

Spoiled Milk

/Russell Quinn

哥本哈根設計團隊 手工藝拼貼美學

Spoiled Milk is a media collective based in Copenhagen, Denmark. It was co-founded by two graphic designers, Russell Quinn and Casper Hübertz Jørgensen, in the autumn of 2004 in Bristol, England. The studio later expanded to four people, and it has produced a wide range of work in disciplines that include print design, Website construction, illustration, animation, games, and short film. Recently, Quinn, who is the studio's project manger and technical lead, told us more about his latest designs for Jeremy Warmlesley's record sleeve art.

位於丹麥哥本哈根的 Spoiled Milk，是由 Russell Quinn 和 Casper Hübertz Jørgensen 這二位平面設計師，於 2004 年秋天，在英格蘭布里斯托市成立的媒體團隊。沒過多久，Spoiled Milk 就擴編至 4 人，並製作類型廣泛的設計作品，包括平面設計、網路架構、繪圖、動畫、遊戲和短片等等。身兼 Spoiled Milk 企劃經理和技術指導的 Quinn，在此次訪問告訴我們，他最近替英國歌手 Jeremy Warmlesley 所做的唱片封套設計。

✕: Please introduce "Spoiled Milk" to the readers of XFUNS.

Spoiled Milk is a small media collective based in Copenhagen, Denmark. We work with a wide range of media from websites, record covers, and traditional print work to online software products and just lately - interior design.

✕: Please introduce yourself briefly, and what is your position in the company?

I am originally from Britain and moved to Denmark two years ago to start Spoiled Milk with my good friend Casper. I am project manager, technical lead, graphic designer and dishwasher loader. I also make sure the windows are shut on the way out.

✕: Can you tell us a little about your studies, and how they shaped your work?

I am a computer scientist by education and I spent five years working for Sony writing compilers for the PlayStation. Art was something I did in my spare time and revolved around drawing and making experimental animations. I believe that my hand-crafted and "manual" style developed directly from having to retaliate against my logical and pragmatic side.

✕: What stimulates your creativity?

People and the quirks in their behaviour are a huge influence on me. I also read a lot of textbooks and manuals and like to

find little details in their rigid contents that can influence my artwork.

✕: What is your favourite record sleeve art you've created in your career?

"I Believe In The Way You Move" from Jeremy Warmlesley, because at the time I was obsessed with theoretical concepts about the end of the universe. I spent hours pouring over the theories and the result was cutting the "big crunch" out of tissue paper and using it to illustrate the end of the relationship that's described in the song.

✕: What is the main concept and the key element in your work?

Fragility and a craft aesthetic are common themes. Computers are pretty much unavoidable in modern design, which is why I like making real-world objects and then scanning them in, so everything that's seen in the final result has actually existed at some point.

✕: What or who is your biggest influence, in terms of style?

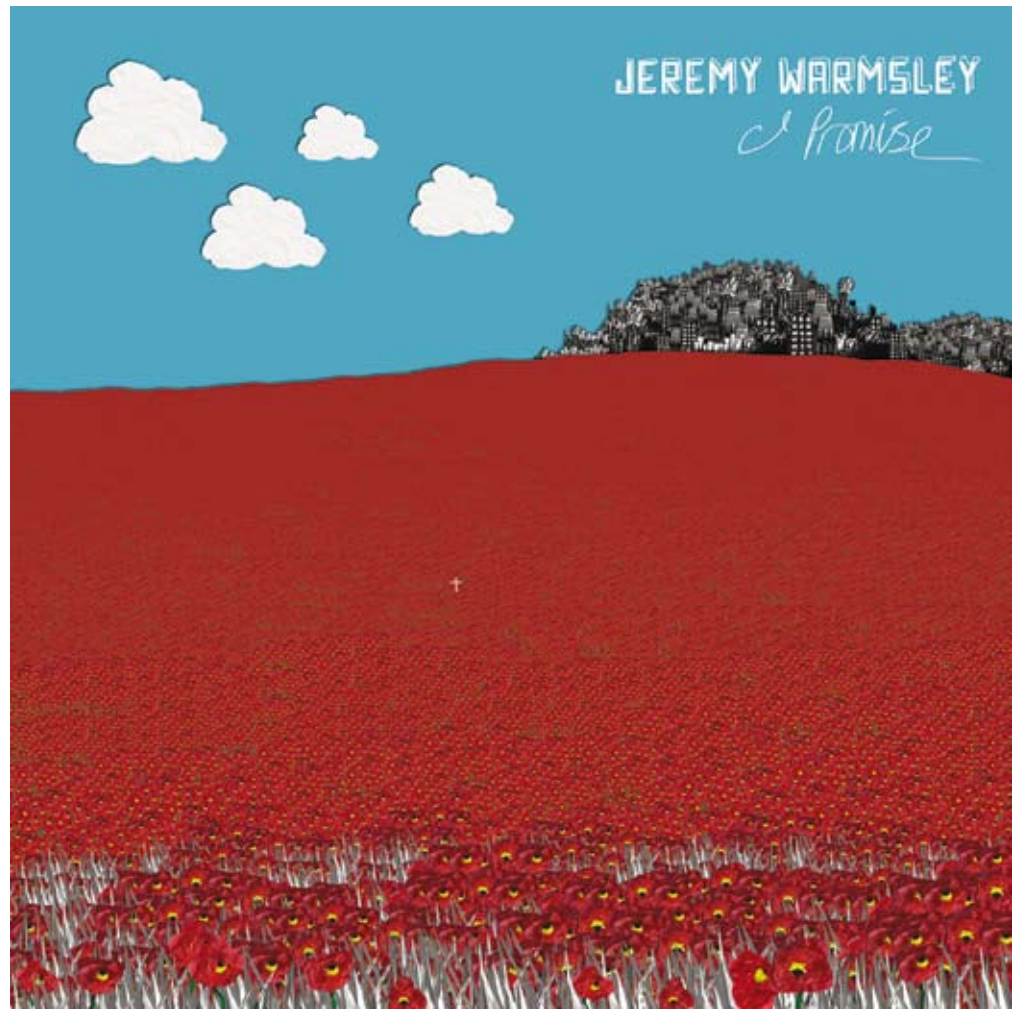
I always find these questions difficult to answer. I enjoy a lot of styles, but can't consciously attribute being influenced by them. I mainly thrive on other people's energy and ideas and if that comes across in their style then it encourages me to run home and create something.



◎ Age 年齡: 28
 ◎ Horoscope 星座: Atheistical 無神論
 ◎ City 城市 / Nationality 國籍: Copenhagen 哥本哈根 / British 英國
 ◎ Art Tools 創作工具 / Technique 技巧: Scissors 剪刀, Crepe paper 繡紋紙, Pipe cleaners 管刷, Photoshop, Glitter stars, C++
 ◎ Favourite Record Sleeve Art 最喜歡的唱片美術設計: Klaus Voormann
 ◎ Favourite Artist 最喜歡的藝術家: I was listening to Mount Eerie earlier. 我早先在聽 Mount Eerie 的音樂。
 ◎ Favourite Type / Genre of Music 最喜歡的音樂類型: Bleak and woeful, or bubbly and throwaway. Neither includes guns. 要嘛淒涼、悲慘的音樂，要嘛輕快活潑、即興的音樂，而且音樂裡不要有槍枝暴力的描寫。
 ◎ Favourite Book 最喜歡的書: Denial of Death by Earnest Becker
 ◎ Favourite Film 最喜歡的電影: Gulliver's Travels 「格列佛遊記」
 ◎ Motto 座右銘: My school motto was "seize the day". I had that embroidered on my chest for 7 years. I'm not sure I've been associated with one since, which is a shame. 我在學校時的座右銘是「把握時機」。曾有 7 年的時間，我把這句話繡在胸前的衣服。之後我的日子跟這句話好像連不太起來了，真是令人遺憾。

◎ www.spoiledmilk.co.uk

Spoiled Milk



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Left Page

1. Spoiled Milk Studio members: Russell, Frederik, Alf Lenni, Casper
2. Russell Quinn
3. Jeremy Warmlesley - I Promise (Front), Transgressive Records
4. Jeremy Warmlesley - I Promise (Poster)
5. Jeremy Warmlesley - I Promise (Packaging), Transgressive Records
6. Jeremy Warmlesley - The Art of Fiction (Front), Transgressive Records
7. Jeremy Warmlesley - The Art of Fiction (Back), Transgressive Records
8. Jeremy Warmlesley - Other People's Secrets (Front), Transgressive Records
9. Jeremy Warmlesley - Other People's Secrets (Back), Transgressive Records

Right Page

✕: Have you ever confronted any difficulties when creating different works?

Musicians are often some of the hardest clients to work with, both from an artistic standpoint and due to the sheer number of people involved in the process. Getting your work approved by the band, the record label, the management, the agent, public relations, and the childhood friend of the bassist can be a very lengthy process. I once spent 12 hours producing a line-drawing of a marching band, only to see it completely discarded in favour of a stock image of a strip light.

✕: Please tell us about Jeremy Warmlesley's "I Promise", what is the main concept of this design?

Despite the happy pop feel of the song, it is actually about a war veteran who is recalling the time he left his pregnant girlfriend for dead. The warm, playful feeling of the cover matches the style of music, while the poppy fields and small cross hint at the true subject matter.

✕: What techniques are involved during the process of creating this piece?

The poppy field was created from a single flower. I made this from tissue paper, a pipe cleaner and a small piece of an old sock. This was then scanned into the computer many times in different positions and these raw images were used to build up the huge panorama. The small city on the horizon was derived from a cardboard suburb I built for Jeremy's website.

✕: How do you visualise a record / band / artist?

As you'd expect we always start by listening to the music and

researching their current identity and previous artwork. From this we get a general feel of tone and atmosphere, but we enjoy pushing the boundaries of what we can get away with.

✕: What is the future of album art design (CD / Vinyl) as everything goes digital today?

I think the very existence of the album is under threat, never mind the artwork. Playing a group of songs in a predetermined order is a dying habit, along with sitting down at 8pm each week to watch your favourite TV programme. Apple's attempt to incorporate "iconised" covers onto its iPod seems slightly futile to me. Artwork will, of course, still have its place in posters, videos and associated advertising, but the hardcopy format is already becoming redundant.

✕: What is the most important thing in your life? How is it reflected in your work?

I rarely feel comfortable with what I'm doing or where I am, and as a result always have my sights on the next goal. I would like to think that my work style follows this aspect of my personality.

✕: Would you like to share your current project / future plan with us?

For the next 6 to 12 months I will be attempting to develop Spoiled Milk into a platform where my team and I can have a comfortable environment to work with projects that interest us. We have recently moved into a new studio and expanded to four people, so it's going to be hard work and determination for the immediate future.

✕: Can you tell us a little about the current / future project of Spoiled Milk.

We've just completed a cover, website and music video project for a Copenhagen band called Velour and are about to begin a project of a similar size for another Danish group. Outside of the music industry we're creating websites for writing communities, murals for offices, games for anti-drug campaigns, and writing our own content management system. In between all this we're working on a community initiative for our neighbours known only as The Extraordinary Project and a book about being abroad.

✕: Please drop some suggestions to people who want to work as an album art / graphic designer.

I think everyone knows somebody who's in a band and wants to put out a CD. If you don't then buy an instrument and make something yourself. Self-publishing your friends' or your own music is the simplest way to start. Being active in your local music scene could also lead to an opportunity to show what you can do. I was offered my first record sleeve as a result of openly discussing my ideas while on a photography job. ☒



✕: 請向 XFUNS 的讀者介紹一下「Spoiled Milk」。
Spoiled Milk 是一家小型的媒體團隊工作室，以丹麥的哥本哈根為據點。我們設計的媒體類型相當廣泛，從網站、唱片封面、傳統印刷，到線上軟體產品，應有盡有，最近我們還做了室內設計。

✕: 請簡單自我介紹，請問你在工作室的職務是什麼？
我來自英國，二年前搬到丹麥，跟我的好友 Capser 一起成立了 Spoiled Milk。我擔任企劃經理、技術領導、平面設計師、洗碗機裝填工。公司的人要走的時候，我還要負責確定窗戶有沒有關好。

✕: 請談談你的求學經歷及其如何形塑你的作品？
我是學電腦科學出身的，在 Sony 工作過 5 年，為 PlayStation 遊戲機撰寫編譯程式。我本來閒暇的時候才會做藝術創作，以繪畫和製作實驗動畫為主。我相信，我的「手工藝」風格，是為了報復我邏輯與務實的人格面相，所直接發展而來的。

✕: 你的創意靈感從何而來？
人們、以及人們行為的種種怪癖，對我有很大的影響。我也讀過許多教科書、手冊，我會在那些死板的內容裡，找到一些可以影響我創作的小細節。

✕: 你所設計過的唱片封套裡，哪一張你最喜歡？
Jeremy Warnsley 的 *I Believe In The Way You Move*

專輯。我設計這張唱片的時候，十分著迷於宇宙終結的理論概念。我花了數個小時轉化這些理論，其結果，我從綿紙上剪出宇宙「大坍塌」(big crunch) 的樣子，用它來為歌曲所描寫的那段感情的結束來製作插畫。

✕: 你作品中的主要概念和元素為何？
精巧與工藝美學，都是很普遍的主題。在現代設計裡，你很難不用電腦，這正是為什麼我喜歡使用真實材料來創作，然後才把作品掃描進電腦。所以，最後成果裡所出現的每個物件，在某個時間點裡，都實際存在過。

✕: 就風格而論，有什麼東西、或什麼人物，深深影響了你？
我老是覺得這些問題很難回答。許多種風格我都喜歡，但不能很清楚地講出究竟哪一種風格影響了我。我絕大部分是從別人的能量、創意裡成長的，每當我在別人的風格裡發現能量、創意，我就會受到激發，趕緊跑回家，並做出某件東西。

✕: 創作時曾經歷什麼困難嗎？
音樂家通常是最難搞的合作客戶，從藝術的觀點來說是如此，單純從過程裡參與的人手來說，也是如此。你的作品，得經過樂團的認可，唱片公司的認可，管理階層的認可，經紀人的認可，公關部門的認可，貝斯手童年時代朋友的認可，過程非常冗長。有一



次，我花了 12 個鐘頭，為了製作一支軍樂隊的線條畫，結果完全被丟棄不用，只因為他們偏愛一幅庫存的條形照明燈的圖像。

✕: 請談談關於 Jeremy Warnsley 的 *I Promise* 設計，其主要概念是什麼？
儘管這首歌有開心的流行音樂的感覺，實際上卻是關於一位戰爭老兵，回想起他戰時眼看著懷孕的女友死去的記憶。封面設計裡溫暖而憂鬱的感覺，跟歌曲的風格很搭；而罌粟田與小十字架，則暗示了真正的主题。

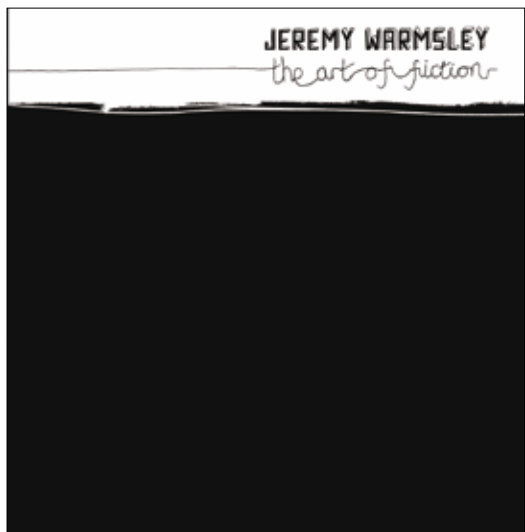
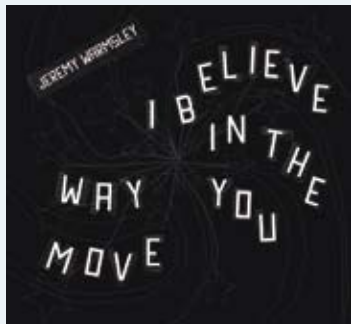
✕: 這件作品在創作過程，運用的技術是什麼呢？
罌粟田是單單用一朵花做成的。我用綿紙、一支管刷、一支舊襪子的小碎片，做出了這朵花。然後掃描進電腦，以不同的位置，掃了很多次。我用這些圖檔材料，打造出大全景。至於地平線上的那座城市，則來自於我為 Jeremy 的網站所建造的一個虛構的市郊住宅區。

✕: 你要如何去視覺化一張唱片、一個樂團或是一位音樂家？
一如你所預期的，我們的設計，總是從聆聽音樂開始，研究他們目前的特色，也研究他們前次的作品的唱片封套設計。如此，我們可以獲得大致的調子感覺和氣氛，但我們也樂於在這些調子的範圍以外，趁機做一些不太會被抓到的小小突破。

✕: 如今，隨著一切都走向數位化，你認為唱片美術設計(CD/黑膠唱片)的未來將會如何？
我認為，光是唱片的存在本身，就已飽受威脅了，更別說是唱片美術設計了。播放一組次序事先固定的歌曲，這種習慣已經式微了，每個禮拜晚上八點坐

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Left Page
1. Jeremy Warnsley - *I Believe in the Way You Move* (Part 1), Transgressive Records
Right Page
2-10. Jeremy Warnsley - *The Art of Fiction* (Booklet), Transgressive Records
11. Jeremy Warnsley - *5 Interesting Lies* (Front), Transgressive Records
12. Jeremy Warnsley - *I Believe in the Way You Move* (Part 2), Transgressive Records



下來看你最愛的電視節目，也落伍了。蘋果電腦想把「圖像化」的唱片封面併入 iPod 的企圖，我覺得似乎不是很有效用。當然，在海報上、影片裡、相關的廣告宣傳裡，美術設計仍有其地位；但是，這些硬拷貝(hardcopy，指出現在紙上、印刷上或圖表上的電腦輸出)格式的美術設計，似乎已經漸漸變得更多餘了。

✕: 你生命中最重要的東西是什麼？它又如何反映在你的作品？
對於我正在做的工作、我所處的地方，我很少感到舒服。其結果，我的目光總是望向下一個目標。我想，我這樣的人格面相，導致了我的作品風格。

✕: 請與讀者分享你目前進行中的作品？接下來有什麼計畫呢？
未來 6 到 12 個月裡，我將試著為 Spoiled Milk 發展一個工作平台，讓我和我的團隊能夠有一個自在的環境，來創作我們感興趣的案子。我們最近搬進一間新的工作室，擴充為 4 個人，所以，緊接著我們要辛勤工作，下定決心面對接踵而來的挑戰。

✕: 可以談一點關於 Spoiled Milk 目前或未來的計劃嗎？
我們才剛做完一張唱片封面，一個網站，還替一個叫做 Velour 的哥本哈根樂團，做了一支音樂影片，而且正要替另一個丹麥樂團開始做一個規模類似的案子。除了音樂產業的東西，我們也為寫作團體設計網站，替職場辦公室做壁畫，為反毒運動規劃活動，並且撰寫我們自己的內容管理系統(CMS)。在這些計劃之間，我們也正為工作室附近的居民，展開一個社區行動，就叫「驚奇大計劃」(The Extraordinary Project)；我們也正在做一本關於人在異國的書籍。

✕: 對想成為唱片美術設計師/平面設計師的人有哪些建議？
想必，每個人都認識某個在玩樂團、想要出張 CD 的人吧。如果沒有，那你就買支樂器，自己做點音樂吧！做唱片美術設計，最簡單的開始方式，就是自行出版你朋友或你自己的音樂。積極參與地方的音樂活動，也可帶給你展露才華的機會。我當初是在做攝影工作時，公開討論起我的點子，因而獲得第一個設計唱片封套的機會。☑