

典藏——中华元素设计经典（上）



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典藏 ——  
中华元素设计经典 (上)

classical collection  
chinese element design classics

主 编 张 先 慧 张 来 源



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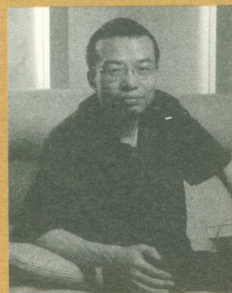


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Editor of MDX Series

记录精英 传播经典  
Record the essence impart the classic

Wherever there are Chinese, there is Chinese characters; wherever there are Chinese characters, there are outstanding original creations.

In true sense, the begin of China Mainland's designing launched after the reform and opening up. During some twenty years, the world has witnessed the unbelievable advancement in both its quantity and quality. Sharing the glorious spotlights with Chinese-character-using areas like Taiwan and Hong Kong, an era of Chinese character designing is coming into being.

The field of Chinese character designing has taken in the element of Chinese characteristic vision together with the modern legible designing skill. It will surely lead to a all-over-world designing storm named "Chinese Character" although similar subject work existed, it is the first time

published with whole sets and with so large amount. So, Strictly speaking, it is the first suit Of magnum opus on Chinese element all over the world.

When working on this book, we have got great help from JinDaiqiang, HanBinghua, Li Yongquan, Wang Yuefei, Realized how they love the career of Chinese Character designing. Also, they prefaced this book for us.

Unfortunately, so much advertising is just meteoric, to perpetuate the classic of advertisement of real estate, therefore, and to preserve its culture in the purpose of providing readers with a sufficient knowledge of contemporary advertisement and a communicative platform, we record the most valuable essence in this book.

The principle of Madison Series is to "record the essence, impart the classics"

We hope our friends in this field to carry on to support us.

有中国人的地方，就有华文，有华文的地方，就有杰出的创意。

大陆真正意义上的设计是改革开放以后启动的，短短二十多年，质和量都有令世人瞩目的巨大发展，与台湾、香港等华文地区设计交相辉映，一个伟大的华文设计时代来临了。

华文设计界将具有中国特色的视觉元素与明快清晰的现代设计技巧结合，最终将形成席卷全球的“华文特色”的设计风暴。

虽然以往也有过类似主题论著，但作品之多、规模之大，并以集册成套出版的乃是首次，所以，严格意义上说，这是全球第一套中华元素设计巨著。

在本书编辑过程中得到了靳埭强、韩秉华、李永铨、王粤飞等大师的热心帮助，让我们体会到他们对华文设计事业的关爱。同时我们也邀请了他们作序。

由于太多华文设计作品都是短暂的，一闪即逝，因此，我们用丛书的形式把其中最具有价值的作品记录下来，传播开去，意在対华文设计文化予以保存及光大。

“记录精英、传播经典”这是《麦迪逊丛书》的宗旨。

希望业界朋友继续关注与支持我们！



1967年开始从事设计工作，屡获奖项，享誉盛名；1976年创办设计公司，作品受高度评价，成为驰名中外的设计师及画家。

1979年成为首位画家及设计师入选为香港十大杰出青年；1984年更是唯一的设计师给颁赠市政局设计大奖；1991年获香港艺术家年奖之设计师年奖；1992年被选为90年代风云勇士；1998年获杰出成就大奖；1999年获香港特区颁予铜紫荆星章勋衔以表扬其卓越成就；又于2000年被英国选为20世纪杰出艺术家及设计师；2002年被中国中央电视台邀请拍摄“东方之子”人物记录专辑及2004年获颁世界杰出华人设计师。

斯氏曾在本港及海外获奖数百项

斯氏的设计及艺术作品经常展出海外各地，更曾在美国、德国、芬兰、日本、北京、杭州、台湾、澳门、香港等地多次策划及举行个人展览。

他的卓越成就并获国际权威设计刊物刊载，更获日本《IDEA》、《CREATION》、《流行通讯》、《Morisawa Quarterly》、瑞士《GRAPHIS》、德国《NOVUM》及美国《Communication Arts》等设计杂志作专题评价。于1993年，被《IDEA》杂志选为世界平面设计师百杰之一；而在1995年，作为首位华人设计师名列世界平面设计师名人录。他的设计作品被德国慕尼黑州立博物馆、汉堡博物馆、丹麦歌本哈根装饰艺术博物馆、法国巴黎装饰艺术协会、香港文化博物馆、日本大阪天保山博物馆及大坂海报美术馆等收藏。

曾出版十余本设计专论。

In 1967, Kan started his career as a designer, the awards he received had brought him to immediate prominence. In 1976, he founded his own design agency, his works were highly appreciated and himself became

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Breeze and Storm —— Random thoughts on the books



An international renowned designer and painter.

For personal achievement, he was the first painter-cum-designer elected as one of the "Ten Outstanding Young Persons" in 1979; the only designer to receive the Urban Council Design Grand Award (Best Designer of the Exhibition) in 1984; Artist of the Year Award - Designer of the Year 1991, "Men of the 90s" in 1992 and Outstanding Achievements Award 1998. He was commended officially by receiving The Honour of Bronze Bauhinia Star in 1999; he was also awarded 2000 Outstanding Artists and Designers of the 20th Century. His outstanding achievement was further recognized as he was invited by the China Central Television (CCTV) for a feature story, and was awarded the World's Outstanding Chinese Designer in 2004.

Kan has received numerous awards in both Hong Kong and international competitions.

Kan's art and design works have earned him international publicity through exposures in overseas exhibitions. He has curated and organised solo exhibitions in U.S.A., Germany, Finland, Japan, Beijing, Hangzhou, Taiwan, Macau and Hong Kong, etc. Kan wholly devoted himself to his creation of art, specializing in Ink Painting and Public Sculpture in public area. He has obtained the fine Art Award from the Hong Kong Urban Council and multinomial Sculpture Awards. His work is collected in Hong Kong Museum of Art; Hong Kong Heritage Museum; Taiwan Provincial Art Museum; Leal Senado de Macau; Museu Luis de Camoes; Minneapolis Institute of Art; The Art Society of IMF in U.S.A.; Hong Kong Jockey Club; Cathay Pacific; HSBC; The

Chase Manhattan Bank; Bank of East Asia; Beijing Television & Broadcasting Station in China and private collectors. His inherent talents in Chinese ink painting was further recognised as his works were selected by the Hong Kong Government, "Mission to Japan" as presents to the Former Prime Minister, Japan - Sr. Yasuhiro Nakasone, Former Diplomatic Minister and Former Financial Minister. He was also invited to participate "Paint with Music - In the Realms of Art and Music" live painting performance with the Hong Kong Chinese Orchestra at City Hall in 1999.

Kan has written more than ten books on design principles.



靳埭強 Kan Tai Keung

新春时节，收到中国麦迪逊丛书主编张先生的来函，邀请我为即将出版的《CNDESIGN》写序。阅函得悉张先生要出版“中国目前最具权威性和影响力的广告与设计丛书”。又“以推动中国原创设计”原则，希望唤醒设计界重视传统，把中国视觉元素与现代设计技巧组合，最终形成影响世界的民族设计风暴。(使人望而生畏!)年青人的大志，令我感动，也引动了一阵思潮。

上世纪60年代后期，我初学设计于香港中文大学校外进修部夜间课程。老师带来几本海外设计杂志，使我们争相借阅，初开眼界。在不重视设计的社会中，能得到一点儿国际设计的二手资讯，就使我等设计“发烧友”如获至宝。

为更满足设计资讯的渴求，相约三两同好觅得当时少有订阅海外刊物的二楼书店“智源”，一起寻宝。找到数种设计刊物精品中，至爱的包括有《波兰》(波兰的国家书报设计水平一流)，《意念》(日本出版双月刊DEA)，《传艺》(美国出版双月刊CA)等。尤其是后两种，至今还相信是最具权威性和影响力的广告与设计书刊。

当年的《意念》是在日本战后经济复兴时期，现代设计专业发展蓬勃的环境下行销世界各地期刊，带领着潮流风尚。令我印象深刻的是每年一度举行的全日“宣美特展”平面设计特集，结集了日本偶像级前辈(当时他们是精壮盛年)与青年新进同场切磋较量，佳作纷陈。这个盛事在70年代停办了。

如果要选出最具权威性的设计年鉴，至今还能保持领导性素质的一种，我的选择是《传艺》CA设计年刊。这个设计比赛每年向全球征集平面设计作品多达数万件。出版人邀请国际专家进行三五天的评审工作，得多数票者入选，每年约三百件作品获CA设计奖，入编年刊中。因为入选率大约在0.5%，精挑细选；评委不但包括有资深的名家，还有当时业内的红人，在他们的独到眼光选择出来的，都是高水平而具独特创新风格的设计精品。从这些作品可窥视新潮流的涌现。设计师都以获得CA设计奖为荣，我虽然曾获奖数百，亦常认同自己多项曾获CA设计奖的作品，都是过去历年来的代表作。

我于1977—1984年间，担任《香港设计年鉴》的主编，又于90



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年代编著《中国平面设计》丛书六册。后者是我以学术的角度，分类论述平面设计的创作与实务，从全国征选优秀作品为图例；一己之选择不能成为权威，个人心得自说自话也难自夸其影响力。前者则纪录了当年香港设计师协会年展的成果，即使今天翻阅，其中金、银、铜奖作品还可鉴赏为达国际优秀水平的佳作。经历了30年的稳步革新，2005年的香港设计展已拓展为亚太国际大展，精美的年鉴与CA设计年鉴相比，也不须妄自菲薄了。

在中国，深圳设计师协会与1992年举行第一届“平面设计在中国”展，海峡两岸的比赛邀请了海外、港、台、大陆设计专家和学者，以国际惯例选出佳作，宁缺勿滥，公平公正。高水平的年鉴树立了平面设计年鉴的佳模，受到国际设计界的注目，美国CA双月刊也专题报道。到现在，深圳设计年鉴只出版了四集，成为中国平面设计的寒暑表。

近年，设计书刊的出版在中国发展异常蓬勃，使设计爱好者更容易获得设计专业资讯，这是很多有心人的努力成果。在缤纷悦目的设计书刊中，案例雷同的图册结集甚多，经严格评审编辑的书刊只占少数；若要多读图文并茂、编辑概念清晰、选择案例具启发性、立论深入浅出又能启导创意而推动原创的好书，如沐清风，实在难求。须知资讯的泛滥要多读图文并茂、编辑概念清晰、选择案例具启发性、立论深入浅出又能启导创意而推动原创的好书，如沐清风，实在难求。须知资讯的泛滥并不等于能使后学吸养知识；只能以大量图例供人模仿或盗用的图书欠缺教育意义，未经认真挑选的低水平案例更会误导那些判断力弱的读者，做成祸害。

“创新”是国家发展的关键词。启发创意的好书有助培育新一代的创新力，希望更多有心人致力编写优质的设计丛书。我对胸怀大志的张先慧先生寄予厚望，在还没有看过书稿之时写下这随想，代作序言。衷心祝愿《CNDESIGN》成功出版，写下中国设计年鉴有分量的一页。

Which selecting excellent work form all over the country, I describe creation and practice of planar design in different sort. However, my personal choice cannot be authority, neither my personal opinion. The Hong Kong Design Annual witted the best works of the Hong Kong Designer Association exhibition at that time, most of which can be seen as good as the work that can win the gold, silver and bronze prize. Experiencing 30 years' steady reform, the Hong Kong Design Exhibition 05 has developed as a great exhibition in the Asia-Pacific region, whose annual need not to underestimate its own capabilities when comparing with CA Design Annual.

Shenzhen Association of Designers held the first exhibition of "Graphic Design in China" a cross-strait contest in China in 1992. Designing experts and scholars from overseas, Hong Kong, Taiwan, as well as mainland China were invited; excellent works were selected in accordance with international convention, so as to keep the contest fair as well as to pan out the excellent. The high-standard Shenzhen Almanac of Design set a good example for design almanac in China, drawing international attention in the field of design. Even CA bimonthly from US did it a special report. By now, although only four volumes of the almanac have been published, it has become the thermometer of graphic design in China.

As a result of the effort of ardent supporters, recent years have witnessed the drastic development of publications of journals on graphic, which enabled design enthusiasts to obtain professional information on design more easily. Among many colorful journals, there are a lot with same or similar designs, while those have been strictly censored and edited only amounted to a few. It is even more difficult to find those well edited journals with properly arranged pictures and words, which at the same time explain profound things in a simple way with enlightening examples. Note that the information flood doesn't make learning easier for the new comers; those journals provided with a large quantity of design samples for people to plagiarize are not educative, while those low-level samples selected without careful examination will mislead to those readers with poor sense in judgment.

"Nnovation" is the keyword for the development of the country. Good books with enlightening ideas will help develop the creativity of next generation. I hope that there will be more people writing and editing graphic books of high quality. With great faith in ambitious Mr. Zhang Xianhui, I wrote down this article as prologue before I read the book. I sincerely wish the successful publication of "CNDESIGN", which would lay down a weighty page in the design almanac of China.

As the Spring Festival approaching, I received a mail from the chief editor of this book, Mr. Zhang, inviting me to write a preface for the upcoming "CNDESIGN". Knowing that Mr. Zhang is going to publish "The most authoritative and influential Advertisement and Design books in current China" with the purpose of facilitating the original designing works from China, to evoke the attention to traditions and customs in design field, and to combine Chinese visual elements with modern designing techniques, hoping it would cast a national design storm affect the world. (How terrified to see it?) I am moved by the strong will of this young man, which raised my burst of thought.

I first learned designing in the night courses of the Development of Extramural Studies of the Chinese University of Hong Kong in the late 1960s. We were eager to read foreign designing magazines brought by the teacher for we knew they could widen our visions. In the society that indifferent to design, some secondhand foreign design information is the most valuable treasure for our "fans" of design. In order to commit the need of obtaining design information, I often went to the Zhiyuan Second Floor Book Store, one of the few book stores that have foreign periodicals, to search treasure. Among the several design periodicals, I like Poland (Poland is at top of the world in design), Idea (bimonthly magazine in Japan) and CA (bimonthly magazine in US) most. I still believe that the latter two magazines are still the most authoritative in the design

Field.

Idea, a magazine sold in different parts of the world, was published during the revival of the post-war economy in Japan when modern design profession flourished, leads the fashion trend. What impressed me most is the annual special collection "Beauty Display Special Exhibition" a graphic design collection of comparison between Japanese Senior Idols (they were energetic and in their prime time) and fresh youth, full of excellent work. This great event ceased operating in 70s.

I will choose CA as the most authority design annual book that still keeping its leadership. Every year over ten thousands of work around the world will be sent to participate in this design contest, whose publisher will invite international experts to judge these work in three days. Those who get the most votes will be winners. About three hundred pieces of work will get the CA prize and be collected in the annual book. Because there is only 0.5% for all of the works to be selected by experienced experts and stars at that time, which have been chosen must be top design work with new style and unique creativity, from which we can have a glaze at the fashion. Every designer will be proud of winning the CA prize. Although I have won hundreds of prizes, I still agree that those got the CA prize are the masterpiece of that year.

I had been working as an editor of Hong Kong Design Annual from 1977 to 1984, and edited 6 volumes of China Planar Design in 1990s, in which selecting excellent work form all over the country, I describe creation and practice of planar



获奖接近500项，尤以纽约美术总监协会年奖中连夺四个奖项，为历来华人设计师中取得之最佳成绩，此比赛更被喻为设计界中之奥斯卡奖。1997年曾获选为艺术家年奖得主等等，为年青一代设计师的典范。

李永铨为少数港、日两地发展的香港设计师，于1993年开拓日本大阪市场并于1997年移师东京，他是唯一被日本市政府邀请参与设计“海都市”市徽之中国籍设计师。

曾被日本畅销设计杂志“Agosto”选为香港未来十年最具影响的平面设计师。

Has wined nearly 500 prizes, including four continuous prizes in the New York Type Director Club, which is the Oscar Award in the Design Circle. He has accomplished the greatest achievement among the Chinese designer in history. He also wined the yearly artist in 1997, becoming a model for the younger designers.

Being one of the few Hong Kong designers that worked both in Hong Kong and Japan, Li Yong Quan began to open up in Osaka market in 1993, and moved to Tokyo four years later. He is the only Chinese designer who was invented to participate in designing the city emblem of the "Kaido city".

He was also selected as the most influential designer in the future ten years by Agosto, a popular and well-circulated design magazine in Japan.

中国从经济开放改革，发展至今以市场为主导，另一种火热年华正蔓延全国城市，设计也应市场之要求而变得重要，但国内设计师的地位却仍未因此而同步变得重要，因为客户仍掌握设计的生死命脉，以致小农老板也可变为专家。这种状况带来的悲喜是：喜则市场带来机会，悲则设计师仍改不了宿命。将手中工作完成当然是创作人的责任，但引导客户明白设计的需要意义更为重大。

在过去曾参与国内外设计比赛评审的讲演，看见似曾相识、甚至涉及抄袭的作品均将其一笔勾销，绝不可能接受。因为“原创”就是一切设计之源头及原则，也是设计最珍贵的元素，若缺少这目标和素质，中国难成设计大国，设计师也只会沦为生存工具及机器，我们只能是技师而不是大师。

怎样才能成为大师？大师之条件又是怎样？当然要有一定的年资，经验是一切专业的累积成果，艺术修养、世界观、市场洞察、知识及心胸广阔、容人容己、对名利的取舍……等等，但最重要是个人修养和良心，缺一不可，这谈何容易，真正的大师却万中无一，故做不成大师（或许这年代已不需要大师甚至根本没可能存在）。基本上我们也可以做一位有原则和良心的设计师，因这也是一种宝贵的价值观，在熊熊的经济大跃进年代，我们更须要小心保护这近乎天真的理想，我尊重提携前辈的前辈，我对只求名利不理后辈死活之大师可怜！

Market-orientated economy has dominated in China, while designing has been an important industry in domestic market, however, the status of local designers are not optimistic, because client is the key person to judge designing works, even if he is a not well educated peasant. Such kind of situation brings good market chances as well as bad news for local designers' status. It is the designers' task and responsibility to finish his work, but it is also very important to let client understand designing works.

I can not accept designing works without creation when I am evaluating and judging works in international and domestic designing competitions. Creation is the key and most precious element for all kinds of designing, China can not be a country with excellent designing works without that target and quality, and designers will be technicians rather than designers, and run for their lives all day long.

How to be a master in designing? What is the requirement for a master? Of course there should be years of experience, which is the accumulation of all kinds of majors, and art mastery, world outlook, market insights, knowledge and a wide mind, toleration, acceptance or rejection of fame and gain...however, the most important things are personal mastery and conscience, this is not very easy, as a result, there are few excellent designing experts. (it is also possible the world of this times do not need masters). Generally speaking, we can be designers with conscience and principle, which is also a precious values, we should protect this innocent ideal thing in fast developing economic environment. I respect masters who help younger designers, and have pity on masters who only care fame and gains but do not help later generations.



李永铨 Li Yongquan



《麦迪逊丛书》副主编

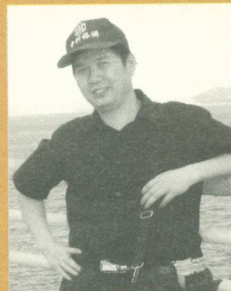
中国麦迪逊文化传播机构高级顾问

广州番禺职业技术学院建筑与艺术设计系副主任

Deputy Editor of MDX Series

Advanced Counsellor of Chinese MDX  
Cultural Dissemination Organization

Deputy Director of Construction and Art  
Department, Panyu Vocational-  
Technical College, Guangzhou



张来源 Zhang LaiYuan

时下，随着中国经济在世界范围内的影响力越来越大，中国元素也越来越多地出现在一些重要的时尚场合，从中法文化年法国巴黎埃菲尔铁塔披上中国红，到纽约时代广场新年巡游中的特大中国结，中国传统文化中的元素已经充分融入了国际主流时尚。

但是，我们也应看到，在现今的各类运用中国传统元素的设计作品中，鲜见有新意和创造力的方案，而多见简单堆砌，重复。如千篇一律的“福”，“中国结”，红灯笼，总是缺乏变化地出现在诸多设计作品中，雷同的风格直接导致传播效率的降低，以及观者好感度大打折扣。

事实上，细细留意，不难发现，有很多出色的设计，很好的把中国元素和设计目的作了很好的融合，比如中国信托投资集团的Logo标志，巧妙地用中国式的红色色块体现英文缩写“CITIC”，既体现了一家中国中央直属企业的庄严，又显示了国际化企业的属性。

麦迪逊丛书出版的这本《典藏—中华元素设计经典》来得很及时，大量优秀作品的收录，让我们直观地欣赏到了中国传统元素各类变化，由此开阔了我们的视野，启发了我们的思维，激励我们在借鉴完大师的作品之后，开动脑筋，自己创造出新的运用中国传统元素的作品。

Chinese element appears in important fashion events more often because of the increasing power of Chinese economy. It had been linked to main stream fashion trend, from Eiffel Tower' "Chinese red" to New York time square new year celebration's "Zhongguojie".

However, we noticed that although there are lots of designing work with Chinese element, most of them lack of news and creativity. We see lots of "fu", "zhongguojie" and lantern in a variety of works. That kind of style resulted in a low efficiency in communication and a loss in audiences' good feeling.

In fact, there is some excellent designing which combine Chinese element with the work. For instance, CITIC's logo, using traditional red color to illustrate its name "CITIC", reflects its important position as a state and international enterprise.

The book "the usage of Chinese traditional element in designing" came in time, so we could broaden our vision after enjoying various kinds of designing works with Chinese element, then inspire us to create some new work with Chinese traditional element.

中国元素的运用  
The usage of Chinese element in ads



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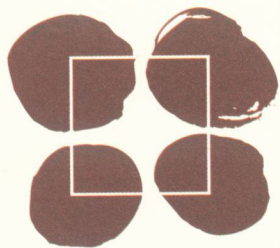




WWW.MENG-GANG.COM



金福莱



智胜堂



作品名称: 桃花扇  
设计机构: 南京瀚清堂设计有限公司  
艺术指导: 赵清  
设计: 赵清  
Title: Peach Flower Fan  
Company: Nanjing Hanqingtang Desing Co., Ltd.  
Art Director: Zhao Qing  
Designer: Zhao Qing

作品名称: 魔力广告  
设计机构: 大连壹品形象设计有限公司  
创意总监: 韩玉春  
Title: Magic Ad  
Company: Dalian Yipin Image Design Co., Ltd.  
Creative Director: Han Yuchun

作品名称: 月亮湾  
设计机构: 上海行若商务策划有限公司  
Title: Moonbay  
Company: Shanghai Xingruo Business Tactics Co., Ltd.

作品名称: 正阳楼  
设计机构: 哈尔滨力天企业形象设计有限公司  
创意总监: 杜力天  
艺术指导: 杜力天  
Title: Zhengyang Lou  
Company: Haerbin Litian Enterprise Image Design Co., Ltd.  
Creative Director: Du Litian  
Art Director: Du Litian

作品名称: 孟刚工作室  
设计机构: 北京顾与孟平面设计有限公司  
Title: Menggang Studio  
Company: Beijing Gu & Meng Planar Design Co., Ltd.

作品名称: 金福莱包装设计有限公司  
设计机构: 深圳卓上包装设计有限公司  
Title: Jinfulai Package Design Co. Ltd  
Company: Shenzhen Zhuoshang Package Design Co., Ltd.

作品名称: 智胜堂  
设计机构: 石家庄曼钧设计管理机构  
Title: Zhisheng Tang  
Company: Shijiazhuang Yanjun Design Management Institution

作品名称: 新生活文化传播有限公司  
设计机构: 石家庄曼钧设计管理机构  
Title: New Life Culture Propagating Co., Ltd.  
Company: Shijiazhuang Yanjun Design Management Institution



作品名称：风雅颂  
 设计机构：广州点线面设计顾问有限公司  
 Title: Song of Wind  
 Company: Guangzhou Dianxianmian Design Consultant Co., Ltd.

作品名称：虎门  
 设计：丁志明  
 Title: Humen  
 Designer: Ding Zhiming

作品名称：南浔水乡设计方案  
 设计：刘永清  
 Title: Nanxun Water Country Design  
 Designer: Liu Yongqing

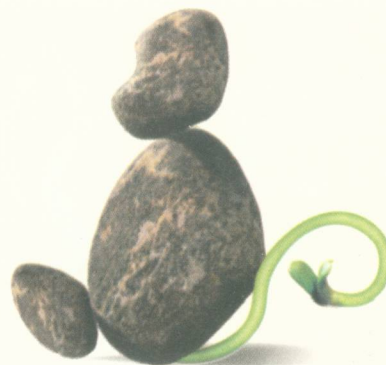
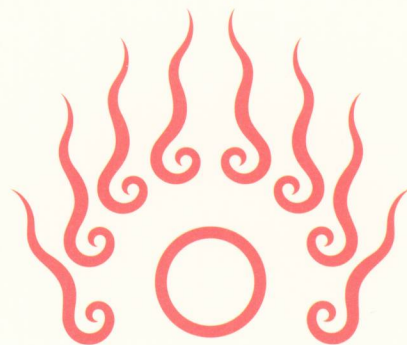
作品名称：young “扬”  
 创意总监：郭宗军  
 艺术指导：郭宗军  
 设计：郭宗军  
 插画：郭宗军  
 Title: Young Yang  
 Creative Director: Guo Zongjun  
 Art Director: Guo Zongjun  
 Designer: Guo Zongjun  
 Illustrator: Guo Zongjun

作品名称：龙情金品  
 设计机构：深圳石小帆设计有限公司  
 创意总监：石小帆  
 艺术指导：石小帆  
 设计：石小帆  
 Title: Longqing Gold  
 Company: Shenzhen Shixiaofan Design Co., Ltd.  
 Creative Director: Shi Xiaofan  
 Art Director: Shi Xiaofan  
 Designer: Shi Xiaofan

作品名称：奥格威广告  
 设计机构：杭州奥格威广告有限公司  
 设计：姜渝  
 Title: Aogewei Ad  
 Company: Hangzhou Aogewei Advertising Design Co., Ltd.  
 Designer: Jiang Yu

作品名称：猴年生肖  
 设计机构：兄弟联盟设计机构  
 Title: Animal Monkey  
 Company: Brother Union Design Institution

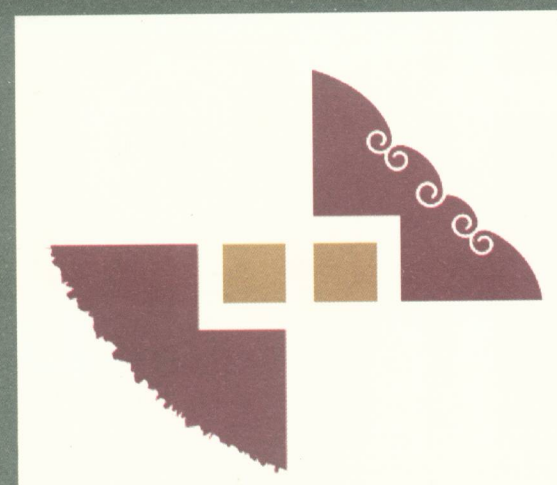
作品名称：www.ecchinese.com  
 设计机构：Hongkong MAD Studios  
 创意总监：陈儒仪  
 艺术指导：陈儒仪  
 设计：陈儒仪  
 Title: www.ecchinese.com  
 Company: Hongkong MAD Studios  
 Creative Director: Chen Liyi  
 Art Director: Chen Liyi  
 Designer: Chen Liyi



www.ecchinese.com







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作品名称：举人爷  
设计机构：深圳石小帆设计有限公司  
创意总监：石小帆  
艺术指导：吴永君  
设计：吴永君 石小帆  
插画：吴永君  
Title: Jurenye  
Company: Shenzhen Shixiaofan Design Co., Ltd.  
Creative Director: Shi Xiaofan  
Art Director: Wu Yongjun  
Designer: Wu Yongjun Shi Xiaofan  
Illustrator: Wu Yongjun

作品名称：讲述  
设计机构：北京正邦文化艺术发展有限公司  
Title: Story  
Company: Beijing Zhengbang Culture & Art Development Co., Ltd.

作品名称：圣莲堂  
设计机构：上海行若商务策划有限公司  
Title: Sheng Lian Tang  
Company: Shanghai Xingruo Business Mastermind Co., Ltd.

作品名称：中国艺术品投资交易中心  
设计机构：李旭光设计有限公司  
Title: Chinese Artware Investment Transaction Center  
Company: Lixuguang Design Co., Ltd.

作品名称：普德药业  
设计机构：石家庄晏钧设计管理机构  
Title: Pure  
Company: Shijiazhuang Yanjun Design Management Institution

作品名称：域王酒  
设计：蒋子翔  
Title: Yuwang Liquor  
Designer: Jiang Zixiang

作品名称：喝好茶  
设计机构：厦门杨韬设计有限公司  
Title: Tea-Enjoying  
Company: Xiamen Yangtao Design Co., Ltd.

作品名称：卫欧洁具  
设计机构：佛山盛世天骄广告有限公司  
Title: VIRGO  
Company: Foshan Shengshi Tianjiao Advertising Co., Ltd.





作品名称: 面霸王  
设计机构: 深圳吴语工坊企业形象设计有限公司  
设计: 吴传辉  
Title: Great Noodle  
Company: Shenzhen Wuyu Work Office Enterprise Image Design Co., Ltd.  
Designer: Wu Chuanhui

作品名称: 金韵乐器  
设计机构: 深圳吴语工坊企业形象设计有限公司  
设计: 吴传辉  
Title: Golden Musical Instrument  
Company: Shenzhen Wuyu Work Office Enterprise Image Design Co., Ltd.  
Designer: Wu Chuanhui

作品名称: 乡食卷饼  
设计机构: 深圳印象设计有限公司  
Title: Chinese Pastry Food  
Company: Shenzhen Impression Design Co., Ltd.

作品名称: 烟台蓬莱阁酒业有限公司  
设计机构: 李旭光设计有限公司  
Title: Yantai Penglai Pavili On Winery  
Company: Lixuguang Design Co., Ltd.

作品名称: 阳丹  
设计机构: 上海汉星艺术设计有限公司  
Title: Yangdan Red yeast Rice  
Company: Shanghai Hanxing Art Design Co., Ltd.

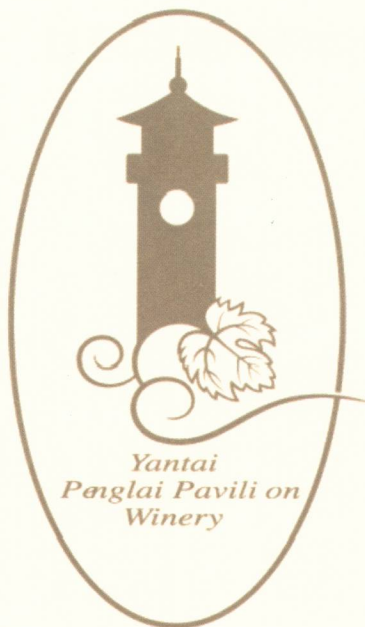
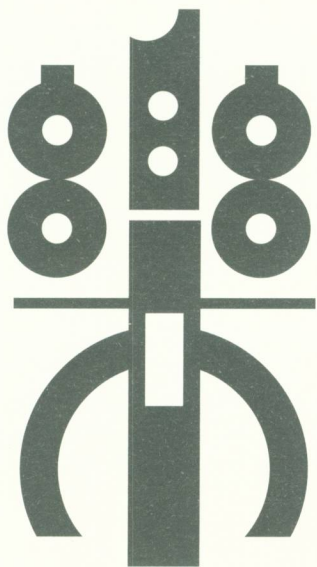
作品名称: 奇创广告  
设计机构: 深圳李军设计工作室  
艺术指导: 李军  
设计: 李军  
Title: Miracle Creation Ad.  
Company: Shenzhen Lijun Design Studio  
Art Director: Li Jun  
Designer: Li Jun

作品名称: 互动视觉设计机构  
设计机构: 厦门奇点视觉艺术设计有限公司  
Title: Hudong Visual Design Organization  
Company: Xiamen Qidian Visual Art Design Co., Ltd.



Yangdan Red Yeast Rice  
陽丹

MIRACLE  
CREATION  
AD 奇創廣告







# 卓锦城

The Botanica

作品名称: 国际工程学术研讨会  
设计机构: 广州至尚名扬广告有限公司  
Title: International Seminar on The Cheng Brothers Beijing 2001  
Company: Guangzhou Zhishangmingyang Advertising Co., Ltd.



作品名称: 美欧岚  
设计机构: 大连壹品形象设计有限公司  
Title: MEIOULAN  
Company: Dalian Yipin Image Design Co., Ltd.



作品名称: 吴语工坊  
设计机构: 深圳吴语工坊企业形象设计有限公司  
设计: 吴传辉  
Title: Wuyugong Office  
Company: Shenzhen Wuyugong office Enterprise Image Design Co., Ltd.  
Designer: Wu Chuanhui



作品名称: 万寿缘  
设计机构: 无锡泓源文化传播有限公司  
Title: WANSHOUYUAN  
Company: Wuxi Hongyuan Culture Propagate Co., Ltd.



作品名称: 日出东方  
设计机构: 天津智臣企业形象设计有限公司  
创意总监: 陈国榕  
设计: 陈国榕 陈志峰  
Title: Orient Dawn  
Company: Tianjin Zhichen Enterprise Image Design Co., Ltd.  
Creative Director: Chen Minrong  
Designer: Chen Minrong Chen Zhifeng

## 麦子店国际化社区

maizidin international community



作品名称: 卓锦城  
设计机构: 成都黑蚁设计有限公司  
Title: The Botanica  
Company: Chengdu Black Ant Design Co., Ltd.



作品名称: 青年学生社团  
设计机构: 北京缔凡艺术设计有限公司  
Title: Youth Student Union  
Company: Beijing Difan Art Design Co., Ltd.

萬壽緣

作品名称: 麦子店国际化社区  
设计机构: 北京慧博堂广告有限公司  
Title: Maizidin International Community  
Company: Beijing HuiBotang Advertising Co., Ltd.



DAMO XIANGHUN  
DRINK

作品名称: 大漠香魂  
设计机构: 深圳艺高包装设计有限公司  
创意总监: 顾延民  
设计: 顾延民  
Title: DAMO XIANGHUN DRINK  
Company: Shenzhen Yigao Package Design Co., Ltd.  
Creative Director: Gu Yanmin  
Designer: Gu Yanmin



作品名称: Totam Bird  
设计机构: 杭州瑞丰广告有限公司  
设计: 周伟  
Title: Totam Bird  
Company: Hangzhou Ruifeng Adverfing Co., Ltd.  
Designer: Zhou Wei



Totam bird  
{aHou Huang}