

吉林  
大学  
出版  
社



# 平面艺术与设计 专业英语教程

An English Course of Graphic Design

主编 魏妍妍 李东娜 杜娟 吕净植

主审 石书蔚 陈莉莉 潘莹 史翰平

H31/1147

2008

---

# 平面艺术与设计 专业英语教程

---

An English Course of Graphic Design

主编 魏妍妍 李东娜 杜娟 吕净植

主审 石书蔚 陈莉莉 潘莹 史翰平

吉林大学出版社

---

**图书在版编目 (C I P) 数据**

平面艺术与设计专业英语教程/ 魏妍妍等编. —长春:

吉林大学出版社, 2007. 11

ISBN 978-7-5601-3717-9

I. 平… II. 魏… III. 平面设计—英语—高等学校—教材

IV. H31

中国版本图书馆 CIP 数据核字 (2007) 第 168937 号

---

书 名: 平面艺术与设计专业英语教程

主 编: 魏妍妍 李东那 杜娟 吕净植

责任编辑、责任校对: 魏丹丹

吉林大学出版社出版、发行

开本: 787 x 960 毫米 1/16

印张: 15 字数: 227 千字

ISBN 978-7-5601-3717-9

封面设计: 肖洋

长春大学印刷厂 印刷

2008 年 2 月 第 1 版

2008 年 2 月 第 1 次印刷

定价: 48.00 元

版权所有 翻印必究

社址: 长春市明德路 421 号 邮编: 130021

发行部电话: 0431-88499826

网址: <http://www.jlup.com.cn>

E-mail: [jlup@mail.jlu.edu.cn](mailto:jlup@mail.jlu.edu.cn)

To My Students:

“No work destined to become a classic can ever look like the classic works that preceded it.”  
Whatever you do, do your best! I wish you good luck!

From:

Wei Yanyan

Changchun University of Technology

## 前 言

本教材在经过了兩版的校内試用后，現终于正式出版。回想兩年前开始搜集資料有编写此書的机会，还得益于長春工业大学得天独厚的教學环境。

学校经常聘请一些国外有经验的专家学者任教、交流访问。也许是从事艺术专业教学使然，让我很直观地感受到学生们对专业外语的渴求。对于受高等教育的学生，至少经过了七年以上的英语基础学习，完全可以同外国专家进行简单的交流和应用文写作；但由于可参考的资料和专业翻译的工具书太少，对于专业知识、专业词汇的把握，甚至对自己所学专业的名称也无法讲得很清楚。在英语成为通用语言的今天，对专业英语的探索与施教是我们专业教师义不容辞的责任。

这本《平面艺术与设计专业英语教程》就是根据从事一线专业教学的几位教师的教学经验而编写的。从专业的角度出发，把教材分为五个单元：第一单元体现了对平面艺术与设计专业的学习是带有一个时代性的内涵的。由于在造纸术、印刷术方面的发明与创造，中国已经有很古老的平面设计传统，但把它上升到一个学科的高度来研究，是从19世纪末工艺美术运动才算开始的。所以第一单元从中国古代工艺美术讲起，直到西方现代设计的开端和平面艺术与设计这种新专业的诞生，其中介绍了一些有影响力的平面设计师和平面设计运动；第二单元介绍了学习平面艺术与设计一定会接触到的平面设计元素的概述和设计原则；第三单元着重阐述平面设计中色彩的基本理论，第二、第三单元根据编者的教学经验编著，它更符合中国学生的学习思路。但作者的观点也一再强调这些共性的、规律性的知识只是艺术创作的前期准备，并不是艺术创作本身，真正的艺术创作是不受这些基础知识束缚的，而是每位设计师设计带有不同特色的作品。第四单元选取了有关广告设计的文章；并且以伊朗平面设计师和平面设计作品为例，分析在同样有着悠久视觉文化传统的中东地区，艺术家怎样处理传统文化与现代平面设计的关系；第五单元选取了著名的包豪斯设计学校教学理念和在设计中学习的文章，其方向偏重于对设计方法的指导，在对

本书总结的同时,也体现了平面艺术与设计专业所具有的人类性和批判性。本书的阅读材料分成A篇(TextA)和B篇(TextB),A篇的阅读材料一般比B篇阅读材料长些,但难度稍低。每单元的阅读材料、生词和语法或翻译知识都配有专门的练习。主要是针对专业词汇、专业文献翻译和国内外对本专业的发展和研究成果。其中内容几乎涵盖了包装、印刷、书籍装帧、广告招贴、海报、插图、VI设计、网页设计等平面设计领域,是一本专业性和可读性都很强的专业工具书。

通过两版的校内试用,编者也多次对教材结构进行调整,使它的内容和形式更加完善和充实,为了全面而形象地搭建平面艺术与设计专业的框架,有些课文的节选较之《专业外语教学大纲》的要求要长,这样就更体现了专业的特色,而不是简单地停留在基础外语的水平上;为了体现专业的系统性,书中除了精选的原汁原味儿有代表性的阅读材料外,作者还根据教学经验输导性地编写整体教学思路。这样一种宏观、系统的专业方向教学思路的视野,对于学生深入地进行设计理论研究、深入地进行设计实践、树立正确的价值观和设计观,都具有极其重要的作用。

书中附有编者编著的参考译文和练习答案,有助于学生课下学习和艺术爱好者阅读参考。

十分感谢长春工业大学领导及同事给予的大力支持,十分感谢传媒教研室购买了大量的英文资料和英文著作供我们参考。

本教材的主审:长春工业大学的石书蔚老师,吉林大学的陈莉莉老师,吉林大学的潘莹、史翰平老师,也根据他们外语教学的经验,为本书提出很多宝贵意见,同时感谢建筑高级工程师薛东明、刘桂英,好友金万锋、肖洋、王杰的参予,在此表示诚挚的谢意。

对于专业文献的翻译或专业词汇的运用是每个人有每个人不同特色的,所以本书中有很多偏重编者教学经验和实践经验的总结,由于水平有限,不足之处,本书编者诚望读者不吝指正。

魏妍妍

于长春工业大学

2007年7月13日

# Contents

## Unit 1

### Text A

The Chinese Handicrafts 1

### Text B

A New Profession 18

Enjoy: Yesterday Once More 38

## Unit 2

### Text A

Introduction to the Elements of  
Graphic Design 39

### Text B

Principles of Design 55

Enjoy: Rhythm of The Rain 74

## Unit 3

### Text A

The Color Theory in Graphic  
Design 75

### Text B

Emotional Color 91

Enjoy: Right Here Waiting 108

## Unit 1

Text A 课文参考译文

中国的手工艺品 177

练习答案 181

Text B 课文参考译文

一种新专业 182

练习答案 185

## Unit 2

Text A 课文参考译文

平面设计元素概述 187

练习答案 190

Text B 课文参考译文

设计原则 191

练习答案 195

## Unit 3

Text A 课文参考译文

平面设计中的色彩理论 198

练习答案 201

Text B 课文参考译文

有情感的色彩 203

练习答案 205

Unit 4  
Text A  
Creative Strategy in Advertising  
109  
Text B  
Contemporary Graphics from  
Middle East 125  
Enjoy: Sailing 147

Unit 5  
Text A  
The Bauhaus Workshops for  
Advertising and Photography  
148  
Text B  
Learning by Design 166  
Enjoy: Silent Night 176  
Bibliography 230

Unit 4  
Text A 课文参考译文  
广告创意与策略 207  
练习答案 211  
Text B 课文参考译文  
当代中东平面设计 213  
练习答案 218

Unit 5  
Text A 课文参考译文  
包豪斯广告摄影工作室 220  
练习答案 224  
Text B 课文参考译文  
在设计中学习 226  
练习答案 229  
后记 231



# Unit 1

## Text A

### •*The Chinese Handicrafts*●

The Oriental Collections of the British Museum are divided between the Departments of Ethnography, Egyptian Antiquities, Japanese Antiquities and Oriental Antiquities. The Oriental Department deals with the cultures of Asia from the Eolithic period to the twentieth century, with the exception of Japan, and Iran and the Near East before the Arab conquest. Its vast geographical span thus stretches from North Africa to Korea, and includes the islands of South-East Asia. Unlike the Department of Ethnography, many of whose collections cover the same geographical area, Oriental Antiquities have tended to concentrate on urban, rather than traditional rural societies. The collections in the Department of Japanese Antiquities range in date from the third millennium BC. to the present day.

#### *China*

The earliest Chinese artifacts in the British Museum date from the Neolithic period. Finds from Banpo ●, an important western site near Xi'an dating to

about 4500BC, belong to the Yangshao culture and illustrate the beginnings of the fine painted pottery that characterizes many of the western Neolithic cultures.

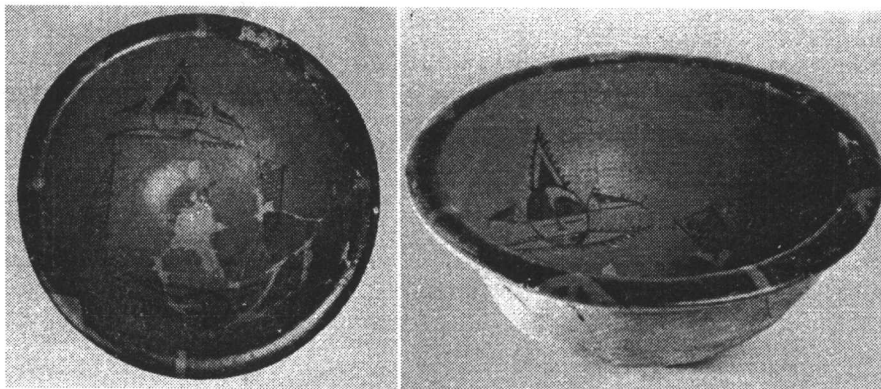


Fig.1-1 The Painted Pottery of Yangshao Culture

Early pottery from south-eastern China, whose lobed and articulated shapes influenced later bronze vessels, is not represented in the collection. However, there are fine examples of stone and jade tools, discs, and tall tubes known as Cong, made by the peoples of the later Liangzhu culture (c.2500 BC), with display the skill of early Chinese jade-carving. Face designs on the Cong were the starting point for zoomorphic motifs, which form such a fundamental element of bronze ornament.

Cast-bronze vessels appear in China with little metallurgical precedent. The simplest are found at Erlitou, a site after which the first major phase of casting is named. The second phase is known as Erligang, the name of a site at Zhengzhou in Henan. This has been identified as one of the capitals of the Shang (c.1700-c.1050 BC), the first ruling house or dynasty for whose existence there is incontrovertible evidence. Unlike most other ancient bronze-workers,

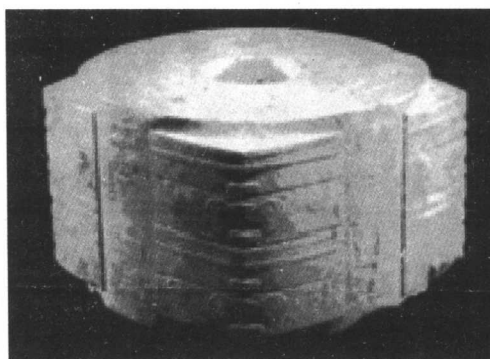


Fig.1-2 The Cong of Liangzhu Culture

the Chinese used cast bronze rather than other wrought metal to make vessels, which were used to offer food and wine to ancestors. Ornament on these bronzes comprised monsters, animals and geometric motifs organized within units determined by casting techniques.

Fig.1-3 The Gui of Zhou

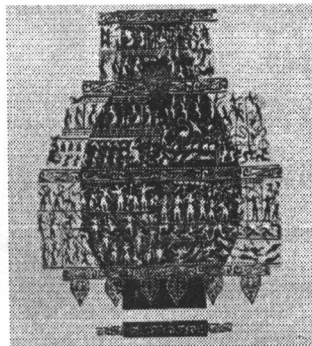
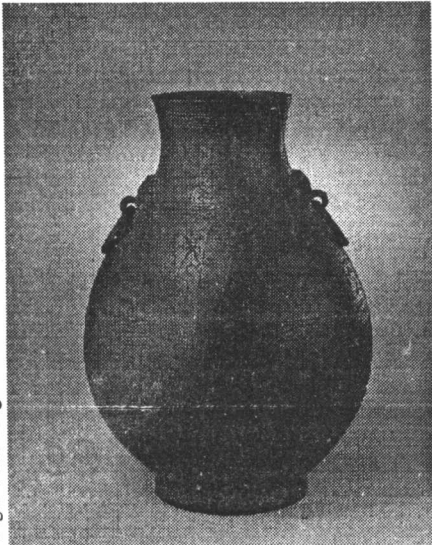


The last of the Shang kings was overthrown in the eleventh century BC by the Zhou peoples of northwestern China. Before their conquest of the Shang, the Zhou (c.1050-221 BC) had already adopted Shang ritual practices and their ritual

vessels, and so there is no very clear distinction between last Shang and early Zhou bronzes. By the last quarter of the eleventh century, however, a Zhou style of bronze vessels had emerged, which is well illustrated by a bronze vessel in the British Museum's collection called the Kang Hou Gui. The Gui bears a highly important inscription recording the enfeoffment of the Marquis of Kang as a reward for his part played in quelling Shang insurrection. Major changes in

ritual practice seem to have taken place rather more than a century later, with numbers of vessel types being much

Fig.1-4 The Tong Hu of Zhou Guo



reduced at that time. Decoration also changed, with sweeping wave designs dominating large vessels, as may

be seen on the Museum's Tong Hu. The designs of the early Zhou period contracted into a dense geometric interlacement during the Eastern Zhou. From the eighth century BC China was divided into many small states, of which the major seven were constantly engaged in warfare. One of these states was the southern state of Chu, whose working of lacquer, silk and wood contributed new motifs and styles to bronze art. Beliefs in protective spirits are illustrated in the art of Chu by an antlered wood sculpture in the British Museum.

Qin Shihuangdi the first Emperor of China united the former Zhou states under one rule in 221 BC. His awesome power is reflected in his burial mound and the nearby pits containing the magnificent army of thousands of life-size terracotta warriors ③, which were discovered in 1974. Qin Shihuangdi's



Fig. 1-5 The Terracotta Warriors of Qin

unpopularity led, however, to the overthrow of his dynasty. It was followed by the Han dynasty (206 BC-AD 220), a time of the restoration of Confucian values, military expansionism and the beginning of the system of recruiting officials by examination. The philosophy of Daoism was formulated at this time, with its emphasis on everlasting life and its portrayal of immortals in Paradise.

The Queen Mother of the West, who ruled over the Daoist paradise, is often portrayed in art of the Han, as are Dong Wang Gong (the Lord of the East), the animals of the four directions and the sun and moon.

Chamber tombs replaced earlier simple shafts and were decorated with wall-paintings, stone friezes or moulded bricks, as if to create a dwelling-place for the person's afterlife. Burial objects changed too, with ceramics, lacquer and silk replacing bronzes. Burial suits were made of jade, thought erroneously to preserve the body. The Museum's set of glass plaques would have had the same function.

There was also a lively portrayal of the mundane activities of everyday life in the tomb figures of the Han dynasty, which were made in low-fired lead-glazed earthenware, as opposed to the high-fired ceramics with a greenish lime-based ash glaze, which had been used for high-quality vessels from the Shang period. During the Six Dynasties period (AD 220-589) the manufacture of fine high-fired, green-glazed stoneware flourished in south-east China. Known today as Yue wares, these ceramics were made in the shapes of toads and lions, imitating small bronzes, and were also used for teabowls and tall funerary vases with small figures and houses modeled on the top.

The British Museum's most important painting is a Tang dynasty copy of a hand roll by the early figure painter Gu Kaizhi (b. AD345). It is called *Admonitions of the Instructress to Court Ladies* and illustrates advice on correct behaviour given to ladies in the imperial harem by the court preceptors. The painting is in ink and color, mainly vermilion, on silk. The fine-line drawing and the floating draperies show courtly figure painting of the time.

The division of the country into many small kingdoms, some ruled by foreigners, allowed Buddhism to be assimilated into Chinese culture. In the north large complexes of caves containing enormous Buddhist sculptures were



Fig.1-6 Nv Shizhen Tu of Gu Kaizhi

created, particularly under the Northern Wei (AD 386-535) and Northern Qi (AD 550-577) dynasties. A number of stone sculptures and small gilt bronzes date from these periods. The massive figure of the white marble Amitabha Buddha is dated AD 585. It was produced under the Sui dynasty (AD581-618), which unified the former small kingdoms under one ruling house.

The capital of China under the Tang dynasty (AD 618-907) was Chang'an, meaning "long peace" (present-day Xi'an). Chang'an was the most civilized and cosmopolitan city in the world and stood at the eastern end of the *Silk Route*. It was a centre for trade in exotic goods from Central Asia and the Near East. The influence of Central Asia and of Sassanian Iran can be seen on Tang silver, jewellery and ceramics, many examples of which have survived in tomb deposits. 'Three-color' ceramic ④ lead-glazed tomb figures of camels and horses, foreigners and dancing girls, with their vivid splashed colors, served the deceased after death. Fierce guardian figures reflected Buddhist influence, which fluctuated during the Tang according to the religious inclinations of different emperors. The earliest true porcelain dates from the Tang, although it was solid and heavy, unlike European preconceptions of porcelain, derived from much later wares.

A large collection of paintings and other antiquities from sites in Chinese

Central Asia was acquired for the British Museum by Aurel Stein. Stein led three

expeditions to Central Asia between 1900 and 1915. The antiquities he collected mostly date from the Tang and Five Dynasties period (AD 618-960).

The paintings were found in cave 17 at Dunhuang and range from large works on silk and paper to sutra illustrations in handscrolls and books.

They are valuable sources

for the history of Chinese figure painting and architecture, and contain some fine examples of early landscape painting in the scenes of the life of the Buddha. Terracottas and architectural fragments show an interesting mixture of cultures, with influences from Greece, Gandhara, the Near East and China.

After the Tang dynasty the Central Asian domains came under the control of Tibet, while in northern China the Khitan tribes seized control and took the title of Liao dynasty (AD 907-1125). Under the Liao fine porcelains, similar to famous Ding wares of the Northern Song, and green-glazed low-fired wares in the style of the Tang dynasty were produced. The nomadic origins of the Khitan are reflected in the shapes of their pots, some of which were based on the leather bags, which would have been slung on horse's saddles. A figure in green, brown and buff glazed ceramic from this period showing a seated Buddhist holy man is



Fig.1-7 Sancai Pottery of Tang



one of the British Museum's most compelling Chinese sculptures.

The classic ceramic wares of the Song dynasty are famous for their subtle glazes and elegant shapes. In the Northern Song (AD 960-1127), when the capital was at Kaifeng, stonewares and porcelains, such as Northern Celadons, Ding, Jun and Ru were produced. Many of these were offered at court as tribute for the first time. Both white Ding wares and the olive green Northern Celadons were decorated with incised and carved motifs of flowers, waves and children at play. As ceramics came to be produced in greater quantities, moulded decoration was introduced. Apart from the refined porcelains and stonewares of court taste, there was also a tradition of boldly decorated coarser stonewares for popular use, called Cizhou wares. A fine example of these wares is a pillow decorated with a dancing bear in the Museum's collection.

The Song period was a time of great achievement in painting, and court patronage played an important role in establishing the taste that dominated later generations. Several fine wooden sculptures illustrate the graceful style that the Song had inherited from the Tang.

The development of appreciation of Chinese art has much to do with the history of collecting in China. From as early as the Han dynasty ancient bronzes were discovered by chance



Fig. 1-8 Ding Pillow of Song

and accorded respect, often being interpreted as omens. Possession of such bronzes was indeed regarded as evidence of the legitimacy of a dynasty.



Emperors were just as eager to obtain calligraphy of renowned masters, whose famous works were treated almost as talismans. From such origins emerged the great art collections of the Song period, whose principal components were bronzes, calligraphy and painting. The famous collector Emperor Song Huizong had a catalogue of his treasures made that can still be consulted today. Calligraphy was particularly treasured, and the southern tradition with its flowing lines and elegant brush-strokes, as practiced by the master calligrapher Wang Xizhi (AD 06-65), was adopted as the classic style, as opposed to the more regular northern style, which derived from stone inscriptions.

Ceramics of the Southern Song (AD1127-1279), such as Longquan celadons with a milky-green glaze and Guan wares with their finely controlled crackle glazes, were made in the shape of ancient bronzes, which would have been known from the catalogues of bronze shapes which scholars started to compile during this period. The tradition of

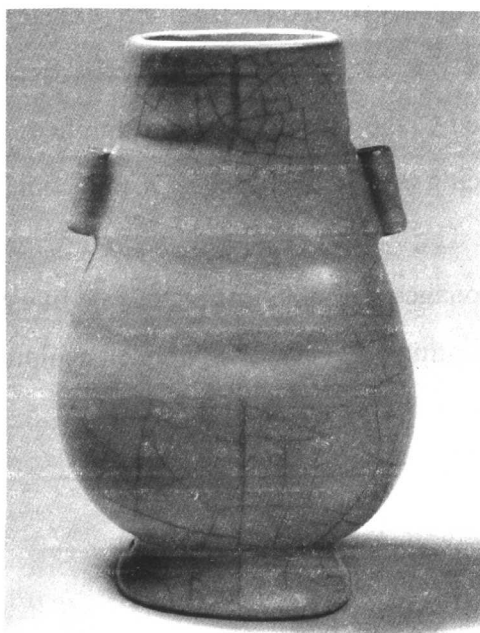


Fig.1-9 Guan Vase of Southern Song

archaism continued for centuries. Black teabowls made in Southern Song were particularly prized in Japan and were taken home by visiting Zen monks.

### New Words

oriental [ˌɔ(:)ri'entl]

*n.* 东方人 (尤指中国人和日本人)

*adj.* 东方诸国的, 亚洲的, 东方的

collection [kə'lekʃən]

*n.* 收藏品, 搜集品