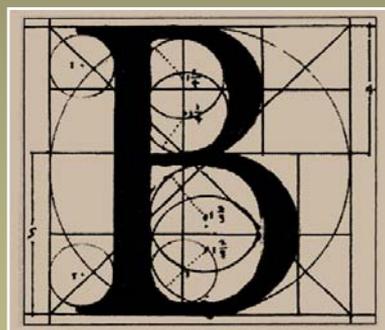


視覺風格與設計文化 (四)

工業革命與現代視覺設計



教師 / 曾培育

視覺風格與設計文化（四）

工業革命與現代視覺設計

題目與關鍵詞概說：

- 工業革命（Industrial revolution）

 - 資本主義、中產階級

 - 美術工藝運動（Arts and Crafts Movement）

 - 設計文化思潮

- 資訊媒體、商業設計

- 攝影、海報、包裝、標誌、票券、平版印刷

視覺風格與設計文化（四）

工業革命與現代視覺設計

- 一、工業革命與**19**世紀社會背景
- 二、工業革命對設計環境的影響
- 三、平面設計的新形式與新媒材
- 四、工業革命與設計思潮

工業革命與19世紀社會背景

- 1、工業革命的發展：19世紀兩階段
- 2、動力產業與交通
- 3、商業活動熱絡：資本制度、運輸物流
- 4、社會結構改變：城市、中產階級
- 5、人文思潮與文化交流

工業革命對設計環境的影響

- 1、 「傳統」與「現代」視覺設計的分野
- 2、 新科技與複製技術：動力、化工、冶金、光學
- 3、 商業活動：廣告設計、媒體形式
- 4、 社會結構：城市設計中心、國力主導設計
- 5、 文化思潮與交流：設計社會哲理、多元風格

新技術與新媒材

- 1、現代視覺媒體
- 2、活字排版與字體設計
- 3、石版印刷與廣告媒體
- 4、攝影術發明

羅馬活字主要家族

Baskerville

Baskerville

Fournier

Fournier

Times New

Roman

Times New

Roman

西方活字主要家族

Black Letter

Old Style

Transitional

Modern

Slab Serif

Sans Serif

Decorative

Script

**MINT
main.**

**Quousque tandem abutere,
Catilina, patientia nostra?
quamdiu nos etiam furor is
te tuus eludet? quem after**

**CONSTANTINOPLE
£1234567890**

**ABCDEFGHIJ
KLMNOPQR
STUVWXYZ&,;:-
£1234567890**

9-3

**Quosque tandem abu-
tere Catilina patientia
FURNITURE 1820**

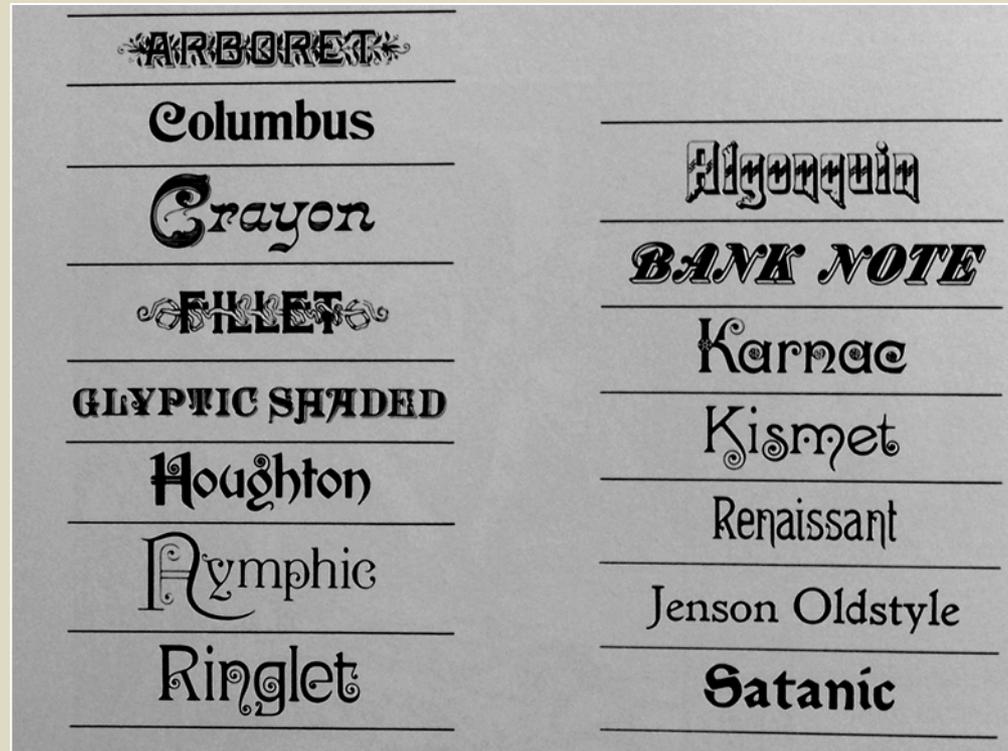
**Quosque tandem abutere Catilina
patientia nostra? quamdiu nos
W. THOROWGOOD.**

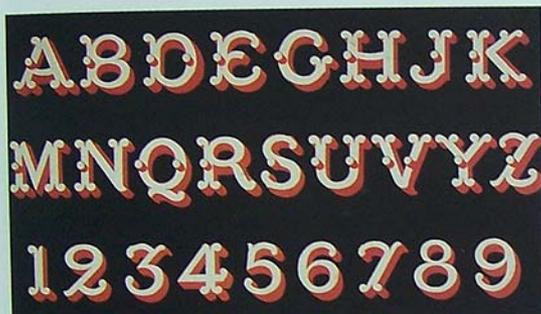
9-4

TWO-LINE GREAT PRIMER SANS-SERIF.

**TO BE SOLD BY AUCTION,
WITHOUT RESERVE;
HOUSEHOLD FURNITURE,
PLATE, GLASS,
AND OTHER EFFECTS.
VINCENT FIGGINS.**







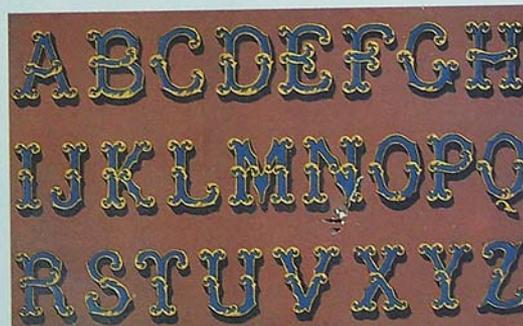
21



22



23



24

ABCDEFGHI
JKLMNOP
RSTUVWX.

9-8

M^r C^o N^o &c. -,;:.'!
ABCDEFGHIJKLMOPQRSTUVWXYZ
WYZÆGE!

VINCENT FIGGINS,
LETTER FOUNDER,
17, WEST STREET, SMITHFIELD,
LONDON.

9-9

MOLDER

9-10

RRRR

9-11

1776. 1876.

CENTENNIAL!

MARYLAND

DAY!

EXCURSION TICKETS

TO

PHILADELPHIA

VIA

BALTO. & POTOMAC

RAIL ROAD,

Will be sold Oct. 16th, 17th, 18th and 19th, 1876

AT \$4.50

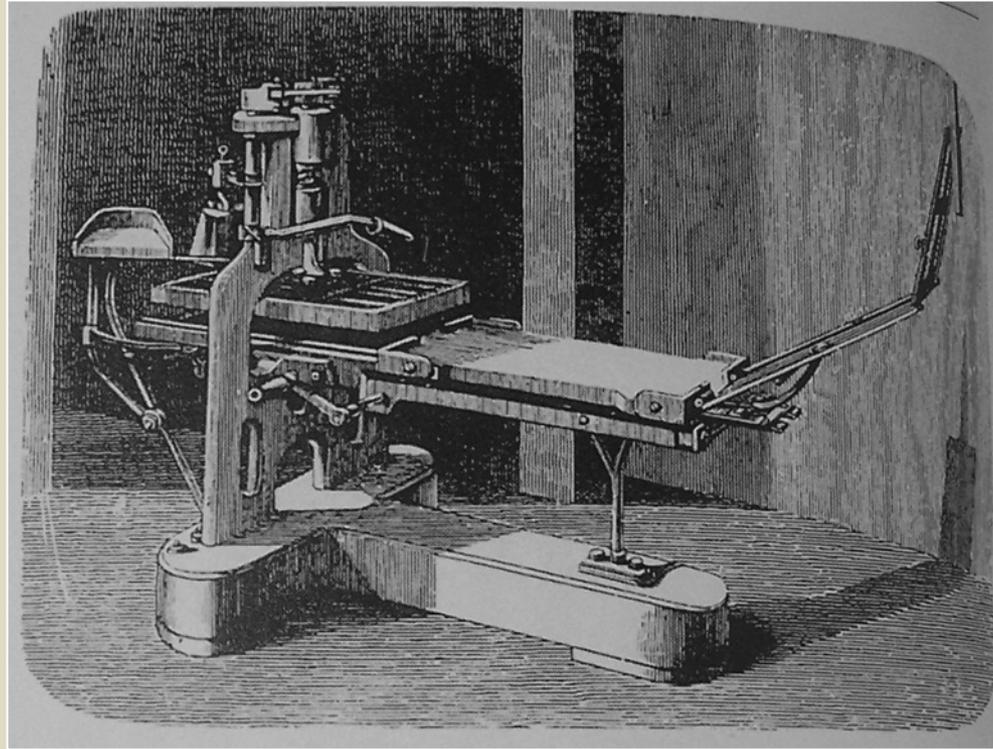
FOR THE ROUND TRIP,

Good Ten Days from Date of Issue.

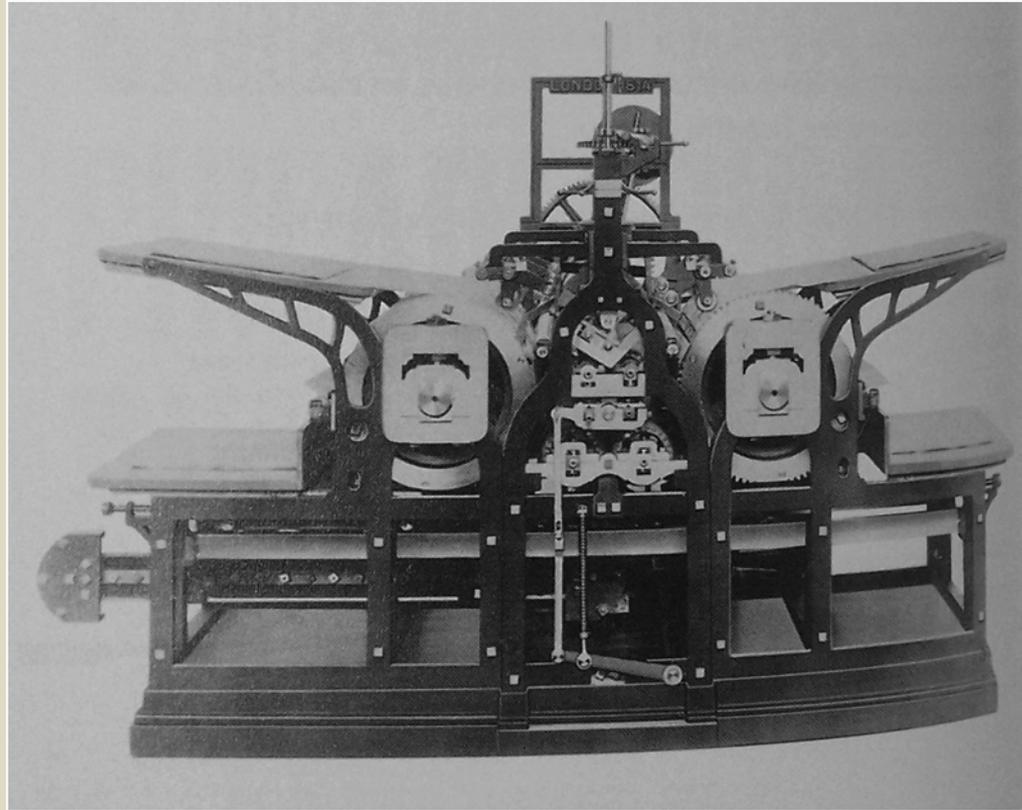
For Additional Information, Tickets, &c., call at Offices,
N. E. cor. 6th St. and Penna. Avenue, N. E. cor. 13th St. and
Penna. Avenue, and Depot 6th St. and Penna. Avenue.

D. M. BOYD, Jr., Gen'l Pass. Agent. ED. S. YOUNG, Asst Gen'l Ticket Agent.

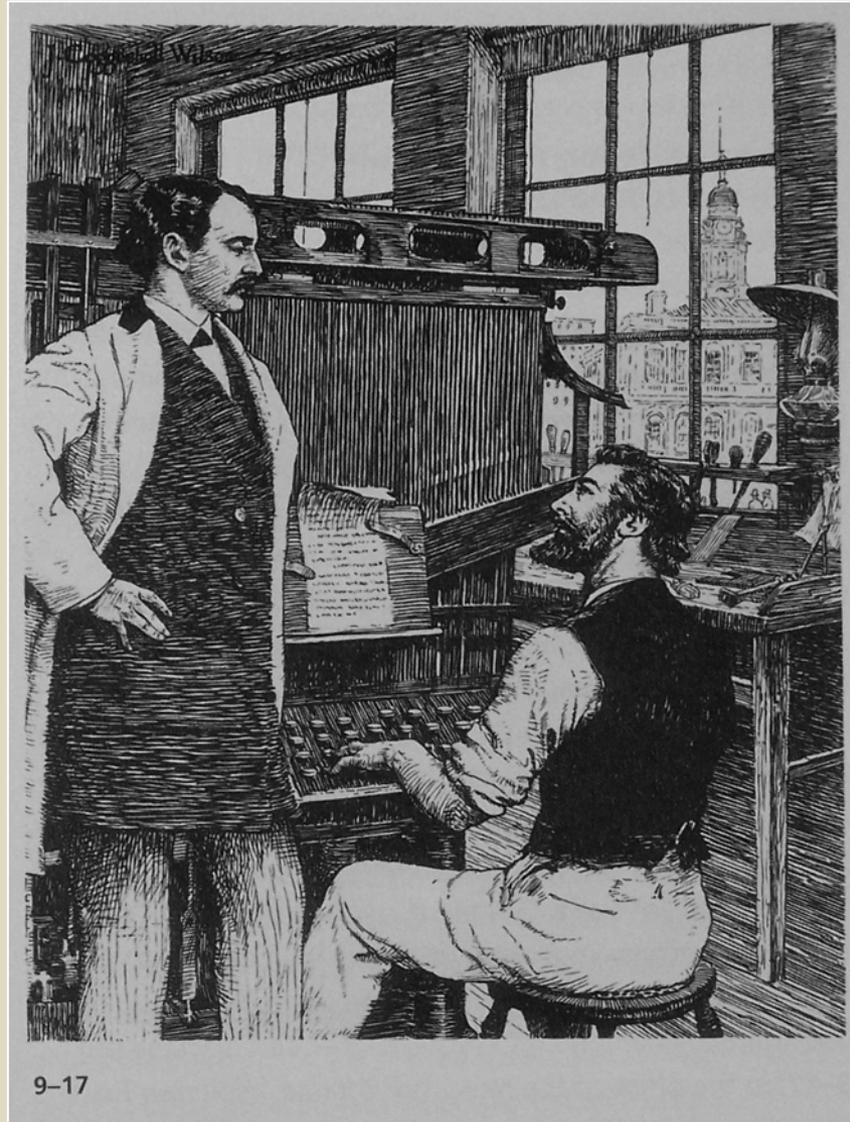
十九世紀 活字排版設備



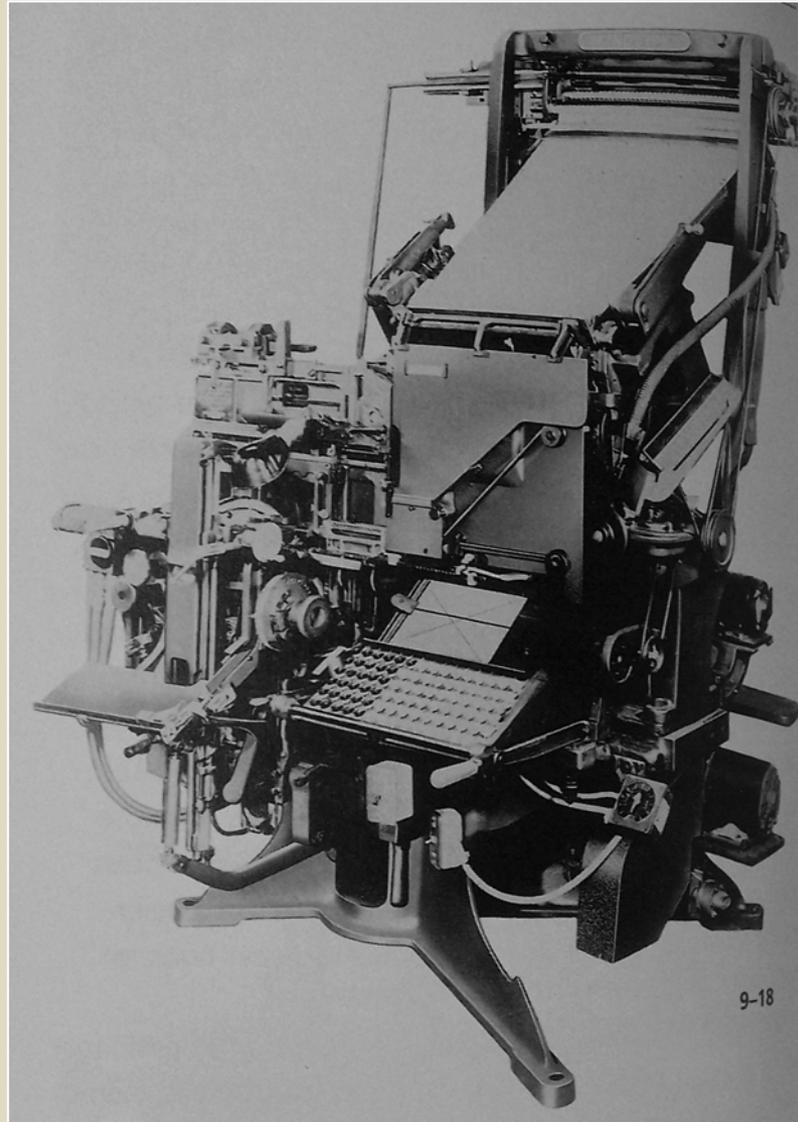
十九世紀 活字排版設備



十九世紀 活字排版設備



十九世紀 活字排版設備



十九世紀 石版印刷海報的技術

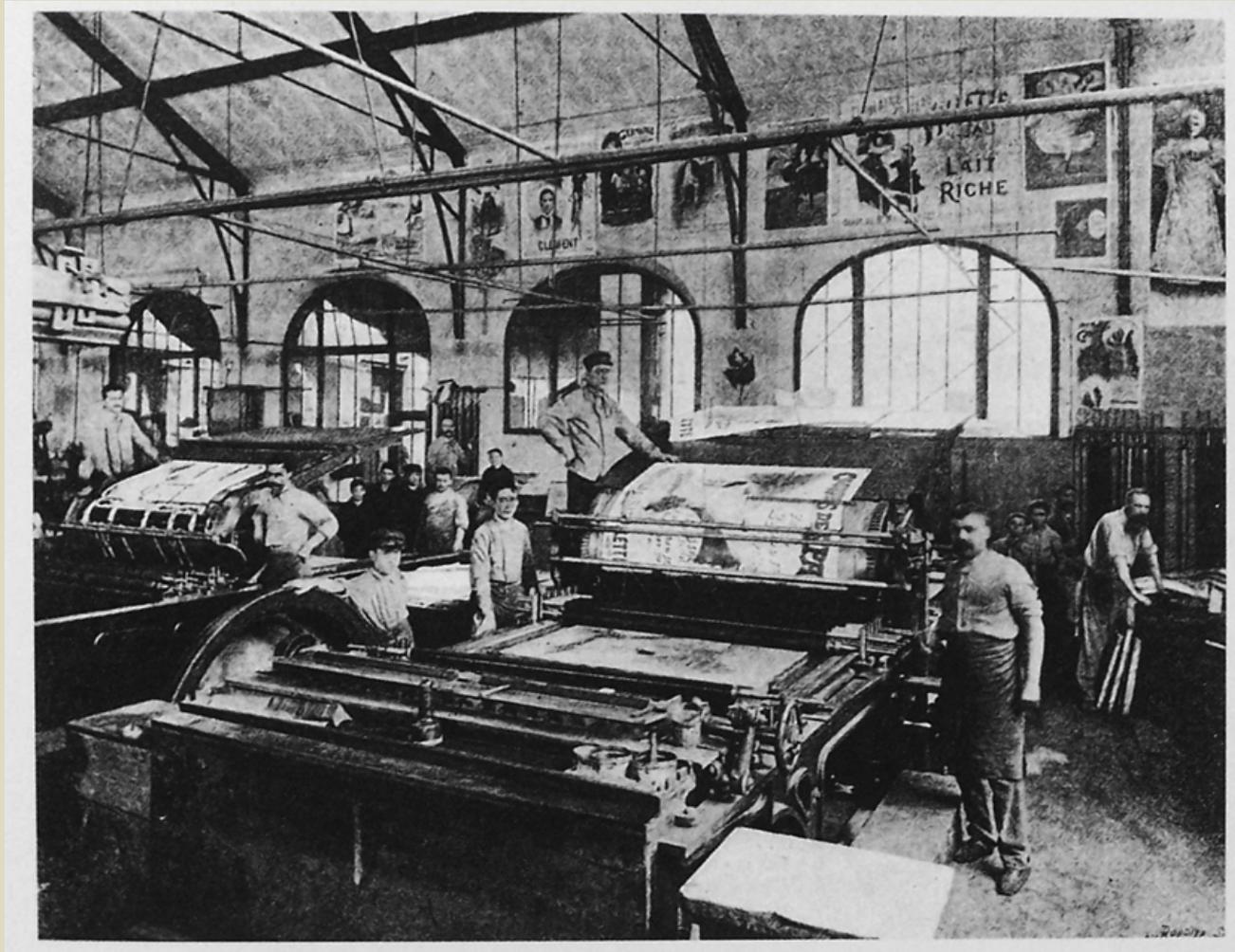


十八世紀末英國開始
油水相斥
直接繪圖製版



十八世紀末英國開始
油水相斥
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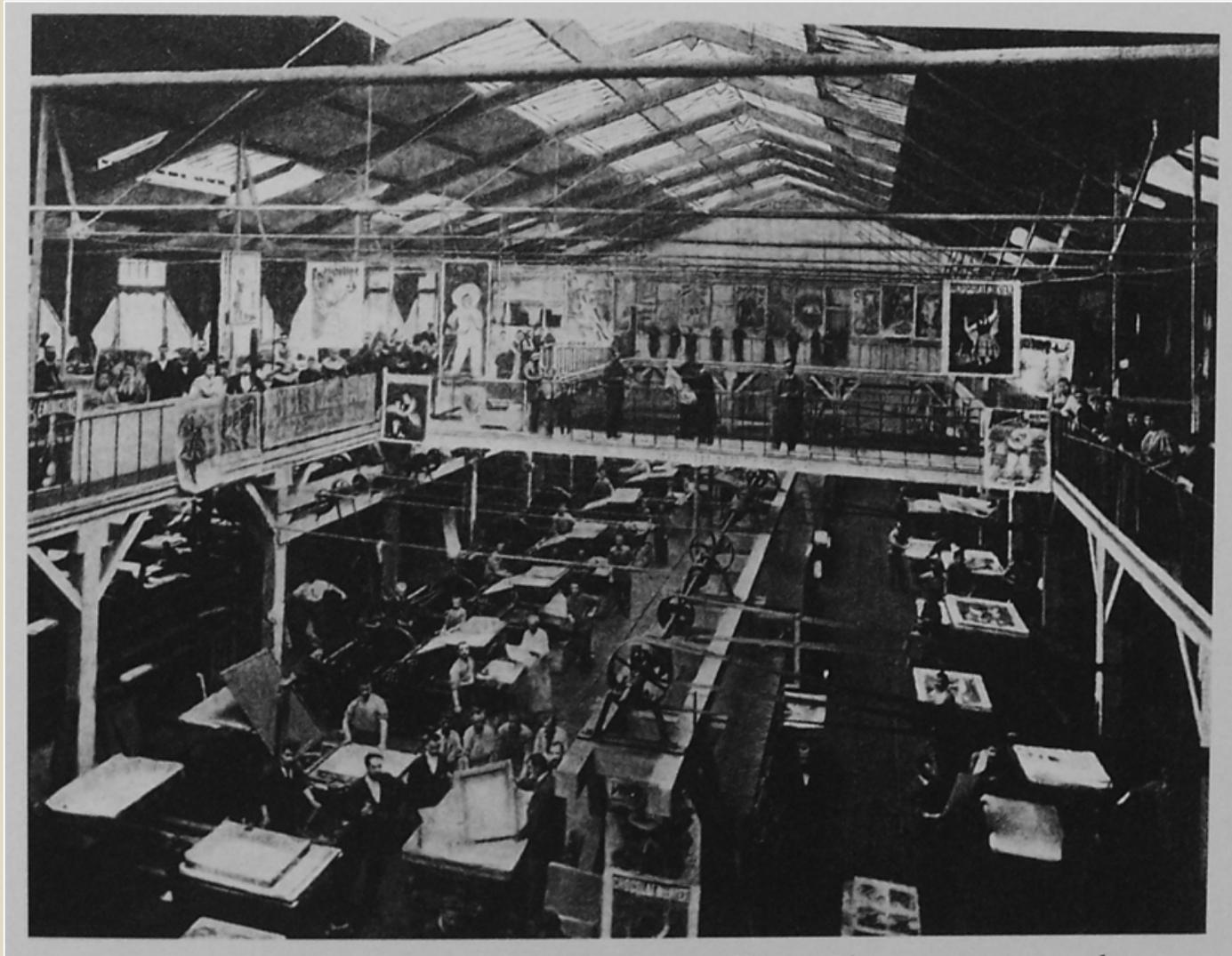
十九世紀 石版印刷海報的設備



十九世紀 石版印刷海報的設備



十九世紀 石版印刷海報的設備



十九世紀 巴黎街頭海報張貼



十九世紀 巴黎街頭海報張貼

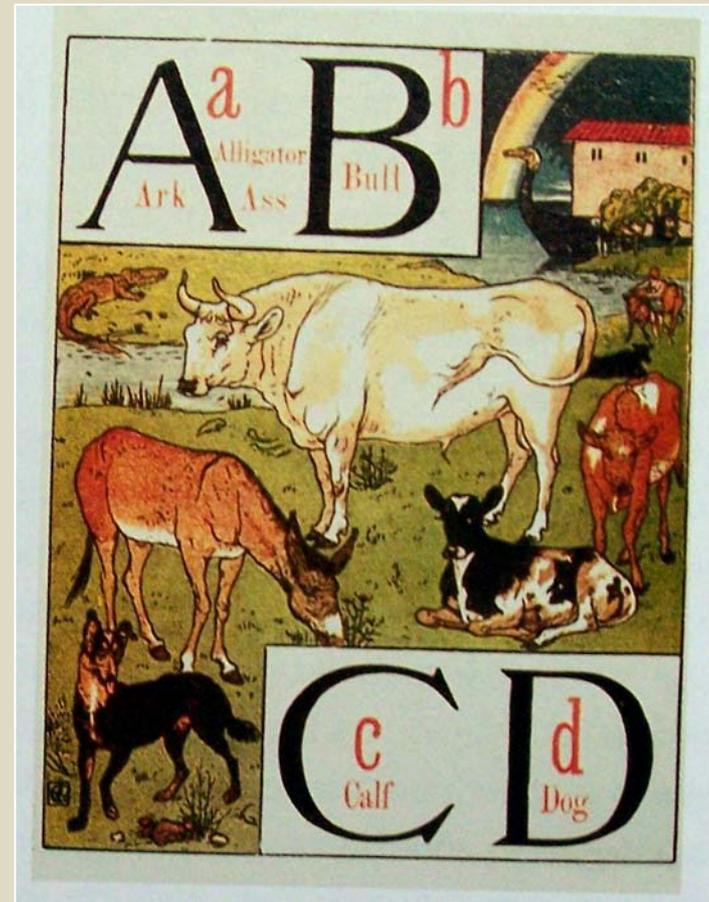
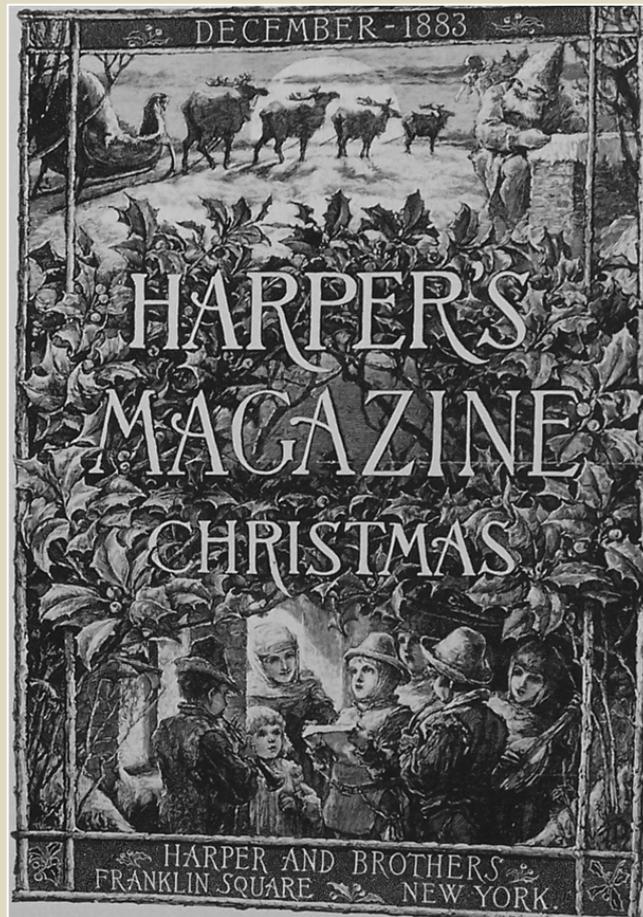


十九世紀 紐約街頭看板與海報張貼

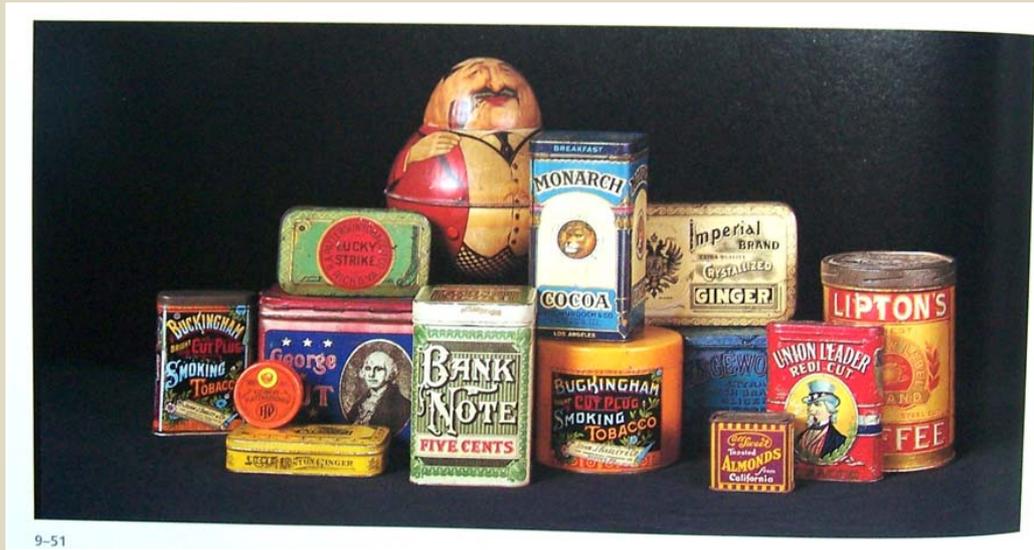


十九世紀 巴黎歌舞表演海報





十九世紀 新興印刷媒體 包裝盒與招牌看板

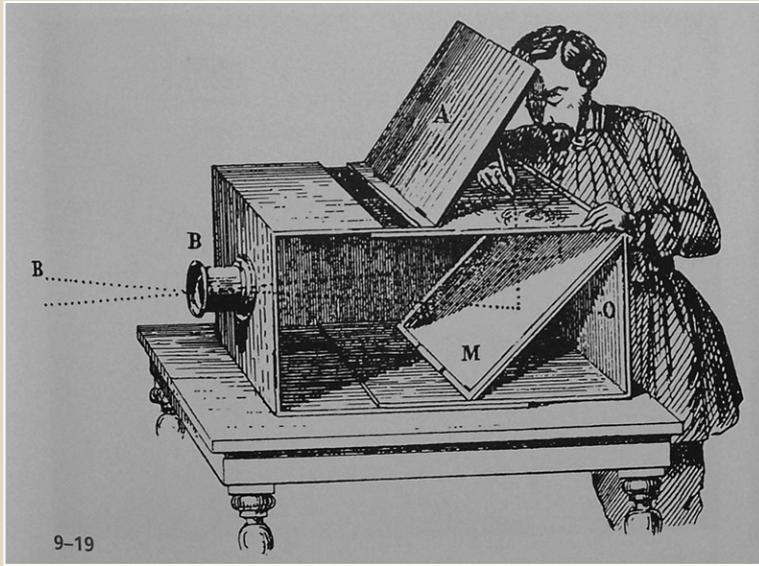


9-51

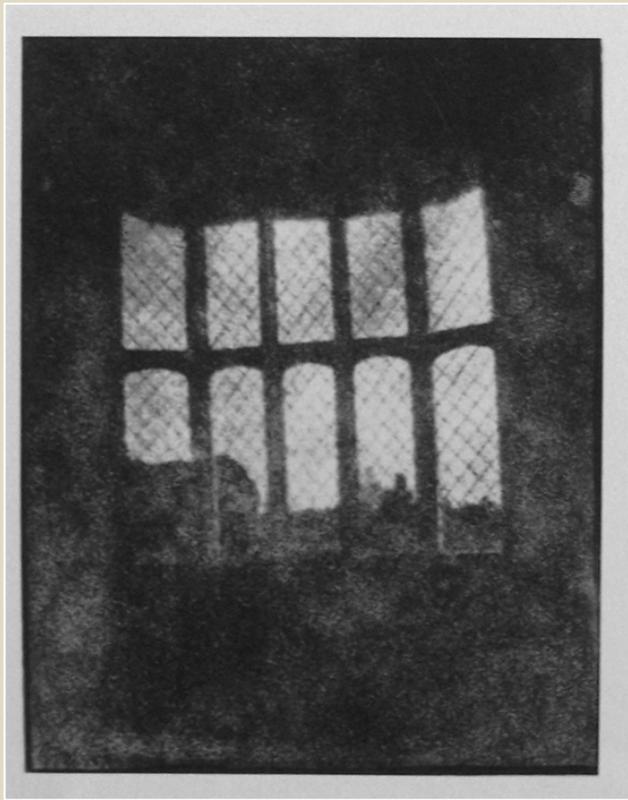




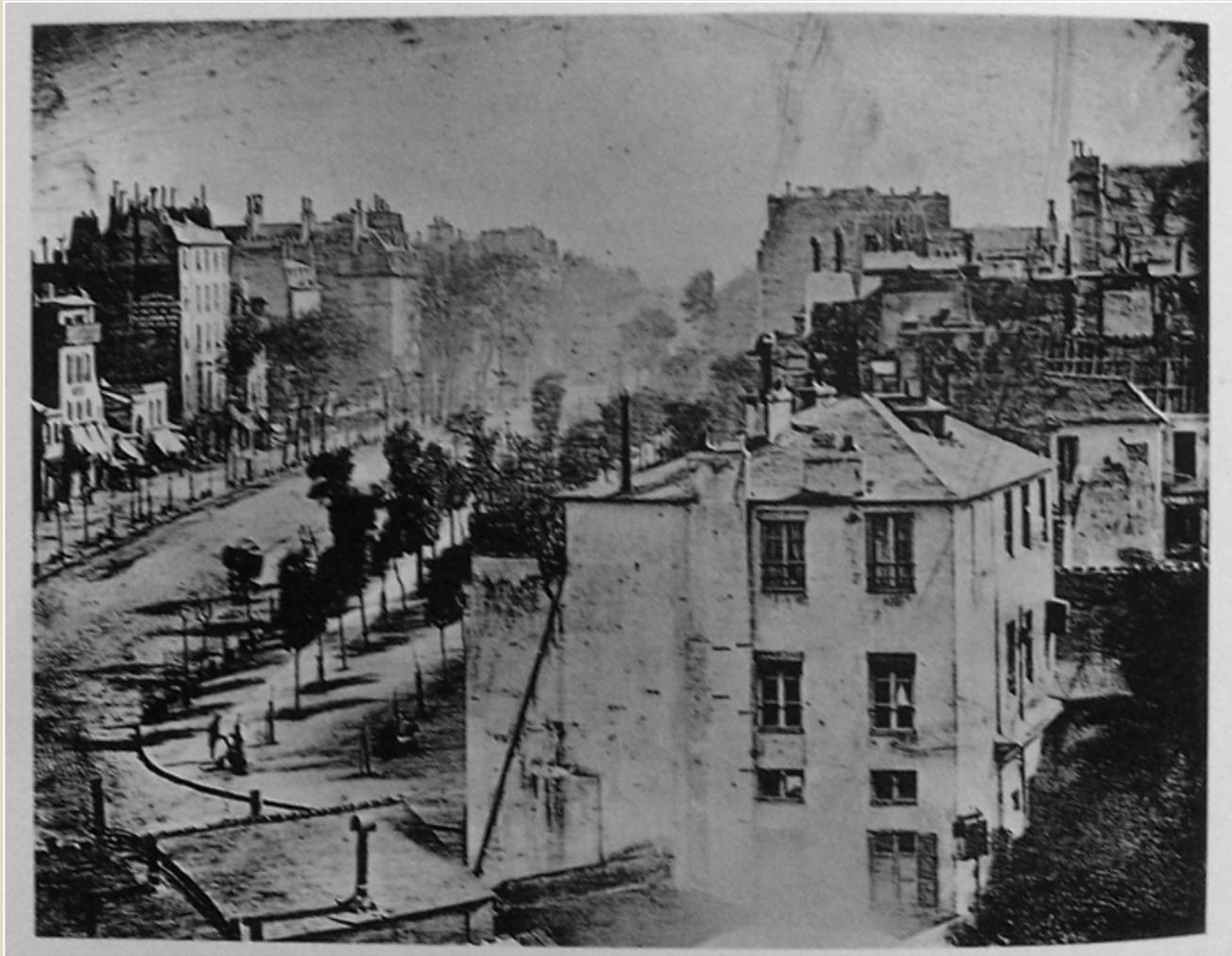
十八世紀 攝影術的起源：利用光學原理結合版畫複製圖像



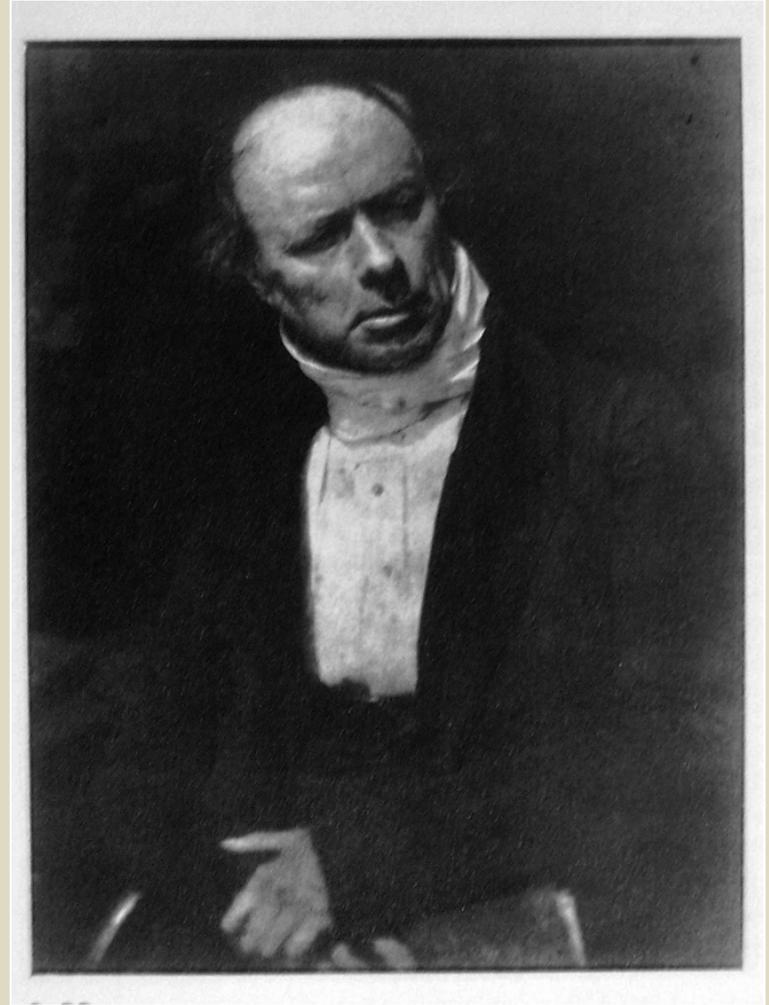
十九世紀初 攝影術的起源：光學原理結合化工感光技術



十九世紀中 攝影術的應用：早期以感光技術拍攝的巴黎街景



十九世紀中 攝影術的應用：對傳統肖像畫的衝擊



十九世紀中 攝影術的應用：對社會傳播與商業媒體的影響

THE KODAK CAMERA

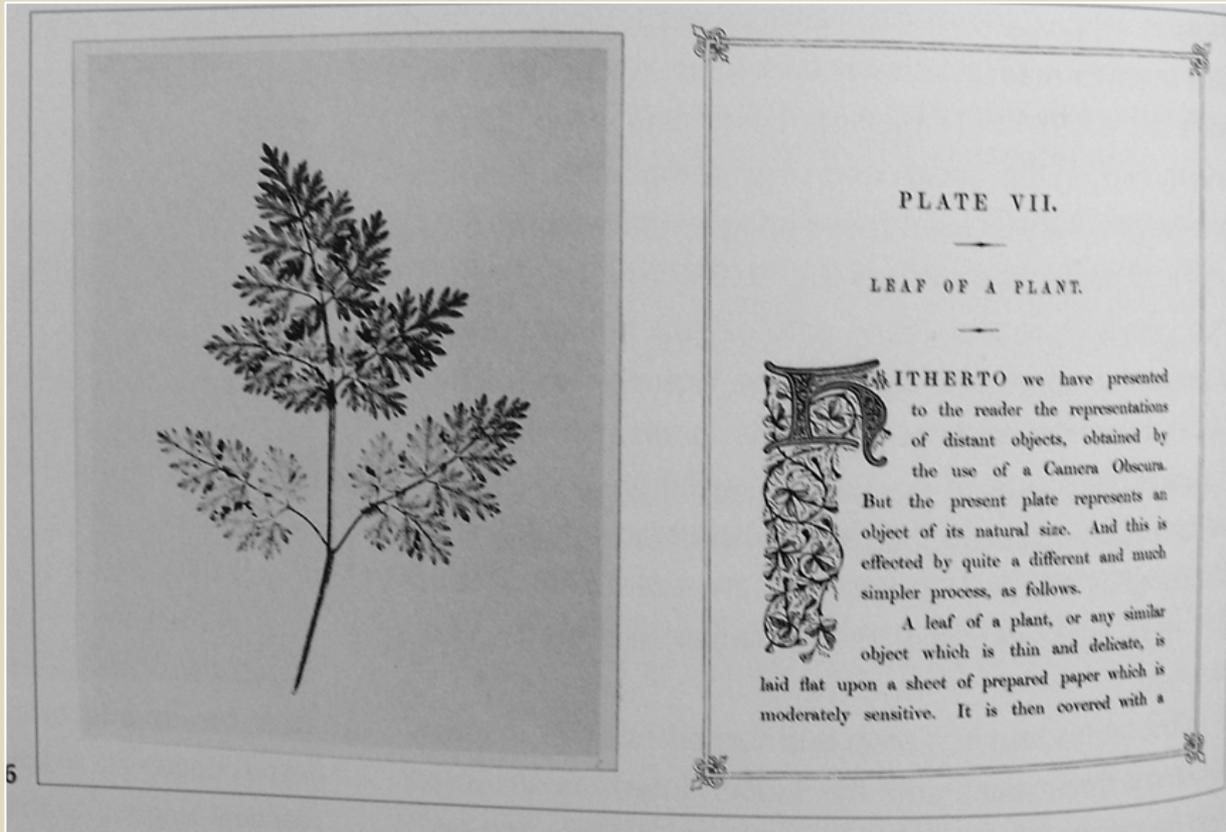
Makes 100 Instantaneous Pictures by simply pressing a button. Anybody can use it who can wind a watch. No focusing. No tripod. Rapid Rectilinear Lens. Photographs moving objects. Can be used indoors.

Division of Labor
—Operator can finish his own pictures, or send them to the factory to be finished.
Morocco covered Camera, in handsome sole-leather case, loaded for 100 pictures.

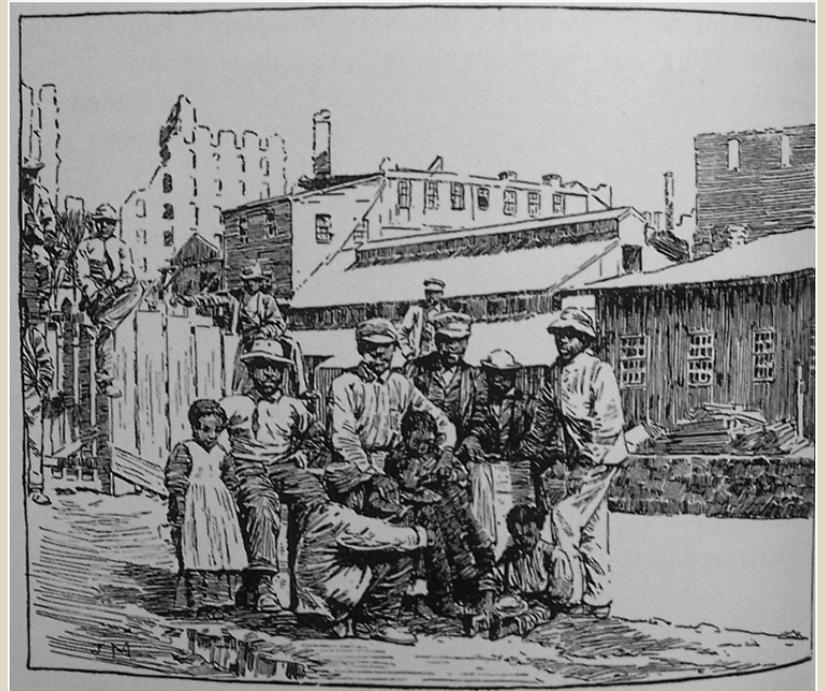
For full description of "Kodak" see SCL. A.M., Sept. 13, '88.
Price, \$25.00. Reloading, \$2.00.

The Eastman Dry Plate & Film Co.
Rochester, N. Y. 115 Oxford St., London.
Send for copy of Kodak Primer with Kodak Photograph.





十九世紀末 攝影術的應用：攝影結合出版與印刷



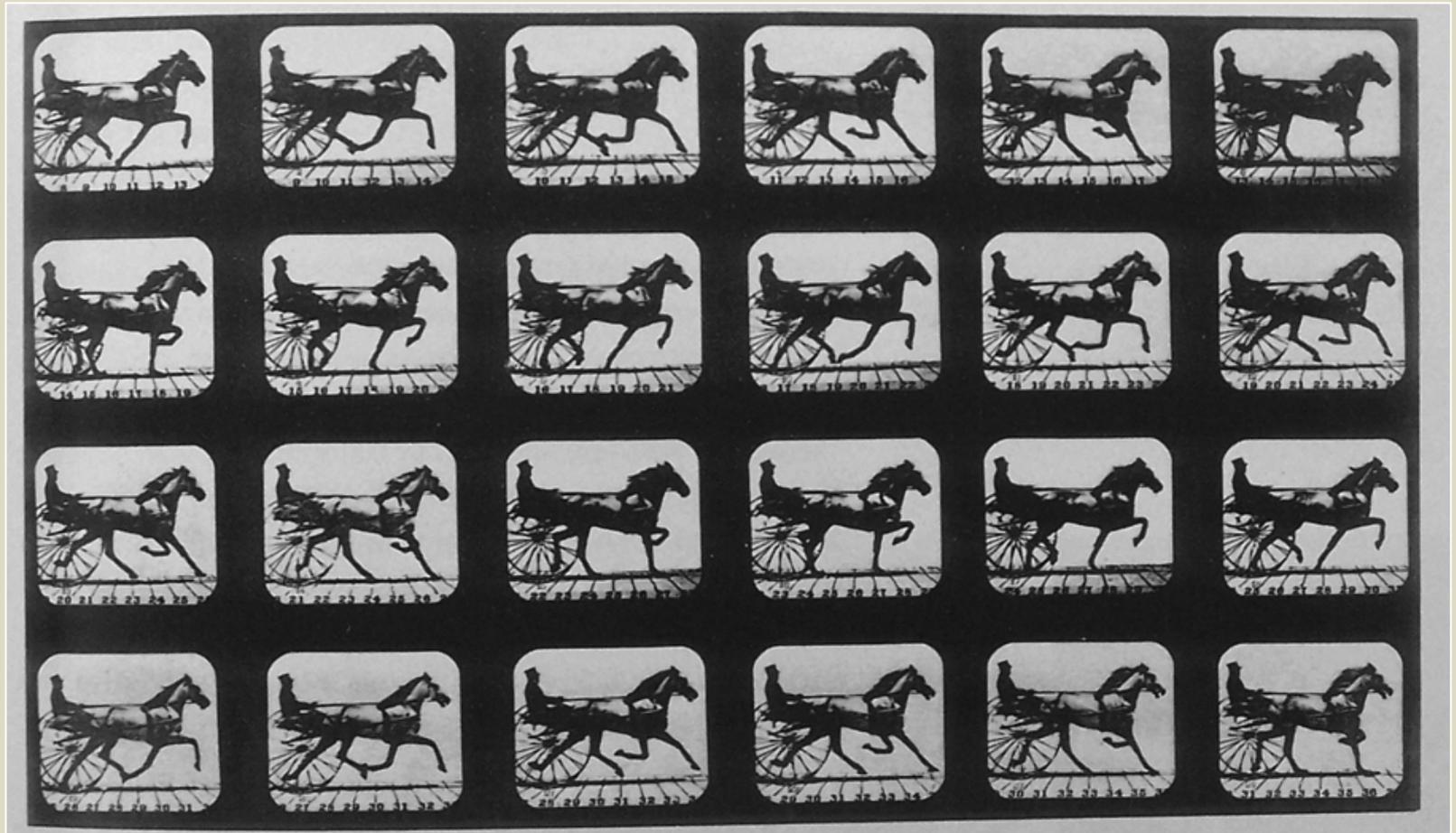
攝影術與繪圖製版

十九世紀末 攝影術的應用：攝影結合出版與印刷



攝影術結合 half-tone 印刷技術

十九世紀末 攝影術的應用：電影出現



工業革命與設計思潮

- 1、設計哲理與社會運動：反資本主義
- 2、設計的動機問題：對象與機能
- 3、工業與藝術的矛盾
- 4、美術工藝運動的主張：

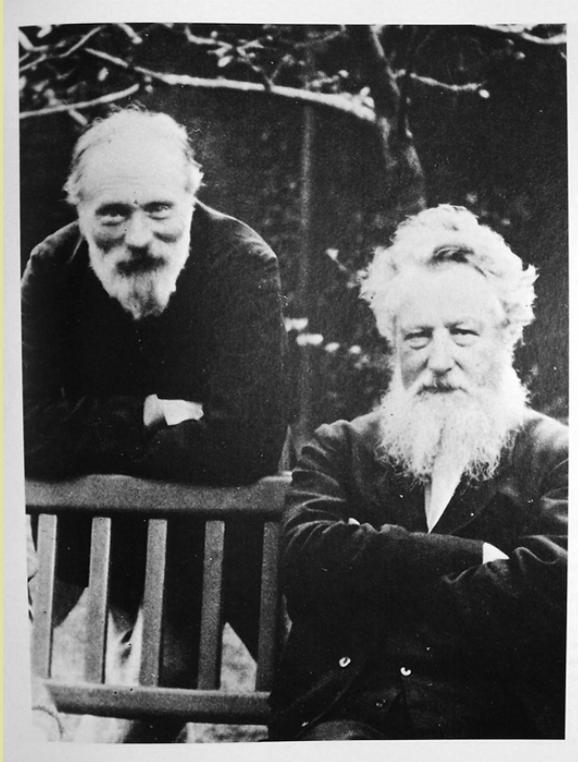
知識份子的社會主義思潮與設計人文

威廉莫里斯與凱姆斯凱特出版社

以歷史、手工藝與人文對抗資本商業

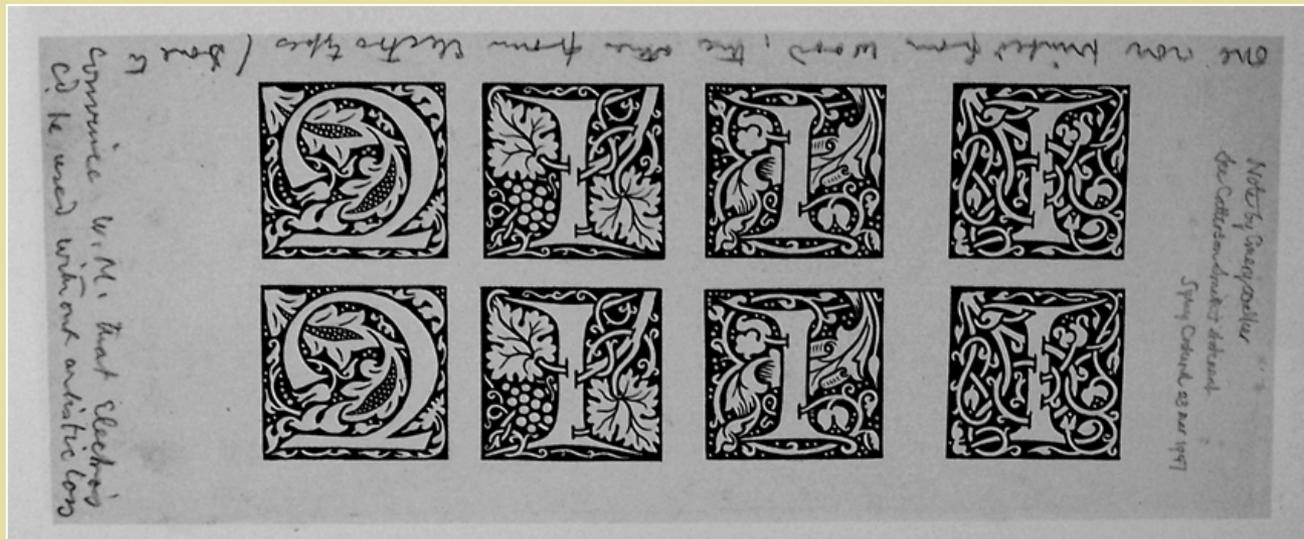
設計哲學與設計教育的啟蒙

美術工藝運動：知識份子參與設計工作- 人文與哲學的行會組織

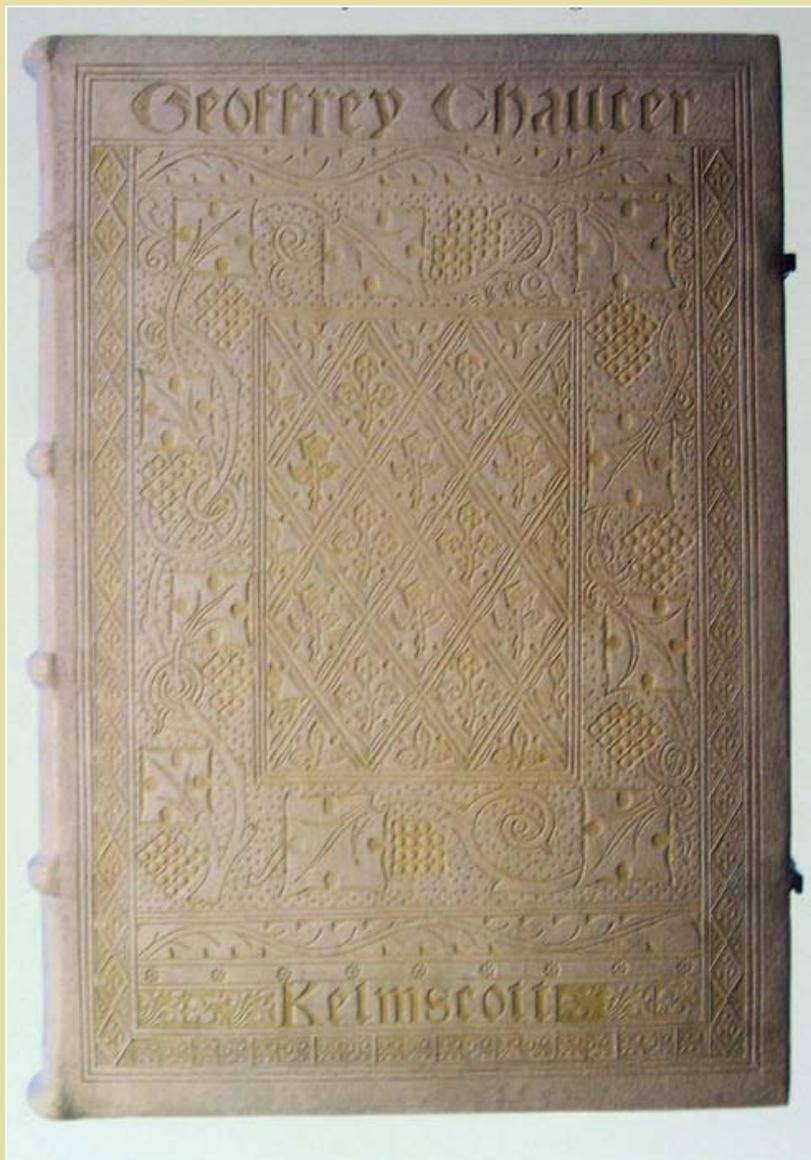


美術工藝運動：人文與歷史的堅持--- 凱姆斯考特 出版社

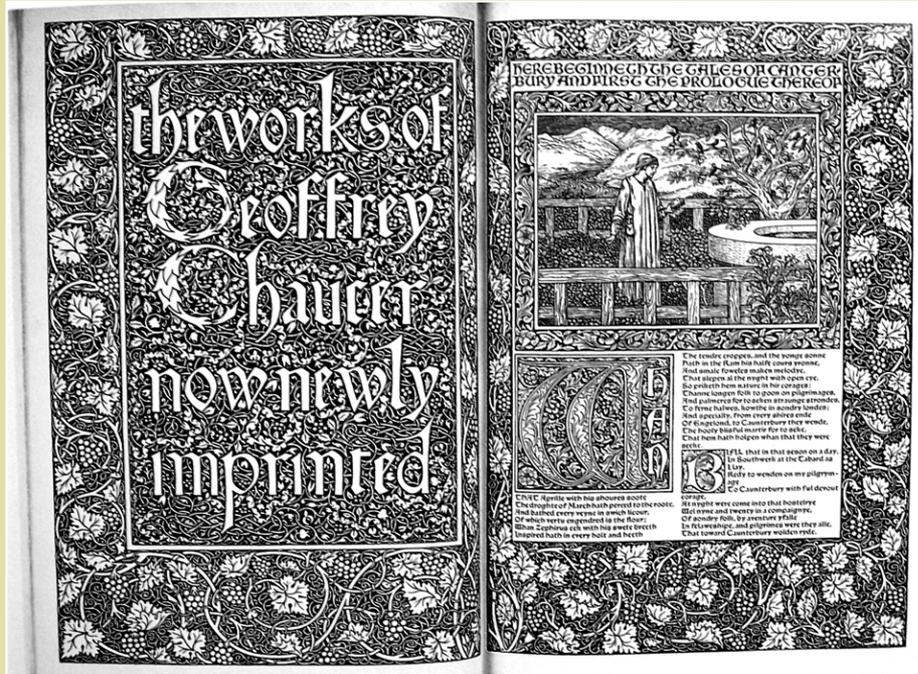


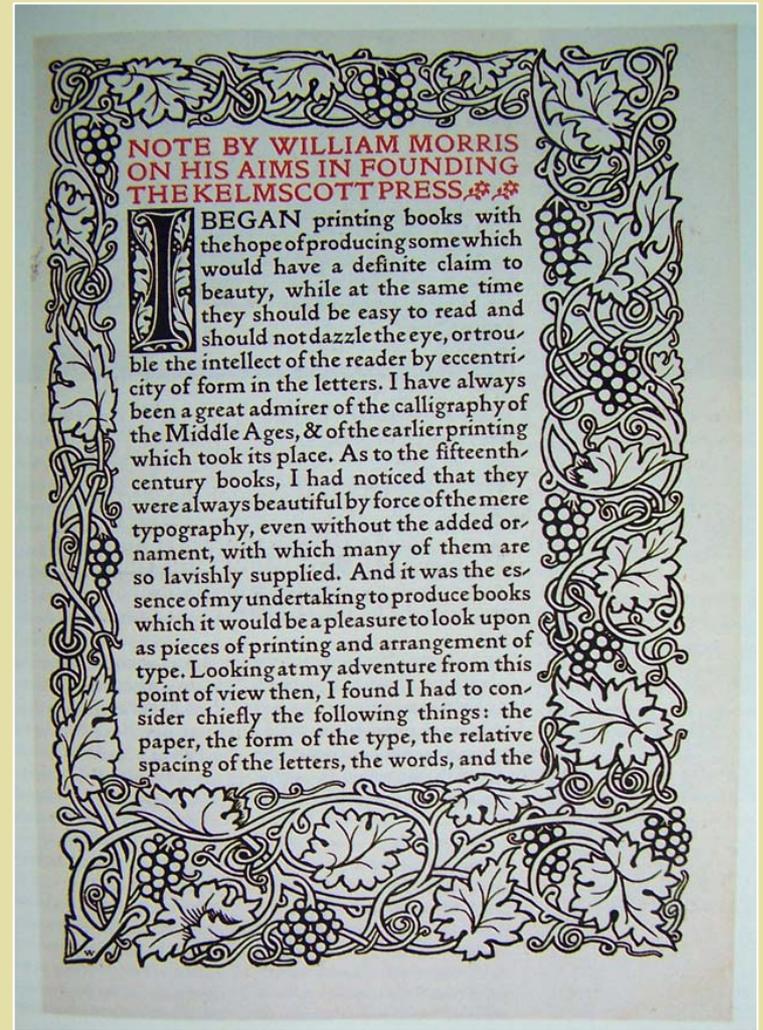
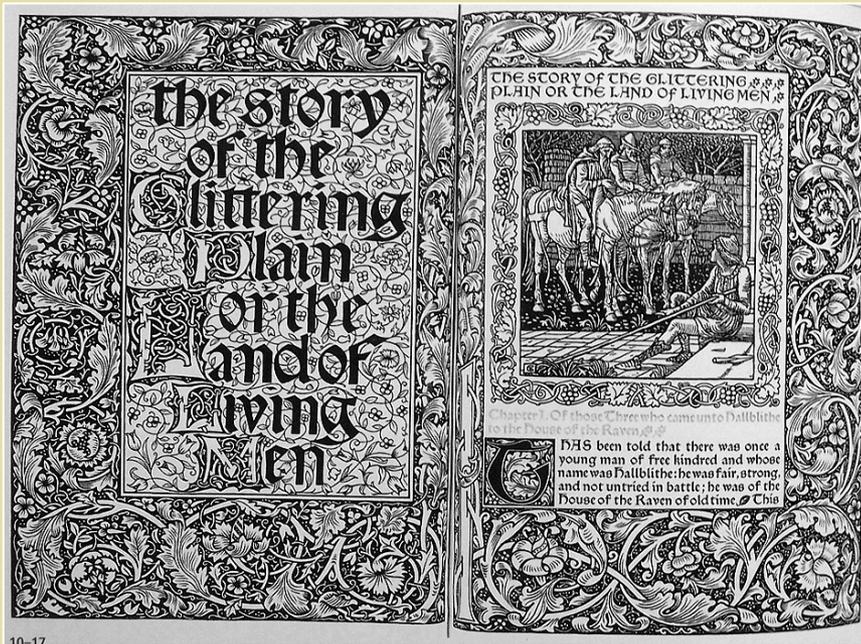


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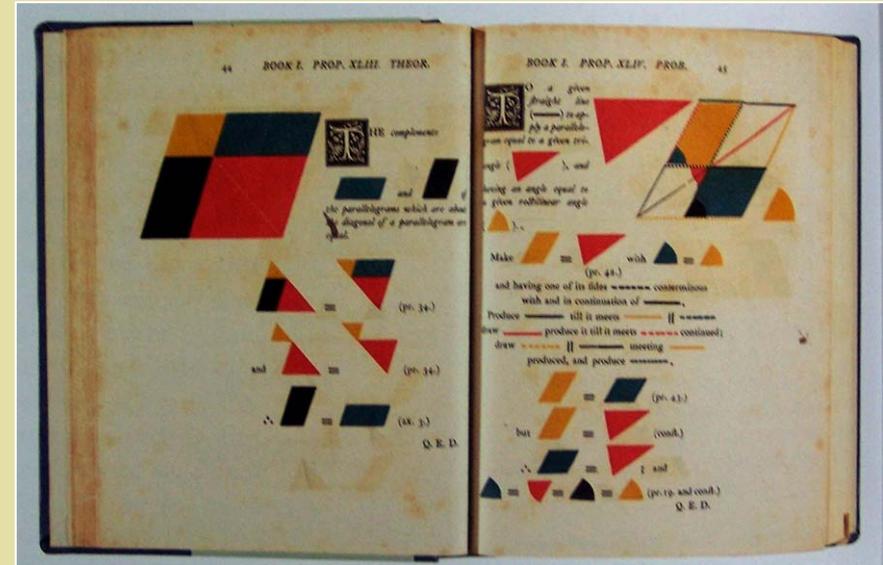
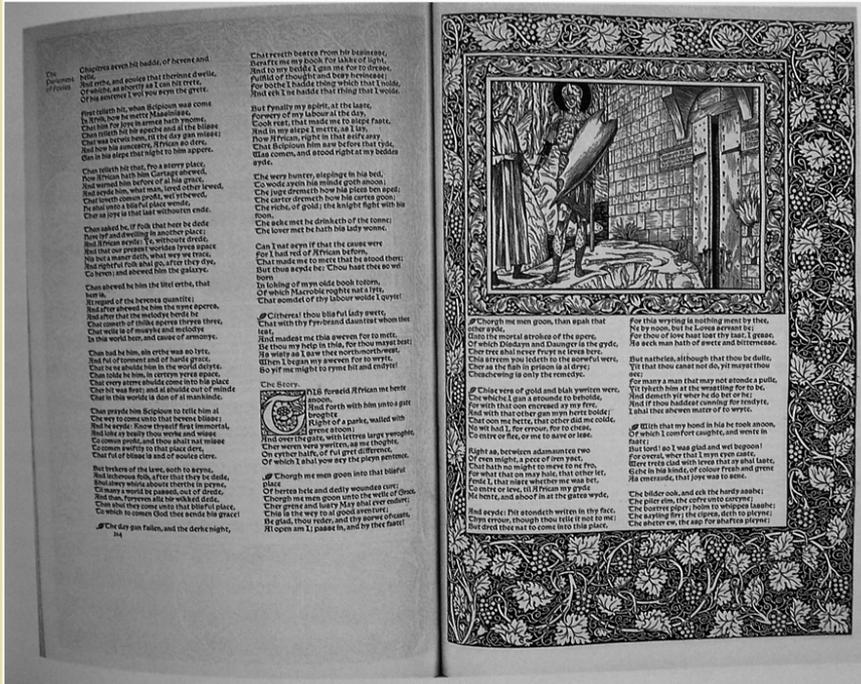


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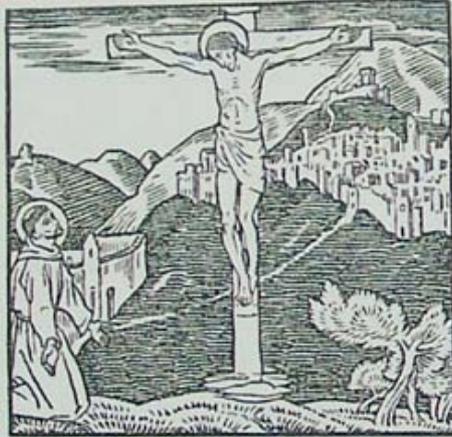
美術工藝運動：人文與歷史的堅持--- 凱姆斯考特 出版社



美術工藝運動：影響-- 書籍設計人文美學的復興



AL NOME DEL NOSTRO Signore
GESU CRISTO CROCFISSO E DELLA
SUA MADRE VERGINE MARIA.



IN QUESTO LIBRO SI CONTENGONO
CERTI FIORETTI, MIRACOLI, ED
ESEMPLI DIVOTI DEL GLORIOSO
POVERELLO DI CRISTO, MESSER
SANTO FRANCESCO, E DALQUANTI
SUOI SANTI COMPAGNI, A LAUDE
DI GESU CRISTO. AMEN.

CAPITOLO PRIMO.

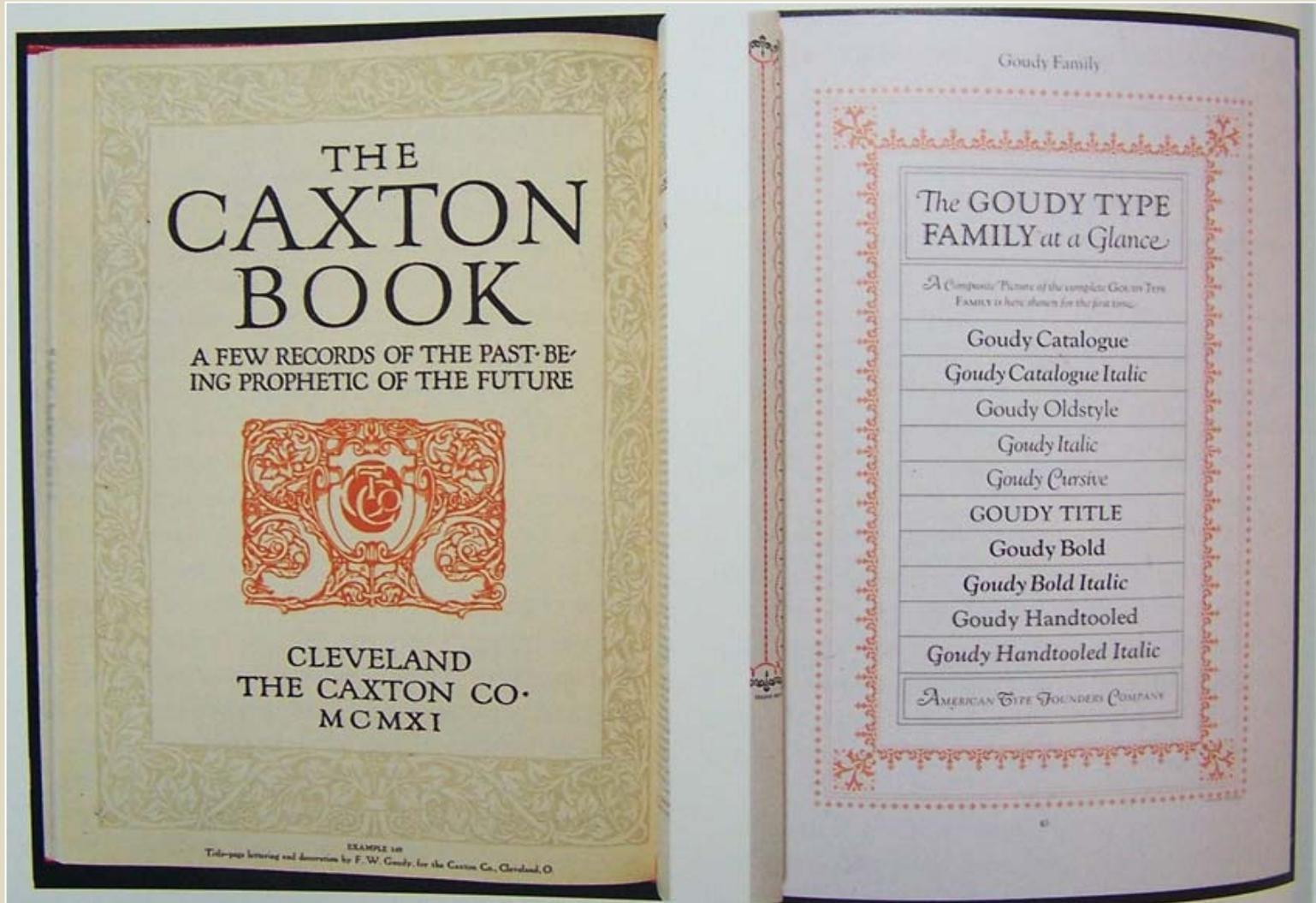
Capitolo 1

NPRIMA E DA CON-
siderare che il glorioso
Messer Santo Francesco
in tutti gli atti della vita
sua fu conforme a Cristo
benedetto: che come Cristo nel principio
della sua predicazione elesse dodici Apo-
stoli, a dispregiare ogni cosa mondana, a
seguire lui in povertade, & nell'altre vir-
tudi; così Santo Francesco elesse dal prin-
cipio del fondamento dell'Ordine dodici
Compagni, possessori dell'altissima po-
vertade, e come uno de' dodici Apostoli di
Cristo, riprovato da Dio, finalmente s'im-
piccò per la gola; così uno de' dodici
Compagni di Santo Francesco, ch'ebbe nome
Frate Giovanni dalla Cappella, apostatò, e final-
mente s'impiccò se medesimo per la gola. E que-
sto agli eletti è grande assempro & materia di
umiltade e di timore; considerando che nessuno
è certo di dovere perseverare alla fine nella grazia
di Dio. E come que' Santi Apostoli furono al tut-
to maravigliosi di santitade e di umiltade, e pieni

美術工藝運動：影響-- 書籍設計人文美學的復興



美術工藝運動：影響-- 書籍設計人文美學的復興



CHEOPS
NA ZIJN ONTVANGST,
na te zijn opgenomen
in de doorluchte drom-
men en den stoer
der smetteloos verrezenen, die dreven

door alle hemelen, het groot gevolg,
dat vergezelt en toch is ver gebleven
en nimmer naderde de onontwijde
Openenden, de Hooge Heerschers, Zij,
achter wier slippen en wier laatste tred
toesloeg een bliksemend verschiet; te midden
der strengeling, het menigvuldig winden,
dat afliep in een rulle effening
of krimpand zich in eigen kringelbocht
verstrikte, wisselende in een rythme
van heffingen, die naar het zenith klommen,
van zinkingen, waarin werd uitgevierd
het diepste zwichten; in den breedten sleep,
die omvoer door de ruimten en de verten
aantafte en veegde al de banen door
des ongemetenen, in deze weidsche vlucht
de koning CHEOPS. ¶ Stil in zijnen zin
en wachtende had hij zich toegevoegd
en ingeschikt en zich terecht gevonden
in deze nieuwe orde, het zich richten

naar anderen en de ontwende plicht
van zich te minderen, terug te dringen
den eigen scherpen wil, het gaan begeven
verdwenen in de menigte, het deelen
in dezen ijver en afhankelijkheid
der velen en het zijnen dienst verrichten
als begeleider en als wegtrawant.

EN mede ging hij met den ommegang
den eeuwigen, den in geen tijd geboren,
die heenstreek door den weergaloozen luister
der hemelcreatures, door de zalen,
de leege hoven, die in doodsche nacht
zoo roerloos en zoo strak geopend waren
en uitgezet, alsof zij allen stonden
onder één hooge koepeling, een dak,
dat werd getild op fonkelend gebint
van stalen slitsen; dan de donkerten
de ruig gevulde, waar het wereldstrof
aanvankelijk gestrooid en zwevend was
in dossen stilstand of al aangevat
door plotseling bezinken schoksgewijs
bijeën liep en ging vloeien in gebogen
bedding, die ijlings tot een rondon kolk,
een boezem werd, een in zich opgesloten
holte, een kom opzwellende ten boorde
en eindelijk een volle moederschoot,
wier zwoegende arbeid, wier bedwongen nooden
en zware spanning klimmiend was, totdat

BEFORE ANY KNOWLEDGE OF PAINTING WAS BROUGHT TO FLORENCE, THERE WERE ALREADY PAINTERS IN LUCCA, AND PISA, AND AREZZO, WHO FEARED GOD AND LOVED THE ART. THE WORKMEN FROM Greece, whose trade it was to sell their own works in Italy and teach Italians to imitate them, had already found in rivals of the soil a skill that could forestall their lessons and cheapen their labours, more years than is supposed before the art came at all into Florence. The pre-eminence to which Cimabue was raised at once by his contemporaries, and which he still retains to a wide extent even in the modern mind, is to be accounted for, partly by the circumstances under which he arose, and partly by that extraordinary purpose of fortune born with the lives of some few, and through which it is not a little thing for any who went before, if they are even remembered as the shadows of the coming of such an one, and the voices which prepared his way in the wilderness. It is thus, almost exclusively, that the painters of whom I speak are now known. They have left little, and but little heed is taken of that which men hold to have been surpassed; it is gone like time gone, - a track of dust and dead leaves that merely led to the fountain.

Nevertheless, of very late years and in very rare instances, some signs of a better understanding have become manifest. A case in point is that of the triptych and two cruciform pictures at Dresden, by Chiaro di Messer Bello dell' Erma, to which the eloquent pamphlet of Dr. Aemmster has at length succeeded in attracting the students. There is another still more solemn and beautiful work, now proved to be by the same hand, in the Pitti gallery at Florence. It is the one to which my narrative will relate.

THIS Chiaro dell' Erma was a young man of very honourable family in Arezzo; where, conceiving art almost for himself, and loving it deeply, he endeavoured from early boyhood towards the imitation of any objects offered in nature. The extreme longing after a visible embodiment of his thoughts strengthened as his years increased, more even than his sinews or the blood of his life; until he would feel faint in sunsets and at the sight of stately persons. When he had lived nineteen years, he heard of the famous Giunta Pisano; and, feeling much of admiration, with perhaps a little of that envy which youth always feels until it has learned to measure success by time and opportunity, he determined that he would seek out Giunta, and, if possible, become his pupil.