

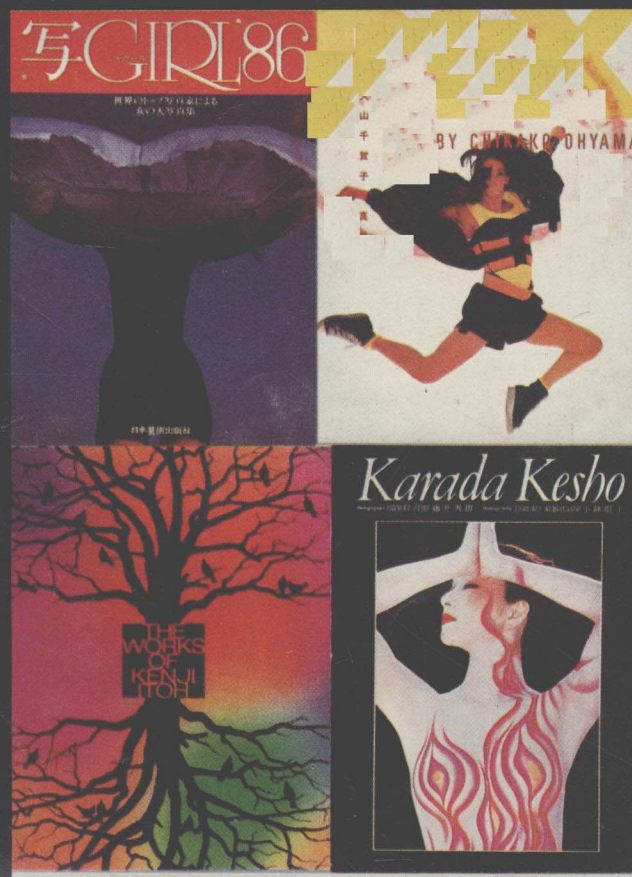
3

裝幀

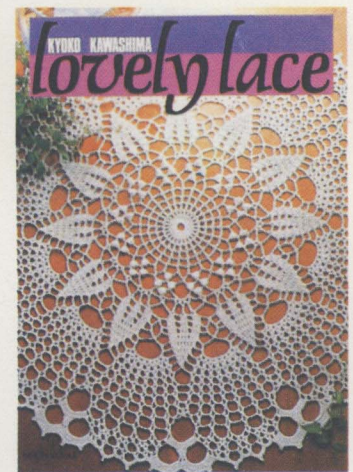
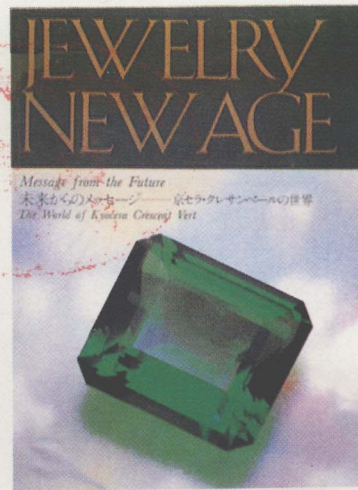
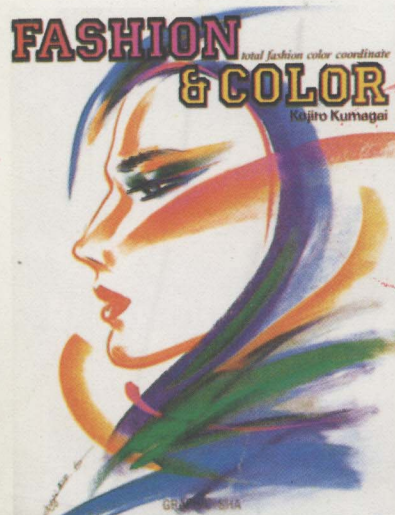
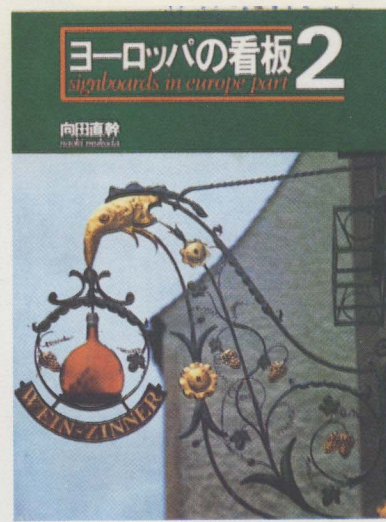
展示裝幀藝術的畫廊

ZHUANGZHEN

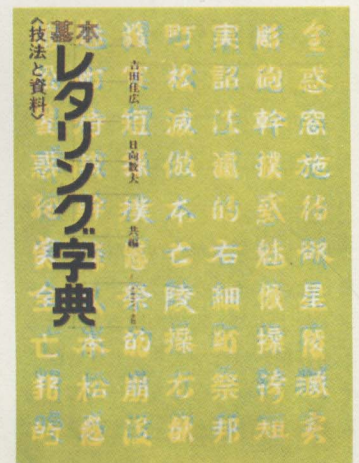
探討書籍設計的園地



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エディトリアルデザインの実技
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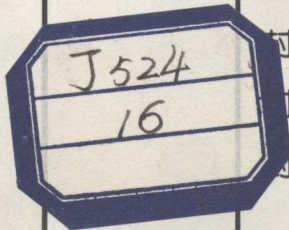
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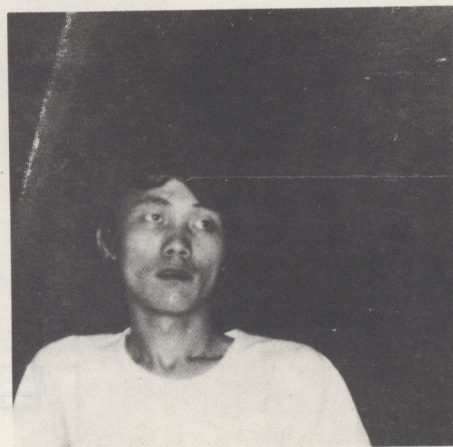
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3	裝幀 外國書籍封面集萃
·	ZHUANGZHENG
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馮憶南



十九世紀後期，在席卷整個歐洲和美國的“新藝術運動”浪潮的沖擊下，許多藝術家紛紛涉足於書籍裝幀藝術。

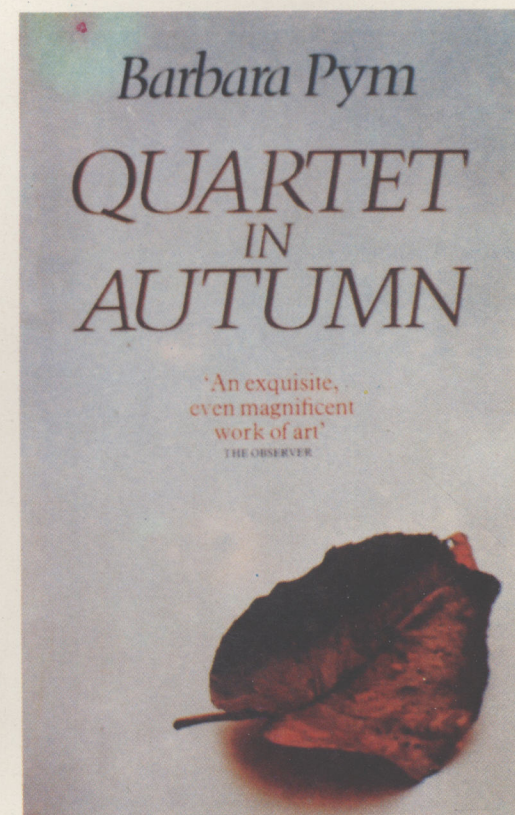
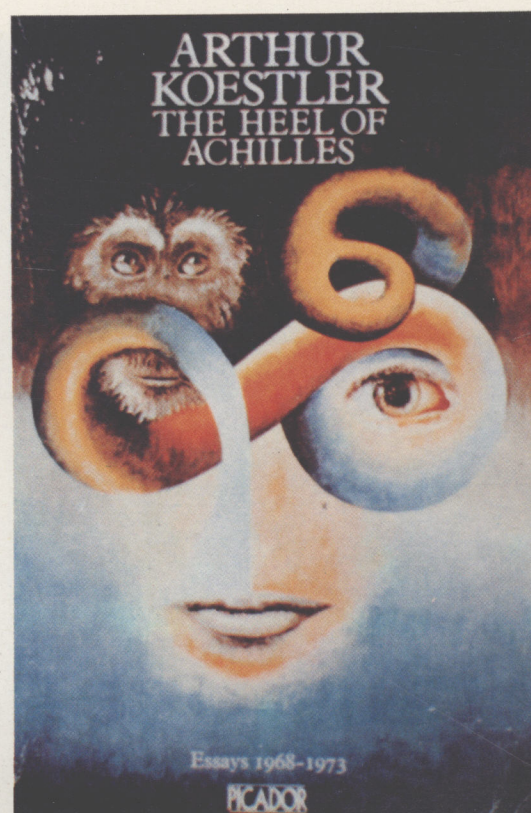
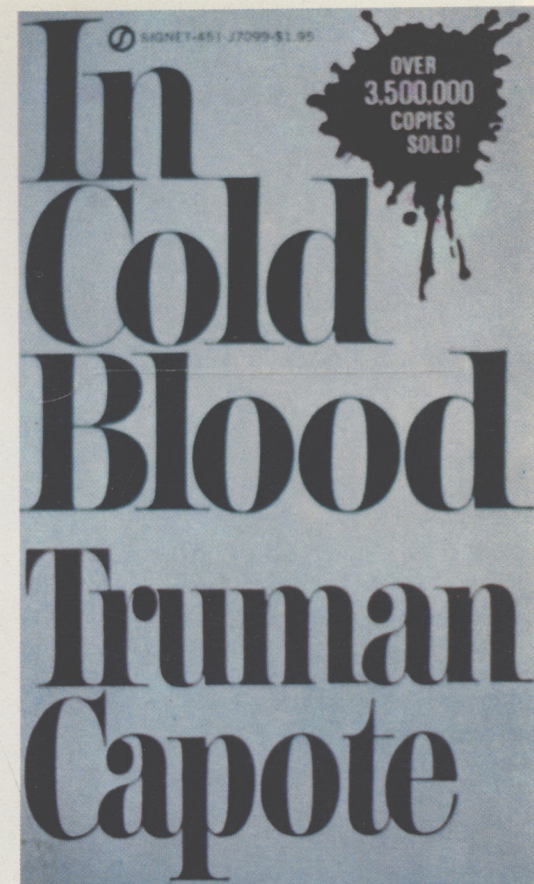
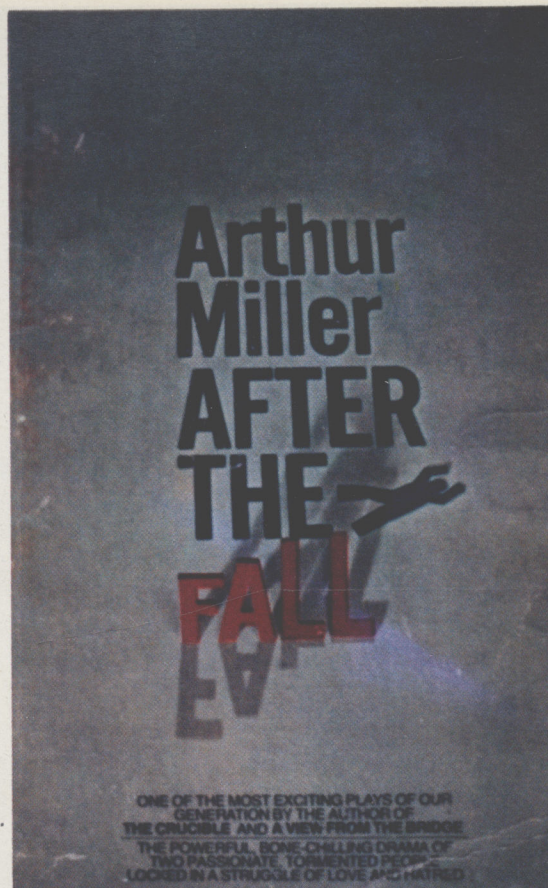
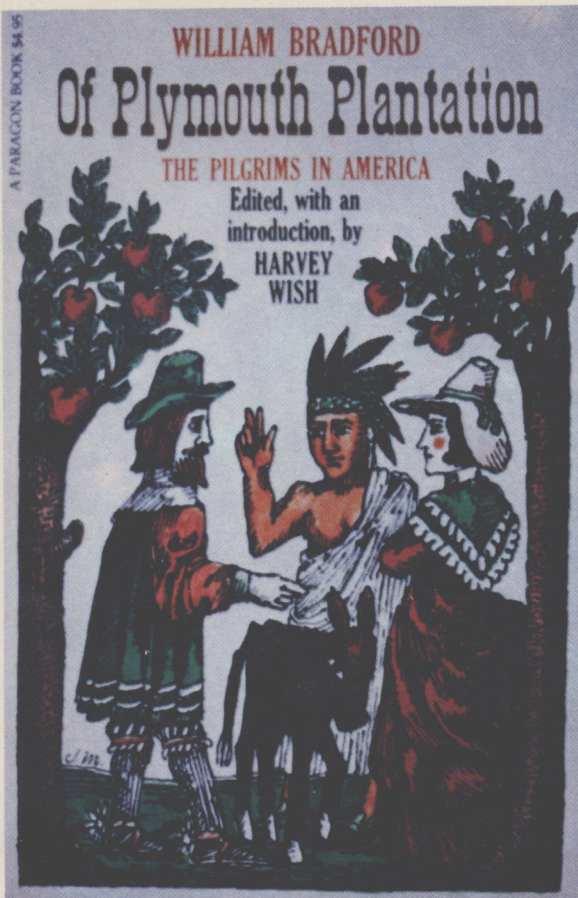
由於藝術家的介入，使得書籍裝幀藝術不可避免地受到各種繪畫流派（諸如表現主義、未來主義、達達主義、抽象主義以及後來成為當代世界書籍裝幀設計主流的構成主義及新客觀主義等等）的影響，從而導致藝術風格的不斷演變和豐富多彩。

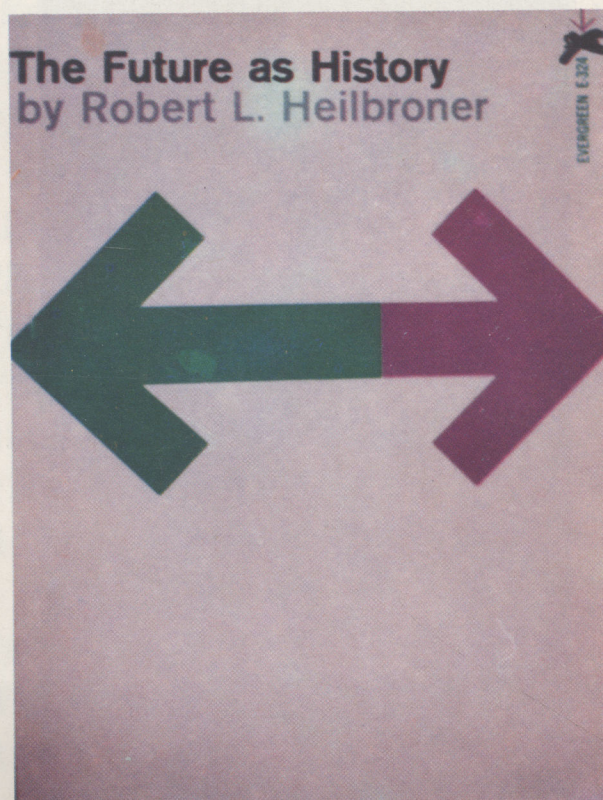
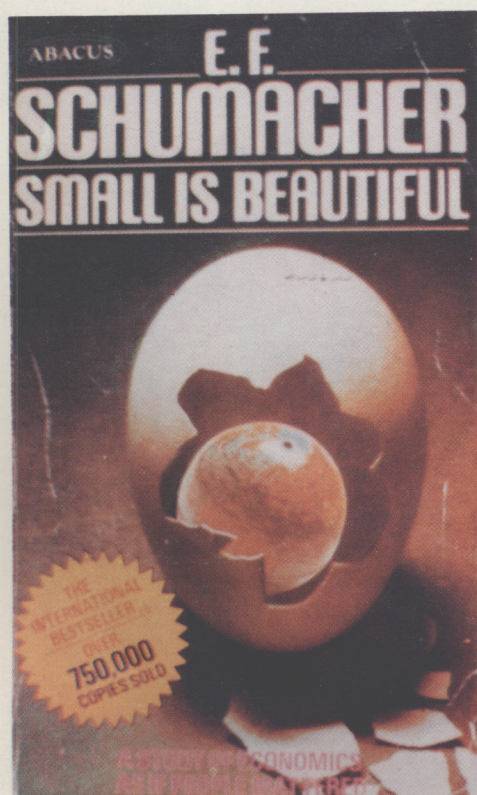
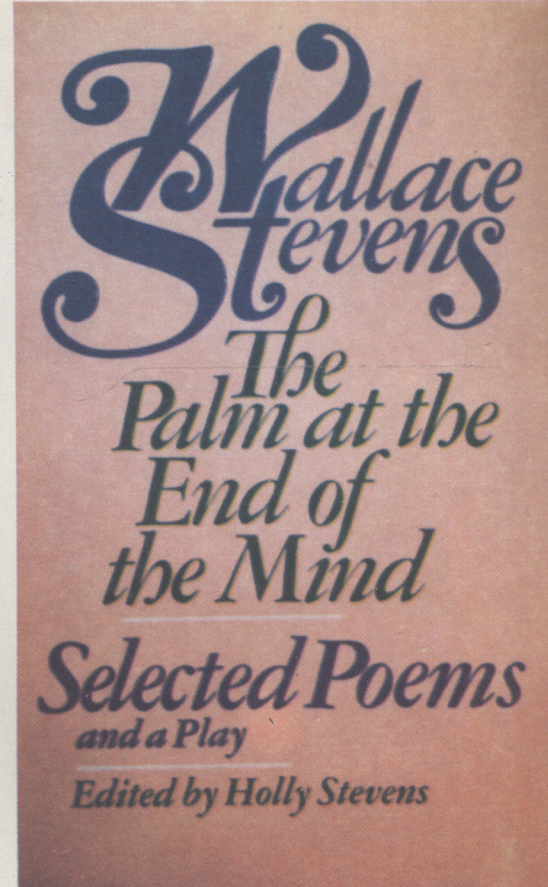
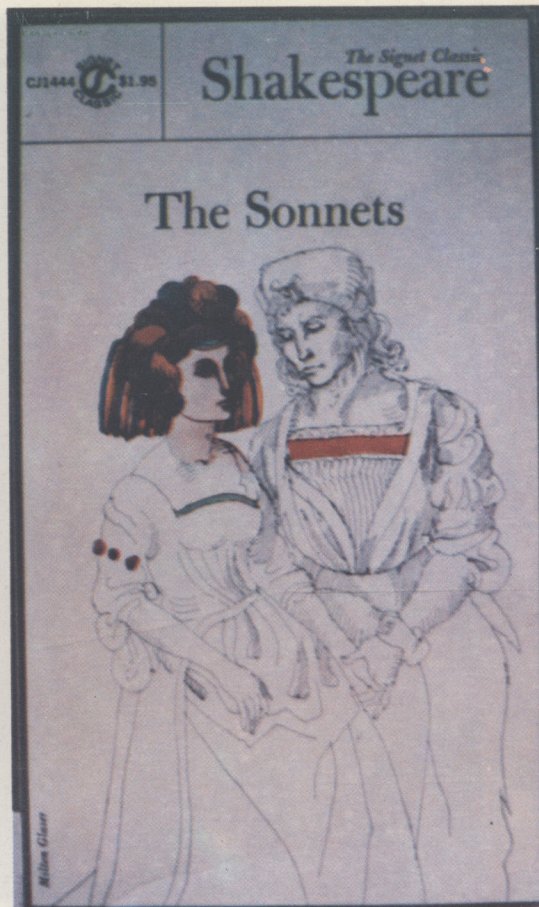
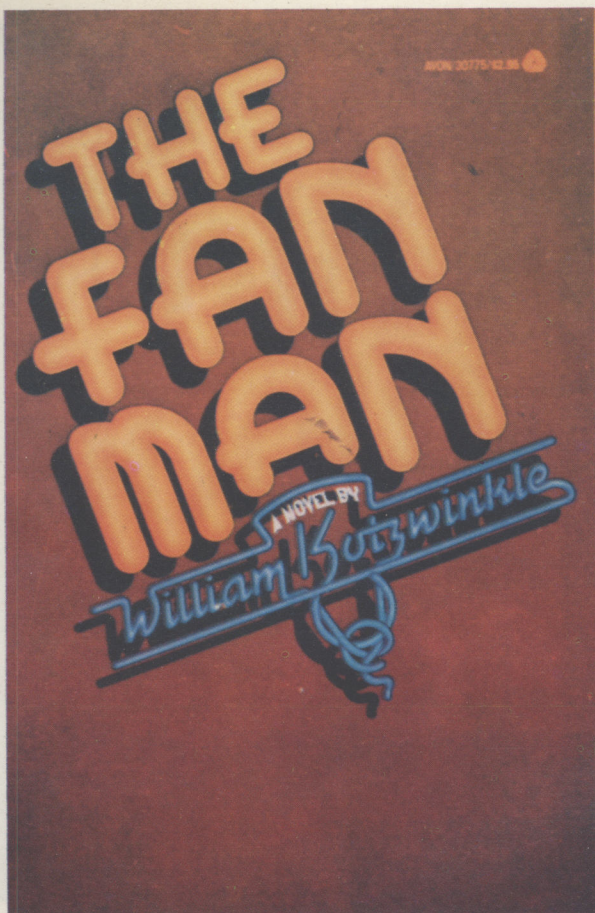
本書共選編外國封面佳作 345 幅，其中有：

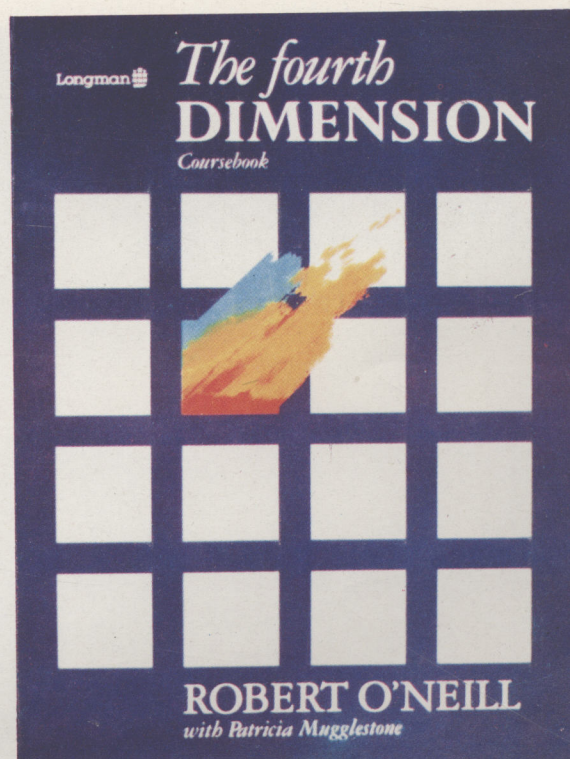
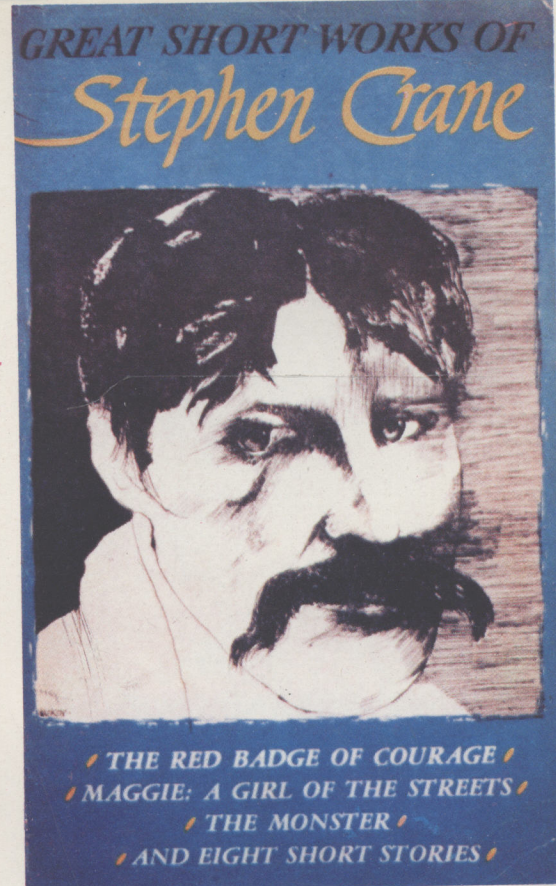
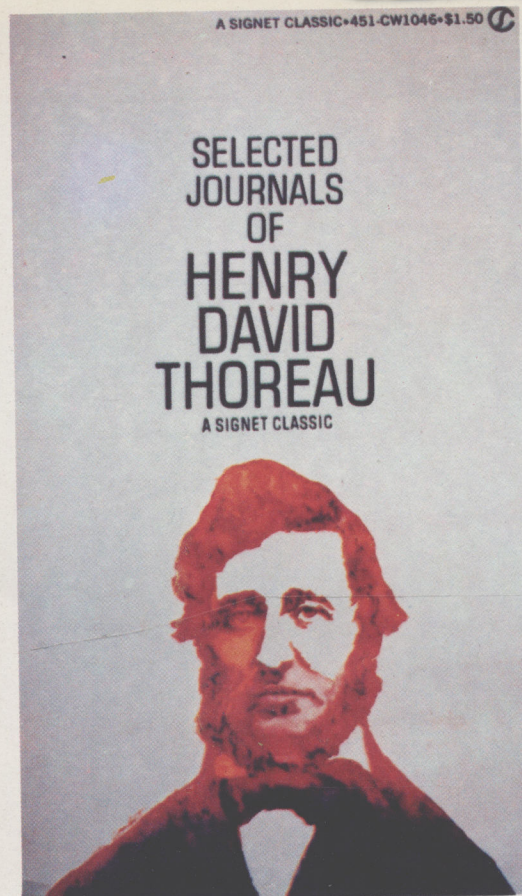
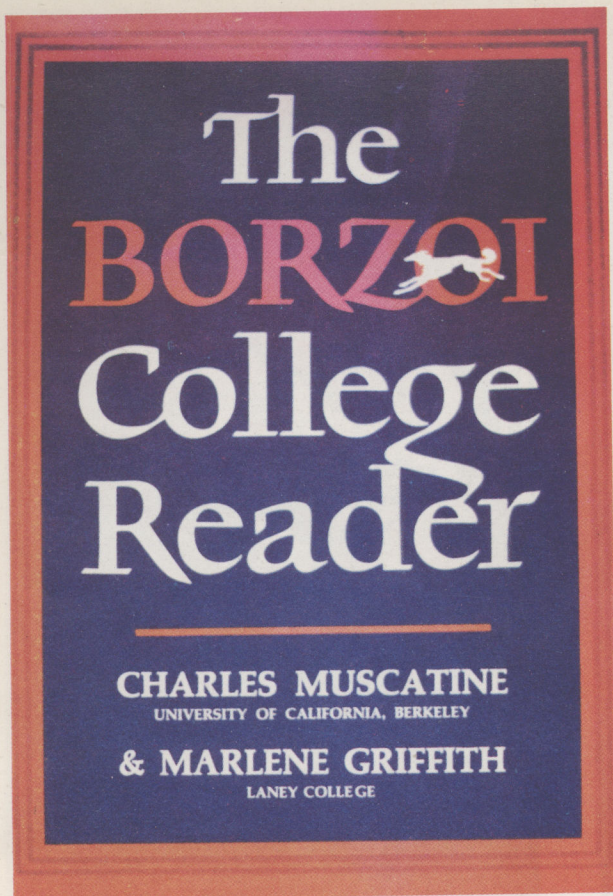
- 繼承哥德式藝術風格，體現遒勁、崇高和森嚴，有着靜穆蒼勁、深厚莊重之風的德國封面。
- 衍續羅馬式和洛可可藝術風格，體現柔和典雅和幻想，充滿浪漫主義色彩的法國封面。
- 設計思想不落陳規舊套，新穎、細膩、獨特，帶有強烈的“廣告”氣息，就像一曲跳躍而熱烈的爵士音樂的美國封面。
- 大量汲取歐美設計思想再融合本民族特點，因而既有濃厚的東方色彩，但又不失強烈現代感；具有清新、明淨、而又優美、抒情的裝飾風格的日本封面。

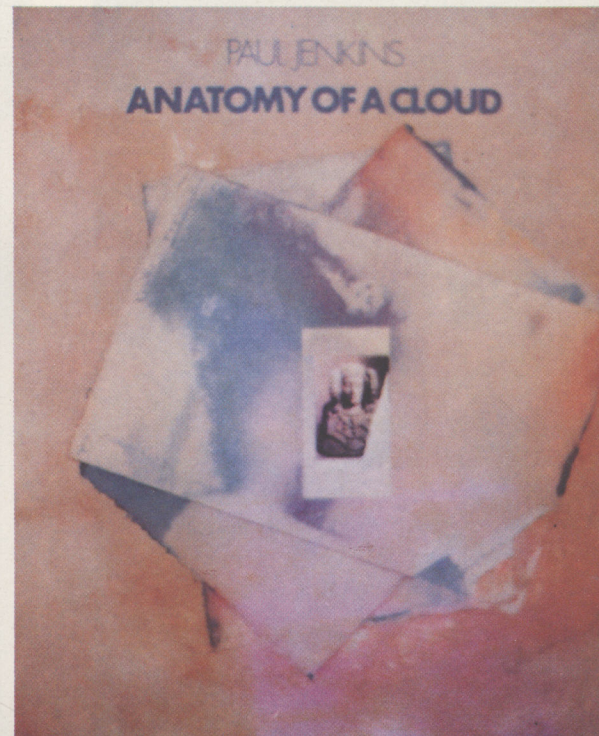
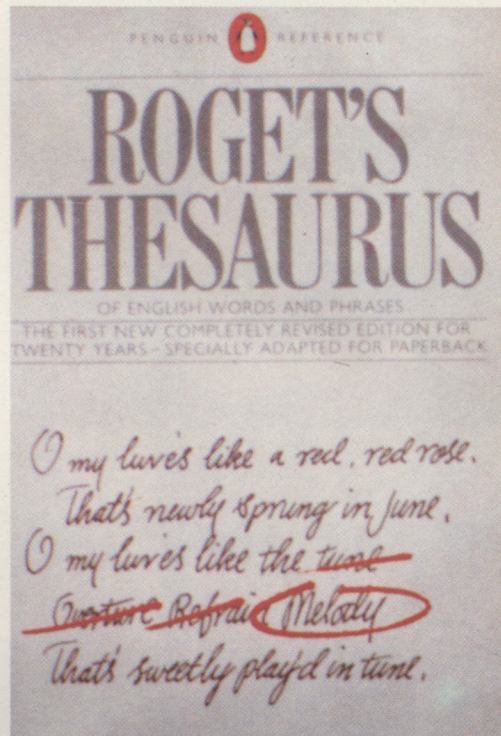
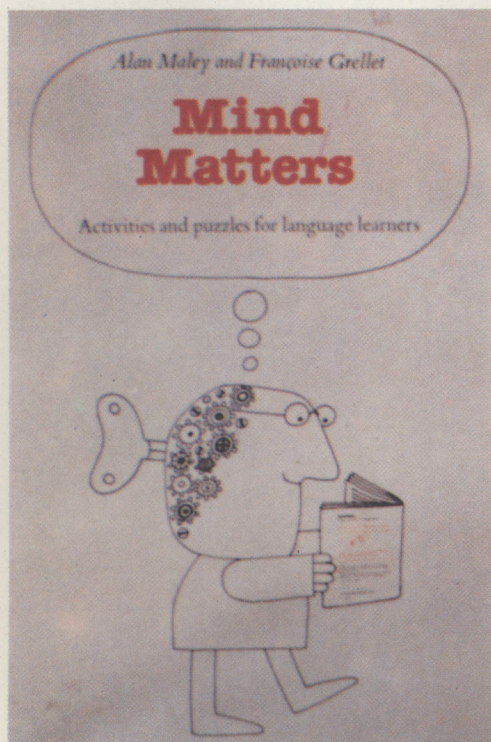
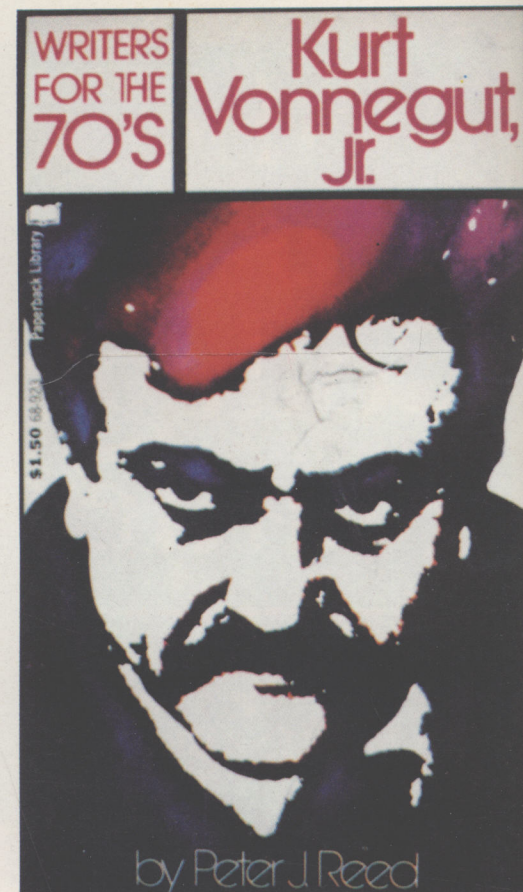
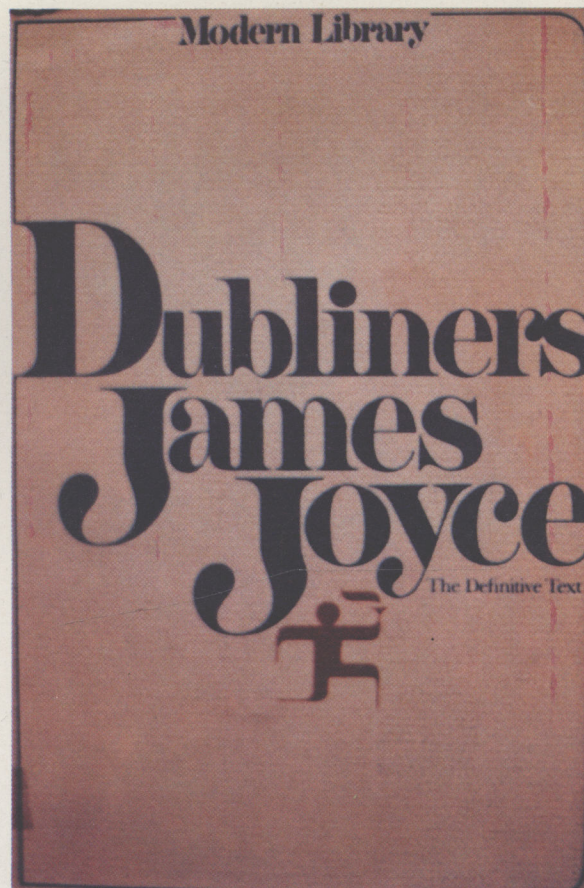
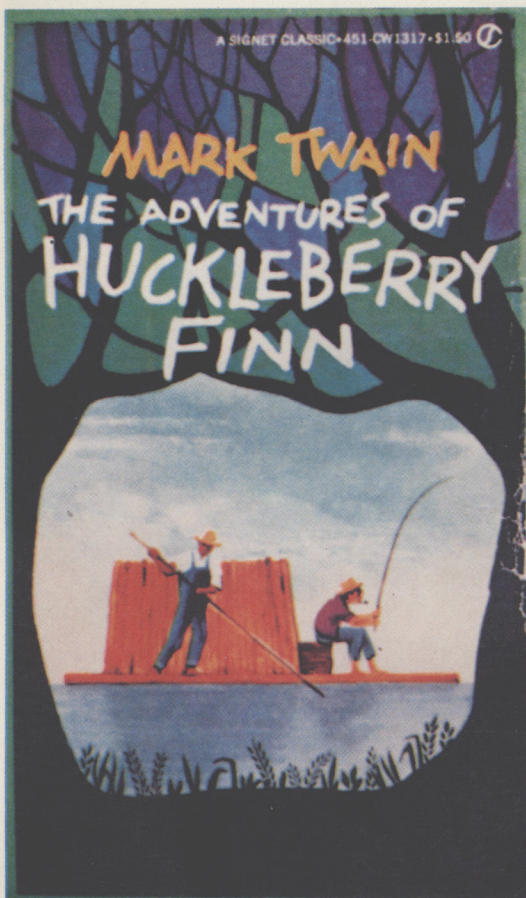
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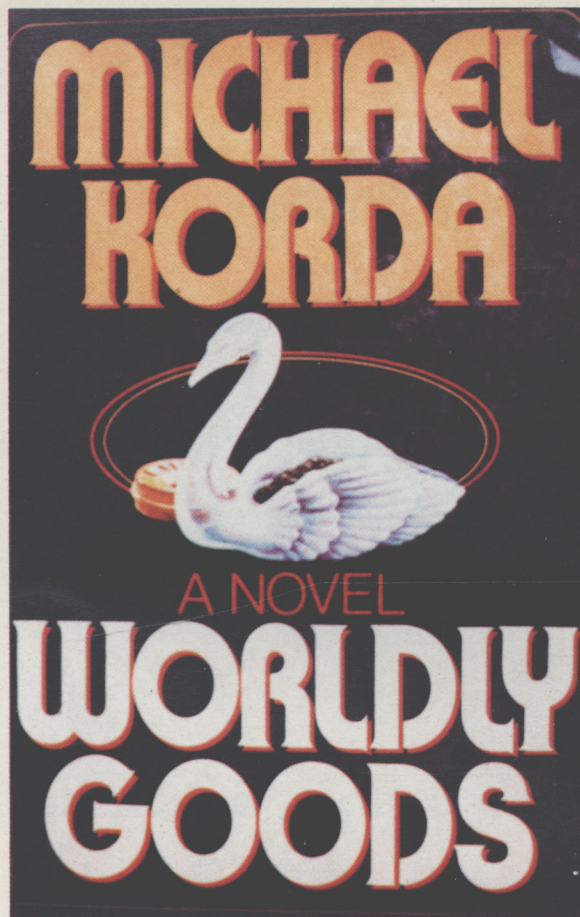
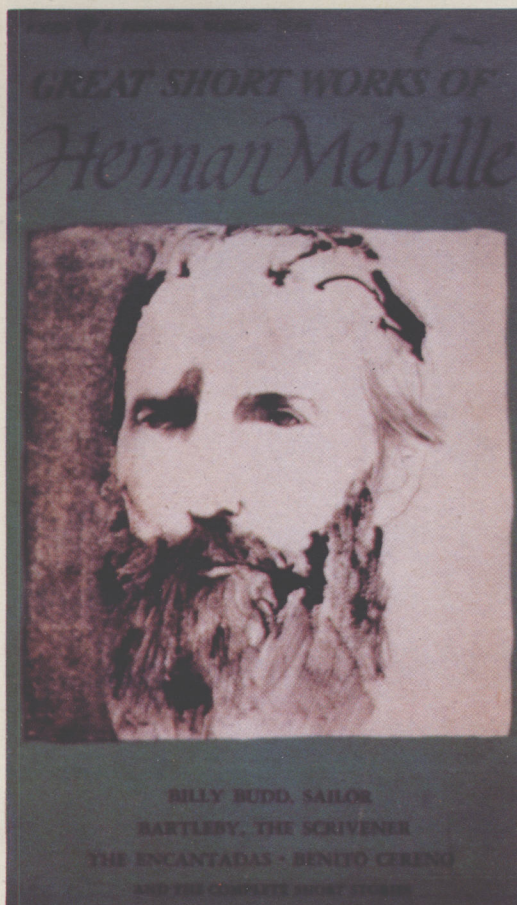
我們編輯這本《外國書籍封面集萃》的目的，是為了使讀者形象地感受到世界書籍封面設計的趨向及各國書籍封面設計的藝術形式、風格和特徵的異同，並為加速我國書裝藝術的現代化進程提供一些有益的參考和借鑒。

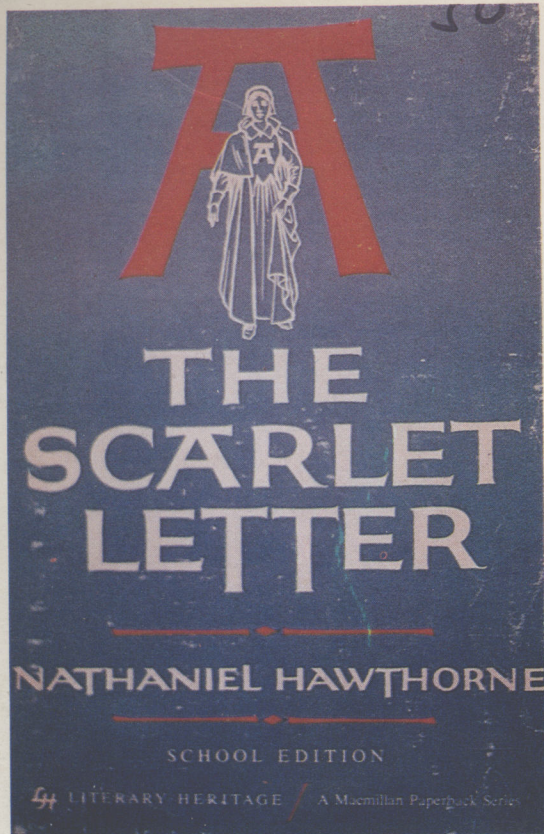












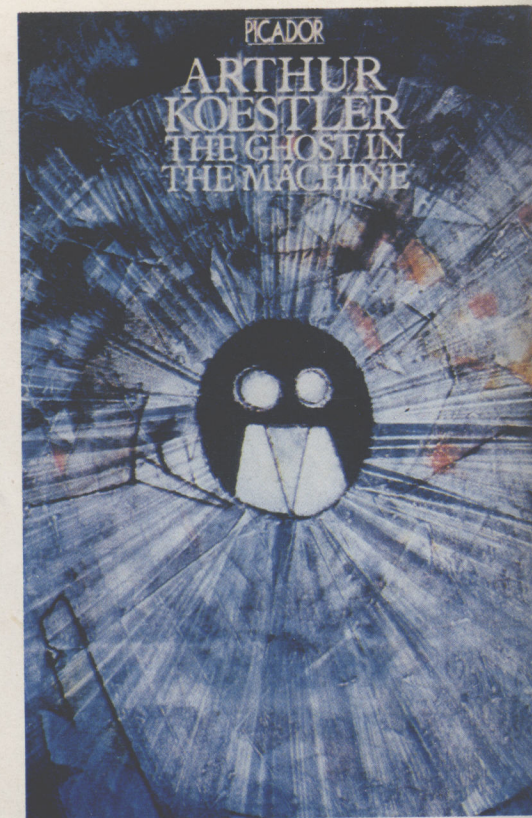
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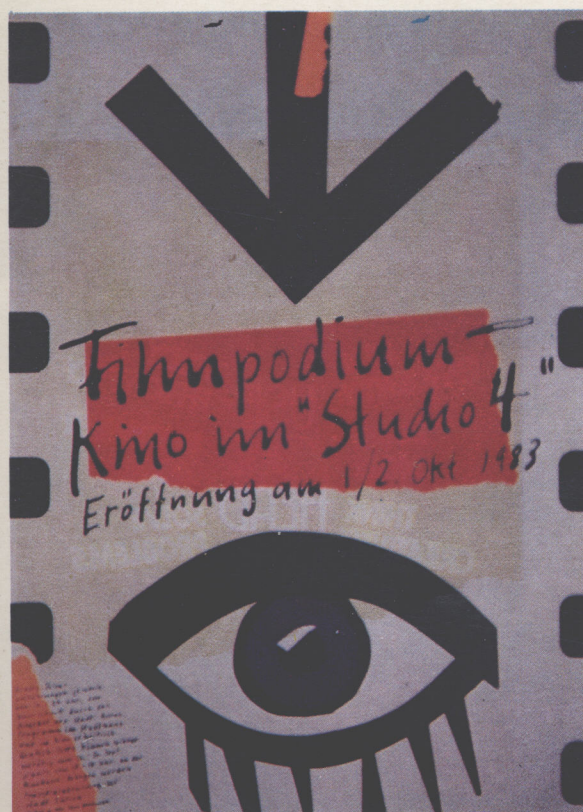
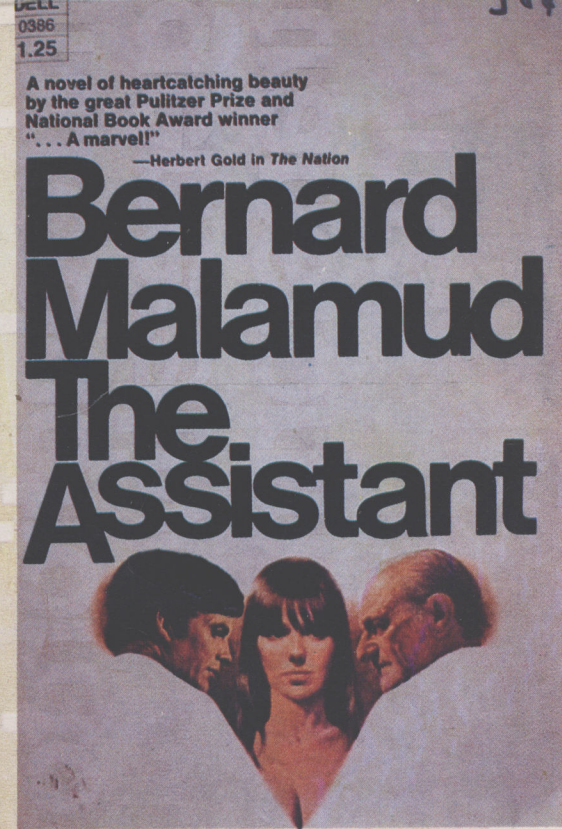
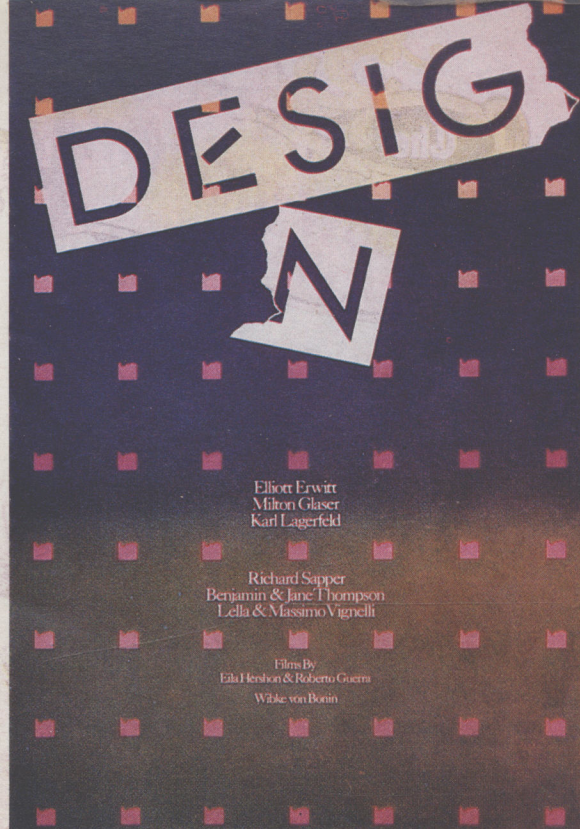
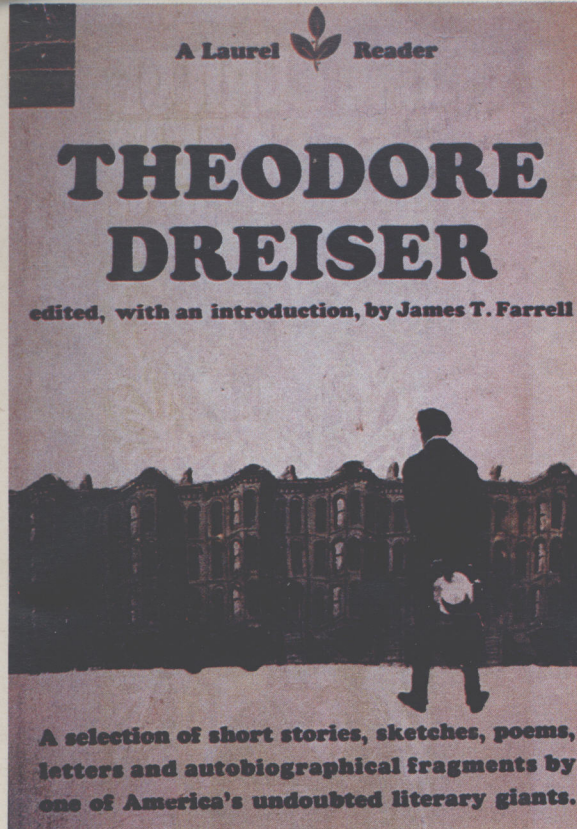
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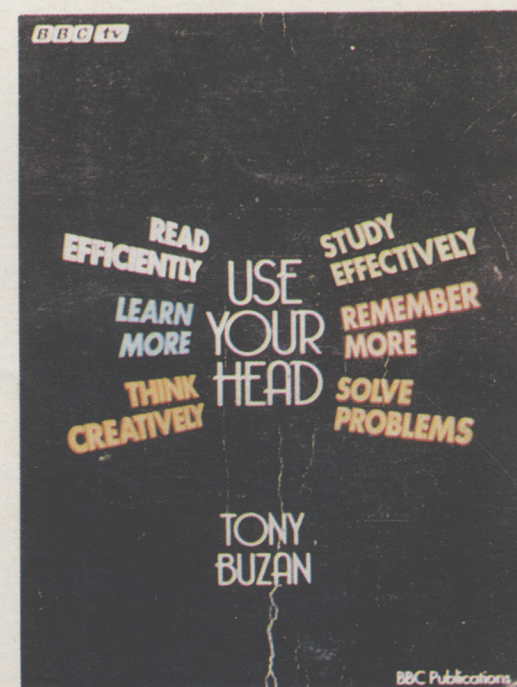
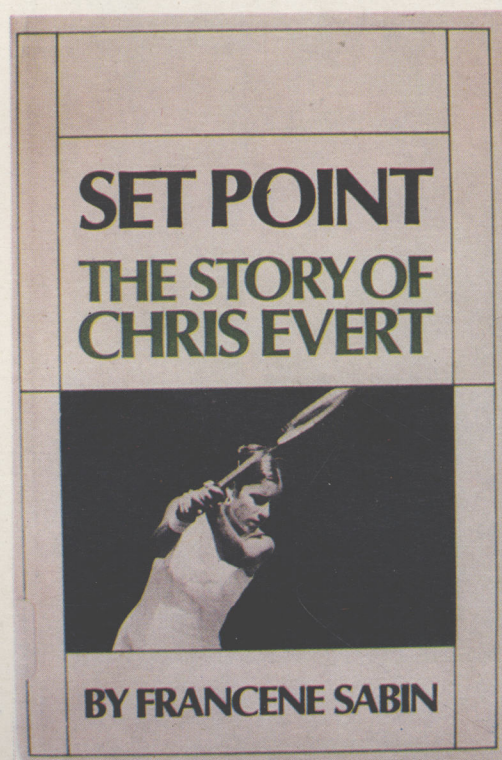
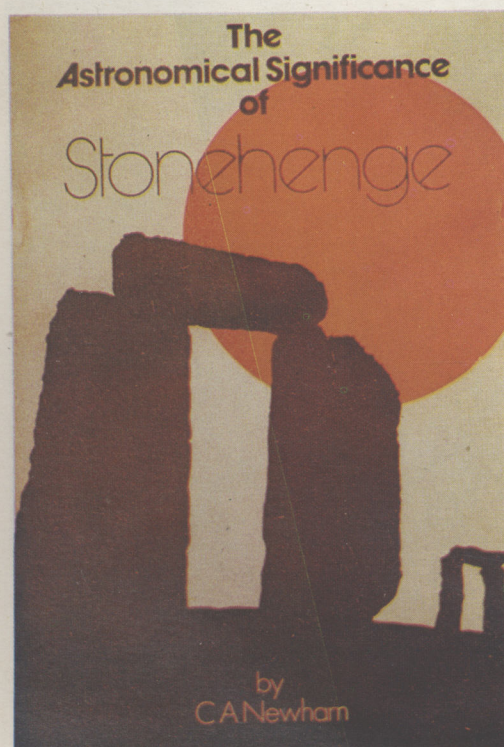
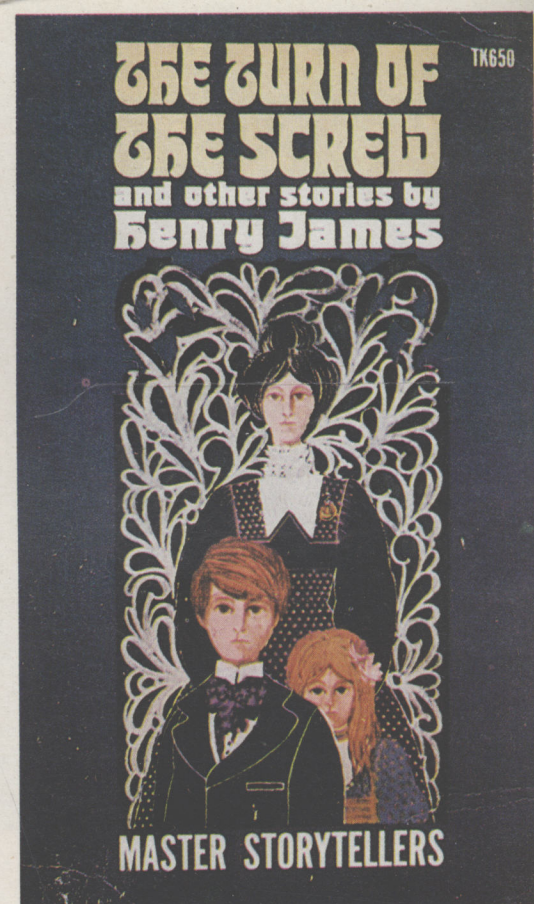
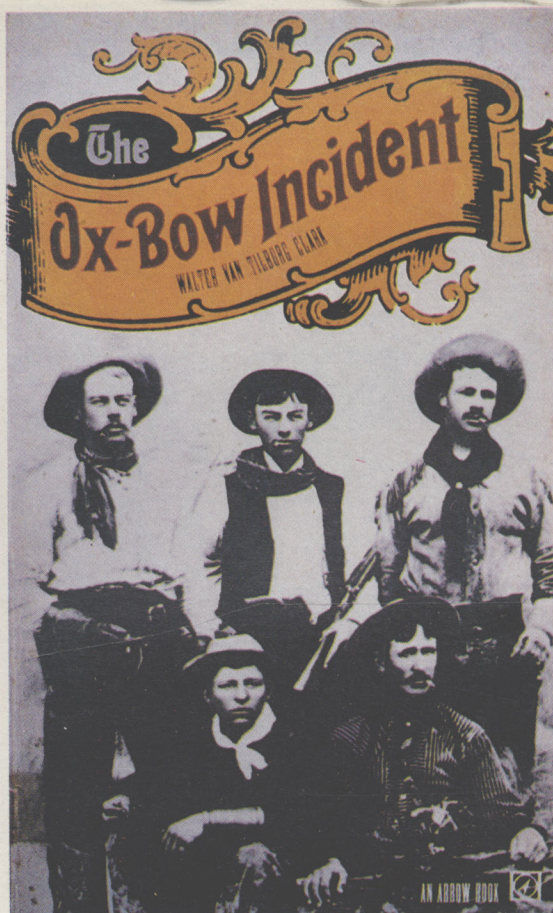
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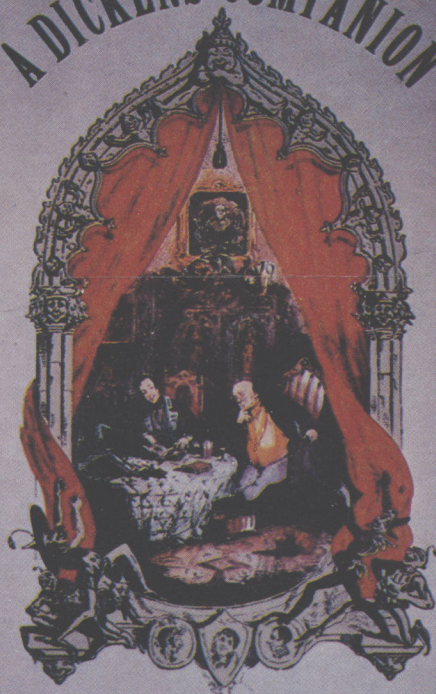
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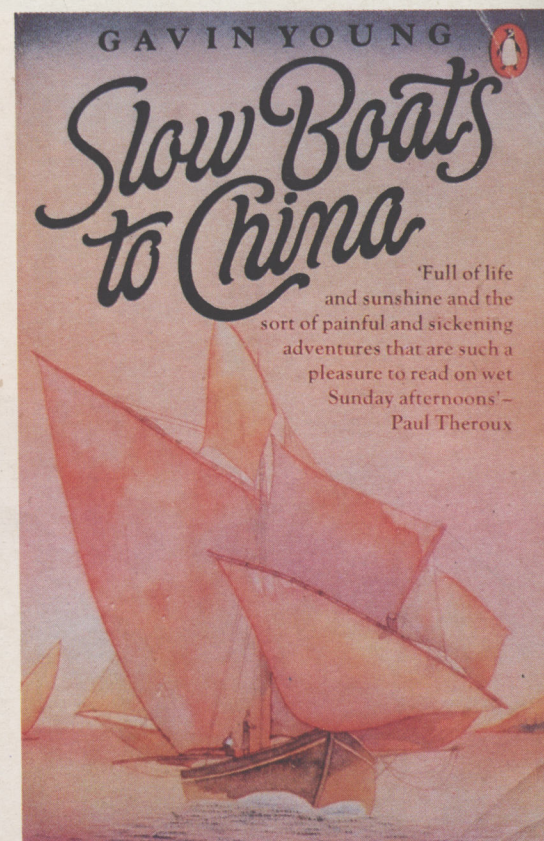
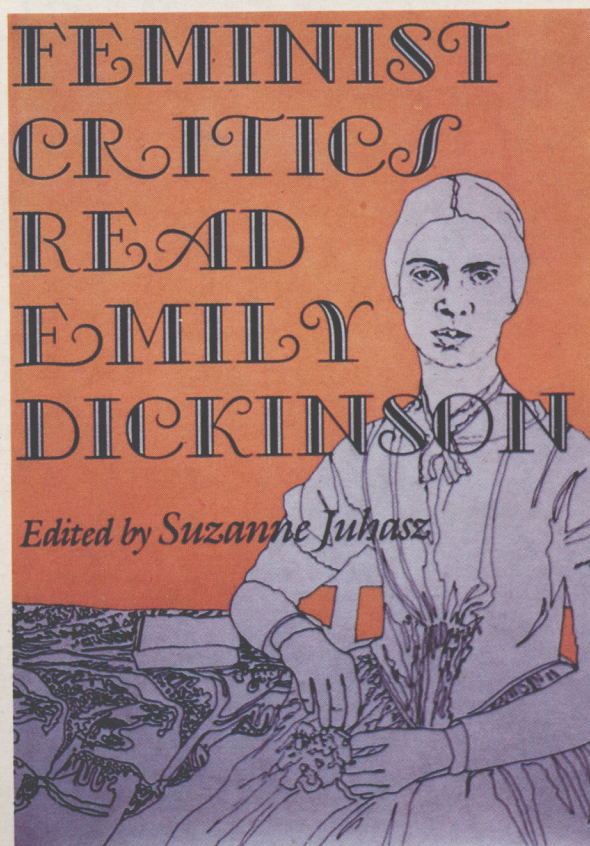
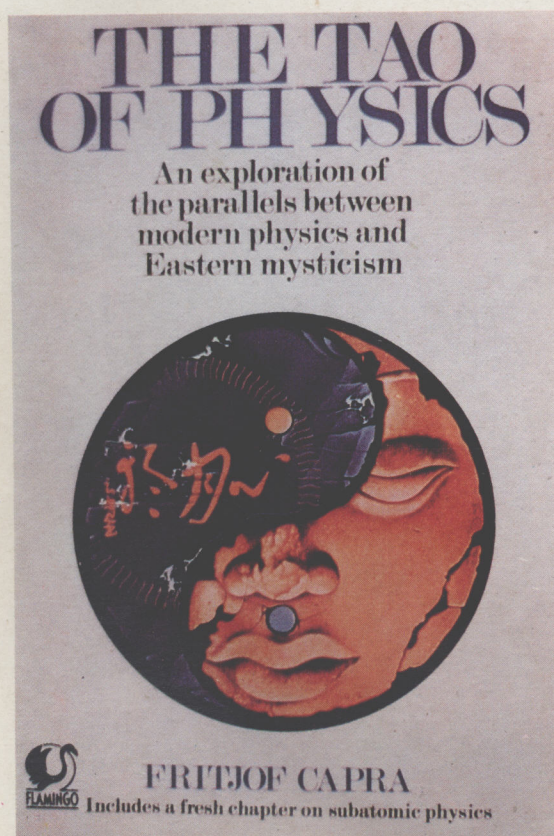
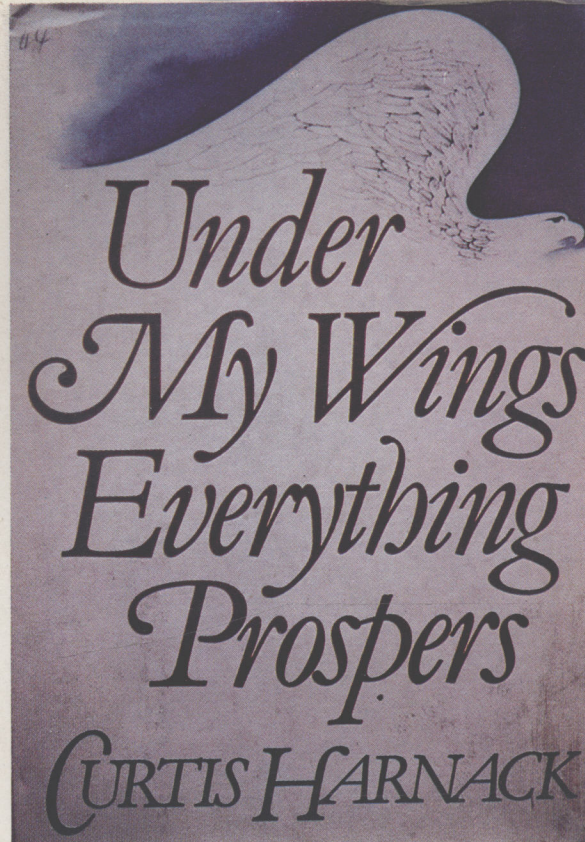
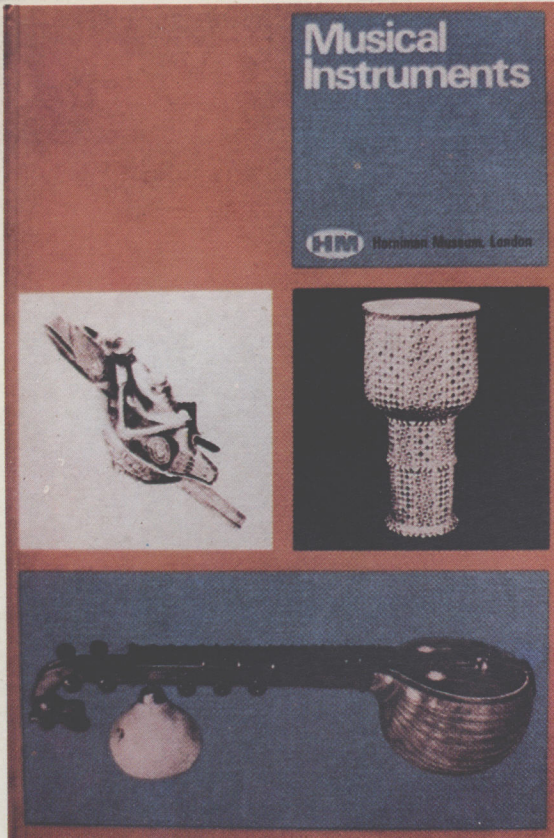


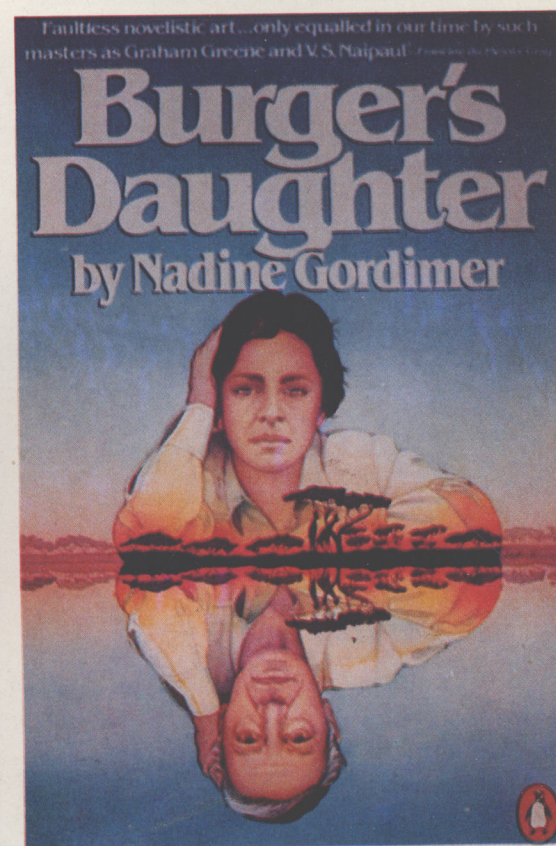
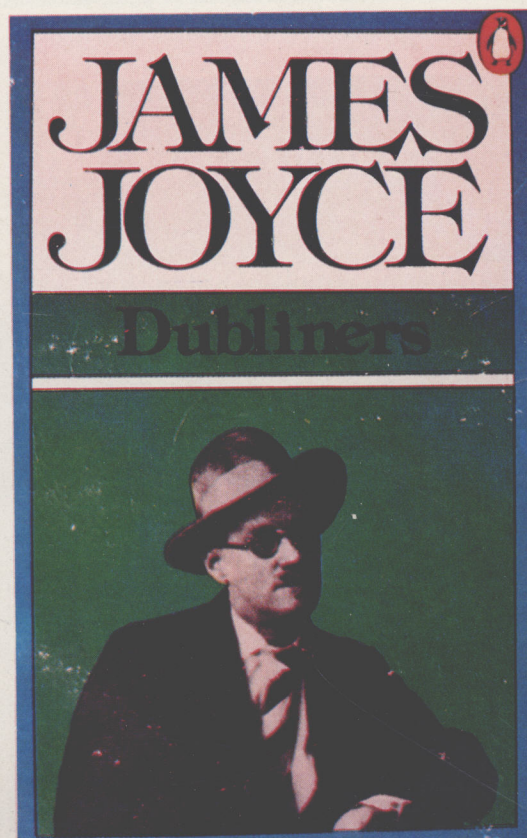
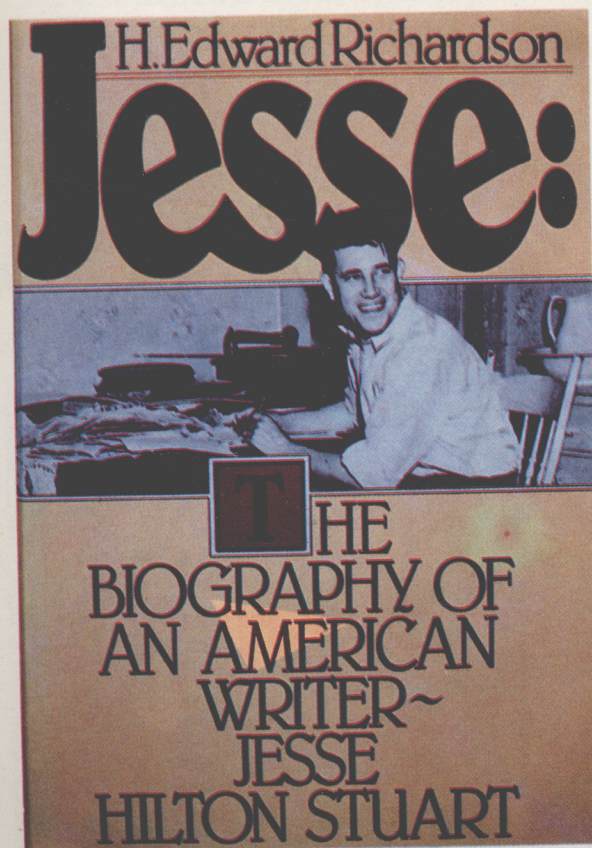
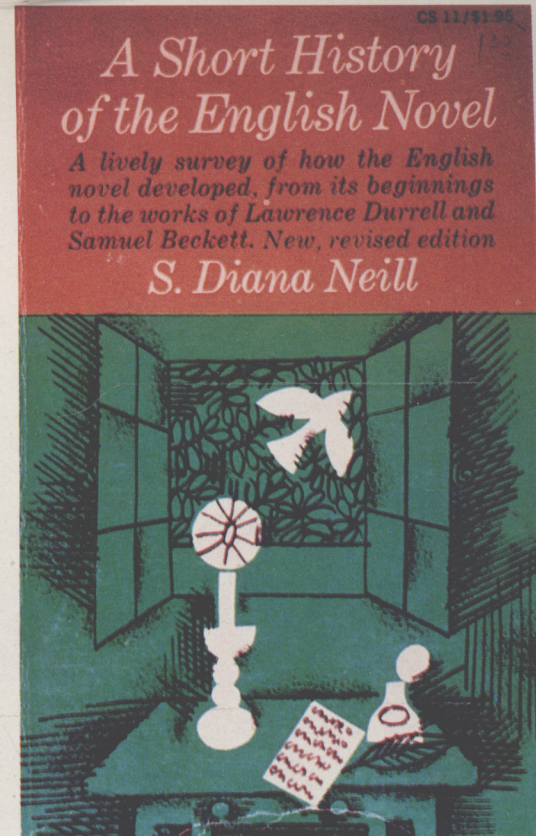
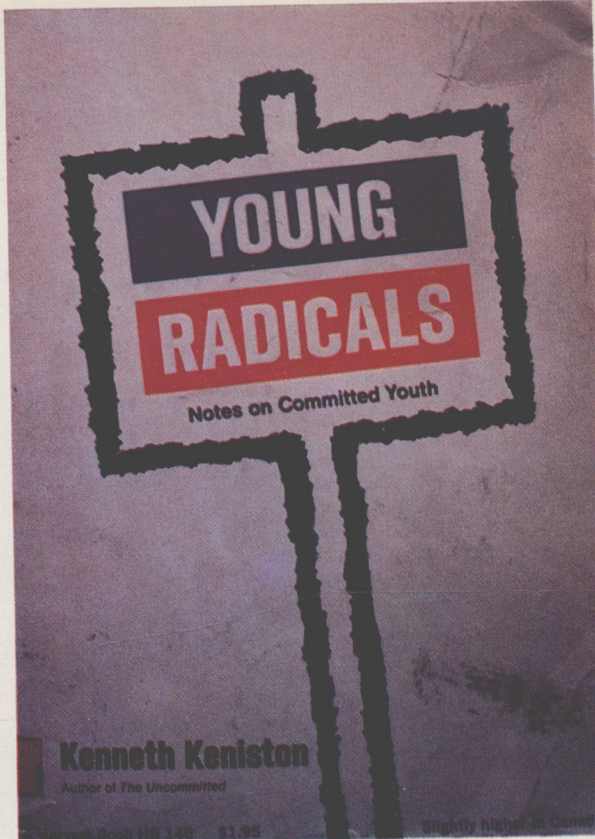
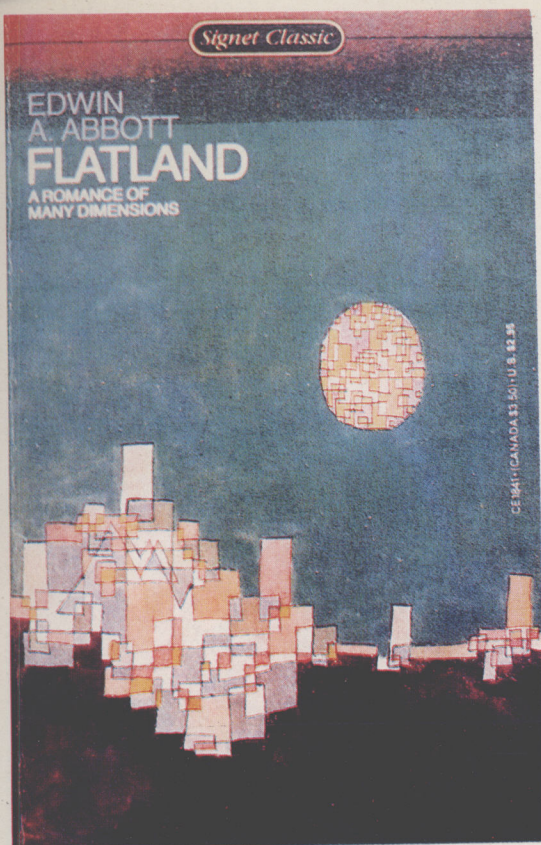
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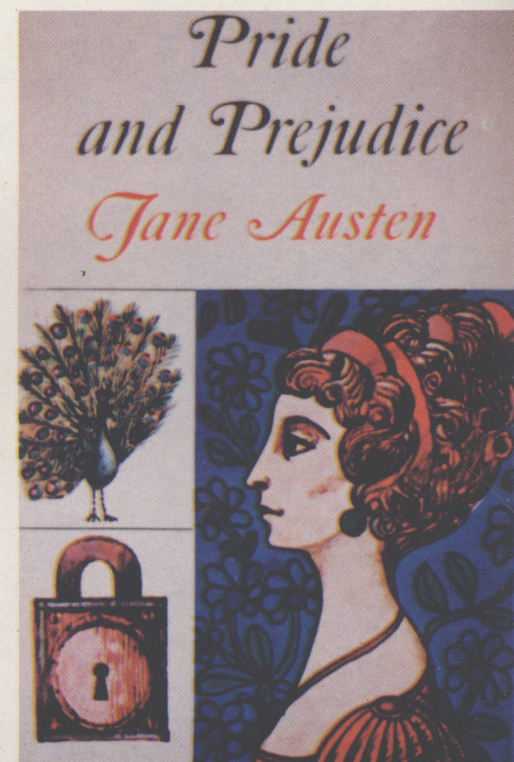
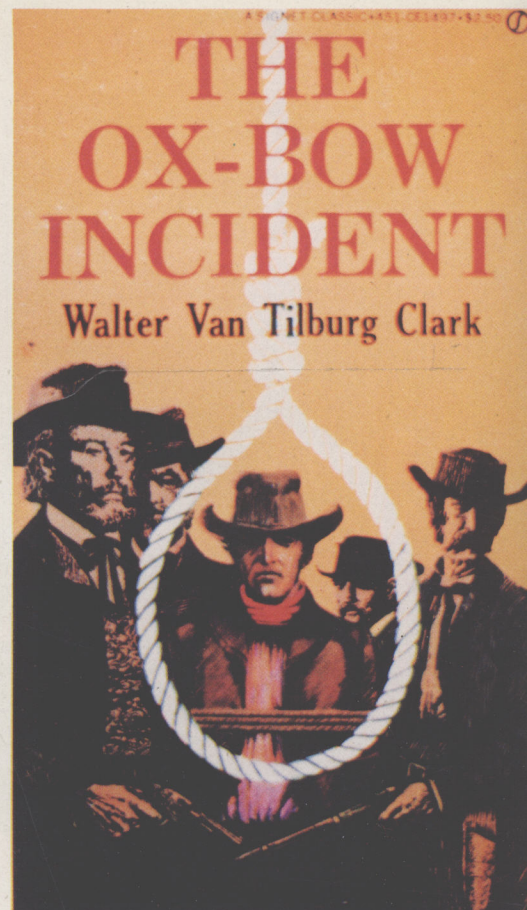
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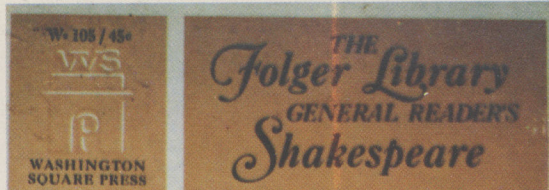
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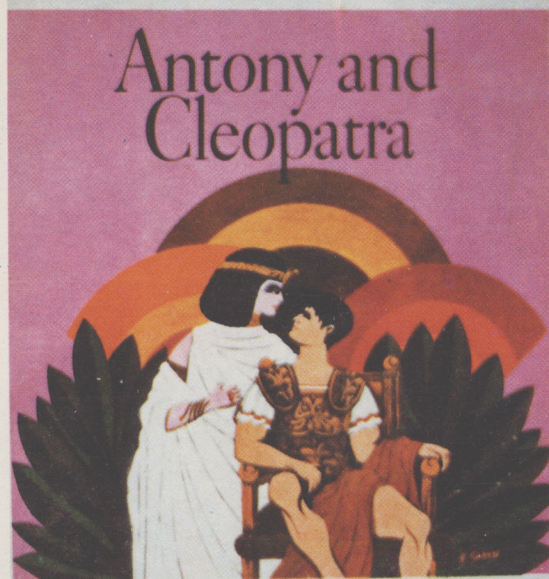


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