

# GOOD IDEAS

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Visual Greetings  
From Business Cards To Greeting Cards,  
Invitation, Promotion And Identity.



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IDEA



# Good Idea ! II

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GOOD  
IDEA™

# PREFACE



GOOD IDEA is the special album of TOP GRAPHIC DESIGN SERIES. We publish it especially because of the significance of the small graphics. The well-designed graphics does not necessarily have to be huge. The small graphics like the business cards, greeting cards, invitation, promotion or identity can also be effective and eye-catching. What the design need is a good idea [innovation]. Innovation is the soul of graphics, is the source of graphics. A good idea is always the key to the success of the graphics. A good design is full of intelligence and aesthetic feeling, can convey designer's idea. To fulfill the information's transmission, graphics need to choose and recreate the information. In this case, graphics must have a good idea, which can affect the target audiences.

GOOD IDEA collects the eye-catching graphics. It shows the good idea of a small-scale graphics, which owns enormous creative potential. It is the inspiration source of the designers.

Editorial Department  
Hightone Book Corporation



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## Alicja Wydmańska



My experience in graphic design may not be extensive but ever since I became involved in this profession I have learnt a lot about the creating process. I am aware that in order to evolve professionally I need to observe, analyze, think, listen to opinions, draw conclusions and have a need for self-development.

This job is a never-ending process of learning and developing skills, no matter how far I am in my career. In this profession it is relevant to stay open-minded and show a great respect for art and design history, anthropology and culture. But the most important thing is just to enjoy the process of creating visual communication.

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## Bart van Delft



Every good design starts with an idea.

The world of design has changed the last few years. Where big agencies were the only companies that could operate globally in the past, now everyone with the skills and a good idea can. There are dozens of communities that give young designers like myself the opportunity to express and promote their work. Many success stories can be found around the internet, but let us talk about this book you are holding. This book is a perfect example of how modern technologies help designers to get credit for their work, without the online design communities the publisher cannot find all these great designs. This way the reader gets to be inspired by creations he else never would have found. As a designer you have to distinguish you from the bulk to get noticed, this is the downside of the accessible stage of these communities. It is not only skill that attracts attention, it is the philosophy, the thought, but mostly the idea. But let us not confuse a moment of inspiration with an idea. Looking in a book like this one can give you lots of inspiration, but will not directly deliver ideas. All of these designs started with an idea, so start developing your own ideas and create designs that amaze everyone. Finally, I wish every reader of this book luck with the rest of his or her career. And maybe I will see your work in the next episode of this book.

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## Ben Cox



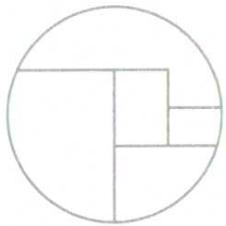
Thinking back on how I got into design and ultimately how I now approach it came about playing around in my Dads garage as a child. I often spent time making things with discarded household packaging and anything I else I could find. I would cut things up and re-assemble them with a playful inventiveness. This basic principle of recycling, re-appropriating and conjoining of objects, permeates everything I do when coming up with ideas and designing something. Now it is simply an extension of this process whereby I take existing symbols, forms, clichés, or words and reassemble them in witty or clever ways. The projects, Kansfeld Design, Recycle at Xmas and Maxemilia typify this.

When forms are bound together in clever, incongruous, or surprising ways the wit they elicit can be a powerful tool when engaging an audience. The communication is better received and remembered which is crucial for successful visual communication. This sort of construction of ideas also offers a very basic form of poetry where twists and turns in metaphor, simile or hyperbole can better express and address even the simplest of points. For example, today I walked past a poster with big type reading one of Mohammed Ali's famous quotes, "float like a butterfly, sting like a bee". This is great example of how metaphor and simile can poetically heighten how something is expressed but with such economy and simplicity. It says so much, without having to say much at all. In business this is an obvious advantage but I think having your message, commercial or otherwise, express itself more effectively in world that is overpopulated with objects screaming for attention is a necessary advantage, and what's more, it's very satisfying and fun too!



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## Lundgren+Lindqvist



We believe that good design is more than ink or pixels on a surface; it is understanding how a message is received and experienced. By identifying the essence of that experience, we can create efficient and interesting communication that is uniquely conceived for each project. We always embrace the constantly evolving possibilities of digital design, and approach web design with the same attention to detail as is done in print.

The message will dictate the media.

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## Mike Kasperski



Truth is, ideas and I have always had a tumultuous relationship. Throughout my career they have been responsible for many of my greatest achievements and more than a few of my most memorable challenges. They've been my driving force and my biggest roadblock. They've helped me support my family and threatened to tear it apart. Ideas have been at once my greatest friend and my darkest enemy. But for all of this, the one thing I know for sure about ideas is that great design cannot live without them.

Our company, Matter Strategic Design, was built on ideas. We decided early on that the strength of our thinking would be our calling card. Not our cost or our speed or a specific aesthetic, but the one thing that no one else could offer — the ideas derived from our collective experiences, passions, ambitions and hopes for our clients.

I'd be a liar if I said it's always been easy. It hasn't.

But we believe — have always believed — that our clients deserve meaningful work. Projects that are strategic; that start with an important purpose and end in an achievement.

Three years later our track record speaks for itself. We may not be the biggest studio out there (who wants that?!), but we've been fortunate to work with passionate, like-minded individuals to produce a portfolio full of compelling, award-winning work — all built on ideas.

So I take this opportunity to congratulate all of those designers who opted to take the long road and ultimately succeeded in capturing the ever-elusive idea. The work in this book stands as a testament to the value of that journey and the strength of those people.

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## Zsombor Kiss



Good idea is the kernel of all creative practices. A thought can evoke more thoughts, one idea generates further ones. The creative mind connects well known element in unusual ways or just changes their original context thus giving new meanings to existing ones. The intention of making something new can guarantee that our artworks may stand the test of time. Filtered through the individual's own personal experiences, good design reflects current issues whilst stands for its era and shapes our culture.

With the advent of the internet and the world-wide globalization our visual horizon has broadened to an amazing extent. We can encounter an endless array of good and not so good visual ideas alike every day. No matter where we are connected to the web on this planet, the same amount of visual data is ready to access for all of us. Physical boundaries are blurred. The well of ideas is deeper than ever. But we have to be careful and highly selective, though. This colourful palette of seemingly endless ideas has to be treated with a cautious and healthy criticism. We are to remain selective while the visual landscape is undoubtedly tempting. This book is a great compass to find real values amidst the overwhelming whirlpool of contemporary graphic design. The diversity of works of different cultural backgrounds can be inspiring for the development of original ideas.

Design is responsibility. Visual communication has the more chance to orientate people in contrast with other genres of art. An amazing amount of people meet graphic design every day. Good design can shape their value system whereas bad design may distort them. An eye-catching design can be the conveyor belt of the designer's own views on the world we all live in. Deep or shallow they are, pictures that carry them and reach billions of people before we know it. Design is a dangerous and wonderful mission at the same time. So we have to be honest, humble and conscious.

I always try to be aware of the responsibility my profession gave me while I'm running my own studio work. To remain clear and simple is my main guideline. I try to communicate sometimes rather complex messages as effectively as I can. Simplicity helps, but I need to be subtle at times so that more people can decode my personal message too. I prefer those tasks, where my work may embrace other domains thus enriching architecture, product design or online communication with the special visual attitude of graphic design. I believe in mutual concerns and I prefer consensus to painful compromises. I would never draw a line between fine art, applied art, product design or even between architecture. These domains are equal parts of a sensuous world I believe in. Beyond their practical purpose things have to have something to tell you. May their narratives be simple, thoughtful or shocking, my own story must in there too.



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# Kikori Jeans

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Brand creation for a super-premium, specialist jeans brand. The brand is centered around the Kikori character, the Japanese Lumber-jack, and the surreal world in which he inhabits, the Kikori Tree.

The lumberjack theme is played out as a broader theme extending across packaging, print and digital mediums that span the brand collateral.

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**Design Agency/** Ben Cox Design

**Designer/** Ben Cox

**Client/** Kikori Jeans

