special technique. I don't like to buy stock images, because they all belong to others not mine. So I scan finger print, cloth print, like some torn clothes, knitwear or linen cloth into the computer; zoom in and make it as a high contrast background for an illustration, depends on what background I need. I mainly use traditional methods to illustrate, partially digital. Sometimes I started my work on the computer, although I never learned how to use the computer. I learned it by myself, its fun that I can learn and work at the same time.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: I do believe that western countries are in advance, the computer was invented in western countries. Like cartoon, western countries are far more advanced than Taiwan in 3D cartoon. No matter how hard we did, the works were appeared like a follower. Not to mention children's book illustration, they are far more advanced than us, the computer started in western countries after all. However, Taiwan has great potential.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sarratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of

these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

Marmalade the Magic Birds (by Robin Harris)

A: It's hard to distinguish at the beginning; I thought it was a collage or hand drawing. It's really a great technique, some illustrations look just like hand drawing, but they are computer drawing indeed! The figures of the characters are superb! The book is for children, the colour he used in the illustration is very bright, very attractive. In my opinion, if it was so hard to use the computer to imitate the hand drawing, why not just draw by hand?

The Wolves in the Walls (by Dave McKean)

A: An excellent work using digital methods but I think it's because of the creator who has sufficient cultural background. Otherwise, it's not likely to have that kind of tonality. The book won't be that good if there are no pictures or illustrations. In his book, every figure is independent. If the book is not composed by the computer, it's hard to do even he used special techniques (draw on picture), the computer offers more options. For the aesthetics, the book seems to be more suitable for adults because it's a bit blue for children. However, there's another possibility that not every picture book is romantic, lovely and cute, some are deeper. There was a book about Jews in concentration camp, the pictures are very beautiful but with a little bit sadness, it's not good that the pictures present too much negative effects.

I will Not Ever Never Eat a Tomato (by Lauren Child)

A: This is an interesting book, more or less has using the computer. It does not really matter because of the style of this book, it doesn't matter whether there are realities, and the creator did a great job. It looks weird that something funny if appeared on a realistic image. The creator used the computer to illustrate which was quite convenient and added interesting things, like the plain backgrounds and repetitive patterns, it's good.

Wriggle and Roar! (by Nick Sharratt)

A: Actually, it's hard to find a fault from the work of such a famous artist. His work is similar to Lauren Child's, but his is more sophisticated and fun. He uses computers as well to make it more convenient and this has given him in advance in adding visual effects. On the other hand, hand drawing has many possibilities. Everything can be done by hand or by computers. For only the picture to say a character

has such a big head. And if the figure of the character is filled in the space, in comparing the computer and hand drawing processes, hand drawing has depth of colours, but still debatable. There are little differences to tell. If I can tell, I can be an art director.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: Sometimes we have too much focus on the skill of digital drawing and what kind of hardware has been used, but ignore its nature – the content of the story. I think the artist's ability and cultural background are more important, none of them can be ignored. The computer is just a tool.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎？)

Q: How about the future trends? (你認為將來的趨勢如何？)

A: It will increase slowly, not instantly but gradually, there will have some great works appears if it increased slowly, people will accept the digital works gradually. Not many children's books have been published recently because of economic recession. I talked with an art designer recently and said that I had some new ideas for using the computer. But he said 'No, no, our boss won't agree. You'd better use hand drawing. So, I was confused sometimes.

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等？)

A: Maybe the environment can be a cause as well. Do not ignore the influence of TV, like Samurai Jack. Those kind of images continuously appear on screens will cause a change of viewpoint of the audiences. Like The Powerpuff Girls and Samurai Jack, the computer drawing is fun and cute. 2D has its own way to develop. Maybe 3D draws have too much our attention so that we forget how good 2D can be. So it attracts the audiences and editors. The use of the computer to draw children's book illustration, TV could be a very important cause.

TI 3: Chuanzong Lin 林傳宗

Date of interview: 28/7/2005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: Can you tell me about how you became an illustrator? (請告訴我你如何成為插畫家?)

A: It was the job hunting in the beginning about 20 years ago. Then I found this illustrator job was really fun when I entered Hsin-Yi publisher (信誼出版社) and got to know Junyen Tsao (曹俊彥). That was because there happened to be many shoe cabinets in which though there were lots of picture books from out of town, and most of them were from Japan. I found much difference from those in Taiwan and I thought them interesting and fun in doing this job. Those books were not published in Taiwan at that time and I could only find them in Hsin-Yi. Preschool in Taiwan was quite popular and so preschool's textbooks, so that most jobs we found were to illustrate preschool textbooks until some years ago the jobs include elementary school's textbooks. I didn't think of being artist but just doing the jobs they assigned, and we finished them by illustrating the stories they gave us. Talking about being artist, I only gave credits to some whole books of work I drew for myself. I thought the small illustrations only a kind of doing a job.

Q: When did you start to illustrate textbooks? (什麼時候你開始畫教材?)

A: To illustrate for preschool textbooks was about seventeen eighteen years ago and elementary school ones was then included. There was not much illustration books on the market, like newspapers/journals to say, such as the Mandarin Daily News (國語日報). Their subjects had been updated and multiplied after the government privatised and localised textbooks.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: I'm currently working on the illustrations from publishers, which means it's not really my own work in art but just an assignment. It was not before long that Chin-Chin's textbook (親親教材) was completed and now I am working for Han-Lin's textbook (翰林教材).

Q: What does it mean by just an assignment? (什麼意思是只是完成一件工作?)

A: For instance we draw ourselves a picture book, and the story was what we wanted to say. I'd entitle that a work of my own. For mostly it were others who asked us to do the job.

Q: Can you explain how you conceive of an illustration for a new book? (請告訴我你如何為一本新書構思插畫?)

A: I usually take pictures before draw drafts. Mr. Tsao once asked me to conceive illustration for a local picture book for 4-H Club Association (四健會), and my commission was a topic about fishing boats because my father was a fisherman. I took pictures of the construction of the fishing boat and asked my father for some fishing device information when I drew the picture book and that's how I conceived the

illustration.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used? (請展示一些你所創作的兒童圖畫書並且解釋如何處理畫面，以及使用那些材料?)

A: I used to use the traditional medium such as colour inks because its saturations are better than other media. But if I look back from now I'd rather choose watercolour for its more gentle. If using the computer to draw then Photoshop and Painter would be the most popular software. Normally, it can be easily noticed it is a digital picture if made by Photoshop and Illustrator; however, we can use Painter to mimic hand drawing. Digital drawing is very convenient on adopting both usual and unusual material.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

A: I only read picture books in most of time. Consequently they are the only influence and I wouldn't read some styles like something surrealistic. In the beginning I read Japanese picture books especially, and gradually some books imported from Europe or America.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響?)

A: No. I draw what I like. But generally speaking, I'll be sometimes asked to draw someone else's style accordingly.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程?)

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社？你如何跟這些出版社和美術編輯合作?)

A: Publishers find us always, without too much communication, saying like there is a story and they mail it to us. They will make an appointment for drafts or files.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers? (你如何跟這些出版社和美術編輯合作?)

A: I used to. For me to say, it's both a job and an interest combined to do children's illustration. It always has been plenty of commissions from which we could find and research many drawing methods on the commissions. Like the *Lighthouse* I drew, I felt I could do it and it happened to be the author's quest. I gave him my idea and he just let me do and for me it was completely my work. There was no text in the book. I think there are many books with main picture story and a little bit text for accessorial

information. Personally I don't really interest to co-operate with authors, I would like to be an author and illustrator in the meantime.

Q: What are the difficulties when working with publishers and art editors? (你覺得與出版社或美術編輯合作的困難是什麼?)

A: No. Because they give us stories which we all could understand and make the work clear.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變？你能給我一些例子嗎?)

A: Before I had computers or to use them, I had never thought it could ever substitute hand drawing, until 1998 when I started to use the computer. The computer drawn images, however, still can't make the work more humanised than hand drawn images, for example watercolour has an effect of dissipative colours spontaneously, which is quite hard for computers to do. But what impressed me most was when I just started using the computer to create illustrations, once my wife's friend from an advertising company showed me a desk calendar for Chinatrust Commercial Bank (中國信託), which was made by Illustrator and I was surprised that computers can do lots of things I have never thought.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: Like I said about Painter, not too much different in the effects from traditional methods. The images created by Painter won't be too bad. Or like previously I used colour inks, we would draw lines with pencil then painted the colours. Now I do the lines but use Painter to get the colours and I think it pretty much about 90% the same in the effects of using colour inks. I feel using the computer to simulate traditional drawing is fun.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

A: Before the computer to be used in publishing, we didn't need to work for printing. Now we have to and it takes quite a lot time.

Q: Is there any difference in using computers for publishing? (有任何不同當電腦應用在出版?)

A: We could only imagine what was like before printing and now we have preview and it's convenient. But I really think what computers do is just make things convenient but to make artwork, I still get the

sense only when I use my own hand. Not too much difference on illustration work, but publisher use to let us know what to draw and make us a draft what was going to be printed. They leave spaces for us and ask us to draw their ideas by pencil and make a simple colour. But it's entirely not like what we do, we need them know what we draw in more details.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: It's simpler than before, but it takes more time.

Q: If you use traditional processes, would you scan the hand drawn work to be an electrical copy? (如果用傳統技法畫，完成後一樣會掃成電子檔嗎?)

A: It's usually publisher's job, we don't use our own scanners.

6. From your observation, has the advent of computer use in illustration made the job of an illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

Q: Has the use of the computer changed the characteristic of illustration? (應用電腦有改變插畫的特質嗎?)

A: I have a friend, who likes to try different processes on his work and he sometimes cut some materials onto his work and make watercolour and colour pencil on it. Computers don't do that. Similar process is to use some collage but it's easy to tell it's a computer work.

Q: You said difference in working processes. How different? Is it more convenient? (剛剛你說工作方式有不同，是哪種不同？更方便還是?)

A: It is convenience, the laptop allows me to work in various places which I feel wonderful and sometimes I feel I was travel to somewhere to see different sceneries.

Q: How digital impacts on the control of what illustrator produce? (數位對插畫家控制生產的影響?)

A: No, I scan my hand drawn images into the computer. I think the computer can simulate the feel of hand drawing and because I don't really like cut-and-paste stuff. The computer for me, it just makes the simulation of hand drawing a bit more convenient.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: Digital illustration in Asian countries (Taiwan) is not mature enough, nor the picture books higher enough to compare with Western countries (UK). These 20 years I don't feel too much differences of our improvement in picture contents. And I don't see the Chinese picture books by our own hand are as good as those in Western countries. Convenience in computer work, still haven't improved in our children's picture books.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

Marmalade the Magic Birds (by Robin Harris)

A: It is very difficult whilst using traditional methods, especially superimposing people with the complicated patterns. The textures on the book have been well drawn, his computer ability is fantastic.

The Wolves in the Walls (by Dave McKean)

A: It's brilliant work and good in using the computer. It's hard to use hand drawing to make the effect of page curl. It's different from most children's picture books.

I will Not Ever Never Eat a Tomato (by Lauren Child)

A: If using the process of traditional collage, it won't be made that neat. It would be tougher. The use of the computer is still necessary for her.

Wriggle and Roar! (by Nick Sharratt)

A: The drawing aesthetic is good, it is unnecessary to use hand drawing. I think hand drawing will make this better effect, but it would take time, so it's not really necessary. Meanwhile the image would be easy to be messed up. To create a personal typeface, I think it doesn't matter too much.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化?)

A: Computer work can be done by hand but takes time. Generally I prefer traditional method for its aesthetic (for example *Maisy*). Traditional method can do everything but 3D graphic. Computers do 2D work I think it's still imitating the sense of hand drawing. One of the successful samples in computer work is *Ringling Cats and Frogs* produced by a French company. When it's shown on TV, it looks like drawn by pastel but in fact it's using the computer to imitate the strokes of pastel. Many media like

electronic books have their own ways to present their aesthetics but I still prefer the use of traditional methods.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎?)

Q: How about the future trends? (你認為將來的趨勢如何?)

A: More people will use the computer to create artwork.

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等?)

A: It is because market needs. In Western countries, the illustrators generally have had great ability on hand drawing and then turn to digital. But in Taiwan, the illustrators have turned to use the computer is because digital processes can make things quicker. Often, we use the computer but we haven't had good drawing skill.

TI 4: Chinlun Lee 李瑾倫

Date of interview: 16/8/2005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: Can you tell me about how you became an illustrator? (請告訴我你如何成為插畫家?)

A: Actually there was no particular reason that led me to become an illustrator, it was a natural process - I wanted to draw for children. Although there was no particular reason, I was influenced by my family. They enjoyed drawing and anything related to art. My father was a designer and the friends of my family were also largely related to art. My father was a watercolour painter as well as an industry designer who knew about life as an illustrator in Taiwan. Therefore when I began to work as an illustrator, my dad disagreed with my choice. He felt that through working as an illustrator I would not be able to earn enough money to cover my living costs. Although I saw many friends working as graphic designers and being paid a better salary, I still liked drawing children's books and still wanted illustration to be my career. Initially I knew Quozong Zhao (趙國宗), he was working in children's books. He asked me "Do you want to draw for children's books?" and I always answered "Yes". I took this as a promise, a promise between me and him. So I felt that becoming an illustrator was my goal. When I was 22 I began creating children's books, before that I simply illustrated other books rather than creating my own because I didn't think I could create a picture book independently. This changed when I won the Hsin-yi Children's Literature Award, I began to have confidence and to learn about the concept of creating children's books. However I still felt that working with children's books wasn't an easy way of earning my living. After that I went to the UK and studied at the RCA. As I had firmly believed, illustration became my lifelong career and I had started to pave the way to become a children's book illustrator.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: I am currently working with Walker Books. I have finished a children's book and am looking for a new idea at the moment. Work for Walker Books means you work with one and then you start to think about the following book. Sometimes when the time approaches to complete a book, the editor of Walker Books will come to ask me if I have any new ideas for the next one. For example, I have finished a new book called *Totally Wonderful Miss Plum Berry*, written by Michael Rosen. The book will probably be published in 2006. Usually the working process is that before I have any new ideas, Walker has already found an author who Walker believes is suitable for my style. And they believe we'll work well together. This is the case with this new book too. I think the role of the illustrator is to communicate with readers, so generally I have accepted their arrangement. But I have also worked with Walker on two books which were solely created by me as an author and illustrator.

Q: Can you explain how you conceive of an illustration for a new book? (請告訴我你如何爲一本新書構思插畫?)

A: It is slightly complicated because working for Walker is like being a fashion designer. When the designer makes a costume, she needs to know what she would like to make, whether it's a dress or a skirt. For example here's a model; I give you a sketch of a dress. When we are looking at the dress, we think about who will wear it, their age, and what kinds of colours and accessories are needed. Thinking in this way gives me ideas. So I can then begin to design the dress intuitively. As the creation belongs to me, no one replaces or decides anything except myself. Finally I'll add colours and beads and when I feel it's ready, it can be worn by the model.

To make a dress is similar to creating a book. An illustrator makes a draft and then an art designer conducts the process of mass production. From my point of view, the authority of British designers is slightly higher than that of American ones. When a book goes to a publisher, it is not only the art designer who looks at the book, other people related to its production will also have their input, such as the editor and marketing manager. After that they may give me some ideas, like the dress was for this child because of her character and colours. This means they've tried to find out any flaws in the book and the preference of the audience. Subsequently, they may ask me to make some alterations or even suggest the dress is for the child who has been injured in some way and hope that when the child wears the dress, they can feel its warmth. So once the book comes back to me, I can begin to think about how to inject it with feelings of warmth. I then work on the book again and send it to the publisher. This process will be repeated several times until we have all come to an agreement.

I work with the publishers using email. I often have to have a concept of a story at the beginning, followed by many sketches, along with some possible ideas that I would like to present in the book. In Walker, I feel they are respectful to creators, in other words they try to capture the uniqueness of every artist and author. As some of us often draw alone, we won't know if the market is as good as the publishers claim. So I sometimes feel that they are like teachers, encouraging us to learn more about children's books. When they find problems, I will rearrange the book and return to the drawing board.

Q: Do you sometimes resist guidance from the publisher? (你有時候會抗拒出版社的建議嗎?)

A: Yes, for the first two books. I struggled with them for nearly one and a half years which was like a kind of mental battle. I wasn't used to that. But after that time I had another thought. It is like emptying yourself, looking at what they will give you. Maybe I wasn't comfortable changing things according to what they wanted. However, the purpose of my children's books was not only for me to present my own drawing ideas and to leave them unchanged. I wanted to open up a part of my creation, and allow opportunities for new ideas to come in. Therefore after the second book, I was happy to work with them and felt more like a student going back to school.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used? (請展示你的兒童圖畫書並解釋你作圖的方法或過程，和你使用的媒材?)

A: I am used to drawing with pencils, colour pencils and watercolours, but I've seldom used collage to create my work. I like gouaches a lot as they appear like high quality poster colours which seem like opaque, water-based painting. I used to use a lot of colour pencils but now I rarely use them. It may be that it's time to try something different. I don't know what I want to do next. This year, I have been trying to use thick pigments and draw directly on to a piece of paper, without sketching on it first. When I was studying at the RCA, they didn't teach us drawing techniques. There were many workshops that you could join. However your study always occupied so much of your time that it wasn't always possible to join as many as you'd wanted.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

Q: Have you been influenced by any artists or art forms? (曾受任何藝術家或藝術形式的影響嗎?)

A: In terms of children's books I like John Burningham. His book *John Patrick Norman McHennessy: the Boy Who Was Always Late*, the Chinese version was published by Hsin-Yi publishing. His creation has juxtaposed interdependent texts and pictures harmoniously. A successful combination of texts and pictures is more important than skilful drawing. If there's a beautiful drawing but it doesn't go with its text then I think this is a major problem for a children's book. Burningham's work has been developed from earlier traditional painting to later using the collage. His work is an example of what I would like to achieve.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響?)

A: In fact, Walker Books didn't tell me what the market is like and what you need to do. I haven't always been fully informed by the publisher. Basically I aim to make friends with people. You can't make friends with everybody. I connect with people who are similar to me. Therefore my creation is not for everybody but is created for certain types of audiences. I want to create something that I am willing to do, thus I don't follow the needs of the market and do my best to avoid them.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程?)

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社？你如何跟這些出版社和美術編輯合作?)

A: When I began my career as an illustrator, there were very few publishers in Taiwan. At that time, the only award for illustration was the Hsin-yi Children's Literature Award; therefore I tried to submit my work for this. But I did not know that it could promote my status in publishing. The reason I had submitted the work to Hsin-yi was because it was the only way I could create my own book. Whether I won the prize or not, I thought I would still have the opportunity to get a job in this field.

Why was my work published by Walker? Because RCA had organised the exhibition for students, many publishers visited the exhibition which included Walker. They left a message on my guest book and hoped I would get in touch with them. Later, I visited those publishers successively and then chose Walker to be my publisher.

On the other hand, in Taiwan I tried to find a publisher by myself because, for Taiwanese publishers, their working styles were different to those in the UK. In Taiwan, I tend to compose texts and pictures together, followed by finding a publisher such as Hsin-yin. In the future, I would like to try working in the same way as with Walker but in Taiwan. Therefore I don't need to wait until a book is completed; I can work with publishers when I am thinking of ideas or the narrative of a book. I can discuss these with publishers a bit earlier rather than waiting for my illustrations to be completed. For example, when I was working with Hsin-yin, a whole book was completed and I was sure that it would be published straight away. But I don't think this was the best way to work with publishers.

Q: What are the difficulties when working with publishers and art editors? (你覺得與出版社或美術編輯合作的困難是什麼?)

A: At present, I am working with Dakuai publishing house (大塊出版社) in Taiwan, the major publications of the house are for adult readers. I have several books published by Dakuai so far. From my point of view, the art editors in Taiwan are more like craftsman. They are not like art designers, even if they had ideas for design, they would keep quiet because they would be afraid of being wrong, especially when they have no authority at their publishers'. I have worked with some art editors; when I give them a layout of texts, they often follow this even if they have better ideas. On the other hand, if a book design goes to external graphic designers, then problems can occur as they would not allow any changes to any of their designs. The external graphic designers do not wish things to be changed because they feel that that was their design and creation. If I say I don't want that typeface, they would say it is part of the design. As an author and creator, I could accept some of these ideas and alter parts of my artwork. But it is ridiculous that the designers think they are the creators and cross over the boundaries.

If in the UK the book cover were made by art designers, in Taiwan I would set out all the details which I wanted art editors to include for me. For example, a while ago I had completed a book and I worked for nearly a year on the cover of the book. It took me such a long time because they wanted the concept of

the cover from me. They asked me what I would like for the cover and I drew many ideas which I sent in email. Then they gave me feedback and explained what they thought of the cover. They tried to make some of the cover's designs and discussed this with me. If none of us had agreed, then time would have run out. Eventually, they told me what they thought of the cover and how it should look. I went back to the drawing board and did it again. That is why it took me over one year. From my experience, even if the cover hadn't been the one I liked the most, I still enjoyed the chance to work with Walker and I do not really care about when the book is going to be published.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變？你能給我一些例子嗎?)

A: The use of the computer can make imagery more imaginative, the computer provides many possibilities to try out a variety of techniques and various visual appearances. I believe more experienced artists have been working with computers and see computers as one of their drawing tools when creating illustrations, even if the final touches to the drawing process are added by hand. I think they would use the computer to save time such as putting images in or cutting images out. This can help artists conceive of an idea or monitor which composition is better.

Since the use of the computer, illustrations have been developed with various styles. Those children's books which include illustrations created by the computer mainly come from America. Unlike America, France has continued to use traditional media for creating children's books or it's possible they've used the computer in a subtle way that can't be easily recognised. For example, we decided to change the backgrounds of my book, with the computer I didn't have to redraw the images. The designer helped me to replace the backgrounds. It was very convenient. Before the invention of the computer it would have been impossible to achieve. The genres of children's book illustration have been developed in various styles; America and Japan are more advanced in using the computer to create illustrations. Although with these advantages, I don't think the computer is always successful at expressing emotion in a very subtle way and at rendering the details of textures in images. A drawing by hand, its strokes brush against the paper which reflects a creator's drawing style. This is not possible to achieve when using the computer instead of traditional drawing.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: It would be moderate. When I was using computers, I would scan in parts of hand drawn images and

then do some layouts on the computer. If I didn't know which backgrounds would be better for my creation, I would monitor it on the computer and visualise it. If the images were delivered to art editors via the Internet, I could simply do some rough sketches, manipulate them and then give them to publishers to give them an idea of how the illustrations worked. For me, the significance of the computer is like a tool for visualising the composition of illustrations, but in the final stages of the working processes, the illustrations would be drawn by traditional methods. For example, designing a cover, the composition will be explained and discussed with the designer and then printed out. I use the computer for monitoring the composition of my work, therefore I rely on digital technology to a certain extent.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

Q: Is there any difference in using computers for publishing? (有任何不同當電腦應用在出版?)

A: I don't have many ideas about the role of computers in editorial practice and reproduction. In the past, if the boss wasn't happy with the colours and returned the proof, and then the art designer, she would need to provide another proof. She would be judged for making another proof because it cost money. Conversely, working with the computer is different; images can be scanned and altered without spending extra money. Thus it can enhance some parts of the design and reproduction processes. Especially the use of a digital proof, this can be easily duplicated several times at a far cheaper cost than for a traditional proof. The use of the computer for trimming an image's background is much more convenient than using traditional methods.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: From my understanding, using the computer has increased the ease of varying images, compared to the use of traditional methods which requires redrawing them. I don't think this has impacted on illustrators in terms of the aesthetics of their creation. When I use the computer it's just like a big pencil or some equipment to help me at certain stages, for the purpose of convenience.

6. From your observation, has the advent of computer use in illustration made the job of an illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

A: I think it is convenient to use the computer. The use of the computer, it does not change my artwork, it only improves the communication between the editorial team and myself. It can be more effective, such as when they are in the UK and I am in Taiwan, or they are in Taipei and I am in Kaohsiung.

In the past, when we didn't have a computer, it would not be as easy or as quick as this when changing imagery. Thus sometimes I feel art designers have intruded on illustrators' work. If art designers are not respectful of the work or have not perceived the importance of copyright then the illustrations could be altered without any consent. Even if the designers thought the changes were good, sometimes they haven't made the changes according to the wishes of the illustrators. The computer has provided designers with a more convenient way to quickly change images.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: From my experience, there has been less use of the computer to create an illustration but greater use in the editorial and repro house. In fact, I haven't had any contact with Taiwanese children's book publishers for many years, thus I'm not very familiar with their management style and procedures for mass production. But I think there are similarities between how both the UK and Taiwan use the computer, the only difference could be the capability of designers when manipulating artwork. Therefore I don't think there are any noticeable differences between these two countries in terms of using computers.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sarraatt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

***The Wolves in the Walls* (by Dave McKean)**

Q: In your view, how has the computer been used to manipulate illustrations in this book? What ways have you identified? (你有看到電腦技法是如何應用在這本書裡面嗎？它的應用方式如何?)

A: If the computer is used skilfully, it could improve images, texts and images can emerge as a whole, and can enhance the aesthetics of the images. Although I don't know this book very well, it is very good in terms of its aesthetic. If I were a child, I would really enjoy looking at the details of the images. If these kinds of sophisticated details could only be manipulated and achieved by the computer, then I would say the illustrator has done a very good job because it is impossible to achieve this effect using traditional methods. In fact I quite like a great diversity of styles which have appeared in children's book illustration.

From my point of view, the illustrator has used the computer to create images attractively and ingeniously expressed the story and the imagery. Using the computer has enhanced the sophistication of the images, which is far more advanced than through traditional techniques. However I am worried that some people have utilised too many special effects which are unnecessary in an image and sometimes these have even appeared to crowd the image out. It seems as if the fundamental point of children's books, their narrative, has been forgotten; this is my real concern.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

Q: In your view, how has the computer been used to manipulate illustrations in this book? What ways have you identified? (你有看到電腦技法是如何應用在這本書裡面嗎？它的應用方式如何？)

A: This book looks a bit like John Burningham's. It doesn't look very beautiful and you could even see rough images, but its texts and images merge well. As far as I am concerned, this is more important than a beautiful image in the book which doesn't work with the text. Thus I don't really care about whether any parts of this book have been done with the computer. Child is using the computer for convenience. Even if she does not utilise it, these effects can be achieved through traditional ways, but the atmosphere of the images will be slightly different, e.g. this imprint feature and this hand drawn feature are a bit hard-edged. It also affects the appearance of the book as a whole. As I mentioned before, the most important feature of a book comes from the creator's ideas.

***Wriggle and Roar!* (by Nick Sarratt)**

Q: In your view, how has the computer been used to manipulate illustrations in this book? What ways have you identified? (你有看到電腦技法是如何應用在這本書裡面嗎？它的應用方式如何？)

A: Sarratt also utilises the computer for convenience, the convenience for the background when overlapping with charcoal lines. I don't see how using the computer has affected the images. Still, Sarratt has good drawing skills, which is a gift for him.

Q: What do you think of Sarratt using his own typeface, which is created in the computer? (Sarratt 在書中利用電腦製作個人化字型，你認為如何？)

A: I feel this typeface is ok for him because Walker also made a typeface for me. All my books used the text from my handwriting. In Walker, the typeface was made by the letters I'd written; they used the software, Illustrator, to trace the lines. However, it was not a typeface which can be directly typed on a keyboard. It was only used for the cover design or in some parts of the book.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是

否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: I feel most digital illustrations have not been successful and have ended up as messy because their creators have relied on the computer too much and those special effects have often been considered more important than their narratives. I think moderation in using the computer is good. However if it is overused or not used properly, then the appearances of images could be seen as weird.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎？)

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等？)

A: I think there is an uncertainty in solely using the computer for creating children's book illustration because it requires a certain ability of applying the computer. It is not easy to only use the computer to draw, compared to the use of part hand drawing and part computer; nowadays illustrators are using both. I think there will be an increasing number of illustrators using the computer because its use has become part of our life and it has saved time. Today the younger generation knows how to type and text on mobiles but they are not good at writing.

Q: Do you think perhaps someday you will adopt the computer to be part of your work process? (請問你或許有一天，你也會利用電腦成為你創作工作流程的一部分？)

A: Perhaps in the future, I will increase the use of the computer in my creations. I am not a person who will totally reject the computer; my character is I like to try things which I don't know about.

TI 5: Luqian Chen 陳露茜

Date of interview: 2/8/2005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: Can you tell me about how you became an illustrator? (請告訴我你如何成為插畫家?)

A: I wouldn't call myself a children's illustrator, because I'm not. I've been studied in a Japanese Arts Design College since 1987, it was a two-year-course, but I finished one year in advance. I had a personal exhibition in Japan and one in Taiwan. Since 1987 I was travelling quite often in these two countries and started to work in Taipei since 1992. At that time, I had lots of works of illustration and I continued working on design. While at the same year, I began to teach on illustration, I was the first person who taught in this field. In the following 5 or 6 years, I was working on illustration for newspapers, books and even the books of myself, then I started to do some illustrations for the special columns, like the column having both picture and text, the column of fiction and column of short story, they've been eventually composed into a book. Then my works changed gradually. In 2000, I put down all my illustration works and concentrated on my own books and illustrations. In 2001, I devoted myself into teaching. In 2003, I've travelled many places to give the speeches on developing imagination in order to promote the concepts of creation. I've written a book *The Classroom of Developing Your Imagination* (想像力開發教室), which focuses on exploit imagination – the power that is invisible. I've never determined myself as a children's illustrator. For me, work for children and adults are actually the same, I work for myself from the very beginning.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: Currently I'm working on my own books and illustrations. Although I haven't make any plan for personal exhibition and publication, publishers would contact me for publish my books. I've published more than sixty books; most of them were based on the drawings that I have finished at that time, only one book was recommended by me myself. I have 4 or 5 picture books published each year since 1992; all my sixty published books were about my own drawings, the illustrations I drew for other authors were not counted.

As I work very quickly, I can illustrate once I got the idea. Like on the forum of "100th anniversary of Han Christian Anderson", many teachers mentioned that they've spent a lot of time and read a lot of materials on their works indicating the illustrations been well made, while I just spent four days on my illustration. I didn't using a lot of computers to create my own illustrations, but I've done some for the familiar arts designers. Only small part of my works is the computer drawing.

Q: Can you explain how you conceive of an illustration for a new book? (請告訴我你如何為一本新書構思插畫?)

A: I'm an organic creator which can be found in the book of *Classroom of the Development of Illustration* (繪本發展教室). The person who faces the nature has no need for complete preparation, just back to the nature and opens his heart. I'm working on a 3D picture book recently; I would say it is a shortest version of picture book. I have to consider all the possibilities of interdependent texts and illustrations in order to create a piece of extremely funny work. For this kind of work, you don't need to make your every effort to prepare; it would give you a shock once it's done.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used? (請展示一些你所創作的兒童圖畫書並且解釋如何處理畫面，以及使用那些材料?)

A: Mostly I have used collage and acrylic, using acrylic stamps on a transparent film. After completing my drawings, I would pass the drawings to publishers' art designers.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

Q: Have you been influenced by any artists or art forms? (曾受任何藝術家或藝術形式的影響嗎?)

A: I'm trying to be not influenced and back to my view. Each person is experiencing life; the experiences are enough to be the origin of design. Also, I've told my students to take off the part that being influenced by others then their unique prominent characters will be shown.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響?)

A: My style of drawing is not subject to market demands. Fortunately, my works fully support my drawings. I would try my best to persuade publishers to accept my drawings even if they are related to my work, otherwise I would say they couldn't keep up with me and these publishers will be forgotten.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程?)

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社？你如何跟這些出版社和美術編輯合作?)

A: I do not choose publishers. Publishers have just two options if they ask me to draw: fully accept my drawing or not. I have never revised my drawings nor drawn drafts. I respect the profession of design and I do not interfere, but I need to look at the covers. The covers are designed by art designers, as well as the layout of inner pages and the composition of texts and illustrations. I do not interfere because every publisher has its own style. Children's books have a fixed style, each page is independent and

texts are numbered according to their illustration, which facilitates art designers' works. Therefore, small illustrations and covers are all handed over to art designers.

Q: Do you co-operate with authors? If so, how do you relate with authors and publishers? (你如何跟這些出版社和美術編輯合作?)

A: Most stories are written and drawn by myself. Also, I have written stories and asked others to draw, like I've written a story and drew by my student, Heta Chen (陳河塔). I supposed to let him write the story, but he was not careful enough. He is good at drawing stone, that's why I wrote this story and let him draw.

Q: What are the difficulties when working with publishers and art designers? (你覺得與出版社或美術編輯合作的困難是什麼?)

A: I don't care about the cooperation with publishers or art designers, hence no difficulties at all.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變？你能給我一些例子嗎?)

A: Everyone is using computers; actually they are being used by computers. I was very careful when I got into this area and tried not to read the software menu. The computer drawing looks rough and cheap; you cannot find the depth and the brewing process of hand drawing from the computer drawing. Maybe it was because the teachers who were teaching digital drawing hadn't art backgrounds, and they therefore couldn't demonstrate in depth the aesthetic of drawing. The students only learnt how to apply digital techniques, using montage and everybody got a similarity of style. Ultimately, digital illustrations seemed of no value at all. Some drawings have poor quality; they are actually damaging children's eyes and misleading the children that arts are like these. I hope drawing books are artistic, not only diversified but also deep. The computer can draw something with depth rather than just a beautiful 3D drawing, which are not suitable for picture books because they are not humanized. However, I think this book, *Marmalade and Magic Birds*, is okay. You can see the style of clear and flawless in many books, this kind of genre was largely influenced by digital techniques in textbooks, but for picture books weren't. This may cause by having judges in censoring picture books.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: I use the computer a lot when written long stories. For drawing, I just use Painter and mainly on newspaper illustrations. I have had some new experiences on the computer drawing recently and found

computers can draw as details as I required.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

A: I'm not quite familiar with the process of publishing when using the computer. For hand drawings, I hand it over to publishers; for newspaper illustration, I'd send them the digital version.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: The computer can save the costs of pigment but spend money on upgrading the system. The impact for illustrators is the fall on the price of drawing. Now publishers are all in poor situation, they've cut down their budgets and hence the price for illustration is lower than before. Meanwhile, some school students come in and raid the market. The sector of Taiwanese illustration is not hierarchical, unlike Japanese which is divided into five grades, for the same draft, the price jumps on a five-way basis from novice to senior illustrators. Japanese attaches great importance to tradition and human resource.

Q: Have you ever been asked to hand in the illustrations sooner because of the speedy of the computer drawing? (是否會因為電腦製圖的便利，繪圖速度變快而被要求縮短交稿時間?)

A: Well, I don't know really, because I am the person that always hand in earlier. People delay if they like to delay, they won't be changed because of computers.

6. From your observation, has the advent of computer use in illustration made the job of an illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

A: Computers can draw many effects and provides a lot of functions for choosing, but I just think it's a waste of time because people get lost when doing this and they've been brought to my class for this reason. They want to pick up hand drawing, but they are frustrated for their clumsy hands and feel very hard.

Q: Has the use of the computer changed the characteristic of illustration? (應用電腦有改變插畫的特質嗎?)

A: I won't allow my style to be changed by the computer; actually I'm using the computer on drawing because of its convenience. I do believe the computer can change someone; people are being used by computers when they seek computerized effects and lost their own styles.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: The development of western computer drawing is longer than Taiwan's. Taiwan's picture book market has seen a significant change in recent years. Before I came back from Japan, many publishers in Taiwan liked to publish picture books and illustrators were greatly needed. Some illustrators, like Kaixin Yan (嚴凱信) and Lesley Liu (劉宗慧) were came out at that time. Following with the opening of mainland China, many publishers went to China for illustrators and reduced the opportunities for local artists. In the recent years, the market for illustrators, the digital influence means declining commissions. The circumstance of publishers now is not very healthy, a declining budget and the price of an illustration is not good as before. Besides, students and the illustrators from China joining in the market have badly disturbed the commissions. Due to the culture differences, the drawings of Chinese illustrators were not very welcomed in Taiwan, this should be a good opportunity for Taiwanese artists but then came the digital impact; the artists were forced to do the computer drawing. The production of Taiwanese picture books is at the lowest level. I've seen a large number of foreign picture books every time when I was being a judge; there is almost no opportunity for Taiwanese artists. In this situation, some artists who became famous for about ten years, like Yuqian Zhnag (張育倩), have to change to do some other drawings, but they also did well in the computer drawing because they didn't lost their own styles and were not being used by a computer. As for the illustration of the West, I would not to carefully distinguish if they are hand drawing or digital drawing. Basically, I'd like to enjoy the illustration in both literary and artistic way. I am more concerned about the quality of a work, for example, the picture book of Lauren Child I read yesterday, which is presented by blurred photos, I will feel no sense.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave Mckean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sarratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave Mckean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

Marmalade the Magic Birds (by Robin Harris)

A: I think this book is good, however I doubt that some people say the computer drawing is speedy, I think it's slow. This book used different textures, collage, watercolour and various mixed media, maybe it's more speedy if drew by hand.

Q: Do you think some drawing techniques cannot be done by hand? (會不會覺得有些技法是手繪做不出來?)

A: It depends on how you use the materials; maybe hand drawing is trouble less and will appear more textures on the drawing. If saving the textures in the computer, it is okay if you like the digitised textures. The skills of using the computer take time. Perhaps ten years has been spent on practice when the drawing is produced, no matter for hand or computer drawing; it takes time to achieve such effects. I like this book very much.

Q: So it doesn't matter if this book is a hand or computer drawing? (所以是手繪或是電腦畫的並沒有關係?)

A: No. It's not very difficult to do this book with hand drawing and collage.

The Wolves in the Walls (by Dave McKean)

A: He combines photos and illustrations, including houses, cans and saxophones. These images if presented by hand drawing he must have very good ability in drawing. The characters he presented show that he has the ability to sculpt, no matter he use hand drawing or computer drawing, he should firstly have the ability to do it. Except the montage, other skills like black-and-white lines or pastel drawing also show that he is the person with a very good skill.

Q: Do you think that he couldn't have done it if without a computer? (如果他沒利用電腦是否能製作出這樣的東西呢?)

A: It would be very difficult; he might need more time to draw. Anyway, he does have the computer to help him and he used it very well, which became his plus point. However, I think he used the computer a bit over which makes the pictures not very consistent. I was enjoying his drawing style but suddenly got out because of the American cartoon like pages. If he keeps his style and draw properly, I believe he can do something really in-depth. It would take him more time if without a computer, he does have the ability to draw, but if he doesn't then computers would be very helpful.

I will Not Ever Never Eat a Tomato (by Lauren Child)

A: She integrated both comic and reality style which made the comic style wasn't so unreal. This can combine with peas and potatoes but it looks not very well, the appearance looks a bit inadequate. It seems not very good to use reality; in fact drawing would be better. The computer is just for convenience here, the effects of the images are not so good, better to use hand drawing.

Wriggle and Roar! (by Nick Sarratt)

A: The style is a traditional way to express children's books. It was not the story but the effect of charcoal line that he was using that interested me because it's really hard to fill in colours and we had to label colours to do an illustration, and even though we still couldn't make it look beautiful. Now

computers have made all these easier which can add the visual effects and it's accurate. As for the fonts is a little bit rigid, and should be livelier. Although the graphic line has different sizes, it still looks too neat.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: I would choose a computer, because using the computer won't make differences to my genre and will sustain my original concept.

Q: Can you give me some examples? (你能給我一些例子嗎？)

A: Because I hardly read Taiwanese work or picture books, especially when I was on the panel for illustrations there were too little Taiwanese books, I don't know too much about this question. But what I know, now the computer artists might have little experience in hand drawing, so it's not comparable. I wouldn't ever think they are not successful. I had a student whose name is Qaoqui Lee (李高貴). He used to do hand drawing before he used computer drawings. The computer drawings didn't really help him on the textures of his work; neither did it make his personal style stronger. He only kept doing the same processes and compositions, which didn't actually make his work better.

Q: According to your works, you only use the computer when you have to. So do you think there is no such big difference? But some illustrators will always use computers even when they don't have to. Do you think that is the difference?

A: What I'm concerning is that when they use computers, their work didn't have any improvement. The computer is only a tool that makes things easier. I still believe the power of creation in hand drawing, unless some computer users can make their own personal styles with computers. Otherwise, they were just used by computers and they are not only a few. It is meaningless to do only of changing the special effects on a computer.

Q: Compared to your own works, is there any difference when you use or not use computers?

A: No, there is no difference. The reason why I use computers is because they don't change my styles.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎？)

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，

市場需要等等？)

A: None of them, if Taiwanese illustrators should use digital forms, there has to be a cost in both hard and software. It's not affordable for the children's book illustrators. If part of the illustrators start to use computers, maybe it could increase the number of users. There must be some appeared as retro styles. There are still quite a few illustrators without mature skills who are using computers. They started to use digital forms without knowing what their own styles are. There will be no way to get their original style of artwork and it will make the situation worse. Maybe they chose this way when they were still students and were overconfident before they did a lot research. So what I've been reading some digital works like the works in some literature awards, are quite rough. Maybe this is the reason why I'm feeling not so good. Or maybe it's only in Taiwan. It is possible the cause of market needs too. Convenience will be the most important fact that most young artists use digital forms. There has been many cartoon TV series since long ago. Those influenced the children's view on art. If they look at those, they might think the usage of colour is just simple. I'm not saying it's not good to use digital forms, but we have to use it right.

In summary, the increasing facts are firstly market needs, now children only watch or read thing like that. I'm not saying this is a good direction. Secondly design education. The new teachers have learnt it from abroad. Thirdly, it's the cost on hard and software. I had a talk with the owner of an art shop. We mentioned about the art materials. We think the cost of them should be lower because students won't bother to pay too much on pigments. There won't be a colour problem if everything is digitalised.

TI 6: Fubin Liao 廖福彬 (Jimmy 幾米)

Date of interview: 16/8/2005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: Can you tell me about how you became an illustrator? (請告訴我你如何成為插畫家?)

A: I quite enjoyed drawing picture books for children when I started to draw illustrations. But during this time I gradually thought my expression and my visual language were more suitable for adults than for children. Therefore I set out to create picture books for adults rather than for children. However these kinds of 'adult picture books' were not published at the time. As I had ten years' experience of working in publishing, and during this time, I had developed a relationship with many publishers, gradually some of the publishers asked me to create picture books which were not aimed at children. But I had no confidence at that time. After I had had cancer, I changed my mind. I wanted to do something I really wanted to do and draw images which I liked. I began to create picture books with themes and subjects which were aimed at adults and those ideas stemmed from children's picture books.

Since beginning to create adult picture books, there are now approximately 18 books which include long and short stories created from 1998 to 2005. The long stories are about 120 to 180 pages. These types of picture books were uncommon at that time, since they were too long. Generally a picture book of 40-60 pages was seen as the maximum length for publication at that time. However I insisted on the idea of long stories, and fortunately those books have been successful in Taiwan and in other countries in Asia. On the other hand, the US and UK markets were not as successful as in Asia, there were many difficulties. For example, Little Brown publishing house will publish one of my books in an English version this September. Since, The publisher wishes to use the 'normal' form of picture books, the book has been shortened from 120 to 80 pages. Little Brown thinks there is still only limited demand for picture books for adults, so the publisher has drawn back a little bit. But I still believe that the market will gradually accept this kind of length of story. The other type of story is a short article composed of a story and an image. Usually text and drawing are composed on one or two pages and the book is created between 120 and 180 pages.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: I am creating my own books now and drawing for two newspaper columns. I am an author and illustrator. I rarely create illustrations for other authors.

Q: Can you explain how you conceive illustration for a new book? (請告訴我你如何為一本新書構思插畫?)

A: I have produce two children's picture books so far, *The Children in the Mirror* (鏡內底的囡仔) and

Spring Rain (春雨). *Spring Rain* is part of the Grimm Press Masterpiece series (格林文化大師名作經典繪本). It is a short story and was recreated for suiting child. *The Children in the Mirror* was published by Xinxueyou publisher (新學友出版社) in the style of a poem, one by one. I used the text to create the imagery. I didn't actually conceive the ideas by myself. From my point of view, basically I don't treat the illustrations which I created for other authors or in newspapers as my creations, because those authors aren't me. *Spring Rain* is a lone text which has been divided up amongst several pages and I feel the book isn't my creation since I simply created the drawings to match the texts. In terms of the process of my work, often I have an image in my mind initially and feel that the image has a lot of story to tell, and then I will expand the image. When I feel this can be developed into a book, I will start to draw the images first. Often drawing comes first and then text, apart from the book which is called *Mr. Wing* (幸運兒), it began with the text. In fact imagery could be read as text, it can lead readers into your story as well. The text should go with its image and both should be interdependent and yet flexible.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used? (請展示你的兒童圖畫書並解釋你作圖的方法或過程，和你使用的媒材?)

A: Before I thought I could be an illustrator I often drew the images through lines because I felt my sketching is quite good. When I became an illustrator, I made a greater effort in finding the rhythm of line. I was fascinated about how to create beautiful drawing mainly with line drawing. For example, the works by Jean-Jacques Sempé and Quentin Blake, I was impressed by the line-styles in their work. Sempé is a French cartoonist. Blake's lines, like the wind, freely express his characters. Their works were similar to my early works, but later on it was not enough for me. Gradually I drew with various colours but at that time I couldn't find any good examples for myself, especially in the picture books for adult. Therefore I tried to find ideas from children's picture books.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

Q: Have you been influenced by any artists or art forms? (曾受任何藝術家或藝術形式的影響嗎?)

A: I wasn't influenced by anyone at the beginning, but I was quite fond of children's books. Meanwhile Eslite bookshop (誠品書店) opened its first book shop in Taipei, gave me an opportunity to absorb the books which came from abroad. I was like a sponge learning how to draw from those books. As at the time the styles of Taiwanese illustration in children's books were unattractive, I didn't like them. Since I have seen many books from abroad, I became very interested in children's books. And I thought I could do it as well. I liked Sempé's work and knew he is an illustrator. Therefore I thought I could be an illustrator as well. Sempé has helped me to admire the career as an illustrator. However I still felt my style was restricted and needed developing more. I began to look for works which were created by fine

artists such as Picasso and Van Gogh. Although I haven't been influenced by them as much as Sempé and Blake were, occasionally I would look at fine artists' work to inspire me. Now I seldom go to the Eslite bookshop, it is unattractive for me. The bookshop may have slightly changed but overall it hasn't changed a lot.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響？)

A: My first book is *Secrets in the Woods* (森林裡的祕密), and the second one is *The Smiling Fish* (微笑的魚). The book has been produced in the style of a comic. I don't like my work to be similar to others' and I will try and avoid this from happening. I also won't change my style according to the demands of the market.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程？)

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社？你如何跟這些出版社和美術編輯合作？)

A: My first book was published by Yushan publisher (玉山社) and second one was by Grimm Press (格林文化). They weren't happy with me because I left them and later worked with other publishers. From my point of view, both publishers didn't know what I was doing. For example, I wanted to make a picture book for adults but not for children. Later on I worked with Dakuai publishing house (大塊出版社) and created picture books for adults. As I couldn't generate the printing process, I had to ask an art designer to compose the book's cover and inner pages. Often I would provide some ideas and then choose the best one for the cover. I also provided the concept for the inner pages for the art designer. However, I had an experience with Yushan publisher; an external graphic designer who worked for the publisher thought my work was very dull and unexciting. He totally changed the appearance of my drawings according to his design aesthetic. I was extremely afraid of this and ended up changing the publisher. You could see people thought that they can change anything with the computer on hand, for example changing colour, enlarging and re-composing images. Fortunately I had managed to produce the book based on my original concept. After two books had been successfully published, there were about 14 publishers who came and asked to publish my books. These publishers smelled the forthcoming era of adult picture books. As they had not found any good illustrators, they started publishing picture books using computers to create a lot of special effects and altering textures for fanciful images. As a result they completely failed.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變？你能給我一些例子嗎?)

A: I was working in an advertising company when the computer was gradually being introduced in the early 1990s. Many people had been studying in America and returned to Taiwan. At the time the advertising industry started buying computers; those people who in charge of type setting and page composition were very anxious that the computer could make them lose their jobs. People gradually accepted the computer around 1993. Before that people remained uncertain about digital technology used in design process but after 1993 it was completely accepted.

The other example is education in Taiwan. The students have been using computers since 1992; the graphic software at that time was simple and basic. Along side the early version of the software, many teachers who had studied in America were also teaching the students how to use the computer to create their artwork. As a result, when I was on the panel for an illustration competition in Taiwan, there were perhaps 2000 or so entrances, out of which, around 1900 used a computer. And probably a thousand pieces presented were blurred and distorted images because students from those schools did not have proper training about how to sketch and draw step by step, by hand. As far as I was concerned, it was just like fast food for them. Furthermore, if you didn't know how to use the computer you would be considered 'old fashioned' at that time, this includes teachers in school. From my point of view, those teachers who learnt from abroad actually may not have been good at hand drawing but good at using the computer. Conversely, some illustrators who have used the computer in the recent years such as Cola King (可樂王) and Mr. Red (紅膠囊), have now returned to use traditional media again.

I know a Japanese illustrator who uses the computer to create his oil painting, he seems very happy with the result. Only one thing regrets is that he couldn't have produced an original painting using traditional painting methods. His studio now is perfectly clean compared to when he was involved in traditional painting methods. However from my viewpoint, if my friends ever tell me they have changed to use the computer, my instinctive feeling would be, it's over!

I don't think we can compare digital methods used in illustration with that from other countries. They have a much higher quality of digital illustration. And yet I don't see many good quality illustrations in Taiwan at the moment.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: None, but when the work is submitted to an art designer and goes to reproduction, the influence

could be both moderate and strong because publishers use digital technologies for scanning an image, composing a book and finally printing out a proof.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

Q: Is there any difference in using computers for publishing? (有任何不同當電腦應用在出版?)

A: Yes, there have been a number of different influences. I think it is difficult to tell the young generation how hard it is to change one Chinese word. When changing a word you have to cut it out and then glue it back with another word, it has been very time consuming. It is a good development for using the computer in the publishing industry. The result has led some professions to disappear such as typing companies and typists. The newspaper in Taiwan has also been entirely computerised.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: It has given convenience and flexibility. For example, the size of an image can be easily enlarged and reduced size or transformed into another shape. Therefore if designers don't respect my drawing then they could change anything. If this happens in my work I will fight it, but with the illustrations in newspapers I won't argue a lot and will let them do the layout.

6. From your observation, has the advent of computer use in illustration made the job of illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

A: Of course, people who use the computer to create their illustrations would think that this is an industrial revolution, and the revolution is unavoidable. Illustrators should draw digitally. I'm not quite sure whether those digital users question the computer's capability or perhaps they will never question it. Yes, I agree that the use of computer for reproduction is fantastic, but if we consider drawing skills then I think this would be a different issue.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: The movie industry using digital techniques allows us to feel a razzle-dazzle in its special effects. For example, *Lord of the Rings*, its special effects were impossible to achieve before the computer had been invented. Many creators followed these kinds of effects in their work. Currently digital illustration in Taiwan is behind that of western countries. Maybe we have one or two excellent creators, but they are few. For example, Taiwanese film directors such as Xiaoxian Hou (侯孝賢) and Mingliang Cai (蔡明亮).

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

***The Wolves in the Walls* (by Dave McKean)**

Q: Do you see how computer is used to manipulate illustrations in this book? If so, in what way? (你有看到電腦技法是如何應用在這本書裡面嗎？它的應用方式如何?)

A: This has presented me with a new experience. Without the computer I don't think he could draw like this. He has very good quality hand drawing. He uses the computer just for digital effects or collage and they are naturally merged. I feel the theme of this book is a little negative. It is complicated and emotional. Meanwhile the style of drawing has a feel of technology to it; it is suitable for various readers, very much like the film. He uses many materials such as photos, pictures, collages and drawings, which then are integrated together.

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process? (從你的觀點，什麼是應用電腦在這些插畫的優劣點，例如美感、工作流程?)

A: I think Dave McKean is a mature computer user and the use of the computer has been very appropriate for the theme of the book. You can see the details of the image which has been blurred and integrated with other images that look fresh and new. However I should emphasise that it is because the theme is very suitable for using the computer.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

Q: In your opinion, what are the advantages/disadvantages of using digital forms on these illustrations e.g. aesthetic, work process? (從你的觀點，什麼是應用電腦在這些插畫的優劣點，例如美感、工作流程?)

A: To me, this is not very special. It is something we could do in publishing right now. I think even if Lauren Child uses a traditional way to cut and glue her drawings. I don't feel there will be many differences.

***Wriggle and Roar!* (by Nick Sharratt)**

Q: What do you think of Sharratt using his own typeface, which is created in the computer? (Sharratt 在書中利用電腦製作個人化字型，你認為如何?)

A: I don't think the personal typeface made by Nick Sharratt's publisher has made any difference. It has been used in publishing and is a common method. The computer doesn't accentuate his work. He generally uses the computer for convenience. On the other hand the book by McKean uses the computer to create a new aesthetic in digital drawing. This book only uses the computer for collage, rendering colours and patterns. These can be easily made by the computer. Thus I feel there are particular kinds of differences in these two books, when applying the software.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: Fundamentally, I don't feel there are any differences. Basically they only use different tools. Computers can be used extensively. For me, there are no intrinsic differences between the work carried out on a computer or by traditional methods. Using the computer to create imagery has simply expanded the range of visual appearances and has facilitated the expression of slightly different appearances.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎？)

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等？)

A: Yes, I think the acceleration has been caused by education, market needs and society, and from those who are not well trained in art and by design teachers.

Q: Do you think perhaps someday you will adopt the computer to be part of your work process? (請問你或許有一天，你也會利用電腦成為你創作工作流程的一部分？)

A: May be, I won't say 'never' for me because nowadays there are various art forms. For example, if I want to produce a large scale image which will need to be printed out from the computer. Therefore, I couldn't say for definite that I'd never use a computer. At some point, the computer may play some part in my working procedure.

TI 7: Junyen Tsao 曹俊彥

Date of interview: 15/8/2005

1. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: Can you tell me about how you became an illustrator? (請告訴我你如何成為插畫家?)

A: I was an elementary school teacher, and then I worked as an art designer in an advertising company for only 2 months. After that, I then I became an art designer for designing *The Zhonghua Children's Books Series* (中華兒童叢書) which included comics, illustrations and many more. I also edited a book called *Children Series* (兒童列刊). I entered the Editorial Task Force (編輯小組) when it was 1971. It was about the time Taiwan withdrew from the United Nations. I had taken part in the first committee of the Editorial Task Force. But if talking about the first commission for illustration was actually earlier than that, in 1964, 1965. Talking about when I did an illustration, it was in the high school, I did illustrations for the former Xinsheng children's magazine (新生兒童). And then I also designed the covers for Xinsheng. After 9 years as an art designer in the Editorial Task Force, I have been awarded Hong Jianquan Children's Literature Award (洪建全兒童文學創作獎). I joined to be the judge until 1980 I left the Editorial Task Force and entered Hsin-Yi publisher (信誼出版社) as a chief editor.

Q: Why do you choose to be an art designer for children's books? (為什麼你選擇當一位兒童圖畫書的美術設計?)

A: Back in the old days most people wanted to be fine artists, and they even consider the art for commercial was to do a business job which was not good for a fine artist. In the meantime, the income of commercial art was not very good. There was even less then to do other works for children. I think that was because they didn't understand it and didn't even bother to. I met a lot that kind of difficulties when I was an art designer. They were good artists but just not productive, only some sketches stuff like that. I loved it because when I was little I had read a lot the children picture books and reading materials, which were left from Japanese occupation, including the stories told by my kindergarten teachers. At that time in Japan there was something called Zhizhiju (紙芝居), which was like picture cards that each of them told a story. My brother bought me once and I was impressed. He told me that to be a fine artist in Taiwan was like to be a vagrant. So that's why I would care about application art, especially picture books that tell stories. When I was asked to do some artwork, I accepted immediately. I was asked to be in the Editorial Task Force by the editor of *The Zhonghua Children's Books Series*, who saw my illustrations and comics of the kindnesses in a week, my homework, on the gate when I was in elementary school.

Q: What are you currently working on? (你目前正在執行什麼工作?)

A: I'm often asked to do picture books for some nurses, elementary school teachers, or some children. Sometimes I'm asked to give a speech too which takes a lot of my time. Meanwhile, there are pretty

much ideas in my mind now, some ideas stem from the work in Xinsheng children's magazine. I'd like to make one of them to be a picture book. I may input some new ideas into the old ones which mean to put new text in. I think part of them might need to be recreated.

Q: Are there any books translated and exported to abroad? (有任何圖畫書被翻譯和出口到國外的嗎?)

A: Yes, the first one is *The Treasure Bowl* (聚寶盆) published by Hsin-Yi, exported to Singapore, and many others to Hong Kong as well. There is one of my illustrations translated to Korean, which is called *A Stray Dog* (流浪的狗) storied by Huanzhang Lin (林煥章); Another book called *The Butt-Mountain* (屁股山) has been translated to Japanese by one of the Japanese writer.

Q: Can you explain how you conceive of an illustration for a new book? (請告訴我你如何為一本新書構思插畫?)

A: The author gave me text first and then I would conceive illustrations. Most of my illustrations, in fact came from life experiences. For example, some feelings from the experiences such as a rubber band that I picked up from the ground, or a wood stick from road side and anything interesting to me. Then I would give them life in a book if I had the feelings. From what I said earlier that was the ideas for Xinsheng children's magazine, those stories and ideas were also from my life experiences. At that time I was self-forced to give a story every month. Sometimes, to keep thinking would make one simple sentence into an extendable story. Sometimes when we're thinking about why, there comes a story and an idea.

Q: Can you show me some of your children's books and explain the drawing methods or processes, and the materials you have used? (請展示一些你所創作的兒童圖畫書並且解釋如何處理畫面，以及使用那些材料?)

A: In fact, it's same with other illustrators. I just make a draft and get to know what are the strong points and the weak ones in a book. For drawing media, I would look at the contents and then decide what I would use. Apart from using poster colours and acrylic paints, sometimes I also use collage but not as common as others, and maybe relief printing can be a choice too. To create a picture book, the creators should have a higher authority. To be an author/illustrator, he has to think, to compose a well layout and to design the cover by himself.

2. Could you explain your views on the aesthetics of drawing and how these impact in your children's illustrations? (請解釋你繪畫時的美學觀念和它如何影響你的兒童插畫?)

Q: Have you been influenced by any artists or art forms? (曾受任何藝術家或藝術形式的影響嗎?)

A: I have read about many picture books from abroad when I was in the Editorial Task Force. I would read them one by one and I might be influenced by their simple compositions, simple graphic lines, clear ideas, without any crap stuffs. And there are some sophisticated pictures which hold some

information inside the stories. I read about Mitsumasa Anno's (安野光雅) book earlier as well. In fact, to be someone who is going to draw picture book, he himself has to like art and pictures very much. And he would find different pictures everywhere, which could provide references to him.

Q: Are your drawing styles influenced by any marketing needs or perceptions of what children like or feedback from children/others? (你的繪畫風格是否受到市場需求的影響，或是受小朋友與其他人，對你作品評價與回饋的影響？)

A: My personal style, I believe, is the eastern style from the viewpoint of western countries, influenced by the ones from China, Holland, Japan and America. But I don't care about the market problem when I'm doing my drawing.

3. Could you explain your process of illustration when drawing a book for a publisher? (請說明當你為出版社創作兒童圖畫書時的繪畫過程？)

Q: How do you choose or select publishers? How do you co-operate with publishers and art designers? (你如何選擇出版社？你如何跟這些出版社和美術編輯合作？)

A: Generally, it was the publishers come to ask me for creating picture books. Meanwhile, some of those publishers would ask me to be involved in planning and editing, hoping they could use my ideas, some of which can even brought big changes in the whole constitution. I haven't taken too much completed work (text) when the work needs to be illustrated. I am like an author/illustrator.

Q: Do you design a cover for a picture book? (你有設計圖畫書的封面嗎？)

A: Yes, I do. It happens pretty much, the covers of picture books often designed by illustrators in Taiwan. Most of covers to be redesigned, it is because a series of books have to have a similar look. It's very common for those artists to design the cover of picture books, unless the artists don't bother to and turn to art designers.

Q: What are the difficulties when working with publishers and art editors? (你覺得與出版社或美術編輯合作的困難是什麼？)

A: During the publishing process, they usually contact me when the work is printed, instead of when it is still under proofing. That is the differences between doing 'general illustration' and picture book illustration.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢？)

Q: Have you seen a transformation of illustration genres over recent years? Can you give me some examples? (最近幾年你有看到到任何插畫風格的轉變？你能給我一些例子嗎？)

A: Most of illustrations do, it's not so easy to tell though. Most of illustrators are used to their methods as they used previously until they have a problem. For using the computer, people think of interesting initially, and many illustrators have begun to use the computer, it's meaningless if they don't understand illustration clearly. Children's picture books are seen designed by many young artists, more or less using computers. And I think this phenomenon is worth giving a think, although it doesn't matter too much. I believe that they are more the computer artists have begun to experience wider and deeper in different situations when they can use computers freely.

Q: How strongly do you feel the influence of computer usage in your work process? (你認為電腦對你繪畫流程的影響程度?)

A: Weak

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

A: It has enormous developed.

Q: Is there any difference in using computers for publishing? (有任何不同當電腦應用在出版?)

A: Before when we finished the drawings, I had to work for finishing art (完稿) which were all by hand. If there was some mistakes during the process, like sometimes if text was wrong then it had to be replaced. Or maybe when transferring text, it was dropped in somewhere and even it was dropped, you won't know about that. But work with the computer this won't be a problem. In addition, during a printing process, there was black-and-white proof must be proceed before colour proof. If after proofing which was not satisfied, it was hard to improve. Computers can give preview and make this a lot cheaper. Besides, most of images have to be scanned into computers anyway even if it is a piece of hand drawing work.

Q: What is the impact on the illustrators? (對插畫家的影響是什麼?)

A: Before when I worked with a commission which including text and the whole layout. Now this part cannot be done and the sometimes when finished work printed out that scares me.

6. From your observation, has the advent of computer use in illustration made the job of an illustrator different? If so, in what way? (從你的觀察中，電腦的來臨應用在插畫創作，是否造成插畫家工作方式的不同？如果是，請問是如何不同?)

A: For imagery, art designers cannot just change the image by himself without communicate with the artists, unless the artist's idea is not very clear and not completed. So the designer can complete it but cannot overwhelm it. For example when I drew illustrations, I gave many illustrations to art designer

but art designer sometimes didn't use all of them and cut and pasted my original pictures into somewhere in the article that was not suppose to be. I'd consider it was a failure when it printed out, which was a pain.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: I didn't do any comparison really. According to the books I've seen, the computer drawing is different from the work processed and designed by computers. But I believe that the important of a book is that at the end the book can present an integrity and mature aesthetic.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

***Marmalade the Magic Birds* (by Robin Harris)**

A: In fact, he has created a very nice book. I like the tree part in the first page. He drew it and put it in the picture. I'm not sure if he did it like I said. But he really made it nice. Not mention the skills, if the work has done by real traditional methods and the colours drew by hand, it must have made it somewhere uneven. And when it is superimposed, it's impossible to make it so easy. And his work looks very clean and clear, and makes reader relaxed. In fact he made digital drawing look like hand drawing, you can see he left white place which is very nice. It must be interesting if the original hand drawing work is here and to compare with this one. To some extent, illustrations produced by traditional methods will have greater changes of tones but in this book it appears tonal as well. For superimposing, it sometimes will show the colours in the bottom, and when you failed in collaging, you have to tear it off and find it's not enough for the bottom paper. There is no such problem in the computer work. It can be stored in the files and be improved anytime. Also like these birds, you have to draw a lot in hand drawing. But you can copy them in computers and use them repeatedly.

***The Wolves in the Walls* (by Dave McKean)**

A: Here, this is a collage, and this is a relief printing and in the end it has the same colours, which is impossible to be created by hand craft. Which impressed me more is, he pasted something on the

picture using the computer and made it look like he pasted it on a piece of paper. The book has given the example of combination of traditional and computer methods and it has its own style. In the visual history, any two or more media were integrated, there must be something new.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

A: I think the computer has helped her to make things easier. Besides, this book is an English version. If the book is to be translated to other languages, then it would be very easy and fast and its aesthetic won't be different.

***Wriggle and Roar!* (by Nick Sharratt)**

A: I don't know how to design the fonts in computers. If it was that way, that they drew the 26 English letters and handed them to the publisher, it would be difficult for Chinese characters than just English letters, and even it'd be harder than Japanese words. From this extension, this picture is fairly easy. If he had many to do, that was to say he would have to paint in flat colours. He could add some patterns but if he was to do the original one, that requires a decent knowledge of colours. So, it's easier if it can be done on the screen of a computer. He made this looked fancy, because he can call the background patterns from the computer which made the work easier.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: The intrinsic of illustration should have been altered if illustrators have adopted digital methods. Especially, the textures of illustration have been increased and appeared more details.

10. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎？)

Q: How about the future trends? (你認為將來的趨勢如何？)

A: The number of digital artists will increase, but not the number of artists who have good skills of digital drawing.

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等？)

A: In Taiwan, I think it is because of the education. The children nowadays will have to use computers and they learn computers naturally and draw using a computer. It's not necessary for them to buy painting materials.

Q: Do you think perhaps someday you will adopt the computer to be part of your work process? (請問你或許有一天，你也會利用電腦成為你創作工作流程的一部分？)

A: Sometime I do think about this, as an artist I would like to try different things.

TE 1: Quangcai Hao 郝廣才

Date of interview: 11/8/2005

1. Could you please tell me about your publisher/company? (請告訴我有關你的出版社/公司?)

A: Grimm Press was established twenty years ago, focusing mainly on children's picture books initially. The difference between Taiwanese and other Asian publishers is the many international illustrators that we have. We had cooperated with nearly 300 illustrators, out of which only ten of them are Taiwanese and most of them are Westerners. In the beginning, our prospect is set on the international market, therefore the majority of our illustrators were from the other countries, including approximately over ten French and more than twenty Italian.

Q: Does your company co-operate with overseas publishers? If so, in what way? (你們公司是否與海外出版社合作？如果有，是用什麼方式？)

A: If we come across any good books, we will buy their copyrights. But part of the cooperation with overseas publishers has been worked out from the start. For instance, when we are co-editing with an overseas publisher, they could provide some assistance, whereas if they are handling a case instead, they would also seek help from our part.

If I am publishing a series on famous people, then the American publisher like Creative Education might do one on Edgar Allan Poe, so we also write one on litterateur, for example Mark Twain. So I am not using Edgar Allan Poe because they are responsible for that. They would buy the copyright on Mark Twain from me, or provide illustrators for me and so we would cooperate, just like film making or building construction.

Q: It is quite often heard that buying overseas' copyrights but cooperating with foreign publisher is not so common. (比較常聽到，買國外的版權，但比較少聽到與國外出版社合作)

A: It is a usual thing to have copyrights bought from overseas. But we will cooperate whenever big projects occur.

2. Could you please tell me about your work? (請告訴我有關你的工作?)

Q: What is the scope of your work? How do you interact with other departments? (什麼是你的工作範疇？你如何與其他部門互動？)

A: It is difficult say how it is distributed. I would say one gets to do what one enjoys doing.

Q: How many books/ book proposals you are currently involved with? (目前你正參與哪些書籍或計劃案？)

A: It is difficult to answer this, because it is hard to determine whether a case is or will be big or small. Currently, we publish approximate 120 books annually and over 70 percent of books are our publication

and 30 percent of the rest deals with copyrights.

3. Could you explain how you select books to be published? (請說明你如何選擇被出版的書籍?)

Q: How do you decide which books are to be published? (你如何決定哪一本書被出版?)

A: It is difficult to say what the requirements for a book to be published are.

Q: Does any illustrator ever show you their work? (有沒有插畫家拿他們畫給你看?)

A: Some illustrators showed us their artworks when they were looking for publisher. Sometimes we also delivered a theme to illustrator. So it can be mutual. Sometimes, overseas publishers would send us a book for promotion, just as we would give them our books in turn. Therefore it is hard to have a measure or standard, it just emerges naturally.

Q: How do you choose/select illustrators? How do you co-operate with the illustrators? (你如何選擇插畫家? 你如何與他們合作?)

A: Our company prefers various genres, we do not like illustrators of monotonous aesthetic. Thus we seek to find diversified aesthetic illustrators, with genres of distinguishing differences. I do not look for same genres and the essence of publishing ought to be serving the minority. For example, a certain group like a book, with a few thousand or a few million copies, the book will continue to be published. It does not have to be like Harry Potter, but perhaps with some luck, it might become another Harry Potter. But it is best to have different genres, different stories, and different illustrators to enrich your publishing. Because with an annual 120 books published, illustrators might be building their individual genre, but for publisher we await a harvest. When the trees reach their full-grown, we will chop it down because we are aiming for the fruits and not the trees.

Q: When you choose an illustrator, how do you decide on whether to have local or foreign one? (你在選擇插畫家的時候，怎麼選擇國內或國外插畫家?)

A: You do not decide regionally. Just as in Major League Baseball, whether you are Taiwanese or Japanese, as long as you perform well, your salary will be proportional to your performance. If the book by a skilful illustrator sells well, his wages will rise along.

Q: Do you transfer the copyright? (版權是不是賣斷的?)

A: That is not the case mostly, but there are books which many wants to publish, then it is really complex to calculate the copyright fee, and that would do a transfer of copyright. Or under special circumstances like the Red Cross International requested us to publish a book where they would contribute part of the expenses and so we would do loyalty deal. If they have alternate use later and they still hold the copyright, it would be troublesome to recalculate the cost.

4. Since 1990 to the present, the computer has been used widely. Have you seen any

changes/development in the trend of illustration over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

A: I would put it this way. I would say it created a new genre or a new tool, rather than brought about a transformation of illustration genres, in children illustration but the tool itself is undergoing transformation alongside. Limited things could be done using the earliest generation of computers and the functions are similar. Therefore when the computer is used widely, it lowered the uniqueness and individuality. In fact, it evolved to mimicking hand drawing, i.e. they wish to use the computer to achieve the effect of hand drawing. Therefore, in the process new substances start developing slowly. Illustration is similar to art or music. When you add in a new note, the music is not gone, it either goes out of trend or becomes more popular, but it is not a question of transformation.

Q: How strongly do you feel the influence of the computer in art designer/editor working process? (電腦影響你創作過程的強弱程度?)

A: It has brought a complete change in art editing now that there is nothing else apart from computers.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

A: The production process remains unchanged, just as there is no difference in having calculator or abacus. The production is never simplified. For instance wine making is now fully automated, but you could still insist doing it manually, how is it different? Perhaps the machinery could do what you cannot, but you might overcome some of its problems too. Say if you make soy sauce in the olden days, it would take a year, but now with the chemicals, it only takes two days that is the main difference. But the overall production process is not changed. Form my point of view, comparing the times of before and after the computer was installed in our company. I think the working time of art designers maybe longer than before. The only change is it the lower function of the plate making company or perhaps the typing company is gone, but these do not affect production line, the process is exactly the same. Whether I use a pen or computer to write, there is no difference, but the typist no longer exist because I have replaced her.

Q: When the art editor shows it to the chief, all the colours should be ready, but personally he could not see this results, is this considered change? (那你覺的美編過去拿給主管看的時候，所有顏色都必須完成，就是他本人不能看到這個 result，這個有沒有改變?)

A: It is more or less the same, because there used to be sample given, but it does not changed. When it comes down to guessing, even if you have it on a computer screen, you still have to guess, do you not? Yes, because not all colours displayed are the same. You have to rely on your experience still, but some

of those techniques are missing. In the past, you clearly knew Y100 · M100 with the marked records. It is the same with the computer now, it gives you numbers, but you could see the end result immediately.

Q: What is the impact on the illustrators? (對插圖畫家的影響是什麼?)

A: There is much impact. With these tools, illustrators could compile the picture files at ease. We used to send the originals here and there but now we do not have to anymore. Now we can simply send a complete work over on CD or send a scanned image to take a glimpse. So we have few new tools.

Q: Do you think illustrators feel the time spent on creation has been reduced? (你會不會對插畫家他們在做畫的時間變縮短了?)

A: It does not reduce the time of creation. Using computers to illustrate may be quicker than using your own hands, but it may slow you down too. Getting use to draw with the computer functions and digitals tools might take longer than a single pen stroke. Whether or not it affects the illustrators depends on whether or not you choose to use computers and the extent of which you are using it.

6. Has the advent of computer usage in illustration made the job of art designer/editor easier or harder? If so, in what way? (電腦的出現應用在插畫，是否造成美術編輯工作更簡單或更困難？如果是，請問是如何?)

Q: Has it changed the role of the art designer/editor? (它有改變美術編輯的角色嗎?)

It hasn't changed the role of art designer. As now we have more tools and techniques that mean we could have many opportunities to think about if we need to have other digital effects in books. In the past, you didn't have to consider that because it wasn't achievable. But now you do know about those effects, you will think would we need to try. Is that better? For example, to make a gloss over a book cover, the art designer might have to consider there are various ways to make the gloss over the cover which one would be better. There are too many choices. Yes, I mean for designers, they would now have more things that might be judged, but before I don't think that was the case."

Q: Does they have changed things in terms of how and what point of art designer/editor can influence the end result? (它們有改變美術編輯在什麼地方或者如何影響出版最終的結果嗎?)

A: No, this is unrelated to the rights, however this is related to the work. should the art editor want to make changes to the colour, if the artist agrees to the changes, or those are necessary, the artist would have to redo in the days of old, in modern times, the changes can be made immediately through the compute. Take for example, J. K. Rowling, one would not dare to change any aspects of her works? She sets the dates of release of each of her book, every publisher has to keep to the set date, any publisher which does not will face legal consequences and compensation. Does this mean that the rights of the author have increased because of this? No, that is only for J. k. Rowling, in the past, the author did not have such rights, little, none at all. Were there any publishers who insist on changes? Yes, the only

difference is that the changes of made manually in the past whereas the changes made through the compute.

Q: As a chief editor, what kind of changes could be made through the compute? (身為主管，你叫美術編輯去改什麼樣的形式你覺得是可以馬上在電腦做的動作?)

A: No matter what changes which can be done by the compute. The only difference is that some changes can be made immediately whereas some may cost a lot of time. For example, the effects in the Photoshop will take you lots of time to make change in the case of changing colours of the fonts, this can be changed immediately.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性?)

A: No, I do not think there is any problem. I do not think the compute has changed things much. For example, in the art editor's work, if he has the talent, for example, Yongqing Wang (王永慶), in his time he got rich by using abacus then and he would surely have gotten rich in our time in this age of computers. The computer, therefore, is just a tool and will not hinder creativity. The main difference between Taiwan and the UK is the general skill level of the two countries. As for the individual writer or author, it depends on his aptitude and understanding of the computer software and how it could be used for more advanced creative or artistic effects. The number of illustrators in Taiwan is traditionally low, so illustrators with computer knowledge is smaller number. For example, wafer foundry is a field in which we are able to specialise while others are not. This does not mean they wouldn't, maybe it is too expensive. The processes are easily divided into stages. Art creation cannot be divided into stages. Cartoon animation may be divided, but if it is too expensive then I will do in other countries where it is cheaper. Art illustration is a not big enough process to be divided into stages. So, it is difficult to compare Taiwan and UK.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sarratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

***Marmalade the Magic Birds* (by Robin Harris)**

A: This depends on the ability of illustrator, and the art form that he wants to express. He can choose to

work through the computer but if he could also do it by hand, then the question is whether there is any difference between the two methods. My view is that I don't think there will be any difference between the two methods. Will it be more convenient? Not really. There are some designs that are made more convenient today. But will the computer generated design be different from the artist original handmade design? No. So there isn't much difference between a computer generated design and a handmade design. However, supposing there is a need to cut and paste a commonly used design, then that is a different matter. Use of the computer will help in this case. Actual cut and paste in the computer is much more convenient than doing it by hand. Otherwise, there isn't much difference between the two methods.

Q: Does it bring any convenience at all? (那它有帶來方便性嗎?)

A: It depends on each individual. Supposing you like a particular effect, it will be easy to scan the design. However, if the design is on a garment, then the convenience brought about by the computer will not be significant at all. However, supposing another scenario whereby a person wants to change the design of the garment he is wearing so that it carries a Japanese style, under this circumstance where two designs are combined together, then it is easier to use the computer. But this scenario is not the case here.

***The Wolves in the Walls* (by Dave McKean)**

A: This is an obvious example whereby it is impossible to have the effects without the use of the computer. Therefore, it has a greater need to use the computer than the previous example, and so is more solid. However, it will be faced with a problem that is unsolvable by computers. This is similar to taking a photograph using the traditional camera. Although the traditional camera is able to capture reality, it does not allow you to delete those pictures or effects that you do not want. It does not allow you to choose and therefore you cannot do very much as it is like a package deal. There is no way to change the lighting. It is something like the bread; it comes as it is. Art is different. You can judge an art piece if you want it to be more cool, or a more modernistic effect. However, the special effects are limited by the limitations of the computer. On this side, the piece is hand-drawn, and the difference is more significant. Is it possible for you to combine the two so that they can cooperate without awkwardness. Through this style, a new direction can be found. This is the challenge of the artist. Therefore, this is the style in which the use of the computer can create, where you can better alternate repeatedly between practicality and picture painting, there will be one more choice to choose from. However, does the repeated alternation provide a greater help? This is hard to say. The final crux remains on the illustrator. For example, cartoon animation can be combined with practical reality, or 3-dimensional movies. If you want to use a scanner, then you'd have to accept its limitations. You can

make any changes to it. Once you use it, its advantages and pitfalls have to be accepted by the user. This is the difference.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

A: In the interest of pure convenience, no. Therefore, it is very hard to perceive from this point of view. It does not have much to do with speed. The main issue is whether if the method used is suitable to the theme. This book is actually considered successful. He used food as a source of comparison to the drawing. There is a strong comparison between his drawing and reality. Therefore, confusion is not likely to occur here. In this respect, the artist is considered successful. Thus, it is still up to the artist's ability, if he knows how to use the computer to produce the right effect and tone on the drawing. Just like in kirigami, there are people who are good at it, and there are those who aren't. Although, the Chinese has been practicing kirigami for over 2000 years, Henri Matisse stands out as the better. At the end of the day, it is still up to the artist's own creativity and ability.

***Wriggle and Roar!* (by Nick Sharratt)**

A: It is hard for me judge whether the use of computer is a success. It still depends on the illustrator. If he had not used the computer then, maybe the effects would have been different. How do you rate success? It depends on whether the readers like it or not. It is not abstract, there is some ways to measure success. For example, usually, I can not tell you which book I like best, but it is clear that which book is best-selling. Another example, in a one hundred meter raising, you can't win the price by running with style and beauty. Whereas in gymnastics and diving, the price winner is the one whose posture is the most integrated. The standard is the straight when he or she diving into the water. But if you use this standard to grade ballet, it would be very rigescent. There is not a fixed standard for success. It depends. It would not suddenly be told that the best one is the one which the reader like best. That will make a lot pressures to the author.

Q: Will the computer technique be helpful for illustrating of the book? (應用電腦有幫助他的插畫?)

A: It depends. For example, in the book *I will Not Ever Never Eat a Tomato* which be mentioned previously, there is a lot of realities in it. It contains a few elements, the mixture is limited. Do the flowers in the background help the main characters more obvious? Sometimes it would be. Because if the colour of the main characters is very simple, it will come out easily. On the other hand, artist Dick Bruna who is doing Miffy insists on drawing every line by hands. His habit is still to use celluloid to draw rather than through the computer technique. Why he insist on this? Maybe it is the habit of using tools. He thinks that the computer can not make the lines which he wants. Besides, there are times that he needs to alternate between different colours, and in this case it may be that using the computer is a

much slower process than doing it by hand. Thus, it depends on the speed and the how adept the illustrator is with the computer. Without comparison, it will not be possible to know.

How about the fonts? The number of alphabets in the English language is less, thus the complexity of the strokes is therefore less, which means that the illustrator can create more variety and shapes of the alphabets. When the standards and requirements of the fine arts in a country is high, you will find that it will present more requirements on the shapes of fonts. For example in Japan, even if the number of the strokes of the fonts is higher, the types of strokes invented and added into the Japanese language increases every year. In China, the complexity of the strokes of written Chinese is higher, therefore, no one invents more to add on to the existing fonts. There isn't any need to invent new written fonts, even if you do, the chances of it being used will be very small, so why bother? Invention depends on the market. Most of the written words in Chinese is based on the Japanese, because there is a demand and a market in Japan. When China becomes rich one day, with a huge market, and a higher demand for the arts, maybe only then will the Chinese fonts be the drive the Chinese characters in the Japanese language (Kanji Japanese). It depends on the location of the market, similar to the way we play baseball. It is almost identical to the way it is played in the US. The reason why the Americans can invent something new is because of its huge market size. The same is said for football in Europe, as the market for football is large in Europe. The national coaches for the different Asian countries are usually Europeans. Therefore, knowledge of English provides a convenience. With the computer, the speed of performing certain tasks is faster, which is the advantage of the computer.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: Currently, more and more works are more inclined towards lines with more energy, or simply, more lines means that the style of the cartoon and its illustration does not have a clear cut boundary. Two decades or more ago, the style of drawing may be considered to be cartoon, but that boundary is blurred now. After the appearance of the computer, what was clear cut considered cartoon is not so clear now. Due to the limitations of the computer programs and tools, and that it cannot draw overly complex lines. However, you can cut and paste, which is a common style.

TE 2: Zhuqi Lin 林朱綺

Date of interview: 9/8/2005

1. Could you please tell me about your publisher/company? (請告訴我有關你的出版社/公司?)

A: I have been working in the area of children book publication since 1978. In the beginning, I was working in Formosan Magazine Press (英文雜誌社), Children's Publication (青林出版公司) started ten years ago by myself and the vice director of the Formosan Magazine Press as well as other colleagues. Although, the Children's Publication was set up for only ten years, the experience and personal network we established are a lot longer than ten years. Initially, we set up the Children's Publication to be clearly characteristic, thus, set children art as the main focus. This character was shown, for example, to draw pictures for children's learning of poem. The expression is relatively more picture and interesting, not like the method used for adult. The main view was on art publication in the beginning. There were diverse sales ways, including direct sales, telephone sales and sales in shops. Sometimes, we also do some post delivery. For this way, there is more possibility to cooperate with out sources, for example, some organization working on children will help with the delivery, or they do the catalogue sales for us. There are three types of sales ways: one is direct sales including door to door promotion; another one is retail in bookshops; and also by post. Post can be diverse, as post mainly depends on the list, so we could do it through one agent or other friend company. Since post is from our list, we could do survey for specific book as well.

Q: What are examples of the outstanding or typical children's books that have been published by your company? (什麼是你們出版社/公司曾經出版過最具代表性或典型性的兒童圖畫書?)

A: Initially, we mainly focused on the children art, because after working in publication for many years, we found there are few works being done in this area. Also, in the past, the publication in Taiwan are almost all on knowledge, as this type of book is quite practical and related to children's school work, there were a lot of publication in this area recently. Second main publication is picture books. We found there is a lack of the publication which related to art appreciation. In the process of children education, the art appreciation and the cultivated manners of the humanities is the weakness part. That is why we felt that this part should be our direction. So art is our main goal, then quite a few of books of humanities and arts, and some types of literature. Therefore, the books from the Children's Publication are aim to children and family. Looking on the ten years' work, you could find our books having strong character of art application.

Q: Does your company co-operate with overseas publishers? If so, in what way? (你們公司是否與海外出版社合作? 如果有, 是用什麼方式?)

We have bought a lot of books from overseas' publisher. It is very true that we could use various good quality books from overseas', so we did a lot this type of cooperation. We also sold Taiwanese picture books to oversea. Although, we have been continuously doing this, the quantity is not large. For example, in the UK, there are already many publications in this area from its local publishers. So it is good achievement that we have sold some in the UK. For this reason, when we do the publication, we also consider how to make a book that suitable for not only local sales but also overseas. In fact, there is just small local market for British publishers. The main market is overseas. They could not gain the large sales amount without the overseas' market. Their operation in this part could be quite mature, therefore many publishers buy

Q: When you bought their copyright, did they give you some digital files? When you translate to Chinese version, do you send a copy to them? (當你買版權之後，他們會把電子檔給你？當你做好的中文版本時，還要不要回覆到他們那邊？)

A: For the last five years, most has been sold as digital file or film. Normally, foreign publishers would give us film, but like Walker Books, they get our Chinese copy and then print together. Different copies for different countries were printed in the same time. We have been cooperated for a set of books. Books were sold in South America, Colombia, and recently to Mainland China as well. Normally, they combine their pictures and Chinese text and then print together.

Since they only print once, it's not very flexible. So sometimes, we are lack of stock like the past several months. In the agreement, normally there is only price for both sides. For the print quantity part, they need to ask every country how many prints they need. There must be enough copies for one print, otherwise they do not do this. Walker is special on this process. Other publishers most of the time just sell their film or disc for us to print. Most documents cannot be sent through internet as the speed is not fast enough and lack of specific way.

Q: So do you send the documents to printer via internet? (那你們傳到電腦去印刷的時候是用電腦傳輸？)

A: Of course not, still it is sent by post.

Q: Even in Taiwan? (即使在台灣？)

A: Yes, we still need to post to them as the document is too big to be sent online. Sometimes, just opening it can make the PC crash. Especially, for picture books, the document is huge.

Q: So to speak, you send the CD disc to the printer and the foreign publishers send to you. Is this cannot be done only online yet? (所以你們送光碟交給印刷廠，國外出版社也送光碟給你。那就是不能完全online？)

A: Now, PDF document can be used. There is relatively agreed to use PDF.

2. Could you please tell me about your work? (請告訴我有關你的工作？)

A: I have been involved in editorial and presentation work in the past. So I am not like most of editors who mainly just write texts and editing books. For me, I have the experience in editing and presenting as well. It is good as I know how to edit and what happens in the following process when the book is finally published. Also, I know how readers feel when they see the book, this is extremely important.

Q: So there is an editorial department, dose this department have other staff? (所以你的下面會有編輯部門？那還有沒有其他人在這個部門？)

A: Yes. The editorial department has one staff who collecting materials and other editors. They may also need to do some material collections or choose books. In the cooperation with foreign company, there are many communication steps like they send new books, sample book and catalogues. Therefore regular review is needed, even if we finally do not publish their book. This is beneficial as through this step we could find the books we want.

Q: How do you make a good team work among the editors, art editor and other material collector? Could you please describe for me? (那你怎麼做到跟你的編輯、美術編輯甚至你的資料收集人員，怎麼樣一個 team work 可不可以稍微形容一下？)

A: Basically we have editing meeting every week. Every case has a team member to take in charge. According to the process, people can discuss any time. The whole team meeting normally is hold weekly, in which everybody reports their achievement and future plan. So that their editors can know the works they did and there should not be isolation among team members.

Q: Do you do the text first and then art editing or they are all involved from the beginning? (所以你們的工作是文字先出來再跟美編還是一開始就參與？)

A: It depends on how the book is. If the book is complicated like *The Two Old Potatoes* (兩個老馬鈴薯), there are many handwriting, we will let the art editor have a overview in the beginning. So that we knows how many text can be put in. There is no fix process, all depend the character of the book.

Q: Like in a week or month, how many books do you need to do, several books or just one book? (比方說以一個禮拜或一個月，你覺得你的工作，手上會同時進行多少個書，或只進行一本？)

A: Normally there are several books, not just one.

Q: How many books/ book proposals you are currently involved with? (你現在有多少書正在做？)

A: We have one main job now, it's set of picture books for the cultural affairs bureau of Tainan county. We accepted this cooperation with them. The publication is focused on the art expressing the character of Tainan county, like the pottery and the story of Xilaya nation (西拉雅族). We are busy on this work currently. Part of it need to be done by the end of this year. The rest is to be accomplished next year. The other job that we are doing currently is the set called "Barney" cooperated with foreign company. Besides the book, there is also DVD. Nowadays, publication is more diverse, more often there is multimedia attach on the back of books. This means that we need to buy the copyright of DVD as well.

This will make the reading more interesting for children. Kids more and more focus on the appearance. Sometimes, they read the book because they liked the video. Therefore, now we publish quite a few different type of publication for Barney, including DVD and book.

Q: If they sold the copyright to you, would they sell to other publisher? (通常他們把版權賣給你，還會賣給別的公司嗎？)

A: Normally they will. Barney, for example, it includes not only one set of books, but many sets. They just sell several sets to us.

Q: So would they sell these to other publishers? (那它會不會賣給其他出版社？)

A: There is informal agreement on this point usually. Generally speaking, only when we do not publish any more, they will sell to others. So they do give us the priority. This is reasonable as they also wish their product can be presented properly. If it's too expended, it's more complicated to do.

3. Could you explain how you select books to be published? (請說明你如何選擇被出版的書籍？)

Q: How do you decide which books are to be published? (你如何決定哪一本書被出版？)

A: I would say it has different ways. It is accumulation. One way is we go to the Bologna book fair in Italy every April. We could see some books there so that I can choose some books in the fair according to my experience and personal opinion. On the other hand, some books come from Taiwan itself, not necessarily from book fairs. Sometimes, we found the book from catalogue or other way and then get the sample books. Usually, after I read them, the editors also read them. Then it is discussed in the weekly editorial meeting. Each team member reads several books and shares their feeling. Topic could then be found in the communication. The topic could be several types. First is that it fits the direction of publication. Second is that the book type is worthy to do and some points can be discussed here. Finally, the book may be the type of translated from other languages.

Q: I would like to discuss about the translated books. How would you choose the illustrator? (我想討論的就是翻譯書，你會怎麼去選擇一個插畫家？)

A: You may have the text part or you may not. But you have a topic, for example the one for the cultural affairs bureau of Tainan county, there are idea and fund, you need to do the content.

Q: For this type of work, how would you choose illustrators and cooperate with them? (那你們是怎麼選擇插畫家，怎麼去跟他合作？)

A: Let me talk about ourselves, not with others. Our subjects are quite open. For example, *The Night Owl in the Little Island* (小島上的貓頭鷹), I had cooperated with this illustrator. He is a painter and interested in bird very much. So he has been painting birds and observing them. Early days, he painted lots other subjects. I still kept contact with him and knew that he is doing wood engraving recently. We wanted to let him do this work, but needed to have a chance. Afterwards, we went to see an exhibition of wood

engraving in Fuhua hotel. I said to him that he may do a book. His favorite bird is night owl, so we decided to do a book on this type of bird, Lanling night owl. We did this because it could show the character of Taiwan; there is the other way as well. For example the book we are doing is the story of Xilaya nation. I saw the paint of Youran Zhang (張友然) about this topic. Before, I saw his other book as well. We felt that the way he paints is brilliant. So we found him to do this. Now, it is normally, we know the illustrators or their paints and then we hire them to do the job. The book *Story of Salt* we hired Zhenfu Shi (施振甫) as we saw his paint "Sugar" and "Gold Mine". Illustrators have their own territory. We have a list of illustrators in which there are different types. So we could find the specific type of illustrator and give them the text and let them do drawings. Nowadays, illustrators are quite experienced, some of them like to do drawing first and then add text; some of them could do drawing for the given text.

Q: Have you ever received illustrations from new illustrators? (你們曾經收到的新的插畫家來投稿嗎?)

A: Yes, we did receive some. But most of time, the drawings are quite naïve, not mature yet. As in Taiwan, illustrators are quite busy. For one book, they may need half a year, a year, or even two years. The mature illustrators are all busy doing the work given by publishers. So it is not very possible for them to do a completed illustration and then seek for publication. Only the new ones have the time to do this. Sometimes, we do give the new illustrators chance. There was one called Yifan Chen (陳伊凡). He did a book called *My Beethoven*. He did very well in some part, so when we wanted to do such a book, we let him do. Although he is good at some creation and the composition is ok, he still needs more experience.

Q: How does art designer/editor represent the best part of illustration in children's books? (美術設計如何將插畫最好的一面表現出來?)

A: I will check the book during the editing. But it depends on the situation of the art editor. Some editors, we have been cooperated for a long time. Then we know how they will do it relatively. In this case, I will leave them to do it.

Q: 美編是不是通常會做三個樣本? (Do art editors usually do three dummies?)

A: Yes, they may do some dummies first, then we discuss about them together. Sometimes, there is already an idea, so to avoid the editor going to different ways, we may talk to them beforehand. But normally it is left for them to design.

Q: Do people interfere their work, like the material used, concerns of fund, or should it to be a paperback or hardback? (大家會不會干涉他們，比方說在材質上面的應用，經費的考量，或應該要做精裝本或者平裝本?)

A: So far, the main concerns are fees, cost and feasibility for printer. Sometimes, art editors are not clear about these points, but we tend to avoid this, as this will need more work on adjustments. For

material of print, we tend to avoid too many changes. Although in Taiwan, it is welcomed by children of having special touch like cloth, the material may be too expensive. Also, we need to think about the availability of the material in Taiwan as normally it's limited. Not like in Hong Kong, there are more types of paper to choose from. For the books that have a hole, we will see the need of the book and whether it is needed for children in that age.

4. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in the trend of illustration over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢？)

A: The strokes, you could see the strokes that weren't using traditional media because of the texture of strokes and colours.

Q: Do you think the style of children picture books have been changed, or it has stayed the same? (那你覺得兒童圖畫書有沒有一個風格的轉變，還是覺得差不多？)

A: So far, the computer is seldom used on painting and illustration in Taiwan. I know one illustrator called Dengrui Zhang (張登瑞) uses the computer to paint. He is good at drawing fish. He showed me the product done on PC and said that it's very different to the use of computers. For example, the squama, can be painted with specially bright view which can not be down by hand drawing. But he is young and likes to use computers; therefore he would like to do this. Whereas many famous illustrators in Taiwan do not use computers that much, there is relatively little possibility for them to draw using the computer. Thus, there are not many illustrations drawn by digital methods. Only young people use it, but they do not have many chances to publish a lot of books yet.

Q: How strongly do you feel the influence of the computer in art designer/editor working process? (電腦影響你創作過程的強弱程度？)

A: For myself, when I first started out, I was introduced to typesetting. After that, the phototypesetting was used. However, mistakes can be made when we miss out certain words. Other than this, the problem of colour separation, I felt that the printer often printed out items in which the colors are not distinguished correctly. This is not something that the art editor can do anything about as he can only see the finished printed product. After that was the introduction of computers. With this, the page space can at least be seen before print. In the past, if there were anything wrong, the artist would have to re-do the whole piece. (This means that there is a deep influence on the process) It is definitely faster with the computer, and the manpower and labour is needed is lesser due to the convenience. This is especially so for the art editors. Their main fear is that their completed work is not accepted by their bosses, and so have to re-do the whole piece of work. With the computer, they can produce a rough draft for their bosses to see. Any problem can be solved and rectified easily without the hassle of repeated labour. For

myself, I have been publishing new books all this while, thus I can roughly understand what the art editor is drawing about. But it is not only myself, the bosses and managers in the higher management are also involved. But they do not have a clue as to what the art editors are doing. This has happened before. One manager wanted to change the dimensions of the pictures and designs, even though that will change the entire picture. With the help of the computer, this can be done without much effort. Thus the computer has helped save a lot of time and cost in this.

5. Have you observed a change in the production process since the introduction of computers within the publishing industry? (自從電腦應用在印刷出版業，從你的觀察中，出版業的作業流程是否起了變化?)

Q: Any particular ground-breaking publications? (有任何特別明顯的突破在出版業界嗎?)

A: Yes, in the purchasing of the copyright. It is better since the disk be used. But even in today, lots of disks still don't get rid of the words. In the old time, it is very hard even for a small step of getting rid the words. It could only be done in the repro house, for the similar flower pattern should be filled in the corresponding place when you got rid of the words. It will take a lot of time to draw the flower pattern in the before because that there is too many lines in it. But now, this can be easily done by using the computer technique.

Q: What is the impact on the illustrators? (對插圖畫家的影響是什麼?)

A: There is still some impact on the creation. For example, it will faster when you using computer to relocation the paragraphs of the article compared with writing by hand. I think this advantage will also exist in the drawing. If the artist uses computer, it will become more convenient and quicker for his modification. Especially for those artists whose paintings are more realistic. In the old time, he must draw every bird by hand. But today he just needs to draw one bird and then use that bird to copy. It depends on the style of the painting, for a realistic painting, using computer will make the work easier and quicker. In a publisher's point of view, it is a bad idea to ask illustrators to do commissions faster. I know some illustrators that after they adopted the computer, they may include texts and whole design, but we would still need to examine and do some altering on the design.

Q: In the case of Cola King (可樂王), he said the work has already be done, but the art editor will still make some modifications. Is there any artist who has entered the area of art editor? (就像我訪問可樂王，他說他幾乎是做好了，可是美編還是會再作修改，有沒有插畫家就是已經跨到美編這一塊?)

A: Yes, there are. Actually that will bring some advantages. Time will be saved in that situation. For usually the artist will do the work by following his own opinions. He has already had a picture of what he will do before he starts his work. If now an art editor does the artist's work, usually he wouldn't say no to the work. For he can understand the difficult for doing the modification like that, his will also

understand that if he let himself to do the modification, the final result maybe will be the same. The other advantage is about the colours. It is that for some technique difficulty, some colours can not be printed on the book. Usually the artist pays little attention to this. Whereas if the artist and the art editor is the same person, this mistake can be avoided.

6. Has the advent of computer usage in illustration made the job of art designer/editor easier or harder? If so, in what way? (電腦的出現應用在插畫，是否造成美術編輯工作更簡單或更困難？如果是，請問是如何？)

Q: Has it changed the role of the art designer/editor? (它有改變美術編輯的角色嗎？)

A: It has actually partly covered a little, but it is still not complete. We have just talked about scanning imagery, unless your company has very good equipment, you could not scan the images.

Q: So you feel that the art editor's job is still the same as before, without much change? (所以你覺得美編的工作還是類似並沒有很大的差別？)

A: I feel that his job is made somewhat easier.

Q: Does they have changed things in terms of how and what point of art designer/editor can influence the end result? (它們有改變美術編輯在什麼地方或者如何影響出版最終的結果嗎？)

A: That's right, some special effects for example, colour gradients, by the time he finishes it, and if it isn't right, he has to re-do the whole thing and repeat the whole process. But you can finish it in a short span of time, especially for something like colour gradients. In addition, there is also letterform and transmutation. Letterform can be changed quickly. If, in the case where we say that a letterform is not good enough, and we want to change it to something better, because I feel that for the art editor, picture should not be his only worry or concern, the wording and the letterform is also very important. It should be magnified to multiples forms and it will be seen quickly. In the past this process was very slow as the art editor has to re-do everything from scratch and therefore the time spent on this is also very much. Now, completion of the changes only takes about 1/2 an hour. In the past, you need to check that the repro house has done the job of publishing well for you. You have to have a read and lookout at the printed material. You have to know this, whatever the art editor can do, the repro house might not have the resources to print out to exactly what the customer wants. This raises another problem, what the art editor can do on his computer may not be a task that is easily done, it may be considered a more difficult job. He can only design, and yet another problem is that whatever he has thought of, whatever he has designed may be impossible for the repro house to print. In the past, the art editor and editor all had very good imaginations. They often blamed the printer who didn't do the right job but you know the printer can't do that, and then the arguments occurred, now, they are less than before because of the computer. Meanwhile in the past, repro houses were always blamed by art editors at publishers said the

houses did not do the right job. However, the thing seems slightly changed now; the art editors at a publisher may be substituted by the designers who are working in repro. Because now by continuing the jobs from the publishers some repro houses also have their own designers, for the jobs that the publishers couldn't deal with.

Q: Yes, but such things are designed which its nature of the design is lower? (對，可是那種東西是設計的，設計性比較低的？)

A: Not really, because we have to see that the repro house has a department in charge of design. If there be times when the house receives a lot of drafts, they can hire others to design. This is especially so when there are companies who do not want to hire too many permanent staff. At the same time, you won't be only publishing just a set of books, but many sets. The style of the books may be different, as I would like it to be at times. Given to a person, his ideas and design will inevitably be similar, therefore, many publishers would outsource the jobs to many outsiders. If the repro house is in charge of printing, then the client will naturally want them to design and print. Therefore, there is a high possibility for them to train the designers in repro houses. For each design, it may look for different expert designer. Some of designers in the house are not bad. For example, designing catalogue some may go to the repro houses because of this reason.

Q: Can you give me examples on work involving computer at different points in the process? (請舉例，在不同的階段加入電腦的工作流程？)

A: Now, there are two types. For example, if we have a whole set of books, if it is handwritten; it can be written and scanned directly into the computer. The next type is that the texts are written directly into computer. I think that the habit of using the computer grows into a person. The more he uses the computer, the more convenient it will be for him. The text written by the art editor may not always be suitable, so at these times, we will hire someone else to write the texts. If I think that the text-written is better written by another person, I will get him to write the text and then scan it in. Before, the text written by the art editor may not be draw-able, but with the use of the computer, the drawing of the text is made possible and it will be faster.

7. Have you observed the differences between western countries and Taiwan on how computers are used in the work produced? (從你的觀察中，比較台灣和西方國家，應用電腦在創作上有何差別性？)

A: There are still differences. Maybe there are more people in Western countries, so the number of people using computers for the art purposes is relatively more. There are less people in Taiwan, so there is less persons using the computer for creative work.

Q: From the point of view of the publishing industry, do you think that this difference is significant? (那如果以出版業的角度，在出版業界你覺得差別大嗎？)

A: I think the difference is not much. Actually, the usage of computers in Taiwan is considered ahead of many countries. This is due to the fact that Taiwan produces its own computers, programs and other electronics devices, and the Taiwanese are inclined to try these new products when they are released. Thus the use of computers in the editorial industry is probably more advanced than that in Western countries.

8. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sharratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

Marmalade the Magic Birds (by Robin Harris)

A: You can still use the computer for this work. Since I feel that the thickness of stroke, I feel the stroke is not like the traditional ones, the traditional painting with real pigments. It depends on the theme and subject matter, the theme that he has created can be used in this way, although he wanted to simulate the traditional method, but the flavor is not really like the authentic traditional way.

The Wolves in the Walls (by Dave McKean)

A: It is superimposition, like it's just done by the computer. Of course this book has more adult content. Given to a child, would the representation of this particular style, from a child's point of view, be unacceptable? There are times when it would be too complex a style for the child to accept. If this subject matter is used in this style and shown to little children, it should be too complex for them. Pertaining to this, we as adults will try to understand. But the child will not.

Q: So do you think that having too many words will cause it to be too complicated for the child? (所以就視覺美感你還是覺得文字可能會稍微多、複雜對小朋友來講?)

A: Yes. For children less than 12 years old, if they are less than say 8 years old, it will be a bigger problem. However, for 12-year-olds, it should be fine.

I will Not Ever Never Eat a Tomato (by Lauren Child)

A: In the past Lauren Child's books can indeed be found in many book fairs. At that time, I instinctively didn't like it. I didn't like this style. However, this style is proving quite popular. Maybe it's because children in general can accept and like his style. I think the main reason is that she has used one theme,

which the children can accept this distinctiveness.

Q: Then do you think that she would feel it quicker and more convenient when she uses the computer for creation? (那你覺得他用電腦做創作是比較快比較方便的嗎?)

A: For her particular style, I think there will not be a big difference in speed and convenience. Use of the computer may not really speed things up, because her background is quite simple, the lines are quite simple as well, so there is no real need to use the computer.

***Wriggle and Roar!* (by Nick Sharratt)**

A: In the past, I didn't like Nick Sharratt's books. This is because, like using computer, the colours change into loud colours, like that of magazines. At first, when they used this method, now I slowly feel that it's nothing, using this method can cause the page space to be enriched and warmer. Otherwise, I would feel that the use of colours would be random and haphazard. However, this may be his style anyway; I feel that with the use of the computer now, the effect is that the whole outlook would easily be made overly colourful.

Q: Would it be better and more convenient to use the computer to create font? (可以用電腦去創作字型是否方便很多?)

A: We often are changing words into Chinese, and after changing we feel that the problem is significant. It is difficult to find appropriate word shape and font in Chinese. We have already picked and chosen some fonts, but some foreign publishers didn't feel right. As for English, I think that when they create fonts for the English character, these fonts are really suitable for that particular style.

9. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化?)

A: Yes, there are two differences. One is colour, and the other is stroke. I think the reason why it's now how it appears is because we look on screen. But maybe the layout of books looks better is also the reason as well. Of course there is good and bad things. He might draw an illustration traditionally and you sometimes feel uncomfortable and wish to use computer to modify it. The use of computers maybe is better for composition image. Sometimes we hope there is not only one view angle of the image and there could be more view angles when we look at some picture books. The computer can help to view from other angles right away and this is a great help but just the problem in colour and stroke.

10. Do you think there will be an increasing number of children's book illustrators using digital

forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎?)

Q: How about the future trends? (你認為將來的趨勢如何?)

A: Yes there will be, especially the young adults. I think the illustrators who are currently working with publishers won't have had much time to learn how to apply the graphic software whilst they are busy with their commissions. Like how we used to write articles. There wouldn't be ideas if I used a computer. But for those young people, they use computer from they started to learn and they think when they use computers. So that's how the generation is going to be.

Q: What will cause the acceleration of illustrators using digital forms e.g. design education, market needs? (如果你認為未來有增加的趨勢，那什麼是使未來插畫家加速應用數位技法的原因，例如設計教育，市場需要等等?)

A: There are two causes. One is the creator's style. Maybe he's used to doing computer for very long. The other is from the readers' point of view, because we have read too many traditional picture books and will fancy more beautiful books. But the new generations have looked many digital effects, so they are more familiar and more acceptable with.

TE 3: Shuqiong Zhang 張淑瓊

Date of interview: 26/7/2005

1. Could you please tell me about the department of Eslite Books' children's books? (你可以告訴我有關誠品兒童書部門嗎?)

A: It was established in 1989 and started to publish children's book in 90's. Eslite (誠品), started with art and architecture books as its features. From the view point of art education, Children's books in other words mean picture books. When Eslite had the department of children's books, it was called Huibenquan (繪本館), in which it was in fact a picture books shop. We mainly sold the books created by world famous illustrators and we also run the area of children's books through illustrators' point of view, emphasising picture books. So it was kind of special in the Taiwanese market at that time. There were few picture books in Taiwan and imported books were even less. The concept of the children's book department laid on 'art education', rather than on 'general education'. Therefore the imported picture books which their styles were very special. From 1990 to 1995, the information technology in Taiwan was similar to the world, which was not so fast. The internet has not been developed as nowadays; therefore many art designers who worked for children's books would go to Eslite and read the books. But after 1995, an increasing number of people have travelled to abroad, as well as the internet has given a lot fast connections. Eslite seems not as important as it used to be. But earlier, the running of children's books in Eslite was quite important to Taiwan.

Q: The development of Eslite has influenced Taiwanese picture books. So does Eslite mainly imported the books or it also included the book which created by the native? (誠品後來的發展，像進口業務它對台灣兒童繪本的影響是蠻大的，那進口業務主要的是進口，還是說它還有本地的?)

A: From 1990 to 2000, there has greatly imported the translated books in the market. And most of them were sold via retail stores, others via direct sales. So Eslite has done a great deal by selling different kinds of picture books, whether they were Chinese or translated ones. During last ten years, picture books in Taiwan have been changed. Most of people didn't know too much about them, and now they have gradually known various genres of picture books.

Q: Apart from imported books and local books, does Eslite have some additional events? If so, can you give examples? (誠品除了說進口書或者是本地的書，它應該也有其他附屬的活動，可以舉例說明嗎?)

A: At the beginning, when it was still in the promotion stage, there had to be many relative events to promote picture books. Publishers usually invited overseas illustrators for some ceremonies of children's literature awards. Like the ceremony of Children's Literature Award (幼兒文學獎), there were illustrators from abroad like Japanese illustrator Mitsumaa Anno's (安野光雅) and many other American illustrators, one like David Macaulay who is specialised in architecture drawing. At that time, Eslite was

in charge to welcome and host them. And in about 2000, there were some illustration exhibition by Eslite aiming to introduce the art of illustration to the people who don't know too much about illustration yet in Taiwan. Most of those are the events, such as the exhibitions of original drawing and lectures of promoting picture books.

Q: You have worked in Eslite about ten years. How do you describe your work if you looked back the journey? Can you summary the stage where Eslite is now? (妳在誠品工作大概有 10 年的時間。如果妳回頭去看誠品的發展過程，妳用文字來敘述它妳會怎麼形容？妳可以對於誠品這個階段下個結論嗎？)

A: Eslite started from very basic, which had allowed Eslite to experience and learn what picture books were and introduced picture books to the public since 1990 to 1995 or 1996. This period can be described as an initial stage. After 1995, Eslite did more work, there were more and more imported publication and as a result we got to know more about picture books. At that time, the market in Taiwan was rejuvenated by many other publishers too. Meanwhile, Eslite had been developed from a professional bookshop, which serviced for a small group of audiences, to a 'general bookshop' because this can include more audiences. So our audiences have been increased and diversified, Eslite has enlarged the range of its choice of books for the different kinds of readers. Most of them are following the trend of world business now, but before Eslite largely learnt its experience in Taiwan. Since 1990, Eslite had learnt from foreign publication and then has gradually developed its own way to run picture books in Taiwan. But since 1995 or 1996, more and more publishers have come to join the market. Now it is to say there is a diversification of those who like children's books. As a result those who select children's books are challenged when they select they need to imagine all kinds of different readers, it didn't like the way they selected before. They get to know who would buy what they are selecting, and their specific tastes. Now it's even harder when selecting the books, because they need to keep both, the professional of the books and the market needs. There is something difficult too because before when selecting picture books we were according to the beauty of their illustrations and narratives, we won't select the books from the purpose of English learning. Now many teachers would choose picture books for learning English, which influenced our selection of books. It is not like before; people just chose books for stories and illustrations instead of learning a language.

2. Could you please tell me about your work in Eslite? (妳能告訴我妳大概的工作內容？)

A: The first five and six years my work was more like to promote children's books. It was like planning manager of children's book, in how to introduce the books via DM or events. From 1994 to 2000 my work was like a salesman, and then gradually started to in charge purchasing children's books. In fact, the sale and purchasing were somehow at the same time because it was necessary to decide how to import and how to promote children's books. For selecting, the earliest sale was recommended by two

persons, in their bookshelves. They were teacher Mingjin Zheng (鄭明進) and Quangcai Hao (郝廣才). And we went to foreign companies to order book lists by ticking the most interesting ones. In two or three year time, we got to know what kind of books were for the tastes of the Taiwanese reader. During that time, Eslite had sold some famous books but not welcomed in the Taiwanese market via the auctions of used book, which gave us the experience of how to select the books for the Taiwanese readers. Famous authors and awarded books were definitely welcomed in Taiwan. It's really helpful in sales. From 1998 or 1999, the tastes of the readers have been gradually changed, because they might be too familiar to those famous illustrations and they needed to know if there were other books or maybe other styles of illustration because some readers have been purchasing for a stylish book. Started from then, some readers had got use to the books and they started to search some illustrators' work and where the work could be found. They knew much more about American books because most of the imported books were from America. But there has come more and more the works of English illustrators afterwards.

Q: Among your customers would all be the people who buy for their children or some of them, they buy for collection? (在購買書的人中，是為小朋友而買，還是說也有為自己收藏的？)

A: There are a lot of royalty customers. They collect and research and also buy for their children. Most of them who buy for themselves are art and design related and those who interested in children's picture books.

3. Could you please tell me how do you choose the books and import overseas children's books? (你能告訴我你如何選擇跟進口兒童圖畫書嗎？)

A: In fact every year we go to the Bologna Children's Book Fair. For all these years we have been building up strong business relationship with mainstream publishers. We have attended the exhibitions of the Bologna Children's Book Fair, it is because we need to know if there are any smaller publishers that we have not had got contact with, and another reason is to understand any new trend in the children's book market. Generally speaking we've had good relationship with many foreign publishers. My first order in Bologna was in 2002. I went there for looking children's books. Eslite always visits book fairs before making orders. If everyone likes a book, we may order 100, 200 or 300 copies because mostly we only order like 20 or 30 copies each. So if it's a good deal, 500 copies wouldn't impossible. It all depends on the deal and amount of the orders.

Q: Has Eslite ever helped publishing or translating books? (誠品有沒有參與出版或翻譯書籍？)

A: Now Eslite has a publisher department itself. But those publication would only serve in our bookstores, because it would be risky if we do publish children's books by ourselves, most publishers cannot trust bookstores for they knows their books won't be sold well in the bookstores. So Eslite has to

be very careful about this and cannot be misunderstood as we would interfere with the business.

4. Could you please tell me the market of Taiwanese children's books and its illustrators? (你能告訴我台灣兒童圖畫書的市場和它的插畫家?)

A: There is a big difference between Taiwanese and foreign publications. Even there were thousands of books it wouldn't be too hard to select them because most books in Taiwan are all refundable except the foreign ones. The Taiwanese market is small, and authors don't have too many books and they are all refundable. So many books can be seen in bookstores, if it's new and looks nice, even the quality is not so good, it wouldn't be ruled out but we won't store a large quantity. So there are many picture books but I wouldn't say they are really picture books such as three-character scripture (三字經) and notional phonetic alphabet (注音符號), although they have great in quantity.

Q: As you know, how is the ability of Taiwanese illustrators when competes in the market of picture books? Do you think they have any changed or improved in the last few years? (就妳所知，台灣插畫家在這個市場的競爭能力是如何？妳覺得他們在這幾年有沒有變化或者是進步？)

A: I remember in 1992 when I had a job in Eslite, Chinlun Lee (李瑾倫) was working nearby and she often came to Eslite and had a look of children's books. She was a pretty famous illustrator because she has been awarded some prizes. At that time Taiwanese illustrators were not competitive in the world. Books were not sold very well in Taiwan. If the imported books were 3000 copies and then about 1000 copies of them would be sold in Eslite. But the books created by Taiwanese illustrators wouldn't be as good as this. Until 2000, an exception, someone called Laima (賴瑪) who has had an excellent sale of his book in Taiwan. His work had even beaten the top sellers. Since him many Taiwanese illustrators have been working better. The market of picture books has been weaker than that in ten years ago, as well as for those books from overseas. In the last few years, there have been many courses and lectures for learning how to draw an illustration for picture books, and they even established many picture book clubs. They seem quite influential. And it seems everyone could be an illustrator if they could find someone to do publication then they can be one of children's book illustrators. I think the readers now they won't simply read the awarded books, they would like diversity of styles in picture books. So everything is possible and everyone could have a chance.

5. Since 1990 to the present, the computer has been used widely. Have you seen any changes/development in illustration trends over this period of time? (從 1990 年到現在，電腦開始被廣泛地運用。請問在這段時間裡，你有觀察到任何插畫風格的轉變或插畫發展的趨勢?)

A: When computer was used in illustration earlier, someone had terrible skills although it didn't require much high level skills to use computers for doing illustration. At that time, it was known for the first

time that computers can scan hand drawn images. They used Mac; it was quite big and quite impressive. But because the images were drawn by traditional methods initially and then scanned into the computer therefore they still looked as only created by hand. The computer made illustrations were not so good in the early stage, especially those illustrations for children's books. There were many low qualities of language learning books which used a lot of computers to draw. At that time, many books from abroad, the graphic lines which appeared on the books were looked quite hard but nice. However, I didn't get any special impression from them. If I got an impression that generally would be horrible. I feel at that time I didn't care too much about how those pictures were made, by computers or hands. There has been a time that the method of collage has been used a lot, you could find many photos and materials have been collaged on illustrations. In other words, I have noticed that an increasing number of illustrations use mixed media and collage. The collage includes all sorts of textures and photos. That was where I was looking at, not the computer skills.

6. Has the advent of computer use in illustration made the job of art designer/editor easier or harder?

If so, in what way? (電腦的出現應用在插畫，是否造成美術編輯工作更簡單或更困難？如果是，請問是如何？)

A: I think Taiwanese illustrators haven't yet got their own styles, unlike the illustrators earlier. Junyen Tsao (曹俊彥) had his own style and particularly the Taiwanese style. Maybe he was influenced by the Japanese education. Anyway, I think he's got his own. I think Taiwanese illustrators didn't really want to be in the international market. Earlier Western influence was not as deep as some people were more influenced by the Japanese, the Western influence was fairly less. It should be said that in 2000, in particular, in 2004, many Taiwanese illustrators have sold their copyrights to overseas, it can be described that their styles are more like Western styles and can be accepted by the Western audiences. Therefore, there are many Taiwanese books have been influenced. Although the influence of the West, there remains some illustrators could present their own styles. For example, Laima (賴瑪) his work more like from Asia, the tones are the East. But there is a person whose work I feel slightly strange, that person is Chihyuan Chen (陳致元), he is in fact quite the West style, because he is still learning and copying. The other example is Chih sien Chen (陳世賢), he learnt design initially and through the design education on overseas his style looked quite the West. Chinlun Lee (李瑾倫), her early work could see the influence of Japan but after cooperation with Walker Books her work looks with some British taste. In Taiwan, like Laima has maintained a sense of Taiwanese style, he is still working in the market and well-known. However those well-known illustrators, some of them were stop their drawings now such as Lesley Liu's (劉宗慧). Her work although mainly drew in the themes of Chinese, it looked more like the Western style from the composition, it should not be regarded as the East's composition. I remember

that, at that time, the editor was Quangcai Hao (郝廣才), he gave her the examples of foreign picture books which she could follow their compositions and styles.

Q: Do you think in Taiwan the aesthetics of the younger illustrators have been greater influenced by foreign countries in the recent years? (妳覺得在台灣，年輕的插畫家受國外影響會比以前更明顯嗎？)

A: The younger illustrators were influenced greater than older ones. Korean illustrators were even more exaggerated. I think there is a group of Korean illustrators, they have painted the picture of European styles and copied the tones. I think the Japanese have always maintained a tone of Japan. In fact, Japan has imported a large number of picture books from overseas, but they have had their own aesthetics which are different from other countries, so Japanese illustrators can show up their work. But Korean illustrators will be grouped into two categories, the group that you cannot distinguish is created by Korean illustrators, another group likes Douzhou Popo (豆周婆婆) which you can see more of the taste of Korea. Taiwan itself is quite similar to Korea; because there are a lot of Taiwanese illustrators their work has not had its characteristic. In other words, their work hasn't had the taste of Taiwan if you see the styles of imagery or the figure of a character which created by them. The styles are the West because many illustrators have been trained to draw like Western styles. So I think there is a group of people in this way, but there is another small group of people, they have their own characteristics. Therefore I would guess in the future, there are two groups of illustrators-one will have not had its own idea and thought, those illustrators copy others and as they copy for long time, they start to have others' styles. Another is a group of illustrators who will think about how to have their own styles. Anyways, some people will create an illustration with their characteristics but some people do not.

Q: Do previously the illustrators have more Chinese or Taiwanese style? Do they have Japanese style too? (是不是早期的插畫家比較有中國或者是台灣的味道？那是不是有一部分也蠻有日本味道？)

A: Definitely. If you look at someone's work for example, it would possibly be very alike to Japanese style. You must be familiar to Japanese style, otherwise you might think it very eastern stylish

Q: So the questions are quite interesting because Taiwan is really a special place where could be influenced by two forces. One is from Western countries and the other Japanese. Do you think the Japanese force has been weaker recently? (所以我們提到的問題就很有趣，台灣其實是一個蠻特別的地方，它會受兩股外來勢力所影響，一個是西方統稱的歐美，另外一個是日本的力量，那妳有沒有發覺近幾年日本的勢力比較減弱一點？)

A: The influence of Japan, it is because Taiwan had been colonised by Japan and the people who previously promoted picture books in Taiwan, they have been influenced by Japanese education. That is why their work similar to Japanese style. The first choice for those illustrators and who promotion of picture books would be of cause Japanese, because they were more familiar with. When they promoted a while, some Taiwanese have begun to study children's literature in the US, as the result we has been

influenced by the US a lot. Recently, I find the influence of Harry Potter. As the Britain is the origin of children's literature, it is now in Taiwan we can see some influences from the Britain as well. That means over the last years people who have studied in children's literature in the US, they have changed to study in the Britain. It is when people studied in different countries they would bring different ideas came back. Taiwan has been influenced from early Japan and the US to the Britain now, perhaps other European countries as well. I think it is because Taiwan is an island and its information is very open, if it is a good produce then it can come to Taiwan. Therefore, I think we are quite lucky in terms of we can look various cultural styles of picture books in Taiwan. I remember when I went to America, I found the books they have had is their own books. In Taiwan, if it is a good book then you can have it; we can see what is broader.

Q: Who is your favour traditional illustrator? (誰是你喜歡的傳統插畫家?)

A: In England there is an illustrator called P.J. Lynch whose drawing looked very reality. He draws people's facial with very good skill. He must be famous in England.

7. Some illustrators use software to imitate traditional skills, for example Robin Harris's *Marmalade and Magic Birds*, Dave McKean's *The Wolves in the Walls*. Lauren Child's *I will not Ever Never Eat a Tomato*, Nick Sarratt's *Wriggle and Roar!* Could you evaluate the visual quality and appearance of these illustrations? (一些插畫家使用電腦軟體模仿傳統技法，例如 Robin Harris 的 *Marmalade and Magic Birds*, Dave McKean 的 *The Wolves in the Walls*. Lauren Child 的 *I will not Ever Never Eat a Tomato*, Nick Sharratt 的 *Wriggle and Roar!* 請你分析這些兒童圖畫書的視覺質感和呈現方式?)

***Marmalade the Magic Birds* (by Robin Harris)**

A: I think this is a playful book that is the creator plays with the images. But I'm more care about the story and style. I have noticed his publisher emphasises culture and diversity, which are related to purchasing. However, this book is not so attractive for me for its story and pictures, I wouldn't choose this book, it's risky.

***The Wolves in the Walls* (by Dave McKean)**

A: This one is experiment alike. It has got a sales record in other countries and has attracted a lot of discussion. Therefore, when we decided to order this book, we understood that our clients, like designers or someone who interested in special styles, must like it. Of course, the creator is famous and the story is very attractive. From my point of view, there is a group of clients particularly interested in this kind of book; I can imagine people would like it. If I order 70 books, means this would be expected to have a good sale as a foreign book. However, there are also some risks because it's not available in

ordinary bookshops, just for special shops or some big shops and I also need to consider about the quantities. Maybe I would give some to Dunnan bookstore (for adults) , I think that it's not only a children's book but also adults'. We would introduce it as a very stylish picture book. The book sold because it is like a design book not a children's book. Hence its readers are different from other picture books'.

***I will Not Ever Never Eat a Tomato* (by Lauren Child)**

A: I think the most interesting thing in Lauren Child's book is that her pictures are completely combined with texts, which looks very cute. She makes this book very lively by using collage and collage on the computer. Parents would like to buy it because of its wonderful story and lively pictures. Unlike *The Wolves in the Walls* which only attracts the clients who like mystery stories and pictures, two kinds of clients would be attracted by this book. One is attracted by the story or characters rather than the pictures, because Lauren Child understands children's needs. The other is attracted by the lovely pictures. So, her book is different because this is a picture book for children, but *The Wolves in the Walls* is not for children. Lauren Child's book is for children because the story is about children's mood. In fact, the text on the illustrations is part of the pictures, she plays the text and the illustrations are fun.

***Wriggle and Roar!* (by Nick Sharratt)**

A: For this book, I prefer to order just a small amount. His books are very popular and famous because its style. He uses a computer to draw and he can well portray the facial expression of children. We sale his books as he has been rewarded in 2004 and that rewarded book sold very well in Taiwan. Since then, people noticed that his books were very cute and lovely, which were actually the computer made. I think he is suitable for using the computer. He uses to create books for learning language with the other author which with a simplicity style.

8. Do you feel there are intrinsic differences in children's book illustration between work produced on the computer and the work done by more traditional methods? If so, can you describe these? (你是否覺得應用電腦技法創作與應用傳統手繪技法，使得兒童圖畫書插畫畫面的本質(質感)起了變化？如果是，請你描述他們的變化？)

A: Well, it depends. For Dave McKean's book, the differences are huge, but it's not significant for Robin Harris's because he used some simple tools. I think it's just a choice, by the computer or by hand. I believe some people would like to choose hand drawing, or imitate hand drawing by the computer.

Q: These two artists used the computer and hand drawing. For example, Nick Sharratt's books, he used Photoshop, does the digital methods provide more possibilities for him? (這兩個藝術家使用電腦和手

繪，比方說以 Nick Sharratt 來講，使用 Photoshop，那麼使用電腦方法是不是帶來更多的可能性？)

A: I think there must be some differences which affect backgrounds and colours if they use the computer. The tone of digital colours and ordinary colours are slightly different, that's why they present differently. Although the two artists scanned their hand drawings into computers, the colours might be different from the ones he supposed to have. I think the background would not be like this that has many patterns if he use hand drawing.

Q: So you think it is the use of computers that has made the style changed? (所以妳覺得電腦還是產生了一個風格的變化嗎？)

A: Yes I do. I believe there is a change on styles. I know Laima, if he wanted to change on what he had done, there was no way for him to get out the range and to use another media. He might be thinking how he could change something from some point but the range was already set. There are many changes could be made because now the computer technology has supported and but it's hard to say all the change can outcome well. I've seen bad examples like someone I knew was use to use collage to his hand drawings but when he turned to use computers, his work became terrible. I felt the exhibitions of original hand drawing would not be possible in the future when I mentioned about the computer was used now in illustration. I take Shixian Chen (陳世賢) as an example. All his works were scanned to computers so all the finished works of his were in computer. But the hand drawing and painting are something like you could touch and feel and you want to see how his skill is and how the picture is. But if everything is scanned into computers and is processed, there is no necessary for people to go to an exhibition. For this reason, it will be impossible to hold an exhibition of original drawing in the future. If I go to see an exhibition, I want to see physical materials on canvas that will have a tangible sense of drawing. Otherwise, I could only look at books because printed out drawings are the same as in books. We don't need to see the exhibition.

9. Do you think there will be an increasing number of children's book illustrators using digital forms in the future? (請問在預期的未來，你認為兒童圖畫書的插畫家們，應用數位(電腦)技法創作會有增加的趨勢嗎？)

A: There must be more and more children's illustrators using digital methods, because it is the trend. Many illustrators would need computers when they communicate with publishers and readers. Now, the number of college students who using hand drawing have been decreased, it is because of the environment has influenced the students to use more computers. It's a trend. Taiwan is not like Britain; in Britain, without computers the British illustrators can still work quite well. But in Taiwan, if a visual creator he doesn't know how to apply the computer then he couldn't survive. The environment has forced you to communicate via computers; artists have to send their creations in digital form even if it is

a great painting drawn by traditional way. Similar in education, children have been encouraged to draw with a computer rather than by hand and they think the computer drawing is cool and easy. Therefore, it's hard to get them start from *sketch and they can barely draw* with a poor skill. Some people even think it doesn't matter if the drawings are not similar to their objects, and they think it's a new trend. In other words, it's not necessary to learn how to simulate objects and the computer seems can do everything. For the computer drawing, skills are just like copying. So there comes two kinds of people, one is they do things alike; the other is they have their own ideas and enjoy thinking.