

設計

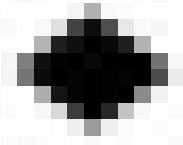
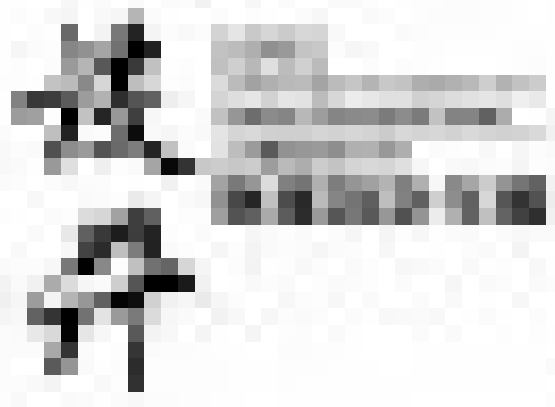
1995

TAIWAN CREATIVE GRAPHIC ARTS
Creative Commercial Design

台灣創意百科

商業設計年鑑





1995

台灣創意百科

TAIWAN
CREATIVE
GRAPHIC
ARTS



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廣告創作年鑑
Creative
Advertisement
Design

2

商業設計年鑑
Creative
Commercial
Design

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形象設計年鑑
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Corporate
Identity

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Package
Design

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插畫創作年鑑
Creative
Illustration

6

專業攝影年鑑
Creative
Professional
Photograph

1995台灣創意百科

商業設計年鑑

TAIWAN CREATIVE GRAPHIC ARTS
Creative Commercial Design

輔導單位：行政院文化建設委員會

企劃編輯：印刷與設計雜誌社

總編輯：楊宗魁 編輯指導：王士朝

業務總監：夏書勳

印務指導：王忠賢 林守敬 張瑞泰

編輯：吳亮 林榮松 周煜國 楊士民

美術編輯：柳宗明 李國祥 陳偉信

廣告業務：莊佳祥 陳炳盛

資料彙整：許麗華 康月芬

出版者：設計家文化出版事業有限公司

發行人：王士朝

郵撥帳號：12833753設計家出版公司

地址：台北市師大路159-2號7樓

電話：02-3656268・3650718

傳真：02-3656521・3676500

行政院新聞局局版台業字第1984號

初版：1995年9月1日

法律顧問：郭惠吉律師 02-3920628

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■承製協力廠商

〔廣告創作年鑑〕

製版：台灣彩色製版印刷 02-2221316

印刷：科樂印刷 02-2235783

〔商業設計年鑑〕

製版：台灣彩色製版印刷 02-2221316

印刷：欣佑彩色印刷 02-2252513

〔形象設計年鑑〕

製版印刷：今日彩色印刷 02-2489168

〔包裝設計年鑑〕

製版印刷：秋雨印刷 02-7636000

〔插畫創作年鑑〕

製版印刷：紅藍彩藝印刷 02-2401141

〔專業攝影年鑑〕

製版印刷：沈氏藝術印刷 02-2706161

●本專業攝影年鑑採用Cristal Raster
水晶網點製版印刷

全套裝訂：精益裝訂 02-2706622

書盒裝作：精美紙品 02-9161697

封面上光：晶有公司 02-2236575

內頁用紙：永豐餘120磅、80磅雪銅紙

■定價

全套六冊NT.7200元・單冊1200元

Edited：GRAPHIC COMMUNICATIONS MONTHLY

Managing Editor：TZUNG-KUEI YANG

Published：DESIGNER PUBLISHER, INC.

Published,C.A.D.：SU-CHAO WANG

7F, 159-2, Shi-Ta Road, Taipei, Taiwan,100

Tel.02-3656268・3650718

Fax.886-2-3656521

First Edition：1,September, 1995, Taipei

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Printed in Taiwan



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商業設計年鑑

Creative
Commercial Design

英文縮寫本義
English Abbreviations

PL	企劃	Planner
CD	創意指導	Creative Director
AD	藝術指導	Art Director
D	設計	Designer
P	攝影	Photographer
I	插畫	Illustrator
C	文案	Copywriter
AG	製作公司	Agency
CL	客戶	Client
FD	導演	Film Director
SV	監製	Supervisor
PD	製片	Producer
CA	攝影	Cameraman
L	燈光	Lighting
FE	剪接	Film Editor
AU	錄音	Audio
PR	影片製作	Production
CG	電腦動畫	Computer Graphic

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編輯組織

Editorial Organization

● 召集人 Screening Coordinator

王士朝 Su-Chao Wang

設計家文化出版事業有限公司發行人兼總經理
印刷與設計雜誌發行人兼總經理
輔仁大學應用美術系兼任講師
台灣印象海報設計聯誼會1995年會長
Publisher & President, Designer Publisher, Inc.
Publisher & President, Graphic Communications Monthly
Lecturer of Dept. of Applied Arts, Fu-Jen Catholic University
Chairman(1995) of The Taiwan Image Poster Design Association

● 總編輯 Managing Editor

楊宗魁 Tzung-Kuei Yang

設計家文化出版事業有限公司總編輯
印刷與設計雜誌總編輯
中華民國美術設計協會秘書長
Managing Editor, Designer Publisher, Inc.
Managing Editor, Graphic Communications Monthly
Secretary-General of The Designer's Association, R.O.C.

● 編選委員 Screening Committee

廣告創作年鑑 Creative Advertisement Design

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何清輝 Taddy Ho

黃禾廣告股份有限公司總經理
4A廣告人聯誼會副代表
中華民國美術設計協會常務理事
General Manager, Harvest Advertising, Ltd.
Co-Delegate of The Association of Accredited Advertising
Agents of Taipei, R.O.C.
Managing Director of The Designer's Association, R.O.C.

吳錦江 David Wu

米開蘭創意設計有限公司總經理
President, Michelangelo Graphics Design Co., Ltd.

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王行恭 Hsing-Kung Wang

王行恭設計事務所負責人
東海大學美術系講師
Art Director, Wang & Associates
Lecturer of Design Dept. of Fine Arts, Tung-Hai University

王明嘉 Michael Wang

王明嘉平面設計事務所負責人
實踐設計管理學院室內空間暨工業設計系講師
Director, St. Michael Wang Studio
Instructor of Dept. of Space Design & Dept. of Industrial
Design, Shih-Chien College

程湘如 Daphne Cherng

頑石設計事業有限公司創意指導
中華平面設計協會常務理事
中華平面設計協會會刊發行人
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Managing Director of The Top Graphic Design Association
Publisher, Journal of TGDA

樊哲賢 Jason Fan

紅方設計有限公司設計指導
Design Director, Signet Design Co., Ltd.

形象設計年鑑 Creative Corporate Identity

林磐峯 Pang-Soong Lin

國立台灣師範大學美術系副教授
登泰設計顧問有限公司顧問
Associate Professor of Dept. of Fine Arts, National Taiwan Normal University
Consultant, Apex Design Consultant Corp.

張百清 Bia-Chin Chang

智得溝通事業股份有限公司總經理
中華民國企業形象發展協會副理事長
中國文化大學廣告系兼任講師
President, Interface Communications Ltd.
Vice President, China Corporate Image Development Association
Lecturer of Dept. of Advertising, Chinese Culture University

廖哲夫 Jeff Liao

風格形象設計有限公司負責人
統一企業美術顧問
中華平面設計協會顧問
Chief Executive of Focus Design Association
Art Consultant, President Enterprises Corp.
Consultant, Top Graphic Design Association (Taiwan)

蕭文平 Wen-Ping Hsiao

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President, United Design International, Inc.

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柯鴻圖 Andy Ko

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President, Fogo Enterprise Co., Ltd.

簡櫻青 Ying-Ching Chien

奧美廣告股份有限公司設計指導
Design Director, Ogilvy & Mather (Taiwan) Co., Ltd.

蘇宗雄 Tsung-Hsiung Su

檸檬黃設計有限公司負責人
中國文化大學美術系副教授
華得廣告股份有限公司藝術顧問
President, Lemon Yellow, Inc.
Associate Professor of Dept. of Fine Arts, Chinese Culture University
Art Consultant, Target Advertising Agency

插畫創作年鑑 Creative Illustration

林萌 Lemon Lin

太笈策略傳播股份有限公司副總經理
Vice President, Toplan Marketing Communication Co., Ltd.

胡澤民 Zerman Hu

輔仁大學織品服裝系暨所教授兼系主任
中華服飾學會理事長
Professor & Head of Dept. of Textiles & Clothing, Fu-Jen Catholic University
Board Chairman, Chinese Textiles & Clothing Association

陳裕堂 Y.T. Chen

華商廣告股份有限公司創意總監
銘傳管理學院商業設計系兼任講師
Creative Director, Bozell Advertising Agency
Instructor of Dept. of Commercial Design, Ming-Chuan College

葉國松 Kuo-Sung Yeh

大葉設計有限公司負責人
President, Yeh Design Co., Ltd.

專業攝影年鑑 Creative Professional Photograph

吳嘉寶 Jiabao Wu

視丘攝影藝術學院創辦人
中國文化大學印刷傳播系專任講師
Founder, Fotosoft Institute of Photography, Taipei
Instructor of Dept. of Graphic Communication, Chinese Culture University

林坤鴻 K. Lin

映像廣告攝影公司負責人
Photographer, K. Lin & Justin Studio

陳震宇 J.Y. Chen

巨百廣告攝影有限公司負責人
彩迪媒體企畫有限公司藝術總監
漢光文化事業股份有限公司董事
Chairman, Perfect-10 Commercial Photo
Creative Director, Color Design Media Center
Director, Highlight Publishing Co., Ltd.

蔡火生 Hansen Tsai

晨光廣告事業有限公司攝影總監
萊特數位映像製作有限公司執行總監
Photographer Director, Daybreak Advertising Ltd.
Director, Light Digital Image, Inc.

● 編輯顧問 Consultants

林春結 Jack Chun-Chieh Lin

尚意廣告事業有限公司總經理
中華民國美術設計協會理事長
General Manager, Sunyear Advertising Co.
Chairman of The Designer's Association, R.O.C.

楊夏蕙 Chuan-Sheng Yang

靜宜大學企業管理系CI講師
嶺東商專商業設計科講師
廣西藝術學院客座教授兼廣告分院名譽院長
台灣省立美術館展品審查委員
CI Lecturer of Dept. of Business Administration, Providence University
Lecturer of Dept. of Commercial Design, Ling Tung Junior College of Commerce
Visiting Professor, Gwan-Syi Institute of the Arts & Dean-Honored of Dept. of Advertising Branch
Examining Committeeman, Taiwan Provincial Art Museum

鄭源錦 Pual Y.J. Cheng

中華民國對外貿易發展協會設計推廣中心主任
Executive Director of Design Promotion Center, China External Trade Development Council

羅文坤 Edwin Lo

國立政治大學廣告系副教授
中國文化大學廣告系副教授
太笈策略傳播股份有限公司顧問
Associate Professor of Dept. of Advertising, National Cheng Chih University
Associate Professor of Dept. of Advertising, Chinese Culture University
Consultant, Toplan Marketing Communication Co., Ltd.

衝刺前，請先體檢自己

～爲台灣設計界的病因把把脈

時間過得真快，一轉眼1995年又近尾聲，回頭看看這幾年的台灣設計界，到底變化了些什麼？

四年前，我們出版了「1991台灣創意百科」全套五冊年鑑有：廣告創作年鑑、商業設計年鑑、包裝設計年鑑、插畫創作年鑑、專業攝影年鑑。出版後，對台灣甚至中國大陸都引起了不小的良性反應。

而這五年中，台灣和香港、大陸的設計交流活動，年年都不斷增加；台灣本地也新成立不少設計相關團體，設計的展覽也比以前多；政府單位更創設「國家設計獎」來鼓勵業界，而參與國際設計競賽也都能得到佳績；並出版了不少本土設計師的作品集，自海外學成歸國的設計專業人士不少；再加上電腦化取代大部份傳統設計技巧，每位設計師的思考方式更自由化、現代化、個性化；整個設計界充滿著無比的活力，也處處表現力爭上游的旺盛企圖心，總體來說，台灣的設計界是進步了。

但不可諱言，現存於台灣設計界的一些缺點，尤其是我們所熟悉的平面設計業中，實在還有太多值得大家提出來檢討的，希望從事平面設計的朋友們能痛定思痛、好好反省，在未來的五年內改善，以便在進入西元2000年來臨前，台灣的設計能力能以全新的面貌，去迎接二十一世紀，而步上國際設計先進之列。

普遍存在的缺點：

●自大——從事設計工作的朋友，由於是以創意爲重點，凡事都要求有新點子，因此也比一般工作的上班族在思維上走得快，具有領先群倫的優越感，對同事或相關配合工作的廠商、客戶，自然而然會

流露出「自大」的心態，甚至瞧不起別人的眼神，這在業務合作上，絕對是百害無一利。

更有甚者，在同是設計業的朋友中，也常會出現一些自視甚高，自認爲自己是頂尖角色的人，他們或許是年資深、喝過洋墨水、常得獎、關係好、業績高、挾外商自大。總是以爲自己的作品無懈可擊，別人沒資格批評，樣樣目空一切的刻薄他人，這在同業中必定會自食惡果。

●自私——每一個人人都難免有私心，但是私心如果過頭，處處只顧到自己的利益，而不去體諒他人的處境，那麼在同業間就會孤掌難鳴。

一個具有現代觀的平面設計工作者，雖然可自恃有好的專業能力和豐富的工作經驗，但是要走上真正的成功之路，尚且需要周邊各項專業分工的配合，因此如何適當地結合自己所欠缺的專長，以達分工合作的最佳成果，就要先去除「自私」的惡習。

所以，在同業競爭中，不論是業務、資訊、技巧、心得，只要能夠互相交流，大家最好能開誠佈公、不藏私、不中傷，能夠從小處做起，漸漸以設計業的大好未來爲努力方向。

●自卑——比起上面的自大和自私，一種自怨自艾的「自卑」心態，最是要不得。有了這種壞習性的朋友們，常常會自認輸人一等，凡事不求上進的自我逃避，總是認爲自己技不如人、生不逢時，老天無眼沒有好好照顧到他的生命，天天無精打采、事事馬虎的得過且過。

這種心態，表現在對國外的設計同業時，總認爲外來的和尚會唸經，什麼都是好的，而對國內的

同業，也不敢提出自己的任何看法，處處顯得小家子氣，好像永遠長不大，可是背地裡又會說他人的不是。

站在設計同業的公平競爭下，誰能提出最適當的答案，誰就可獲得應有的掌聲，如果一直自卑就永遠是可憐蟲，在此奉勸他早點離開設計界，去重新思考從事別種工作。

●自殺——這是一種最不可理喻的行為，也是不能原諒的瘋狂舉動，它混合了上面的三種不正常之心態：自大、自私、自卑，發生在設計業界的後果，是亂七八糟的現象，也永遠得不到同業的同情。

有這種心態者，他常常不按牌理出牌，看到客戶好欺侮，就以高價坑客戶；看到同業要競標，就以賤價去搶標。而在設計作品的品質上也不要求，就如同台北的計程車，橫衝直撞硬闖紅燈，幾乎沒有自律可言，只要他需要，什麼三流招術都可耍，擾亂得同業間雞犬不寧，最後害得兩敗俱傷，有點像粥中的老鼠屎、害群之馬，應該人人喊打。

舉出以上「四大病因」，想一想真是令人心痛，這或許是海島型的台灣地狹人稠，大家為求生存而爭食小餅的惡劣結果吧？

回首再讀自己於「1991台灣創意百科」卷首的序文——梳粧前，請先擦亮鏡子。～為台灣創意人的胸懷與態度進一言，內容曾提到做人的胸懷：博愛心、平常心、包容心；做事的態度：創意、誠意、滿意。現在反省一下，似乎有些改善，也似乎改善的不多。五年一晃就過去，說長不長、說短不短，這五年中，台灣的设计界，樣樣是有進步，但是又

進步得不夠明顯，有點像蝸牛，猶猶豫豫的度日如年，真是可惜。

我們這次更花盡九牛二虎之力，總要把「1995台灣創意百科」做到完美無缺的地步，因此由原來全套五冊的年鑑增加到六冊，即形象設計年鑑，以更完整的保存台灣這個年代內所能挑選出來最佳的作品，為日後檢視台灣設計史跡的明證。

這套台灣創意百科的出版，是我們能為台灣設計界所做的一點貢獻，我們不敢言大，但總是略盡棉薄；也不去計較他人的質疑，只要是能為台灣出力的，身為台灣設計工作者的一份子，每個人都應當盡全力的去愛台灣、疼惜設計界！

我們生於斯、長於斯，受恩受惠於斯，就要有飲水思源的感恩之情，雖然愛之深、責之切，可是能有鍼砭之舉，對大環境、大未來都絕對是值得，希望同業間能清楚體會出，不怕有缺點，只怕不去改善缺點，如此就不枉費您看完本篇拙見了。

末了，我們還是得感謝大家對本公司——設計家文化出版事業有限公司和印刷與設計雜誌的愛護，不論是提供卓見、佳作或贊助廣告、幫忙印製等等盛情，在此，我們都將永銘五內、念茲在茲！



王士朝／1995台灣創意百科召集人

Let's Check Ourselves over before We Sprint to the Finish

~Feeling the pulse of the Taiwan design community

Time flies, and in the twinkling of an eye 1995 will have drawn to a close. What changes have taken place in the Taiwan graphic arts world over these last few years?

Four years ago we published *1991 Taiwan Creative Graphic Arts*, a five volume-yearbook consisting of "Creative Advertisement Design," "Creative Commercial Design," "Creative Package Design," "Creative Illustration," and "Creative Professional Photograph." This yearbook met with a favorable response both in Taiwan and mainland China.

Since then, exchange activities involving designers from Taiwan, Hong Kong, and mainland China have grown more numerous, while here in Taiwan, many new design-related groups have sprung up and design exhibitions are more frequent. The government has inaugurated the National Design Awards as a way of encouraging Taiwan's designers, while local talent has done well in international design competitions. A lot of Taiwan designers have published collections of their work, and quite a few have returned to Taiwan from studies abroad. We should also mention the advent of computer technology which has made most traditional design skills redundant. Now, designers are more free, more modern, and more individual; the design scene is livelier than ever, and everyone is full of the will to succeed. Overall, there has been some improvement in the Taiwan design community.

We have to admit, however, that the design profession in Taiwan does have its faults, particularly in the field of graphic design. There is plenty of room for criticism, and we hope that our friends in the graphic design profession will think very carefully about this and try to improve over the next five years. Then, as the year 2000 approaches, design will take on a completely fresh appearance in Taiwan and we will join the ranks of the international avant-garde in the twenty-first century.

Some Common Faults

Conceit — Since design lays special emphasis on creativity, some of our designer friends are always demanding new ideas. Compared to workers in other professions, they tend to think quicker, and they also tend to consider them-

selves a cut above the common herd. To their colleagues, other professionals, or clients, they inevitably appear to be conceited or even to look down on other people. This can only have a detrimental effect on cooperation.

What is worse, we often find designers who think they are really in the top rank. They may have a lot of experience, have studied abroad, have won a lot of prizes, be well-connected, be well thought of in the profession, or have links with foreign businesses. They generally think that their own work is unassailable, that no one is qualified to criticize it; yet they have a very poor opinion of everybody else's work. But this attitude rebounds on them when they have to work with other people.

Selfishness — Nobody can help looking out for themselves occasionally, but if this is taken to extremes and the individual only considers her own interests without regard for others, she will be isolated within the profession.

The modern designer might have plenty of ability and experience, but if she is really to succeed she needs the cooperation of other professionals. And in order to link up and cooperate with other specialists, the designer must rid herself of selfishness.

So while we work in competition with other members of the profession, we should be prepared to share ideas, information, and skills with each other. It's best if everyone can be sincere and unselfish, and not try to do each other down. Then we can work together for the greater good of the design profession in the future.

Sense of Inferiority — This kind of self-deprecatory attitude is even worse than the conceit and selfishness mentioned above. People with this defect often give up altogether. They don't make any effort to improve — they feel that they do not make the grade and that the gods are not smiling on them. They just muddle along day by day.

Designers with this kind of attitude think that foreign designers are always better than the home-grown variety. They do not dare to express their own opinions about the domestic design community, yet they are always sniping at them behind their backs.

In our competitive profession, anybody is capable of coming up with the right solution to a problem, anyone can get the applause if they deserve it. But designers with this kind of inferiority complex will always be losers; and I advise them to leave the design profession altogether and take up some other kind of work.

Suicide — This kind of unforgivable, crazy behavior is the most difficult to comprehend. It is a combination of all the defects listed above: conceit, selfishness, and a sense of inferiority. It is quite disastrous for the profession and those who suffer from it will never evoke sympathy from their colleagues.

People with this disposition are ready to overcharge any client who looks like a sucker; but when they see that fellow professionals are competing for a contract, they will always try to undercut them. They don't care about the quality of their designs — like a Taipei taxi driver, they career around anyhow and insist on running red lights; they seem to have no self-discipline whatsoever. They'll try any third-rate trick to get what they want. They stir up chaos among their fellow professionals and in the end they bring disaster on everyone, including themselves. They are the real fly in the ointment, and everyone should attack them.

It's very depressing to think about the four "sources of disease" listed above. But perhaps they are simply the inevitable result of living on a small, densely-populated island like Taiwan, where everyone has to fight over every crust in order to survive.

Looking back at the foreword I wrote for *1991 Taiwan Creative Graphic Arts* "Suggestions for Improving Taiwan's Creativity in Advertising," I suggested that in dealing with others, fellow professionals should exhibit fraternity, weigh all things evenly, and be open-minded, and that in their attitude to work they should demonstrate creativity and sincerity, and endeavor to give satisfaction. When I think about it, there does seem to have been some improvement in these areas, but not much. These last five years have gone past so quickly, and the Taiwan design community has made progress in many respects, but this progress has

hardly been conspicuous. We grope our way forward like a snail, and each day seems like a year. It really is a shame.

We have made a tremendous effort this time to ensure that *1995 Taiwan Creative Graphic Arts* is better than ever. For one thing, we have increased the number of volumes from five to six, adding "Creative Corporate Identity." In this way, we have been able to preserve for posterity even more of the finest designs produced in Taiwan over this period.

This yearbook is our contribution to the design profession in Taiwan. We don't like to boast, but we have done the best we could. Anyone who can do their bit for Taiwan and who is a part of the Taiwan design community should do their utmost to love this island and cherish the design profession.

We were born and brought up here in Taiwan, and this place has been good to us. We should remember that and be grateful. But although we may love this place and have a sense of responsibility toward it, for the sake of the whole community and its future, it is surely worthwhile if we can identify a few problems. I hope my colleagues will understand that they should not be afraid of having faults; all they should fear is failing to correct these faults. If they can learn that much from my foreword it will not have been a waste of time.

Finally, Designer Publisher, Inc. and *Graphic Communications Monthly* would like to thank everyone for their support, those who submitted their valued opinions and designs, our advertisers, and our printers. We are eternally grateful to them.

A handwritten signature in black ink that reads "Wang Su-Chao". The signature is written in a cursive, flowing style and is underlined with a single horizontal line.

Su-Chao Wang / Screening Coordinator of 1995 T.C.G.A.

說，編年鑑

～1995台灣創意百科執編紀要

記得五年前首度規劃編輯「1991台灣創意百科」的時候，我們有兩個主要動機，第一希望出書賺錢，其次則想替國內設計界編印一套屬於台灣本地的創作系列全輯，以紀錄同業幾年中的努力成果，並做為與國外交流使用。

結果，等書出版之後才發覺，或許是求好心切及用心過度，執編的時間竟然超過原計劃的兩倍。固然書是編得不錯，也於第二年榮獲新聞局81年度圖書出版金鼎獎，同時普獲得海內外業界的肯定與讚賞，在精神上雖感受到一點安慰，但由於執行的時間太久、投資過大，原預期的利潤却沒有得到。相對的也讓我領悟到，一項如此龐大的編印工程，在執意想以關愛同業的熱忱用心執編，而又想能兼顧替公司賺取合理利潤，實非如想像中的容易。

去年六月再次籌編「1995台灣創意百科」全輯六本年鑑，我們同樣又訂定了兩項目標，第一希望本輯編得比91年版更好更具特色，第二能按進度執行以確實掌控時效。結果仍然是熬了一年多才完成出

版；以已有兩次實務經驗的執編者來說，也只能徒乎無奈！

而就其延遲出版原因分析，乃在於我們又患了「好，還要更好」的毛病，往往對每一項結果或品質的用心要求，便得多付出時間與心力。

一、內容及資料彙整：為顧及年鑑的代表性、完整性及更具實用性，本輯創意百科特別由原有的廣告創作、商業設計、包裝設計、插畫創作及專業攝影五本年鑑，另增加了一本形象設計年鑑，使全套成為六冊；編輯型態則除了插畫、攝影以個人方式編錄外，餘全改為按作品分類詳細介紹，以提高使用價值。尤其針對許多圖片原件不良或相關資料不完整者，我們均用心再三追詢補正，或派員洽取實物重拍正片，及CF作品全部重新代為輸出相紙等……，無形中浪費了太多時間。

二、作品選錄：為了客觀、公平起見，在作業上我們特別安排經由所有作者公開票選了24位編選委員，針對這次參加的九千多件作品，按各冊分類

、分組以近三個禮拜的時間進行多次審議，再由執編小組整理篩選出三千餘件作品，共計一千多位作者刊錄介紹。

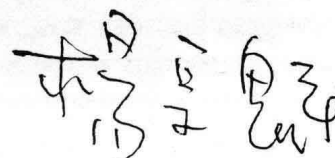
三、印製方面：爲了追求最好，也希望努力的成果更令人激賞，對最後的製版印刷執行，我們亦非常審慎挑選了國內最具代表的六家A級廠商，分別負責六冊年鑑承印，並依各種原稿做多次試樣修正，務使作品的重現效果更爲精緻，其中包括廣告年鑑作品特別調線條去底再合成彩色圖片製作、形象年鑑的標誌部份全按標準色配色並加印金銀特別色、攝影年鑑全冊作品採用國內最新引進之水晶網點特別印製，同時全套一千多頁作品更不惜成本按其圖面加印局部亮油表現，裝訂上也採全自動化製作及外加精美書盒套裝，以便於永久典藏。

綜此上述編印特點及我們的努力，無非就是把一件事用心做好，讓台灣留下一些好的記錄，也算答謝這段期間關心與支持我們的協力廠商和同業朋友。

全輯作品徵選統計表

冊別	參選件數	登錄件數	選錄比率
廣告創作年鑑	1254	423	34%
商業設計年鑑	1825	508	28%
形象設計年鑑	1786	776	43%
包裝設計年鑑	902	372	41%
插畫創作年鑑	1762	517	29%
專業攝影年鑑	1913	503	26%
合計	9442	3099	33%

*CF作品按每支影片爲一件計。



楊宗魁 / 1995台灣創意百科總編輯