

百年海報

介紹

巴黎可以稱為十九世紀的代表城市，它是當時文化和藝術的中心，對藝術的敏銳品味和風格都領先鄰近地區。法國海報和石版海報是當時留下無數珍貴的遺產之一。在十九世紀下半葉首次出現的大型插圖式戶外海報，是第一種大眾直接接觸的視覺媒介，它的主題簡單、有力而清晰，能立即引起觀眾共鳴。十九世紀的最後十年被稱為海報的黃金時代；在此同時，也就是 1890 年到 1900 年，石版印刷在法國盛極一時，許多前衛藝術家都大量運用此一技術。事實上，石版印刷是當時法國藝壇實驗美術運動眾多的驅動力之一，而在一八九〇年代，彩色石版印刷本身就是一種有力的美術運動風潮。當我們回顧這十年的光陰，會發現這十年不止僅僅是美術運動而已，這段時期可算是社會、商業和美學的革命時代，它的成果影響後世極為深遠。這些大型、色彩繽紛的商業海報的實驗結果，被戲院節目單和書本封面的畫家吸收，引發了所謂“色彩革命”，經由感官上所掀起的對這種色彩和設計的共鳴，永遠的改變了日後廣告的概念。雖然第一件真正的彩色石版海報要遲至 1900 年後才出現，但它已經儼然是許多二十世紀藝術家最樂於用來表現自己的媒介。

黃金時代

一八九〇年代的色彩運動事實上肇因於一八八〇年代一系列的事件，包括商業印刷技術上的革命，都市化和以消費經濟為主的趨勢，以及長期以來電檢制度的放寬。此外，還伴隨了印刷技術的更新，一些簡單彩色石版印刷藝術家的成就、特定的出版，和一些支持石版印刷技術拓展的展覽。

雖然石版印刷在法國已經行之有年，此時的機器卻無法應付大型商業海報的印刷。一八一七年，愛羅伊·森尼菲爾德用數塊石版以不同顏色印製了一張彩色的圖，但是在定色上不太容易，顏色也不精準，這個系統的實用性其實不高。隨後在一八四〇和五〇年代這種技術逐漸進步，但是彩色石版印刷成為藝術家所愛用的媒材，還有歸功於法國薛雷持續二十五年的努力。薛雷，被稱為“石版海報之父”，發展出整合石版印刷的程序。薛雷運用他的藝術素養和機械專長，將藝術發展與石版海報媒介做了本質上的結合。一八九六年，他引介了一種更具創造性的三色石版印刷，用三片石版，一次可以將三種影像重疊在一起。薛雷的海報最早在英國用機器印刷時，他確是受到一個大型美國木刻馬戲團海報的影響，這個海報在一八五〇年代到六〇年代伴隨著一個馬戲團在英國巡迴演出。石版大而重，每片三到四英吋厚。繪畫轉到石版上時，先上油和墨，然後就可以印了。石版十分昂貴，所以當一件海報印完後，版上的原圖就會被磨平，石版可以循環利用。多年後的今天，商業印刷改以鋅版來製版，但是鋅版無法像石灰石版一樣表現水彩畫的效果。今日勞工工資日益昂貴，石版印刷已經成為歷史了。

因為薛雷，藝術家印刷比從前更注重色彩的運用；在此同時，機械照像和彩色模版插畫在書本和期刊上大量出現，使大眾對彩色印刷更加

熟悉。就像照像不為老一輩藝術家和藝評家接受一樣，年輕一輩也對老的印刷技法嗤之以鼻。因為彩色印刷明顯的經濟優勢，許多藝術家在一八九〇年代製作了非常大型彩色海報，尤其在一些專為推廣彩色印刷的期刊和書報上出現得最多。這些期刊像**La Plume**, **L'Estampe Moderne**, **L'Estampe et L'Affiche**, **L'Épreuve**,和**L'Estampe Originale**。在一八八〇年代因為照像技術發展而使彩色印刷普及化，同時也使一些藝術家在創作版畫上產生了改革，這樣的改革也是因為社會和經濟發展而產生的。這些改變都是促成海報成為一種正式的藝術型式基本原因。

十九世紀後半的巴黎，商業和工業創造了新的財富和忠實、新興的中產階級。在歐洲史上，這是一般市民第一次可以自由支配收入、休閒生活並且隨意消費、享受服務。在這種消費導向的經濟體制下，商人需要一個媒介向大眾宣傳產品資訊。海報最符合物美價廉的考量，海報面積大、色彩豔麗，而且直接將訊息有效地傳播到最多人的眼前。廣泛地使用這些海報使得法國當時在風格上躍居領導的地位，這種風格便是強調影像重於主題，而且注意到藝術上的優點。在巴黎這種海報的萌芽，也使美術與廣告之間產生交互影響，對本世紀現代藝術的發展有極重大的影響。

伴隨著為新事物做廣告的風氣，和新印刷技術的發展而起的，是印刷品和廣告此時享有更多的自由。一八八一年，許多對印刷品的電檢限制解除了。一八八一年法國時規定，只要合法納稅，除了教堂、選舉事務處、和市長張貼公共事務海報的區域以外，海報可以貼在任何地方。這促成了海報製造業的自由發展，同時也使相關的工業，包括藝術家印刷廠、貼海報維生的人更加興盛。一八八一年的法令中同時規定公共區域的海報不得任意撕毀或破壞，不過此規定在九〇年代被推翻了。在此同時，巴黎的社會有一些改變，巴黎市容也開始轉變。許多拿破崙三世為現代巴黎所設計的建設一一開工。拿破崙三世在個性上像他好大喜功的叔叔，他有許多偉大的計劃，要將巴黎的狹小老舊街道改建為大馬路。像聖日爾曼大道和美西那路就是此一時期的建設，這些新街道是海報展示理想的畫廊，也受到藝術家和廣告商的歡迎。

一八九〇年時，海報風行的程度所向披靡，而且成為巴黎街道景觀中不可或缺的一環。雖然一八八一年的法令保護海報不被隨意破壞，但是無法防止徘徊不去的雅賊。當時人們心中每天的問題是：“那裏沒有海報啊？到處都有，從街上到零售商的櫥窗，到小酒店裏，海報處處可見。”一八八九年，恩思特·麥卓籌畫了一個大型的法國海報展。一八九〇年書商愛德門·薩加開始從事印刷品經紀人的工作，他與薛雷合作直接發售薛雷的海報。他盡一切力量推廣海報，籌畫多項展覽，並且選擇一些藝術家栽培他們。他替藝術家們出版海報和畫冊，並且保留一定量的海報銷售。不久，有更多人加入這個行業，而且也出版大量的石版印刷和畫冊。事實上，藝術家、畫商和印刷業者此時到達一種成熟的互利關係。當更多的印刷品出現，就需要更多的印刷業者和畫商，同樣的，

當有更多畫商投入推廣和出版，就需要更多畫家創作。此時藝術家創作的海報量大增，而且在一八九九年，前衛印刷的同義字就是彩色石版印刷。

這種巨量生產石版海報的風氣註定無法持續到本世紀。隨著多次新的運動風潮，這個以色彩革命和印刷復興為其特色的風潮逐漸式微，繼之而起的是這個運動開始被視為一個正統的藝術形式。事實上，原本於一八九一年被巴黎藝術家學會拒於門外的彩色印刷海報，在一八九九年的學會年度沙龍中被稱為“和藹可親的姐妹。”社會上和美學上對海報的評價至此有戲劇化的改變。法國在色彩技術上的改革，使石版印刷生產大量印刷藝術品，帶到街上、教室中、和中產階級家庭裏。這深深影響海報廣告藝術，而且使彩色印書深受好評，成為公眾生活中的必需品，特別是在書本和期刊上的應用。

現代

雖然在黃金時代之後，海報發展的脚步變慢了，但是當巴黎街道裝飾著藝術家海報時，我們發現海報熱仍然沒有退燒，隨著更多類型被發展運用，海報已經是二十世紀一種獨特的藝術型式。海報遺風影響了許多二十世紀的藝術家，如畢卡索，喬治·布拉格，尚·高第。二十世紀也孕育出一些偉大的海報藝術家，像卡杉德瑞、保羅·柯林、伯納·維思特、和菲克斯·馬修。

在二十世紀中，廣告業者需要一種適合表現當代都會文化、機械世界、科學、流行和社會變遷的語言。早期大師們的傳統是初步的理想，這種傳統是允許個人的想像力作全然的發揮。事實上，現代藝術和流行文化在二十世紀有極大的關聯。現代藝術家尊重並製作流行藝術，特別是廣告海報。同時，廣告設計師從中學習一些不尋常的新表現方法，來表達我們原本已經熟悉的事物。

一九二〇年代，一種新的現代主義風格產生——那就是裝飾藝術。裝飾藝術的特性來自有力而清晰的現代主義激情，立即風迷了整個廣告界。因為裝飾藝術風格海報的豐富多變，使詩人甘卓絲愉悅而感動，而在一九二七年寫道“廣告是現代世界的花朵，是一種樂天而愉快的主張。”

二次世界大戰給廣告界僅僅帶來短暫的不景氣，戰後，歐洲現代藝術很快就在新文化中為促銷汽車、衣服、音樂和其他的流行事物而努力，這些產品中，也包括了可口可樂。

一九六〇年代，一種新的藝術流派出現，就是眾所周知的普普藝術。普普藝術比任何的現代藝術的散佈都快，而且主題遍及各種事物。普普藝術有屬於它自己的簡單美學理念，是海報廣告改變其訴求的典型。尤其是在這個跨國公司興盛的年代，如果一個公司想重新設計它的商標和識別系統，運用普普藝術是最不受語言限制的一種方式。藝術家像伯納·維思特、菲克斯·馬修擷取普普藝術的精華，創造出精簡的圖像，以強烈和反傳統的色彩，操控著觀賞者的注意力。

本世紀，最為人所熟知的高級型式當屬城市廣告牌。隨著數量的增加，廣告牌在各地強勢地將自己推銷給每個人。設計師需要一種方法去和大眾溝通一些更複雜的問題，這些問題是所有人無法預見的，而人們將從他們所看到的現代藝術中去組合、了解訊息。而現代藝術的真義肇始於一種傳統，這種在海報黃金時代開始，擴張個人想像力自由的傳統。這種傳統擴散到二十世紀文化的各個層面，一些狂熱份子甚至稱廣告是現代市界的七大奇觀之一。

今日的海報

過去二十五年來，世界各地有越來越多的人欣賞和收集海報。一系列重要的展覽在歐洲、美國和亞洲舉行。雖然收藏家幸運的保存了一些一百多年前，海報剛開始發展時的石版印刷海報，由於這些古典海報被印在脆弱而便宜的紙張上，它們越來越稀少而難求。在當今商業印刷一日千里的發展下，印刷設備每天能生產數以萬計的圖像，然而早期的現代藝術大師們所遺留下來豐富的量產和品質，是無法複製再現的。今天，海報的製作藉由無法想像的精良器材設備完成。它們可能都是精心設計的，但難得見到驚人之作。因之，海報收藏家們仍然會是深具影響力的，在他們保存的海報遺產中，涵蓋著豐富的藝術學派。

ONE CENTURY OF POSTERS

INTRODUCTION

Paris has often been called the capital of the nineteenth century when it became a center of culture and artistic excellence with a keener sense of art and style than any of its neighbors. One of the rich legacies of this period is the French poster or the integrated stone lithographic poster. Appearing for the first time in the last half of the nineteenth century, the large, illustrated outdoor poster became the first pictorial medium which appealed directly to the public in understandable, forceful and clear terms. The last ten years of the nineteenth century became known as the golden age of the poster and, from 1890 to 1900, color lithography flourished in France as the favored print medium of avant-garde artists. In fact, stone lithography was the one common denominator among a variety of experimental aesthetic movements in French art. The growing explosion of color lithography in the 1890s was itself a powerful artistic movement. Indeed, the perspective of time, only ten years, suggests that this was even more than a movement, actually a revolution with social, commercial and aesthetic implications for the future. Through the design of large, colorful commercial posters, theater programs and book covers by artists absorbed in experimentation, a "Color Revolution" permanently altered the concept of advertising through the sensual appeal of color and design. And although original work in color lithography slowed after 1900, the medium has remained an important means of expression for many artists throughout the twentieth century.

THE GOLDEN AGE

The color movement of the 1890s was built upon a series of events occurring in the 1880s, that included technological developments in commercial printmaking, urbanization with a consumer-oriented economy and the relaxation of long-standing censorship laws. These events were accompanied by a general renewal of interest in printmaking, the achievements of a few isolated color lithographic artists and specific publications and exhibitions organized to support the proliferation of stone lithography.

Although lithography had been practiced in France for many years, the machines employed had not been suitable for the production of large-sized posters on a commercial scale. In 1817, Aloys Senefelder invented lithography to print one impression in several colors from several stones. But without an easy and accurate technique of color registration, the system was not practical. Subsequent technical improvements occurred in the 1840s and 1850s, but establishing color lithography as an artistic medium would require twenty-five years' effort by one man, a Frenchman named Jules Chéret. Jules Chéret, who is considered the father of the poster, developed for the first time a process known as integrated stone lithography. Chéret was a technician

and an artist, an essential combination for the artistic development of the medium. In 1869, he introduced a rather creative system of tri-color lithographic printing from three stones which integrated three superimposed impressions. Chéret's posters were produced on machinery he had used in England where, it is suggested, he was influenced by the large, American woodcut circus posters which accompanied the troupes that toured England in the 1850s and 1860s. Large and heavy stones, three or four inches thick, were used. After the drawing was transferred to stone, it was greased and inked so that a printing could be made. The stones were very expensive and, after the printing was completed, the drawing was ground off so that the stones could be used again. For a number of years now, commercial lithography has been printed on zinc plates. But zinc plates do not produce the painterly watercolor effect of ink on limestone and, since today's labor is prohibitively expensive, stone lithography has truly become a lost art.

With Chéret, artist-printers thought more thoroughly about color than ever before. Simultaneously, the application of photo-mechanical or stencil-colored illustrations in journals and books played an important role in sensitizing the public to color printing. While photo processes were generally frowned upon by the older generation of artists and critics, they were often treated by the young with the same respect given to traditional printing techniques. And encouraged by the obvious economic benefits of the new color processes, many artists produced large bodies of work during the 1890s. This was most apparent in the journals and albums which existed primarily for the purpose of promoting color printing. Such publications included *La Plume*, *L'Estampe Moderne*, *L'Estampe et L'Affiche*, *L'Épreuve* and *L'Estampe Originale*. The democratization of color printing by the new photo processes of the 1880s had generated a renewal of interest on the part of many artists in creative printmaking, an interest which, in combination with some important social and economic developments, was the last and most essential factor in the development of the poster as a legitimate art form.

In late 19th century Paris, commerce and industry produced new wealth and created a solid, burgeoning middle class. For the first time in history, the average citizen had discretionary income, leisure, mobility and access to consumer goods and services never before available. In such a consumer-oriented economy, merchants needed a medium to reach masses of people with product information. Relatively inexpensive, the poster fit the bill: large, colorful, direct and functional communication delivered with the maximum efficiency to the widest possible audience. Extensive use of such posters established the French as the leading proponents of a style that stressed image over text and paid serious attention to questions of artistic merit. The proliferation

of these posters in Paris also inspired the interaction between fine art and advertising, so important to the development modern art in this century.

Coinciding with a rash of new things to advertise and new technologies with which to do it was a new freedom for the press and advertising. In 1881, many of the restrictions and censorships on printed matter were lifted. The law of 1881 allowed the placement of posters, appropriately taxed, everywhere in France except churches, voting rooms and areas designated by the mayor for the posting of official notices. At one fell swoop, the law liberated the production of posters and facilitated the growth of a vast new industry comprised of artists, printers and *afficheurs*, the individuals who actually pasted posters to the walls. The law of 1881 also prohibited the removal or damage of any public poster, a restriction that would be crucial as the public's appetite for posters exploded in the 1890s.

At the same time that Parisian society was changing, the whole appearance of Paris was also changing. Many of Napoleon III's designs for a modern Paris were reaching completion. Like his uncle, Napoleon III had a flair for grandiose schemes and he initiated a plan to eliminate numerous narrow streets and replace them with the grand boulevards of today such as the Boulevard St. Germain and the Avenue Messina. The new boulevards were an ideal gallery for posters and they were welcomed by many artists and advertisers.

By 1890, poster passion was in full swing and the poster was an integral part of the Parisian landscape. Even the law of 1881 could not protect posters from prowling collectors. Nor could it control where posters were placed. A daily notice questions, "Where is not the poster today? It is everywhere, not only in the street but behind the shop windows of merchants and that of the smallest pub." In 1889 Ernest Maindron organized the first large scale exhibition of the French poster. In 1890, book seller Edmond Sagot, activated his role as a print dealer by collaborating with chéret in the publication of posters intended for direct sale to the public. He went all out in his promotion of posters, organizing numerous exhibitions, selecting and promoting individual artists, publishing their posters and numerous catalogues while maintaining an extensive collection for sale. Soon, other dealers began to participate, publishing large quantities of lithographs and catalogues. Indeed, the artists, dealers and printers became mutually supportive. As more lithographs were produced, there was more need for printers and dealers, and, as more dealers ventured into publishing and promoting, there was more need of artistic output. Posters by many artists multiplied and by 1899 avant-garde printmaking and color lithography were synonymous.

The phenomenon of immense, innovative color lithography was not destined to last beyond the turn of the century. As with so many new

movements, the intense period of ferment that characterized the color revolution and the printmaking renaissance in general dwindled as the movement became recognized as a legitimate art form. Indeed, in 1899 the annual salon of the Society of French Artists, which flatly refused color print in 1891, passed a new statute admitting the color print as its 'amiable sister.' The social and aesthetic changes affected by it, however, were dramatic. The French movement in color lithography had brought affordable, quality art to the streets, the classroom, and the middle class home. It had irrevocably influenced the art of poster advertisement and made color printing reputable and an expected element, especially in books and journals, on the part of the public.

THE MODERN AGE

Although production slowed after the Golden Age, when the streets of Paris were decorated by the color lithographs of some of the finest artists, poster enthusiasm was unstoppable and with the development of many more styles, became a unique art form of the twentieth century. The legacy of the poster influenced many important artists of the twentieth century, including Pablo Picasso, Georges Braque and Jean Cocteau. The twentieth century also witnessed a new breed of dedicated poster artists including A. M. Cassandre, Paul Colin, Bernard Vilest and Fix Masseur.

Throughout the twentieth century, advertisers needed a language appropriate to the world of modern urban culture, the world of machines, science, fashion and social change. The tradition of the early masters was an ideal alphabet, a tradition of art that allowed the individual imagination complete freedom. Indeed, the twentieth century traces an evolving relationship between modern art and popular culture. Modern artists valued and drew upon popular art, especially advertising posters, for inspiration. At the same time, advertising designers were learning that familiar things could profitably be represented in unusual new ways.

During the 1920s, a new style of modernism emerged: the Art Deco style. Art Deco, characterized by power and clarity inspired by a passion for modernism, thoroughly penetrated the advertising world. Delighted by the rich diversity of Art Deco in advertising posters, the poet Cendrars wrote in 1927, "Advertising is the flower of contemporary life, it is an affirmation of optimism and gaiety."

The Great Depression temporarily left a chill throughout the advertising world only to be followed by a period of unparalleled optimism after World War II. The post-war era once again embraced the look of European modern art to promote the new culture of cars, clothes, music and other items of fashion, even Coca-Cola.

In the 1960s a new branch of art known specifically as Pop Art emerged for the very first time. Pop Art spread more swiftly than any

other type of modern art and the subjects included everything. Pop Art has a simplified aesthetic of its own which was ideal for the changing demands of poster advertising. It was ideal for the age of multinational corporations when companies needed to redesign their symbols and logos to be understood in any language. Artists such as Bernard Vilest and Fix-Masseau drew upon these elements to simplify images that could command attention in very strong or even off-register colors.

Throughout this century, the most exalted form of publicity remained the city billboard. Increasingly, the monumental billboard imposed itself everywhere on everyone. Designers needed a means to communicate to a mass society more complex than anyone could foresee and they reached out to incorporate what they saw as modern art. After all, what is really meant by modern art is the tradition of expanded freedom for the individual imagination which began in the golden era of the poster. This tradition expanded into so many aspects of twentieth century culture that some enthusiasts have figured advertising posters among the seven wonders of the modern world.

THE POSTER TODAY

During the last twenty-five years, the poster has become highly appreciated and collected throughout the world. A series of important exhibitions have been organized in Europe, the United States and now Asia. And although zealous collectors fortunately preserved lithograph posters since their inception, over one hundred years ago, finding them remains largely a matter of luck. Printed on very frail but economical paper, some have become so rare as to be unobtainable. And, given the immense advances in commercial printing with machinery capable of producing tens of thousands of images a day, it is highly unlikely that the rich quantity and quality left by early and modern masters can be replicated. Today, posters are created with almost too great a facility. They are competently designed, but rarely inspired. Consequently, the poster collector will remain an influential force in the preservation of this legacy that includes so many different schools of art.

PAMELA HANNIGAN

September, 1996

展出經歷

Museum Exhibitions

在過去十年裏，這批古典海報曾在世界各大主要美術館展出，包括：

- 芝加哥藝術學院
- 國會圖書館
- 洛杉磯博物館
- 大都會美術館
- 紐約現代美術館
- 史密森尼機構
- 明尼亞波利華克美術館
- 巴爾的摩華特斯畫廊
- 巴黎國家圖書館
- 比利時布魯賽爾
- 意大利特里維思
- 巴黎羅浮宮
- 德國埃森
- 法國現代美術館
- 瑞典斯德哥爾摩
- 瑞思可博物館
- 瑞士蘇黎士
- 東京伊勢丹美術館
- 京都現代美術館
- 倫敦維多利亞與亞伯特博物館

In the past decade, such interest in antique posters has been shown that major exhibitions have been hung around the world in the:

- Art Institute of Chicago
- Library of Congress
- Los Angeles Museum
- Metropolitan Museum of Art
- Museum of Modern Art
- Smithsonian Institute
- Walker Art Museum ,Minneapolis
- Walters Art Gallery, Baltimore
- Bibliotheque Nationale, Paris,
- Albert I, Brussels, Belgium.
- Collection Sasalce, Treviso, Italy
- Le Louvre, Paris
- Essen, Germany
- Musee d'Arts Moderne,
- Stockholm, Sweden
- Risjke Museum
- Zurich, Switzerland
- Isetan Museum of Art, Tokyo
- Museum of Modern Art, Kyoto, Japan
- Victoria and Albert Museum, London

《世紀容顏回顧一百年版畫海報精品展》 策辦小組

召集人 陳益興

策劃 李梅齡 黃金龍 王玉路 熊宜中 張書豹 王蓮暉 王澤麟

主辦 王澤麟

工作人員

相關教學活動

葉翠玲

協辦/林曉如 邱馨賢 廖逸娟 陳怡如

說明卡製作/翻譯

廖逸娟

導覽手冊

王玉路

展場設計/布旗製作

張書豹

義務服務人員安排

吳瑞嘉 廖逸娟 邱馨賢

導覽人員安排

林曉如 邱馨賢

衍生產品

高麗玲

專輯編輯

王澤麟

學習卡設計

潘永培 陳怡蓉

遊戲卡設計

陳怡蓉

會場說明製作/記者會/開幕典禮

陳玉惠

廣告/海報/錄影帶製作

鄭清芬

攝影

梁銳全

開箱典禮文宣

王湘琪

庶務

陳怡如 簡精培 張家豪 李家榮

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大陸早期廣告畫：張燕風

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展場設計 季鐵生

廣告/錄影帶製作 瑋霖傳播文化事業有限公司

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