

No. 15

Editor of the Journal of Design Exchange

**the New Edition
of Design Exchange**

no.15

設計交流新四輯

(終結版)

Edit & Design: Wang Xu

Publish: China Youth Press

主編 設計：王序

 中國青年出版社
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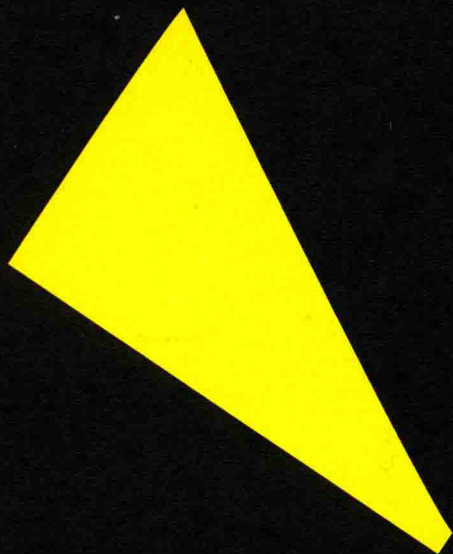
Edit & Design: Wang Xu

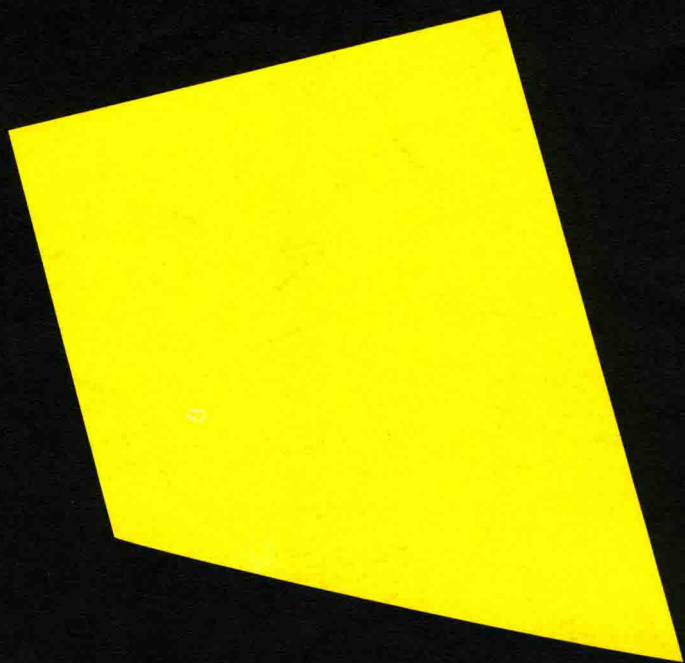
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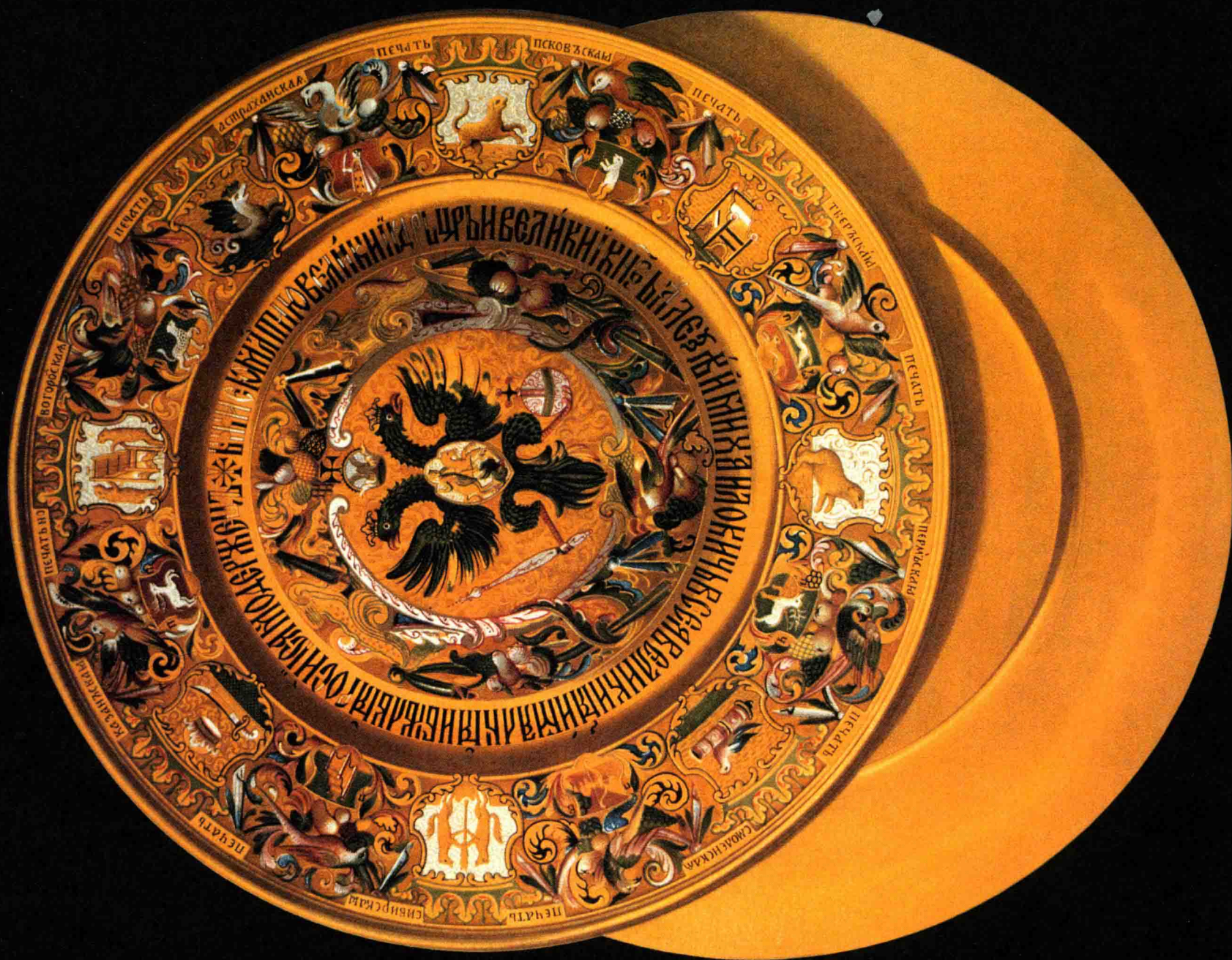
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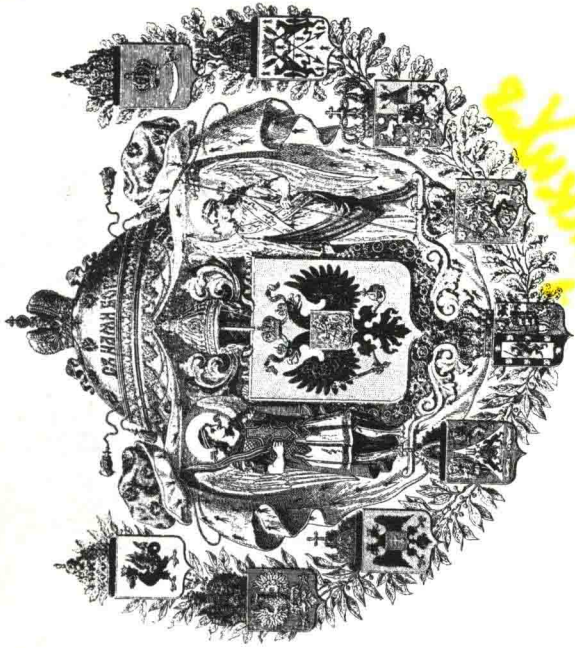




Graphics of the Beginning of the 20th century
平面设计，20世纪初



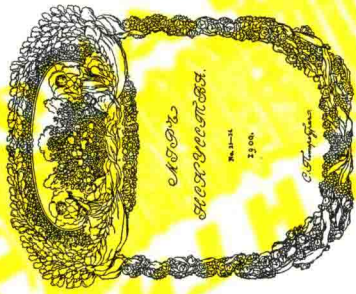
Letters on a Steam Engine, 1886
蒸汽機上的金屬字體，1886



State Emblem of Russia, 19th century
俄羅斯國徽, 19世紀



Type Design, 18th century
字體設計, 18世紀



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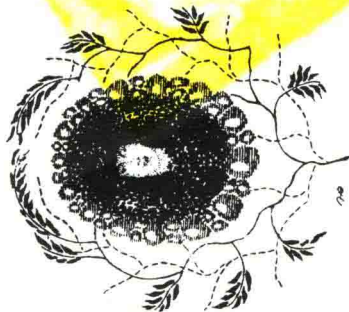
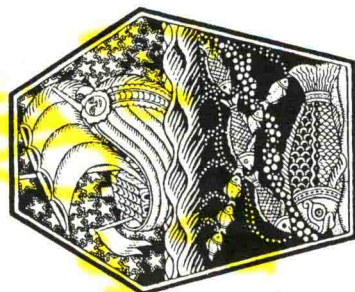
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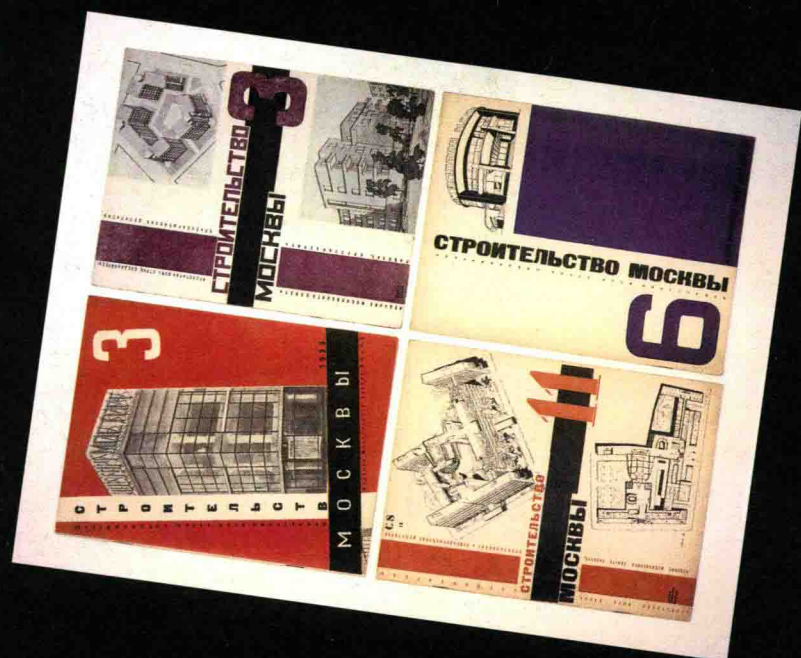


Graphics of the Beginning of the 20th century
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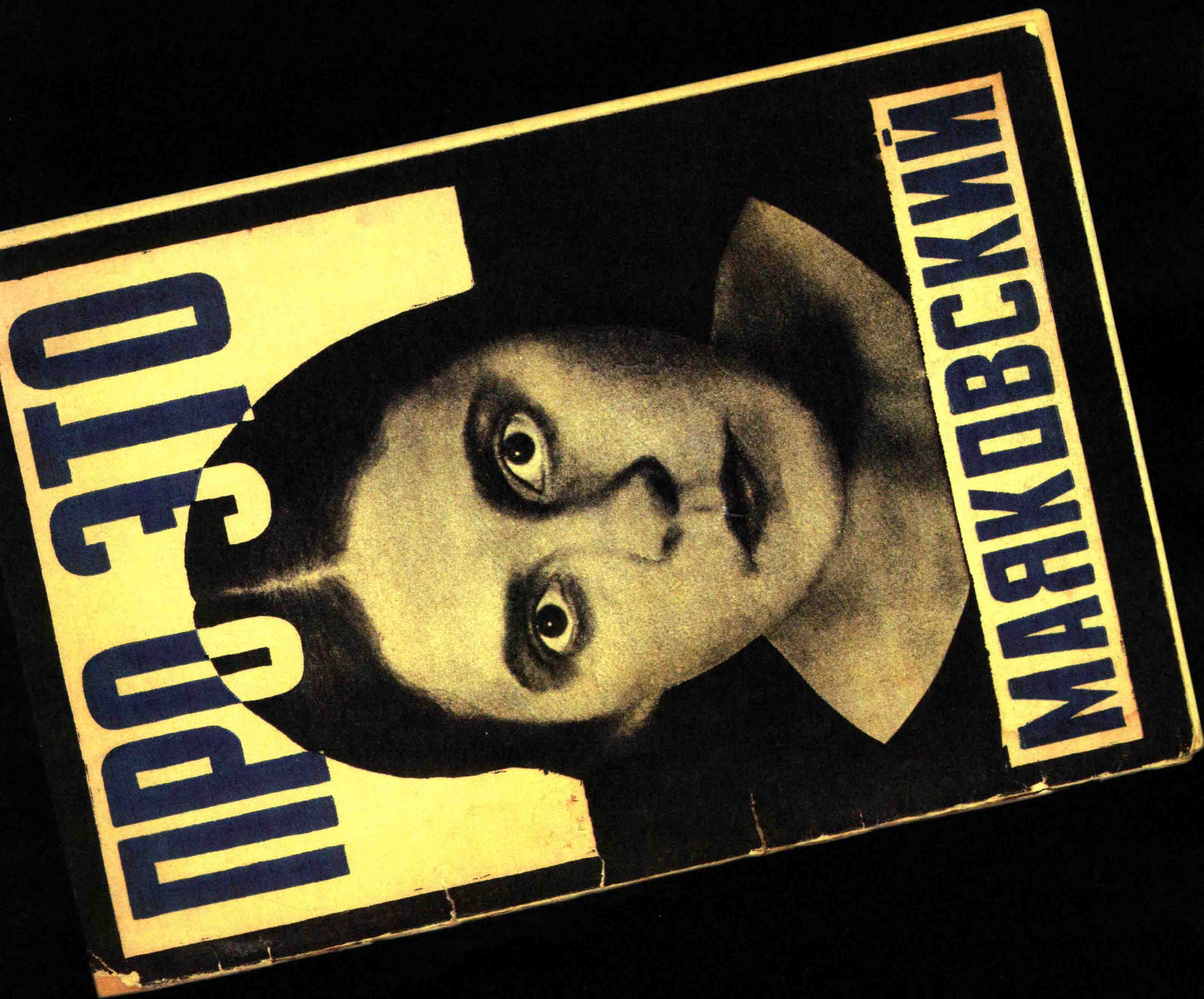
Initial, 1918-1923
 字體設計與書籍插圖, 1918-1923



Magazine covers, Georgy Klutais, 1920s
雜誌封面，Georgy Klutais, 20 年代



Book cover, 1921
書籍封面，1921



Book cover, Alexander Rodchenko, 1923
书籍封面, Alexander Rodchenko, 1923

Sergey Chekhonin

An odd, weird, wondrous personality.
"Silver age" was the time of poetry, book, and as a result, the age of graphic art. But Chekhonin was not only a virtuoso in graphic work but in porcelain painting as well, he was a true artist in jewelry, enamel work, carpentry, knew textile production, interior design, glass cutting and many other crafts very well. He was nearly the only one among the artists of the like who did not have not only artistic but a true classical education, as well. Former cashier at the Volga textile production-line, and that among the "Mir-Iskusstva" (The World of Art) fine-gentlemen! He studied so shortly, by the artists' sketches and got his education mainly from practical work. After the revolution he created the official Soviet state steamship-style. Abram Ephros called him "The Artist of the October Revolution" in the article with a very characteristic title "Master of the Soviet Empire Style". He was close to the new style. A member of the Board of Painters of the State ceramic works, Revolutionary Education Ministry) but quite suddenly bound himself "Master abroad in 1928. We know almost nothing about the years he spent in France. He died in Paris in 1936.3 (Public Education Order. Author's inspired work, creative initiatives practice cannot be found. A truly commercial artist. His attitude towards working for money was quite a specific one. All art he took the work and did nothing. When the time and the order, client came he used to say: You didn't bring me the advance, so the work must not be very important for you. Sergey Vassilievitch, why didn't you tell us? We will send you the money at home! And the money I say. You didn't bring me the advance. Then he calculated precisely which part of the job had been paid for and did that very part. For example, one finished the cover up at the presence of the person who had brought the money. One could say: Chichikov and Sobakevitch. But one can also say: a true artisan. An artist is the same as a weaver or a finished the cover up at the presence of the person who had brought the money.

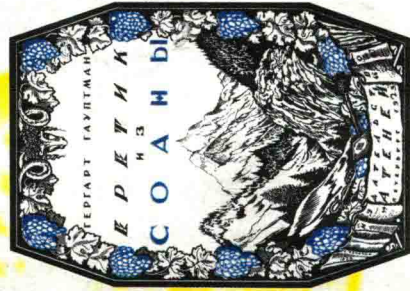
Miniature, 1914

小型繪畫, 1914



Book cover, "Heretic from Soand", G. Hauptman, 1923

書籍封面, 1923



Stamp of Department of Art, Ministry of Education, 1923
藝術部印章

Sergey Chutso in graphic work but in porcelain painting as well, he was a true artist in jewelry, enamel work, carpentry, knew textile production, interior design, glass cutting and many other crafts very well. He was nearly the only one among the artists of the like who did not have not only artistic but a true classical education, as well. Former cashier at the Volga textile production-line, and that among the "Mir-Iskusstva" (The World of Art) fine-gentlemen! He studied so shortly, by the artists' sketches and got his education mainly from practical work. After the revolution he created the official Soviet state steamship-style. Abram Ephros called him "The Artist of the October Revolution" in the article with a very characteristic title "Master of the Soviet Empire Style". He was close to the new style. A member of the Board of Painters of the State ceramic works, Revolutionary Education Ministry) but quite suddenly bound himself "Master abroad in 1928. We know almost nothing about the years he spent in France. He died in Paris in 1936.3 (Public Education Order. Author's inspired work, creative initiatives practice cannot be found. A truly commercial artist. His attitude towards working for money was quite a specific one. All art he took the work and did nothing. When the time and the order, client came he used to say: You didn't bring me the advance, so the work must not be very important for you. Sergey Vassilievitch, why didn't you tell us? We will send you the money at home! And the money I say. You didn't bring me the advance. Then he calculated precisely which part of the job had been paid for and did that very part. For example, one finished the cover up at the presence of the person who had brought the money. One could say: Chichikov and Sobakevitch. But one can also say: a true artisan. An artist is the same as a weaver or a finished the cover up at the presence of the person who had brought the money.

Andrey Kulagin

plastic, super painting, a real master. Russian designer.

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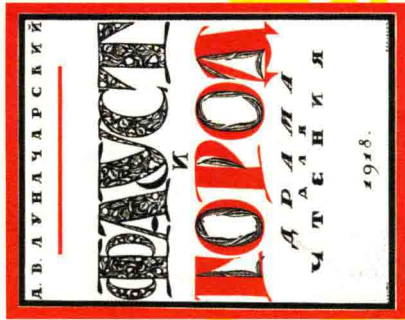
Emblem "Red Baltic Fleet", 1919
"红色波罗的海舰队" 徽章, 1919

tiller. To render all his creative potential, his entire diverse, universal gift to solve a concrete, present day task. Here and now, a genius. An attitude towards art as towards handicraft is a national tradition. In the art where technical culture almost ceased to exist, the sense of material was simplified, and handicraft and artisanship were considered to be unimportant. Chekhonin brought back, according to Nikolay Punin, the feeling for material, rich technical culture, healthy labor. "In Chekhonin's reserved, traditional, sensible activities there exists a unity of his artistic-technical instinct". Deep Russian roots are also characteristic to the style of his creations. Chekhonin's graphic work resembles painting on bark boxes, trunks and spoons with hair-thin grass lines and non-proportionally strong spots of berries and flowers. He possessed a contrast, even over contrast, over plastic, super painting line. A real master. Russian designer. He possessed a contrast, even over contrast, over plastic, super painting, a real master. Russian designer.

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plastic, super painting, a real master. Russian designer.

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Book cover, "Faust and the City" by A. Lunacharsky, 1918

（浮士德與城市），書籍封面，1918

Plate, 1920
盆子，1920



Sergey Chekhonin

Sergey Chekhonin 是獨特，古怪，奇妙的一個人。

“銀色年代”，是一個詩歌、書籍、以及隨之而來的平面設計的年代。但 Chekhonin 不但是平面設計的大師，而且也是陶瓷繪畫的名家，在珠寶、木器、紡織、室內設計、玻璃切割和其他多種工藝領域中都是一位出色的藝術家。他幾乎是同類藝術家當中的唯一一位不但沒有受過藝術方面的教育，而且也不曾受過經典教育的藝術家。早年他在伏爾加船務任出納，同時又是 Mir 的會計。

Iskustva（藝術世界）中有教養的紳士。他的學業非常短暫，其他藝術家的作品每每令人想起樹皮箱子上的繪畫，帶細草紋理和草蓼花點綴綴的湯勺。他具有一種鮮明的特色，甚至超乎了特色，超乎了人類的傳統。當中也有一位真正的大師，一位俄羅斯的設計師。

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但也完全可以說，他是一位真正的藝術家。藝術家 and 種田織布一樣，要把自己所有的藝術潛能、全部的才華施展到每項當前的工作中。現在我們說他是一位天才。

對藝術的態度，如同對工藝的態度一樣，是正一種民族的傳統。在一個技術文化幾乎被人們淡忘的藝術世界裡，才對材料的感覺大大地簡單化了，手工技術被人認為是無足輕重的。按照 Nikolay Punin 的說法，是 Chekhonin 把對材料的感覺，豐富的技藝和健康的勞作重新帶回到我們身邊。在 Chekhonin 謙謹，傳統，靈性的創作中，包含著他那種藝術與工藝本能的統一。根據 Nikolay 新的傳統藝術中也是他創作風格的一個特點。Chekhonin 的平面作品每每令人想起樹皮箱子上的繪畫，帶細草紋理和草蓼花點綴綴的湯勺。他具有一種鮮明的特色，甚至超乎了特色，超乎了人類的傳統。當中也有一位真正的大師，一位俄羅斯的設計師。

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Emblem "2 Years of the RSFSR", 1919
俄羅斯蘇維埃聯邦社會主義共和國兩周年徽誌，1919



Stamp of the RSFSR, 150 rubles, 1922
蘇聯社會主義共和國150盧布郵票，1922