

## 石版海報之父·朱爾—薛雷

Jules Chéret (1836-1932)

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近代海報設計之先驅者薛雷，一八三六年生於巴黎，其父為印刷工人，家境貧寒。十三歲時始當印刷徒弟，自此與版印結緣，後進入國立繪畫學校，此校為裝飾藝術學校 (l'Ecole des Arts Décoratifs) 之前身。十八歲前往倫敦，起初僅為Maples目錄做家具繪圖。直至返回巴黎，結識雅克 (Jacques Offenbach)，為其製作歌劇海報，事業始有起色。第二度前往倫敦，經他人介紹替香水暨化粧品製造商歐仁·萊梅爾 (Eugène Rimmel) 作一系列商標設計，因而累積相當設計經驗。

一八六六年返巴黎定居，帶入學自英國之彩色石版印刷技法，繼一八五八年首次製作名為「歐菲下地獄」(Orphée aux Enfers) 之彩色石版設計後，應用於海報設計，拓出千餘件作品，因而風靡巴黎街頭，開啟石版海報新紀元。其一生先後獲巴黎展覽銀牌獎、國際展覽金牌獎等崇高榮譽，並於各地舉辦個展，展示世人海報、水彩、素描等領域之卓越成果。

薛雷風格嫡出提也波洛 (Tiepolo, Giovanni Battista, 1696-1770) 之濕壁畫。將洛可可 (Rococo) 之優美曲線及宮廷主題之空間層次感，全轉化為海報內戲劇性手法，以通俗筆調，經營出舞臺歡愉的氣氛。在本系列作品中，丹麥舞者維荷 (Charlatee Wieho) 放縱不羈之舞姿成為獨特標誌，馬戲團海報亦是薛雷創作中娛樂界主題之一，擅將繁雜場景藉色調平塗，產生前後景之動態變化。

薛雷自謂其海報作品為「壁畫風格」，擷取提也波洛之幻景精華，色彩繽紛的畫面靈感亦得自個人所保存的蝶翼標本，晚期風格銜接了剛萌芽的新藝術運動 (Art Nouveau Movement)。總括薛勒石版海報的成就，在於其藝術格調與商業價值並存，衍出新視覺。

The pioneer of modern poster design, Chéret, whose father was a print worker, was born into a poor family in Paris in 1836. Chéret began his apprenticeship in print shop at the age of thirteen, and thus became familiar with lithography. He later entered the National Painting School, the predecessor to Ecole des Arts Décoratifs, and was tutored by Lecoq de Boisbaudran. He went to London when he was eighteen, and worked for Maples to draw furniture catalogues in few years. His career did not show any promise until he returned to Paris and met Jacques Offenbach, who commissioned Chéret to design opera posters. Then Chéret went to London for the second time. This time, he was introduced by Le Maouru to a perfume and chemicals manufactures, Eugene Rimmel, who retained Chéret as his company's trademark designer. This opportunity provided Chéret with more experience on design.

When Chéret returned to Paris, he brought with him skills of color lithograph print. His first piece of color lithograph design,

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"Orphes aux Enfers," was used for poster design. More than a thousand copies were made. The popularity of this poster in Paris marked a beginning of new era in lithograph design. He had received many high honors, including silver medal of Paris Exhibition, and gold medal of International Exhibition. His own exhibitions were held at Theatre d'Application and other places. All his excellent works of poster, water-colors, and sketches, were exhibited.

Cheret inherited the style of Giovanni Battista Tiepolo's wet wall paintings. He transformed the Rococo elegant curves and the sense of dimensional stratum in subjects related to royal court into dramatic expressions in his posters, wherein a lively tone brought about pleasant atmosphere from the stage. The uninhibited pose of a Danish dancer, Charlatee Wieho, became an unique mark of this series. Circus poster is also one of Cheret's subjects that came from entertainment businesses. One of Cheret's skills is to draw an intricate setting flatly, and thus create a dynamic shift of scenes at different distances.

Cheret called his own poster works "wall painting style," which accommodated surrealistic essence from Tiepolo. His inspiration of colorful composition came from his collection of butterfly samples. Cheret's works of his later years adjoined the Art Nouveau, which just began to emerge at that time. To sum up, Cheret's achievements in lithograph poster are the coexistence of artistic style and commercial value, which creates a new sense of vision



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