

中青 / P·I·E 平面设计系列



BUSINESS

Card graphics 2

国际商业名片设计精品集II

中国青年出版社



ART DIRECTOR
VING TAKAHASHI
IFF COMPANY INC.

ATRIUM AOYAMA2D 7 4 2 MINAMI AOYAMA
MINATO KU TOKYO JAPAN
PHONE 03 406 0731



東京都世田谷区祖師谷6・19・23

atelier

006011:484X.FAFION

矢田陽

The DESK of TAKAYUKI MITSUNO
502, 17-7 Nanpaundai-cho,
Shibuya-ku, Tokyo 150, Japan
Phone 03-463-2982
TAKAYUKI MITSUNO





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P·I·E BOOKS



前 言

如今，人们获取信息的手段之多达到了令人眼花缭乱的地步，除了广播、电视、出版等这些由专门的部门建立起来的信息网得到了极大的发展外，通过信件、电话、聊天等方式架构起来的个人信息网在我们平时的日常生活中的重要作用也已经受到了人们的重视。本书中所介绍的“名片”，它在人与人之间的交往中起到了非常重要的信息交流的作用。但是现实中的情况是，大量的名片在被送达到接收者的手里后，虽然在当时受到了极大的重视，被好好地保管起来了，但是除非到了需要用到时候，平时就不会再被人想到了。这也许是因为能给人留下深刻印象的名片实在是太少了，或者是因为交换名片这件事在人们的日常生活中变得太普通，名片自身已经不再能给人们带来任何特别的感觉了。然而名片作为一种纸面上的问候方式，就像人们在第一次见面的时候都要相互表达问候一样，交换名片也成为了人们相互问候时的一个不可缺少的环节。另外名片的面积很小，不具备信件所带有的亲密性，它上面所记载的信息随意性比较大，于公于私都可以使用，这些都是名片所具有的不可替代的特性。

那么，怎样才能让这个小卡片引起人们的注意呢？正因为名片的小巧，它的设计才更要精致。配合形状、大小、颜色等的选择，文字、字体、标志、插画等的组合，名片可以创造出多种多样的艺术形式和风格。从一张名片中应该可以看出持有者的品位、理念以及许多诸如此类的个性化的东西。名片的设计通过简单的文字，和排版方式，引发了人们视觉上的震撼，进而引起内心深处的共鸣。但是必须要注意的是，名片的设计不能地过分追求新奇、与众不同，它要与名片最基本的作用融为一体。信息交流、传达问候，这才是名片最根本的用途，这一点是要放在第一位加以考虑的，名片形式的设计不能与它背道而驰。

由于在最开始的一瞬间要给人留下深刻的印象，名片的设计已经不能被简单地称为“名片制作”了，它更多地偏向于一种包含了创造性的“设计艺术”。事实上，名片设计已成为当今VI设计的一个重要部分。

本书出版后曾多次重印，在此衷心地感谢那些为本书中所有范例提供了作品的社会各界人士。

P · I · E BOOKS

Introduction

The methods of communicating information in today's society are extremely diverse. Broadcasting and print media organizations have created a broad-based information network, while letters, the telephone and word of mouth form a very personal one.

The business cards shown here are also an important form of information exchange between individuals. The majority of business cards, however, are received as a matter of courtesy, glanced over and usually ignored until needed later for reference. This may reflect the scarcity of impression-making cards or the act of exchanging cards has become so commonplace that the card itself is overlooked.

It is said that business cards are a substitute for greetings. Unlike the ephemeral spoken word, they are tangible greetings. While business cards lack the intimacy of a letter and are too small to display, they are disposable data that is not so readily thrown away. In short, business cards have both a public and private function.

When we study this 50×90mm piece of paper, we see that because of its scale, the design is

subtly intricate. Through thoughtful use of format, size, color, typography and typeface, logomark and illustration, the designer can express an endless variety of messages. Among these, the self-image of the individual or corporation is primary and their sensibility alluded to. Visual appeal and the ability to evoke emotion stems from scrutinizing the form and position of every element. Content and image must create a single, harmonious statement. A successful business card is not only a display of original design, but above all must fulfil its role as a communication piece. Beneath the formality we should sense the individual.

Because impressions are formed in an instant, what makes a card distinct from just another scrap of paper is a design philosophy that combines scrupulous attention to detail with a creativity that expresses the business card's unique modesty, integrity and charm.

We would like to express our gratitude to the many designers who have made their work available for this publication.

THE EDITORIAL STAFF OF P·I·E BOOKS.

Editorial Notes

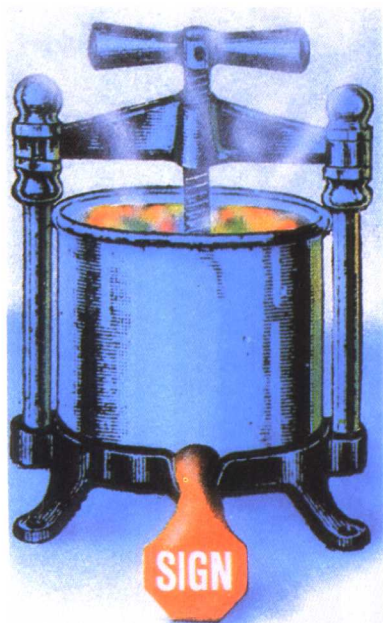
This book is a collection of 1200 business cards carefully selected from 5000 cards representing a wide variety of business categories and graphic styles. The editorial policy upon which selection was determined emphasized the visual aspects of the design. Information about each piece is indicated as follows:

CD: Creative Director
AD: Art Director
D: Designer
I: Illustrator
P: Photographer
CW: Copywriter
A: Artist
T: Typographer
C: Calligrapher
CI: C.I. Designer
DF: Design Firm

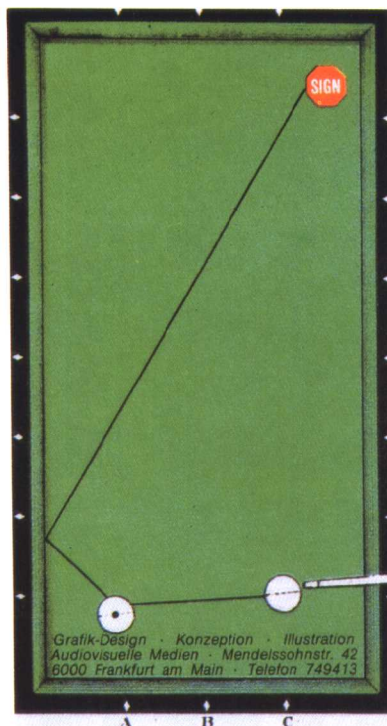


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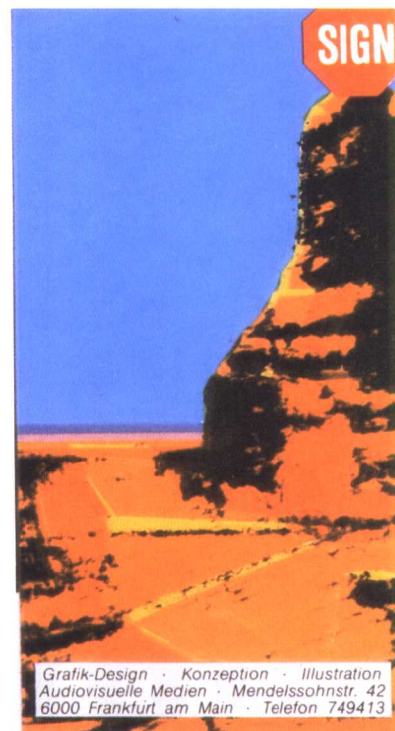
アート・ギャラリー
STUDIO FURNIQUE
Art Gallery
AD: Dean Morris
DF: Stylism



Grafik-Design · Konzeption · Illustration
Audiovisuelle Medien · Mendelssohnstr. 42
6000 Frankfurt am Main · Telefon 749413



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Audiovisuelle Medien · Mendelssohnstr. 42
6000 Frankfurt am Main · Telefon 749413



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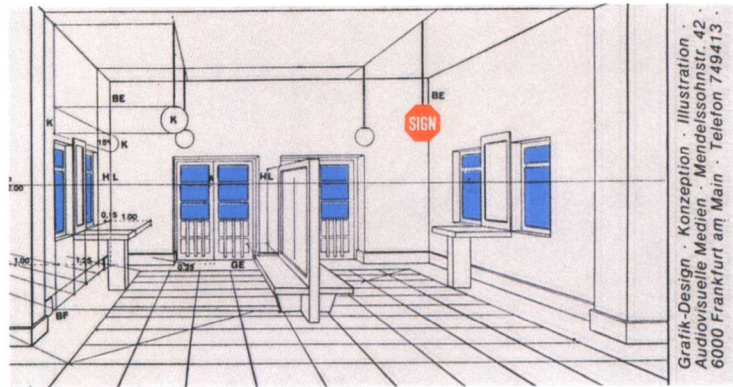


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Audiovisuelle Medien · Mendelssohnstr. 42
6000 Frankfurt am Main · Telefon 749413



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Audiovisuelle Medien · Mendelssohnstr. 42
6000 Frankfurt am Main · Telefon 749413

デザイン
STUDIO SIGN
Design
AD, D: Karl W. Henschel
I: H. Jung
DF: Studio Sign



James Ferguson Pty Ltd Colour Printers
 35-41 Robertson Street Fortitude Valley Phone (07) 52 3213
 PO Box 209 Fortitude Valley Brisbane Queensland 4006

John A Ferguson
 Managing Director



Buyer
Kiyoko Tokoro

Rosso Limited
 Akasaka National Court 1F-107
 7-2-6 Akasaka, Minato-ku, Tokyo, Japan
 Phone 03-401-8674 / Fax 03-408-7363



Michael Kennedy Associates

3576 McKinley Boulevard
 Suite 101
 Sacramento, California 95816
 916/731-5144



カラー印刷業
JAMES FERGUSON PTY LTD.
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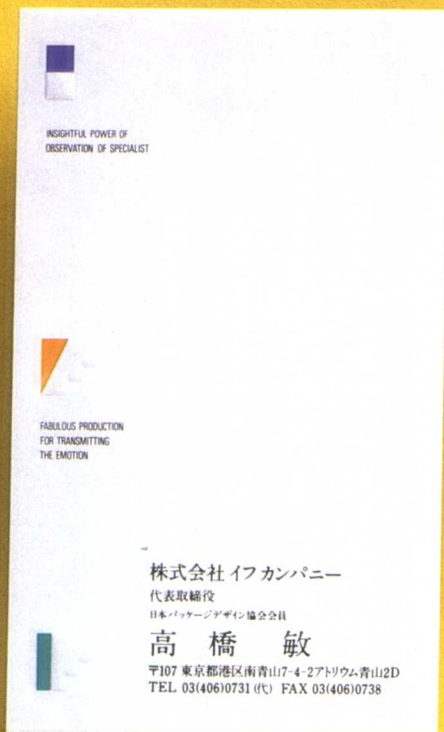
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 Graphic Design
 AD: D:Michael Kennedy

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 Import Clothes Retail
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 D: Shigeaki Hatakeyama
 DF: Quarter Graphics

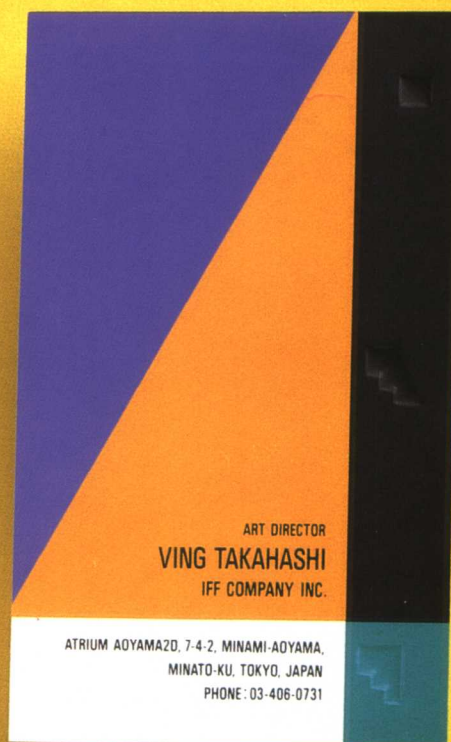
ライター/放送プロデューサー
 Ellie Mac Dougall
 Writer/Broadcast Producer
 AD, D: Appleton Design
 P: Frank Marchese



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 ARCHETYPE ARCHITECTURE, INC.
 Architecture
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 DF: Skolos Wedell Inc.

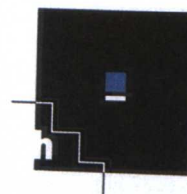


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パッケージ・グラフィック・デザイン
IFF COMPANY INC.
Package Graphics Design
AD: Vin Takahashi
D: Masakazu Tagawa



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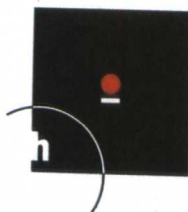
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STEPHEN HOLMES BA Grad Dip TP MRAPL
DIRECTOR

70 HINDMARSH SQUARE
ADELAIDE 5000
SOUTH AUSTRALIA
FACSIMILE 08 223 4989
TELEPHONE 08 224 0550



建築設計
HASSELL GROUP
Architecture
DF: Emery Vincent Associates

プランニング・コンサルタント
HASSELL GROUP
Planning Consultants
DF: Emery Vincent Associates

企画会社
MARKS COMMUNICATION INC.
Communications
AD, D: Rod Dyer
DF: Rod Dyer Group, Inc.



MARKS
COMMUNICATIONS INC.

Harry Marks

5550 Wilshire Blvd. #306, Los Angeles
California 90036 213-937-3464

調査
MARCO
Research
AD, D, I: Eric Jon Read

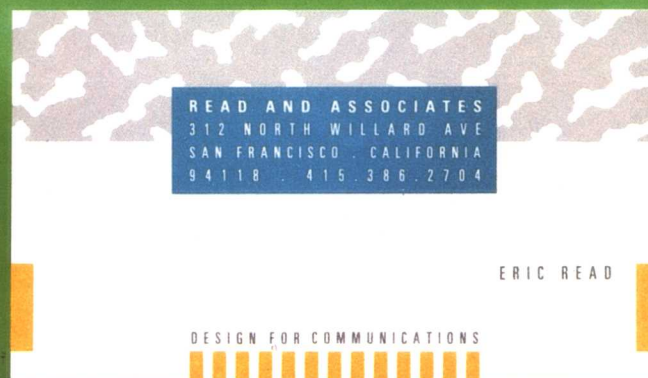


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MICHEL LORD
DIRECTEUR ASSOCIÉ

グラフィックデザイン
READ & ASSOCIATES
Graphic Design
AD, D, I: Eric Jon Read

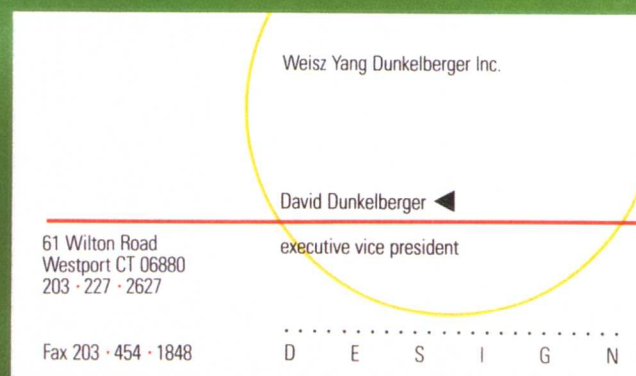


READ AND ASSOCIATES
312 NORTH WILLARD AVE
SAN FRANCISCO, CALIFORNIA
94118 415.386.2704

ERIC READ

DESIGN FOR COMMUNICATIONS

グラフィックデザイン
WYD
Graphic Design
AD, D: Larry Yang
DF: Weisz Yang Dunkelberger Inc.



Weisz Yang Dunkelberger Inc.

David Dunkelberger ◀
executive vice president

61 Wilton Road
Westport CT 06880
203-227-2627

Fax 203-454-1848

D E S I G N



建築設計
MONIGHAN+ASSOCIATES
Architecture
AD: Michael Dunlavey
D: Kevin Yee