



1981/82

ANNUAL OF

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REPUBLIC OF CHINA









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## 責任、眼光與團結

中華民國美術設計協會理事長  
兼年鑑編輯委員會主任委員

楊夏惠

## Responsibility, Power of Judgement and Solidarity

Board Chairman, Republic of China Designers  
Association & Head Committee Member of  
1981/82 Annual Designs & Graphics R.O.C.

by H. H. Yang

美術設計是文化藝術高度智慧的綜合表現，負有發揚文化，提高精神生活的嚴肅使命。美術設計觀的產生及運用也正代表著人類智慧的成長與文明的進步。尤以在今日科技進步，工商發達的時代，無疑的，每位設計家都扮演著極其重要的角色。而在近二十年來，國內設計界努力的耕耘、創作，已經有了相當豐碩成果。這些成就，不但我們自己有必要系統的蒐集整理，更需要供諸於世，以促進國內外相關學術之交流，使設計家的創作精神更發揚光大，領導文明的進步與發展。這也就是我們編印「中華民國美術設計年鑑」的主要目的。

夏惠連續多年負責美術設計協會的業務，無時無刻都在盼望着這中華民國第一部美術設計年鑑的誕生，尤其接任第八屆理事長以後，連續舉辦了幾項大規模的活動，比如第一、二屆全國設計大展，第一屆亞洲設計家聯展，梅花造形設計展及各種學術演講等等，已經將國內設計活動拓展到國際性，與國外許多設計團體，設計家促進了交流，同

時經過我們的發起推動，「亞洲太平洋區美術設計協會」也已經成立。也因為這樣，我們更需要一部能夠介紹國內設計家的創作成果，且能昂首於國際間的「中華民國美術設計年鑑」。

這本年鑑的完成，如果還有可圈可點之處，這一切應歸功全體編輯委員與工作同仁，他們在一個多月有限的時間裡的確付出了很多很大的時間精神與心血，我謹代表美術設計界向他們表示敬意與謝忱。

年鑑是出版了，除了在國內發行，同時也將寄到國外美術設計界與我們有文化交流的日本、韓國、香港及歐美各友人手裡，在製作上或許未臻十全十美的程度，可是我們以踴躍的心情和他們相互映證觀摩，這對我們來說，何嘗不是一種收穫！

當然，也希望這本年鑑的出版能夠在我們美術設計界產生拋磚引玉的導引作用，使每位設計家的創作更為精進，更有優越的表現，進而激起廣大社會對美術設計更加的關注與重視。

Art design is the collective expression of culture and art in a highly intelligent fashion, and it bears the responsibility of further developing culture and raising the spiritual life of the citizenry. The birth and use of art design signifies the growth of human wisdom and improvement of culture. Especially in our modern era of improved technology and fast developing industry and commerce, undoubtedly every designer plays a very important role. Within the past 20 years, through the untiring efforts in cultivating new talent and creative thinking, the domestic designers in Taiwan have already achieved much. There is not only the need to collect and display such achievement in a systematic manner but also the need to tell the world in order to further improve the cultural exchange with foreign countries, further develop the creative spirit of the designers and lead to the improvement as well as development of culture itself. This is the chief aim of our editing the 1981/82 Annual of Designs & Graphics R.O.C.

Hsieh-Huei has been in charge of the business affairs of the R.O.C. Designers Association for a number of years and has been looking forward to the creation of the first Annual of Designs & Graphics R.O.C. for a long time. Especially since I was elected the 8th Board Chairman, he has sponsored several large scale activities such as the 1st and 2nd National Design Exhibition, 1st Exhibition of Asian Designers, the Design Exhibition of the Plum Flower form, and various educational speeches, etc. All

these efforts have enabled domestic design activities to spread their influence more around the world and to step up efforts toward mutual communication with groups and individuals in other countries. The "Asian Pacific Area Designers' Association" was established also largely through our Association's efforts. Because of all these facts, we do need a good book such as "Annual of Designs & Graphics R.O.C." to introduce the creative contribution of domestic designers to the international community.

After the completion of this Annual, should it be worth reading and praising, all credits should go to the editing committee members and colleagues since they surely spent considerable time and effort within the tight period of 6 weeks allotted to production. I would like to offer the sincere gratitude and respect to them on behalf of all the designers in our country.

As the Annual is now published, it shall not only be distributed in our country, but also among our friends in Japan, Korea, Hong Kong and certain countries in Europe and the Americas who exchange art ideas and cultural information with us. In the editing, we may not be perfect. However, we present this with the hope of seeking comments and suggestions from all quarters, and with the desire to improve ourselves in the future.

Of course, we hope the publication of this Annual will urge the domestic designers to create more and better pieces and hence induce further appreciation and concern from the public.



## 開創廣告文化的新時代

中華民國美術設計協會  
第九屆理事長

謝義鎬

## Create a New Era for Advertisement Culture

9th Board Chairman,  
Republic of China Designers Association

by Y. C. Hsieh

前幾天，當我和設計界的朋友們在審核登錄「設計年鑑」作品後，我們都有一個共同感覺：那就是一個廣告文化的新時代即將來臨，即將在自由中國裡開出更燦爛的花朵。

美國羅斯福總統曾說「如果我能使生命從頭開始，我想我將會投身於廣告事業做為首要職志……」。在過去半世紀中，假如沒有廣告的力量來傳播改善生活的智識，則各民族間普遍上昇的現代文明標準將變為不可能。」事實也是如此廣告在我國10幾年來它不但滋潤了人們的生活，促進了消費能力，並且還建立了改善家居生活、衣食、美好的新希望。

此次年鑑作品裡我們可以看到下列幾個對廣告文化新時代即將產生的一些明證：

### 一、建立中國人的獨特美學：

像伯爵山莊的系列報紙廣告，以及台灣英文雜誌社的「嫁粧一牛車」味全的「龍的双足、鳳的双翅」以及此次金鐘獎得獎影片「故鄉麵」還有出現了很多中國色彩、精神的廣告作品，是顯得那麼的親切而美好，相形之下「勞力士」錶的作品就和我們顯得格格不入了。

### 二、反映時代流行的廣告：

冷氣機EER的競爭，錄影機時代的來臨，房地產需求的增加而增加了不少的出版社廣告，這些不但反映時代也反映了

流行，然而像EER或食品或出版在如何建立獨特的個性而擺脫「說教式」加入文學、哲理以及事實的正確情報，我想是首要研究的了。

### 三、大量的廣告將使消費者抬頭：

因為大量廣告，使得大眾消費者很快的去買產品，而立刻作判斷，更會促使不良的產品消失。因此，廠商將不斷的消費者的喜愛作為生產的依據，他們必定會曉得在自由制度下的新時代裡，廣告活動的成功必定是基於商品本身的成功，而消費者也就可以在越來越多，越廣的商品中去選較好的商品或服務。

### 四、設計家的參與廣告已不限於「美術設計」

他們從設計家的設計工作走入了產品本身的定位，他們已經和廠商及消費者打成一片。因為更多的以事實情報作為宣傳的設計作品取代了虛偽的、無意義的自吹自擂的廣告設計。

### 五、公益廣告慈善事業廣告的萌芽：

此次作品可以看到最近舉辦的藝術季，音樂季以及例如新象、雲門舞集、洪健全基金、吳三連基金會等等的社會公益廣告的出現。相信只要政府能提供良好的海報展示場，那麼這一類的作品會更直接的看到美術設計家對廣告文化新時代來臨，作更大貢獻的成果。

A few days ago, as I reviewed the works chosen for publication in the 1981/82 Annual of Designs & Graphics with some designer friends, we shared a feeling that a new era in advertisement culture would come very soon and bloom very brilliantly in the R.O.C.

President Roosevelt of the U.S.A. once said: "If I could make my life start again, I would select an advertising career as the first priority . . . During the past half-century, if there had been no such means as advertisements to disperse much knowledge for improving life, it would have been impossible for the living standards to raise up among the various peoples of the world." In fact, during the past decade, advertising has not only nourished men's lives and raised consumption ability but also has created the hope for improving family life and raising the future living standards.

In the works of this Annual, we can find abundant clear evidence as to the coming of a new advertisement era —

#### ● Establishment of the unique Chinese art style:

These works include the series of newspaper advertisements of for Court Villa; the "dowry of an oxcart" of the Taiwan English Magazine Service; the "dragon's feet, phoenix's wings" of Wei-Chuan; and the Golden Bell's Award-winning film "Homeland Noodles". In addition there are other works in advertisement of the Chinese style and spirit which all seem so cordial and beautiful. Under such comparisons, the work of "Rolex" watches seems not at all appealing to us.

#### ● Advertisements reflecting popularity:

The increased advertising in the past year resulting from the keen competition of EER approved air-conditioners, the coming of the video TV and the sale of real estate is not only an indicator of our times but also reflects what is popular. However, I would consider the prime subject for further study now is how to

erect a unique "style" by adding a sense of literature, philosophy, and stressing the facts, while getting rid of the doctrinal-preaching style, especially for those ads covering EER, food, or in the publication fields.

#### ● A large amount of advertising will make the consumers more attentive:

Since a great deal of reinforcing advertisements allow the public to purchase products very fast through on-the-spot judgements, it can force the inferior products to disappear. Therefore, the manufacturers will create their production policy in respect to winning the favor of the consumers. In the final analysis the success of the merchandise decides the success of advertising activities. Therefore, the consumers can choose the better products or service among the increasingly wide variety of merchandise in the marketplace.

#### ● The designer's involvement is expanded:

The designer's involvement is not limited to "artistic design" only, he participates in the positioning of the product itself and works closely with both the manufacturers and the consumers. The emerging trend is for the advertisements with the trustworthy information to replace, or succeed, the ones with false and insignificant information.

#### ● The sprouting of publically beneficial ads and ads of a philanthropic nature:

These works include those for the art season, music season, New Era and Cloud Gate Dance Ensembles, Hung Chien-Chuan Fund, Wu San-Lian Fund, etc., all of which aim at social welfare. We trust that as long as the government can furnish a good poster exhibition locality, there will be more and more contribution of the designers being made to such works, and this will also serve to usher in the new era in advertisement culture.



## 編輯工作報告

總編輯

楊宗魁

「1981 / 82年中華民國美術設計年鑑」能今天呈獻在各位的眼前，可說是國內設計界的一大盛事，也是從事美術設計工作的朋友們，幾年來的心血結晶。由於這次的創舉，大家都可體會到從事這行業的朋友們，實在有必要互勉互助，共同為提昇國內的設計水準，進軍國際市場而努力，本人今天有幸，承蒙各先進的厚愛，委於重任，能夠為設計界盡一份薄力，更是無比的榮耀和欣慰。

對於本年鑑的工作進度及有關事項，本人在此特別提出了幾點報告檢討，希望對來年再有的年鑑編輯作業有所助益，而更臻完完。

- 構想的緣起：年鑑的原始創意是由中華民國美術設計協會第八屆理事長楊夏蕙先生在一年前提出的，當初有鑑於歐美、日本各國均有高水準的各種設計年鑑之刊行，國內從事設計的朋友們幾乎都有購買能力，不論參考、收藏對於工作均有助益，加之國內的設計水準也日漸進步，為著不使佳作流失，互相觀摩比較，因此有了年鑑編輯的構想。
- 編輯的組織：由於此一年鑑的份量，不論是作品水準、印刷要求、樣樣都以最高品質為目標，所以在極端嚴謹的考慮下，經由多位設計界先進與美術設計協會共同研商下，籌組了年鑑編輯委員會，並公推楊夏蕙先生為主任委員，陳志成先生任監察人，本人負責總編輯工作，並分設 1)編輯企劃 2)作品徵集 3)資料調查 4)廣告業務 5)發行銷售等工作小組，確切來執行編印的

作業。

- 作品徵集與資料調查：由於國內各廣告、設計公司及設計家對於平時創作作品的稿件收集，未能做到妥善的保存，以致在我們發出的8,000份DM中，所得到的回函稿件，並不踴躍，因此再以近12,000通的電話追蹤下，才得與全省各大小廣告公司、設計界朋友取得聯繫，前後花費了近半年的時間，才陸續地收到了3,748件作品，但是各件作品的應附資料仍嫌不夠完整，以致無法達到預期的完美，這項工作最是吃重。
  - 贊助廣告的爭取：對於本年鑑，由於成本的過鉅，因此不得不借助大量廣告客戶的支持，所幸，在專責同仁的努力以及各贊助單位的支持，總算能夠達到預期的目標，為年鑑的編輯預算襄助了很大的經費。
  - 最後的編輯作業：為著慎重起見特別聘請王士朝先生負責編輯企劃工作，協助版面編排並把入選作品重新以6×7cm正片拍攝達六百多張，以便利工作，更增加了英譯資料，這些工作，是年鑑的最主要內容，所以我們抱以戰戰兢兢的心情，投下衆大心血，花了大量時間，經過最理想的安排才發稿，工作也就告一段落了。
- 經過將近一年的時間，多次的討論，全力的工作，今天能把年鑑順利的印行出來，我們總算能對國內的設計歷史有所交代，我們不敢說它是最好的，但是我們須要它的誕生，或許尚有批評的地方，可是我們更須要建設性的指導。

作品徵集與選錄比較表

作品類別	徵收件數	選錄件數	選錄百分比
海報 / 月曆	286	71	24.8
封面設計	314	89	28.3
印刷品	290	61	21.1
雜誌廣告	528	76	14.3
報紙廣告	390	73	18.7
商標 / 標誌 / 字體設計	503	119	23.6
插畫	394	158	40.1
建築透視	248	61	24.6
商業攝影	469	138	29.4
包裝設計	326	68	20.8
總計	3,748	914	24.3

## Report on the Editing Work

Managing Editor

by T. H. Yang

The 1981/82 Annual of Designs & Graphics R.O.C. is one of the major pieces contributed by domestic designers as a collaboration of the efforts of all people in the field in recent years. It is also from this work that we learn the necessity of close cooperation among our fellow friends to work together for raising the domestic design level in order to march into the international market. I feel it is my utmost honor and comfort to have had the chance of contributing to this work by the favor of my precedents and contemporaries throughout the island who appointed me to the responsible position.

As to the working schedule we used and other relevant matters, I want especially to make a general report and review, in the hope of contributing to the future editing work of the Annual to make it better.

- **Origin of the Idea:** The original idea came from Mr. Yang Hsiah-Huei, the 8th Board Chairman of the R.O.C. Designers Association one year ago. Perceiving that various countries in the Americas and Europe, not to mention Japan, already publish different high-class Design Annuals or Chronologies and that most domestic designers can afford to buy such books for reference and collection; in addition to the fact that domestic design standards have been rising up day by day, Mr. Yang presented this idea to help the good advertising works in Taiwan be popularized through emulation and comparison.
- **Organization of the Editing Group:** Since all the content of the Annual including the standard of the works and the printing level aims at the best quality, the Annual's editing committee was organized under the most careful consideration and through the collaboration of many top designers and the Designers' Association. Finally it was decided that Mr. Yang Hsiah-Huei should be the Chief Editor, Mr. Chen Chih-Cheng the Supervisor and I the Managing Editor. In addition, several working groups were established to actually execute the editing and publishing operations, including (1) Edit-

ing & Planning, (2) Work Collection (3) Information Investigation, (4) Advertisement Business, (5) Publication Sales, etc.

- **Work Collection & Information Investigation:** Since in most domestic advertising and design agencies the designers fail to keep the various creations they produce, so our Editing Group got very few responses to the 8,000 DM's we sent out. Because of this we followed up by making about 12,000 phone calls. In this way we got in touch with the advertising agencies of both small and large size and the vast majority of designers in our country, enabling us to collect 3,748 pieces of work during a period of about six months. However the required information on each work is still insufficient, so that the projected goal has not been fully reached. At any rate, this was the most difficult phase of our work.
- **Obtaining the Patronizing Advertisements:** As the cost of this Annual is immensely high, we have to rely on the support of many advertising customers. Fortunately, the projected aim was achieved and the editing fund successfully collected through the effort of respective colleagues and each patronizing organization.
- **Final Editing Operation:** For effectiveness, we appointed Mr. Wang Su-Chao to be in charge of the editing planning work including layout assistance, photography in the 6x7 cm size for the 600 enlisted works, and the addition of English translation information. These tasks produced the most important content of the whole Annual. Therefore we gave special care and spent considerable time to complete the compilation work in an ideal arrangement.

Over a total period of nearly one year, through various discussions and full-effort work, we finally now publish the Annual as a record and a milestone for the domestic designers. We dare not to say it is the best one, but we do need its inception. Perhaps there are certain points in need of criticism, but the constructive guidance is most strongly solicited.

Comparison Table for the Collected and Selected Works

Category of Works	Collected Pieces	Selected Pieces	Enlisted Percentage
Poster/Calendar	286	71	24.8
Book Cover	314	89	28.3
Printing	290	61	21.1
Magazine Ad.	528	76	14.3
Newspaper Ad.	390	73	18.7
Trademark/Symbol Mark/Logotype	503	119	23.6
Illustrations	394	158	40.1
Perspective Rendering	248	61	24.6
Commercial Photography	469	138	29.4
Packaging	326	68	20.8
Total	3,748	914	24.3



## 擅於銳變・足以創新 評選觀感

胡澤民

視覺設計是一種形象的創作，創作是銳變的，變得更迅速化、更人為化、更精緻化。視覺設計的創作特質，是以薪繼火，以火出火，才能藝運日新，光芒四射。近些年來，國內設計活動日益蓬勃，其推動與擴大，產生了深徹而廣泛的影響，彼此從借鑑、醒悟、取法等探索過程中，存舊取精，因變知新。如此，設計思潮隨之澎湃，設計實務為之活躍！

江山代有才人出，長江後浪推前浪。筆者有感於最近參加「中華民國美術設計年鑑」徵選作品之審查，其創作內容與品質已有顯著的增廣與提高，在眾多作品中，不乏具有才華橫溢、能力超群的新銳傑作，其中以「插畫」創作更具特色，無論是作品的題材、表達的形貌和內涵，皆能「各體互興」，而且「形貌殊異」，令人懷念不已。然而，多數作品皆為作者即興之作，如能實際運用於多種印刷媒體中，必然使「報紙」與「雜誌」項目的作品，更有耳目一新的感覺。筆者以為國內廣告代理業者，應主動吸收新血輪，或借重現有的插畫專業人才，擴大參與，充實陣容，免於造成專業人才的浪費。

「商業攝影」部門的作品，往往受限於廣告主的抉擇，雖然國內擁有些專業性的尖兵新銳，但苦於「英雄無用武之地」，多半由廣告代理公司以額外服務性地包辦，自然少有新鮮脫俗的美感作品，如何補偏救弊，正是業界亟待努力的。「海報」項目的作品，由於受限於國內「禁貼」政令，一般商業性的大型

*Good at Transformation,  
Able to Create a New Style*  
Comments on  
the Reviewing and Evaluation Work  
by Zerman Hu

海報，難得一見，倒是多項藝文活動的文化海報，胆敢冒犯以「妨礙市容」或「環境污染」為由屢遭開單罰款，也出現了一些匠心獨運的高水準海報招貼。「字體與商標」的設計作品，最近增多了幾位這方面的專業設計家，對於研究作品的形體與結構、簡化與技巧，皆能掌握易於辨視的特性。「建築景觀透視圖」的作品提昇，也是由於國內十餘年來房地產的廣告一直處於熱潮中，影響所及，促使許多年輕設計家熱衷參與。於是各路兵馬，群雄併起，使作品中呈現出場面壯觀、豪華建築的景觀藝術，雖然多數的繪製者，刻意表現出建築景觀的細膩精巧，一窩蜂地以針筆、淡彩與噴修技藝，造成不同作者卻同一種畫風的「樣品圖」，當然其中部份創作者對作品所表現的境界，也是很具「國際性」水準。如今，國內建築業者正面臨前所未有的低潮，曾經風光一時的建築外觀圖畫家，也逐歸於平靜。在「包裝」Packing項目中，新式樣的傑出作品不多，較具水準的包裝還是市面上常看到的原有形樣，未經修改；倒是有些手提袋的圖樣，表現得頗富時尚的新穎效果，很適合年輕消費者的訴求。

「流水不腐，戶樞不蠹」。宅之所以不腐、不蠹，正是因為它不斷的在「動」；這裡所說的「動」就是迅速的「銳變」。「變」是一件令人痛苦的事，往往是一種試探性的冒險因應，「變無止境」，擅於銳變者足以創新。願與設計界道友期相共勉。

Visual design is a kind of image creation. Creation requires transformation which becomes more rapidized, humanized, and exquisite. The special characteristic in visual design is that it is an endless passing succession which enables the art to be modern and brilliant. During the past years, the domestic design activities have become more and more popular. The promotion and expansion has generated profound and wide influence. The designers reserve the best part through the process of emulation, revival, and take-over to produce new output. In this way, the design concepts bloom afresh and the work becomes alive.

A proverb says: "Talented people grow up from time to time and the younger generation always pushes forward." The author has perceived the truth of this after reviewing and evaluating all the works chosen for inclusion in the 1981/82 Annual of Designs & Graphics R.O.C. Among the various works, many are created by designers of high caliber. The "illustrations" are the most unique ones compared with other categories. All the subject, figure, and substance show different styles and forms which linger in the memory of the viewing public. But most works are spontaneous ones, and if such concept and techniques can be further applied in various publishing mediums, the works under "newspaper" and "magazine" surely would present fresh forms. This author thinks the domestic advertising agents should actively seek to attract new designers or invite the existing experts to do illustrations to enlarge their scope and avoid the waste of expert personnel.

The works under the category of "commercial photograph" usually are limited to the choice by the advertising customer. Though there are expert personnel in our country of high qualifications, they often have no chance to express their talent since the commercial films are usually made by the advertising agents in the nature of additional service. Therefore, there are very few fresh and talented works. How to improve such defects is the main task for the advertising people.

As to the works under the "poster" category, since domestic regulation does not

allow posters to be placed at will, there are extremely few large commercial posters. However, many cultural posters reporting various art and culture activities dare to violate the above-mentioned regulations which often carry a fine for "deteriorating the urban scenery" or "environmental pollution", and they present some high-class and totally unique posters. Works under "character form design and trade marks" show that there have recently appeared some experts in this field who are familiar with studies on the form and structure of the works, as well as the technique of simplification and easiness to visualize.

The improvement of "perspective drawing for architecture design" owes to the influence of the advertisement enthusiasm for real estate during the recent decade. This has attracted many young designers. Hence there are various styles to allow the works to show various magnificent scenes. Most designers try to express the delicacy and fineness of the scene by creating a uniform style in the "sample drawings" by means of such techniques as using isograph drawing pens, light colors, airbrushing, etc. Of course, some designers' works show good styles with an international standard. At present then the domestic construction and architecture circles are facing an unprecedented recession. Therefore the once popular designers for the architecture perspective drawings are becoming less and less popular.

There is a lack of outstanding works of new style under the "packing" category. The ones of a mentionably high level are the traditionally popular concepts which have not undergone any significant revision. However, some designs in the "handbag" category are rather modern, appropriate for the young generation's appeal.

"A rolling stone gathers no moss" because it moves all the time. The so-called "movement" here means transformation in a rapid manner. Transformation is a painful experience since it often bears the nature of a risk. There is no limit to transformation. The person who is good at transformation must be able to create a new style. I hope to share this insight with my fellow designer friends.

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# 作品

*Works*