

# 攝影

1995

TAIWAN CREATIVE GRAPHIC ARTS  
Creative Professional Photograph

台灣創意百科

專業攝影年鑑



1995

台灣創意百科

TAIWAN  
CREATIVE  
GRAPHIC  
ARTS







1995台灣創意百科

## 專業攝影年鑑

TAIWAN CREATIVE GRAPHIC ARTS  
Creative Professional Photograph

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專業攝影年鑑

Creative  
Professional Photograph



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## 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，台灣的設計界，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

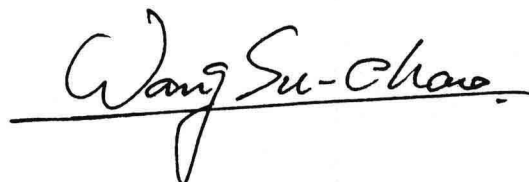
hardly been conspicuous. We grope our way forward like a snail, and each day seems like a year. It really is a shame.

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, reading 'Wang Su-Chao'. The signature is fluid and cursive, with a long horizontal line extending from the end of the name.

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，原預期的利潤卻沒有得到。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。

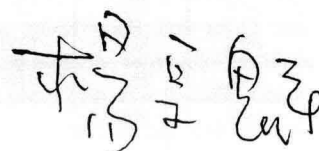
三、印製方面：爲了追求最好，也希望努力的成果更令人激賞，對最後的製版印刷執行，我們亦非常審慎挑選了國內最具代表的六家A級廠商，分別負責六冊年鑑承印，並依各種原稿做多次試樣修正，務使作品的重現效果更爲精緻，其中包括廣告年鑑作品特別調線條去底再合成彩色圖片製作、形象年鑑的標誌部份全按標準色配色並加印金銀特別色、攝影年鑑全冊作品採用國內最新引進之水晶網點特別印製，同時全套一千多頁作品更不惜成本按其圖面加印局部亮油表現，裝訂上也採全自動化製作及外加精美書盒套裝，以便於永久典藏。

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

# Editing a Yearbook

~A brief account of 1995 T.C.G.A

Five years ago, when we were planning to bring out *1991 Taiwan Creative Graphic Arts*, we were motivated chiefly by two things: first we wanted to make money, and secondly we wanted to produce a yearbook for the Taiwan design community that would record their achievements over the past few years and represent Taiwan on the international stage.

After the book was published, however, we found that because we had been too conscientious, and had spent twice as long as we meant to on the compilation and editing, we didn't make any money on it. Nevertheless, the book itself was pretty good—it won a Golden Tripod Award from the ROC Government Information Office the following year, met with general approval among designers in Taiwan, received a wide response among colleagues in mainland China and Hong Kong, and was circulated in the advanced countries of Europe, the United States, and Japan. This all served to prove that *1991 Taiwan Creative Graphic Arts* had fulfilled its predicted function, and in this way we received some spiritual reward and consolation.

This result made me realize that *Taiwan Creative Graphic Arts* was a big project which must be carried out with devotion for the sake of the profession. If we could at the same time earn a reasonable profit from it, all well and good. Publication of the second edition, I realized, must be undertaken with this ideal in mind.

Last year, when we were laying plans for *1995 Taiwan Creative Graphic Arts*, we once again had two aims in mind: to ensure that the yearbook was even better and even more representative than the 1991 edition, and to try

to be more efficient and thereby allow the publishers to earn a reasonable profit. With this in mind, we drew up an eight-month compilation and printing schedule. But it has still taken more than a year to bring the book out. My experience on both occasions has taught me that *Taiwan Creative Graphic Arts* could be completed perhaps in three months, in six months, or in one year, but the amount of care and attention put into the job in each case would produce very different results.

One reason for the delay in publishing this edition of *Taiwan Creative Graphic Arts* was that we had problems obtaining complete information on the designs and designers. More importantly, however, it was because of our obsessive perfectionism. Wanting the yearbook to be representative, exquisitely produced, useful, and varied, we went to endless efforts to obtain replacements for badly reproduced designs or to supplement inadequate details on the designers. We obtained original prints of all newspaper and magazine advertisements and did our own color separation; we obtained the original products in the CI and packaging categories and had new transparencies made free of charge; we obtained fresh prints of the TV commercials; and we often had to track down and correct captions for the designs and details about the designers. In this way, we used up a lot of time without realizing it. When it came to screening the submissions, in order to be fair we picked twenty-four of the contributors to sit on the screening committee. They divided the submissions into categories and sifted through them, finally choosing just over three thousand for publication, approximately one-third of