



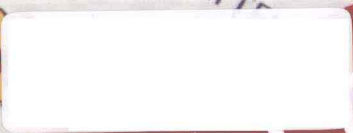
THE FAVOR OF A REPLY  
IS REQUESTED BY

*January First*

*M*.....

..... ACCEPTS WITH PLEASURE  
..... DECLINES WITH REGRET

..... NUMBER OF GUESTS ATTENDING



# Card Design

## 卡片设计

(美) 乔恩·纽曼 编 贺丽 译

# Card Design

## 卡片设计

(美) 乔恩·纽曼 编 贺丽 译

辽宁科学技术出版社

## 图书在版编目(CIP)数据

卡片设计 / (美) 纽曼编; 贺丽译. — 沈阳: 辽宁  
科学技术出版社, 2013. 9  
ISBN 978-7-5381-7378-9

I. ①卡… II. ①纽… ②贺… III. ①卡片—平面  
设计 IV. ①J534

中国版本图书馆CIP数据核字(2012)第024455号

出版发行: 辽宁科学技术出版社

(地址: 沈阳市和平区十一纬路29号 邮编: 110003)

印刷者: 利丰雅高印刷(深圳)有限公司

经销者: 各地新华书店

幅面尺寸: 170mm×210mm

印 张: 12

插 页: 4

字 数: 50千字

印 数: 1~3000

出版时间: 2013年9月第1版

印刷时间: 2013年9月第1次印刷

责任编辑: 陈慈良

封面设计: 周 洁

版式设计: 林 林 周 洁 段娉婷

责任校对: 周 文

书 号: ISBN 978-7-5381-7378-9

定 价: 78.00元

联系电话: 024-23284360

邮购热线: 024-23284502

E-mail: lnkjc@126.com

http://www.lnkj.com.cn

本书网址: www.lnkj.cn/uri.sh/7378

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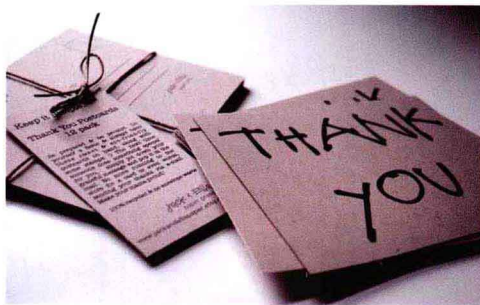
问候卡

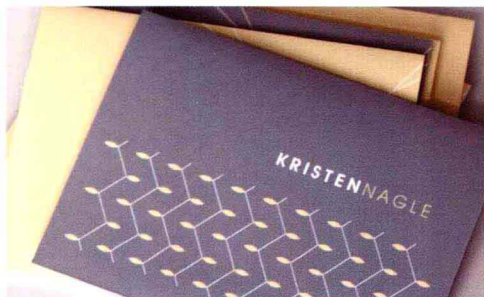
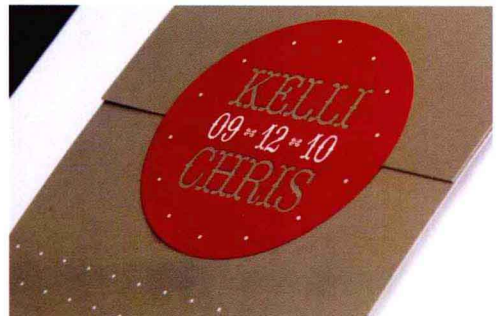
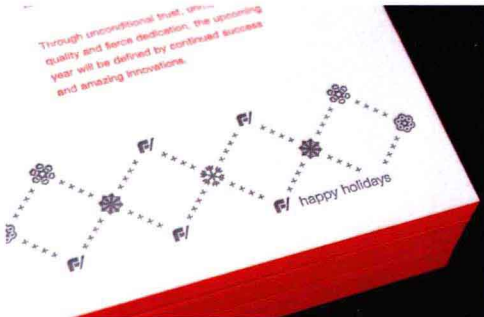
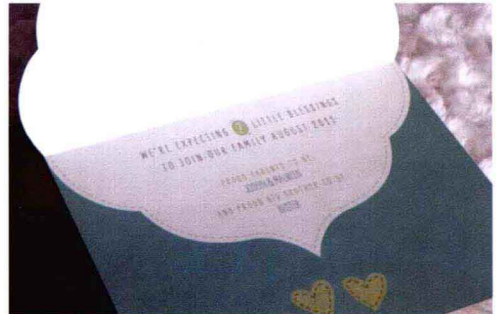
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# Preface

前言

With the onset of the computer and email, it seems these days, we are less likely to send a card in the mail. However, email falls short of the personal touch that comes with writing out a card combined with the recipient's physical interaction when they receive it. There is something very special about receiving personal mail, whether it's a greeting card, an invitation, a thank-you card, an anniversary card, a birthday card or a birth announcement. We, as designers, are setting the stage for a very intimate moment. When an invitation goes out in the mail, it's specific for one person and in some cases, it's personalised. The other extreme would be the billboard advertisements or the subway ads we see, which are used to inform a massive amount of people in a public space in a very general, nonspecific way. However, the card, no matter what it's about, is very intimate. Even promotional mail, if designed right, can catch the attention of a prospective client.

So what makes a card successful? For me, it has to have some level of personalisation to it (besides the address on the outside) and it has to speak to the person in a way that they can understand. Even before opening personal mail, too many times we'll quickly sort through the junk mail. So, some of the magic has to happen on the outside of the envelope. For example, a hand-written address (instead of one that's been stamped on by a mass mailing company), a different coloured envelope or a custom size could be the enabling device that catches that person's attention. As designers, we need to think about the envelope that's carrying the card as much as the card itself. Then, when I do take the card out, I like a little bit of a surprise. Is there a colour change, a distinct die cut or perhaps an interesting paper stock choice? Anything to differentiate what I'm already getting in the mail on a daily basis. When it finally comes to opening the card itself, is there an experimental printing method or a personalised styling to it so that it's not only visually interesting but also personalised? Furthermore, is there more of an interaction with the card other than reading?

The two holiday cards that were selected from our work at The New Design Studio were highly conceptual and very personable. We also employed a theme of interaction with the recipient to increase the response. The idea behind one of our cards was as follows: depending on the holiday the recipient celebrated, they would fill in their religious symbol and get a specific message (either for Christmas or Hanukkah), therefore eliminating the generic, nonspecific holiday greeting. Similarly, our holiday card the following year had a maze on the front cover and the surprise



came when you finished it—the card spelled out “Happy Holidays”. Since the payoff on the outside had to be achieved with some effort, we attempted to motivate the recipient by finishing a smaller maze on the inside with the recipient's name, which we ended up doing on every card. In doing so, we created a maze font that connects continuous letters with each other to help make the process of each card easier to produce. By both playing a game, as well as being very personal, our cards were successful. However, throughout this book, you'll notice there are many other strategies to employ to get the same results.

Another aspect to think about is a reason why someone would want to keep your card. Think about what makes you buy a card or even keep it. Many times, it's because there's an important piece of information on it, like a date to save or an interesting design you would want to hang up. Similarly, if you're trying to promote yourself or another business, the value of someone wanting to keep your promotional card on their desk is your ultimate goal because they are more likely to contact either you or your client (depending upon who the card was made for) if they're staring at your card everyday. Now think about the opposite and all the cards you normally throw away. What was it about those cards you did not value as much as the cards you were inclined to keep? Did they lack a response from the recipient? Was it mundane or bland design? For designers, it is of primary importance to always be looking around their environment to see not only what is working but also what is not working. Let us not forget that card design is an intimate, personal experience. And the more we remember that, the more likely we are to design a truly inspiring and motivational piece, instead of something that will quickly be discarded.

**Jon Newman**  
**The New Design Studio**  
**USA**

电脑和电子贺卡的蓬勃发展，对传统贺卡产生了一定的冲击，如今的人们似乎很少寄送纸质贺卡。然而，在很多人看来，收到传统贺卡时那种幸福、激动的感觉是其他方式所不能替代的，传统贺卡依然有着电子贺卡所不能取代的魅力。贺卡承载了很多特别的意义，它们的种类繁多，包括问候卡、邀请卡、致谢卡、周年纪念卡、生日卡以及生日通告卡等等。就设计师本身而言，我们时刻准备着为一个美好时刻的到来做好基础工作。当一个邀请卡以邮寄的形式发送出去，以一个具体的人物为发送对象，在某些情况下，它是独一无二的。与卡片截然不同的是我们常常见到的广告牌或地铁广告，这些广告以一种大众化、非特指的方式向公众告知。然而，贺卡，无论它的性质是什么，都始终传达着一种亲近、密切之感。一个设计巧妙的促销邮寄卡，甚至能够吸引潜在客户的眼光，从而大大促进销售量的上升。

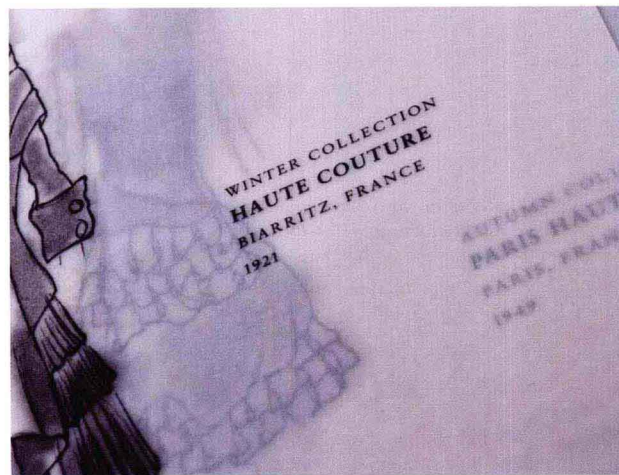
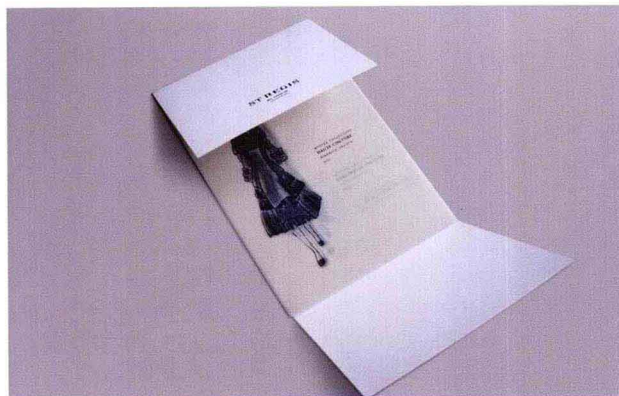
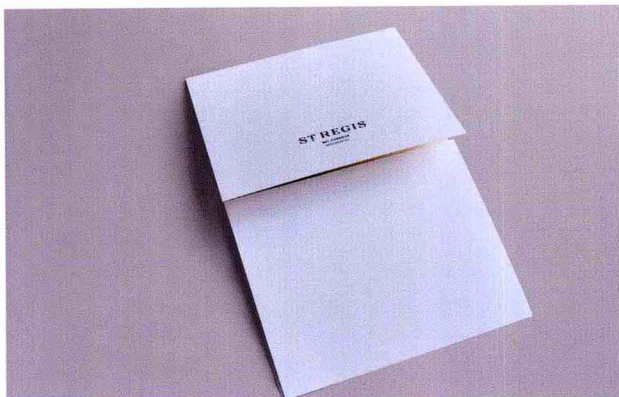
那么，如何才能设计出一个成功的卡片呢？对我来说，卡片必须在某种程度上具有一定的特点（除了卡片表面设置的地址信息之外），并且具有一定的可读性和易识别性。卡片在尚未开启的状态下，依然能够鲜明地吸引卡片接收者的目光，而不被随意地当作垃圾邮件处理。因此，设计师可以在卡片的封套上下些工夫。例如，一个手写体的地址（取代那些由大众快递公司直接盖的邮戳）、一个不同色调的封套或一个专门设计的尺寸等，这些都能够帮助卡片更好地吸引人们的眼光。从设计师的角度来说，我们需要将封套和卡片的重要性同等看待。就我个人而言，我希望能够在抽出卡片的一瞬间看到一些小小的惊喜。卡片和封套色调的变化、卡片上一个独特的模切结构亦或是一个有趣的纸料选择，都能够带给人耳目一新之感。从而，能够在日常的众多邮寄材料中脱颖而出。当卡片被展开之后，我还会在卡片中努力寻找是否存在实验性的印刷方法或一个独树一帜的风格，这里，我想强调的是，一个优秀的设计应该兼具视觉趣味性和独特的个性。此外，卡片中除了内容之外还应该存在更多的情感互动。

在本书中，从我们新设计工作室的设计作品中挑选出的两个节日贺卡具有非常好的概念性和独特性。我

们同时也巧妙运用了一个互动的主题，以拉近贺卡与卡片接收者之间的距离。在卡片的设计过程中，我们秉承的理念是：以卡片接收者所要庆祝的节日的性质为出发点，当他们在将代表自己宗教的符号填写到卡片中的同时，即会得到一个特别的信息（无论是圣诞节还是犹太教的光明节），因此，这一设计，巧妙地使卡片摆脱了普通、庸俗之感。同样，我们在下一年节日贺卡的设计过程中，打造了一个迷宫封面，当卡片的接收者在成功“走出迷宫”之后，赫然出现的“节日快乐”将轻松地成为温馨的节日气氛增添些许情趣。由于卡片的外观设计十分重要，因此，我们尝试鼓励卡片的接收者完成卡片内部的一个迷宫小游戏，最终找到自己的名字。最后，我们在每张卡片的制作中都采用了这个方案。在这种情况下，我们还专门设计了一个迷宫字体，将相连的字母互相衔接，以帮助每张卡片的制作过程更加简化。兼具趣味性和独特性，因此，我们的卡片设计方案是成功的。当然，在这本书中，你还将发现更多的运用其他设计战略而大获成功的案例。

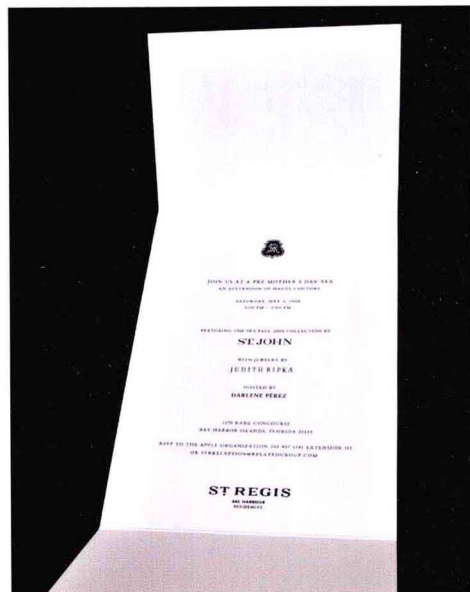
另一个需要考虑的方面是人们保存这张卡片的理由。试想一下，是什么原因让您想买一张卡片甚至珍藏呢？很多情况下，这是因为卡片中蕴含了重要信息，比如一个需要纪念的日期或者一个你打算悬挂起来的有趣设计等等。同样，如果你想要对自身或某个企业进行宣传，能够使卡片的接收者在自己的办公桌上保留这张卡片，那么卡片的最终设计目的才得以实现。因为，如果他们每天都能看到这张卡片，将很可能成为你或你的客户（这取决于卡片的制作对象）的潜在客户。现在，我们从相反的角度出发，即从你常常习惯性扔掉的那些卡片说起。那么，是什么原因让你对这些卡片没有重视呢？是否是因为他们缺少与卡片接收者的互动？还是因为这些卡片过于平庸或普通呢？对于设计师来说，注意观察周边的环境，对积极和消极方面的全面性思考非常重要。在此，我们不要忘记卡片的设计其实是一个亲密的、个性化体验之旅。同时，我们更应记住的是，要努力设计出更多的鼓舞人心、极具启发意义的卡片，相反，过于平庸的作品终将摆脱不了被随意丢弃的命运。

乔恩·纽曼  
新设计工作室  
美国



## St. Regis Fashion Show

圣·瑞吉时装表演邀请卡



Design Agency: BridgerConway  
 Production Date: 2008  
 Creative Director: Leo Diaz  
 Designer: Arlyn Hernandez  
 Client: Starwood Hotels & Resorts  
 Nationality: USA

设计机构: BridgerConway设计工作室  
 完成时间: 2008年  
 创意总监: 利奥·迪亚兹  
 设计师: 安莱恩·赫南德兹  
 客户: 喜达屋酒店&度假村  
 国家: 美国

It is the invitation design for the St. Regis couture fashion show featuring St. John's Pre-Fall Collection in Bal Harbour, FL. Invite featured couture drawings printed on vellum. Each drawing detailed a historic couture show with the last drawing detailing the 2008 St. John Couture Fashion Show by St. Regis.

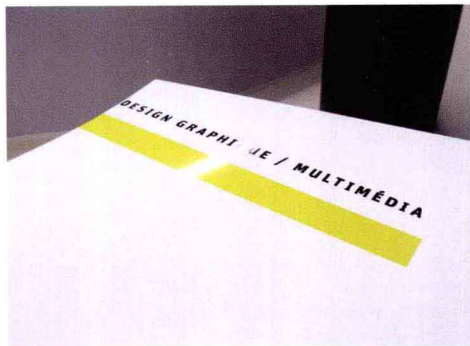
该项目是专为在美国佛罗里达州圣·瑞吉·巴尔·哈柏酒店举办的ST.JOHN08秋冬时装发布会而设计的邀请函。该邀请卡以时装为主题, 选用牛皮纸为原料。每一张图片详细地展现了时装表演的历史轨迹, 并以2008年在圣·瑞吉·巴尔·哈柏酒店举办的ST.JOHN08秋冬时装发布会为设计的终点。

## Talents aux Arts décós!

“艺术装饰的精英”邀请函

Design Agency: BURO-GDS  
 Production Date: 2010  
 Creative Director: Ellen Tongzhou Zhao  
 Designer: Ellen Tongzhou Zhao  
 Client: ENSAD  
 Nationality: China

设计机构: BURO-GDS设计工作室  
 完成时间: 2010年  
 创意总监: 艾伦·同舟·赵  
 设计师: 艾伦·同舟·赵  
 客户: 巴黎国立高等装饰艺术学院  
 国家: 中国



With Margot Rouard-Snowman as the curator and Roberto Ostinelli as the museum installation designer, Ellen Zhao created the identity, invitation, and signage for this exhibition of “grand projets” at the ENSAD in Paris.

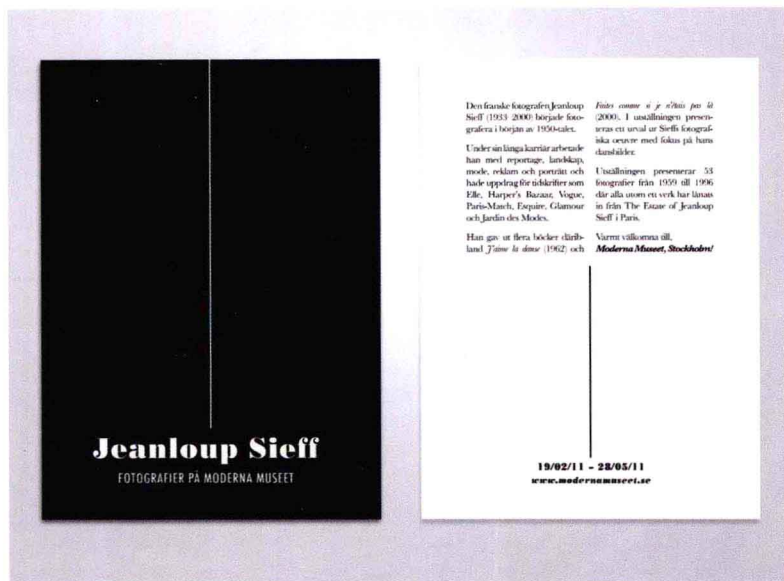
与策展人玛戈·卢纳德·斯诺曼和博物馆装置艺术设计师罗伯特·奥斯泰利密切合作，设计师赵同舟为在巴黎国立高等装饰艺术学院举办的“宏大设计”展览而设计的视觉识别、邀请函和引导标示。

## Jeanloup Sieff

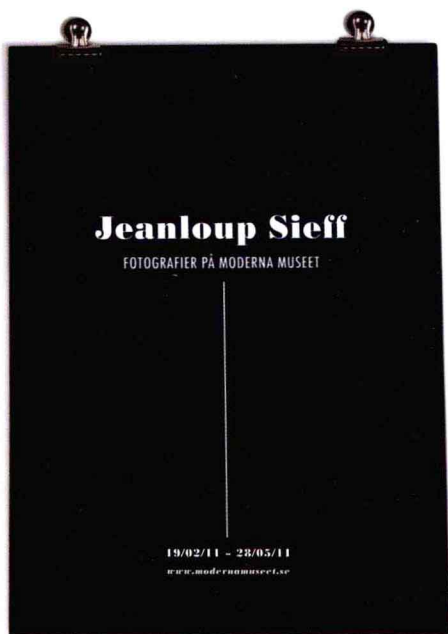
杰鲁普·西埃夫摄影展邀请卡片

Production Date: 2011  
 Creative Director: Gohar Avagyan  
 Designer: Gohar Avagyan  
 Photography: Gohar Avagyan  
 Nationality: Sweden

完成时间: 2011年  
 创意总监: 哥哈尔·艾瓦戈彦  
 设计师: 哥哈尔·艾瓦戈彦  
 摄影师: 哥哈尔·艾瓦戈彦  
 国家: 瑞典



This was a fictional project and the assignment was to create an exhibition poster and invitation cards for the photography exhibition, by the dead fashion photographer Jeanloup Sieff at The Museum of Modern Art in Stockholm.



这是一个虚构的项目，设计目的在于为一个已故时尚摄影师杰鲁普·西埃夫在斯德哥尔摩现代艺术博物馆中举办的摄影展而创建一个展览海报和邀请卡片。

## Victoria & Wade (Wedding Invitations)

维多利亚&韦德(婚礼请柬)

Design Agency: Have and Hold Design

Production Date: 2008

Designer: Samantha Dubeau

Photography: Scarlet O'Neill

Nationality: Canada

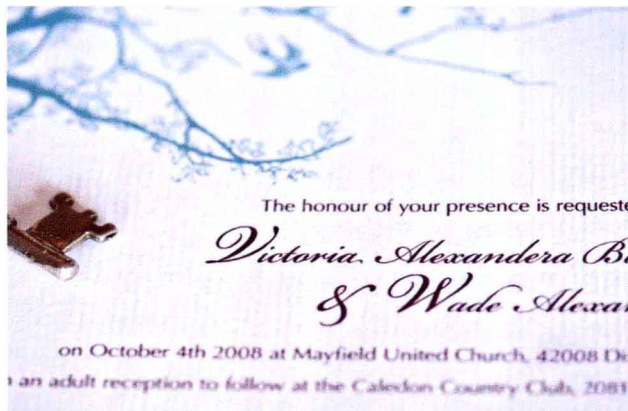
设计机构: Have and Hold设计工作室

完成时间: 2008年

设计师: 萨曼塔·杜比奥

摄影师: 斯佳丽·奥尼尔

国家: 加拿大



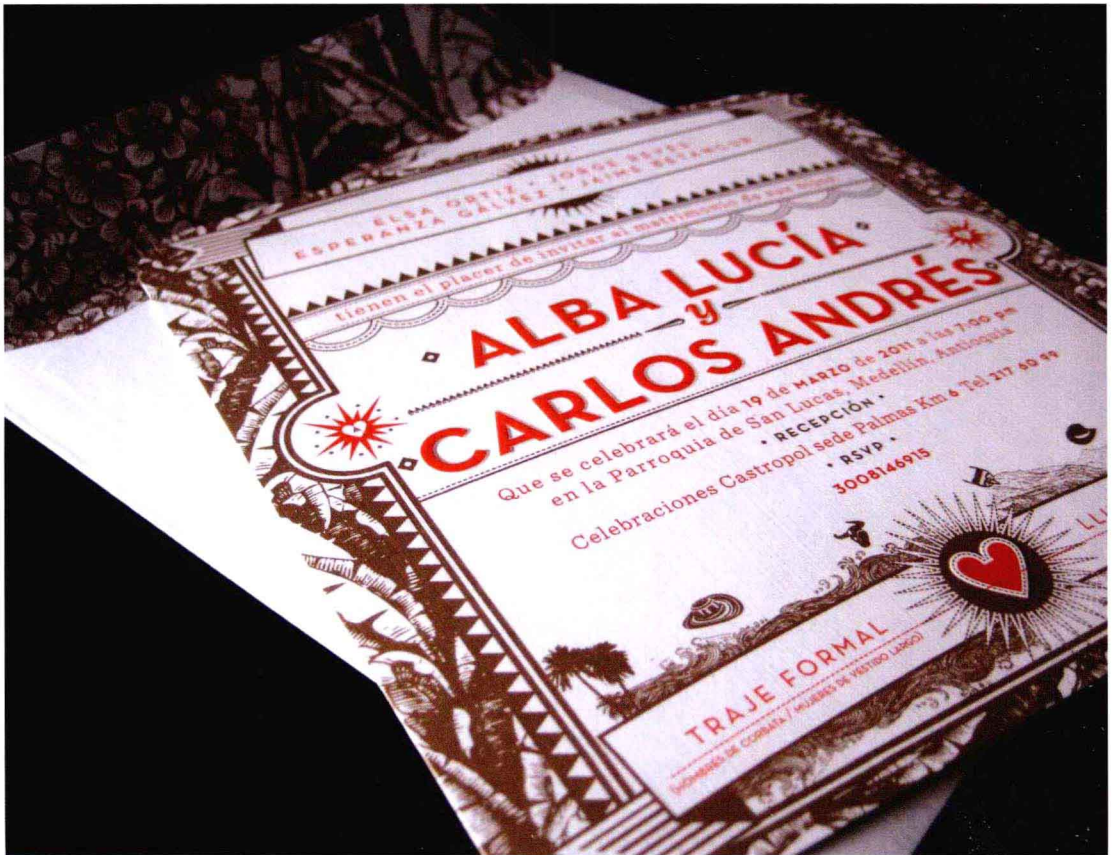
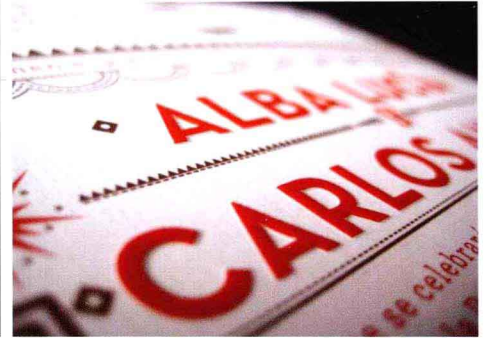
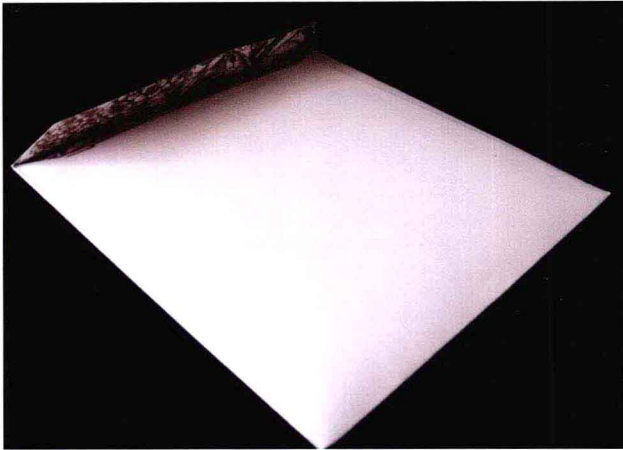
This set of fall wedding stationery required a combination of the bride's love for vintage with the groom's work as an arborist. The set included invitations, RSVP cards, thank-you cards, corresponding envelopes and bonbonniere tags. The invitations and tags were hand-torn around the edges to give the set a soft, romantic feel.

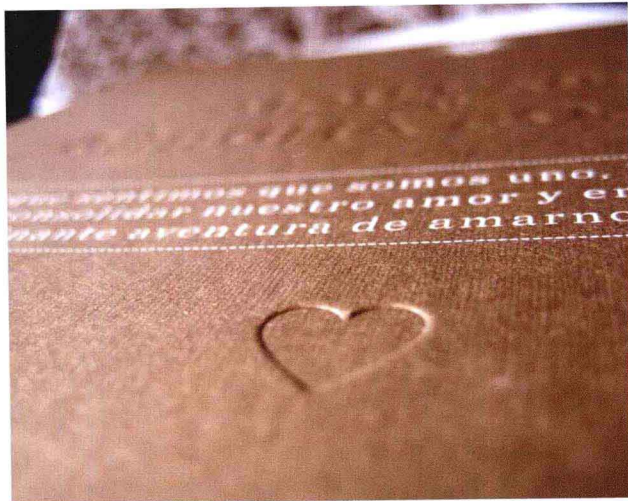
这年秋季婚礼文具用品的设计要求将新娘对复古风格的爱与新郎的艺术家身份完美地衔接在一起。该项目包括邀请函、回复卡片、致谢卡以及相应的信封和糖果盒标签的设计。邀请函和糖果盒标签的边缘采用手工工艺处理，巧妙地营造了一种温暖、浪漫之感。



Albay Carlos Wedding Card

阿尔拜·卡洛斯喜帖





Design Agency: Masif\_Design Affairs  
 Production Date: 2011  
 Creative Director: Jose Luis Ortiz González  
 Designer: Jose Luis Ortiz González  
 Client: Alba lucía Reyes  
 Photography: Jose Luis Ortiz González  
 Nationality: Colombia

设计机构: Masif\_设计事务所

完成时间: 2011年

创意总监: 约瑟·路易斯·奥尔蒂斯·冈萨雷斯

设计师: 约瑟·路易斯·奥尔蒂斯·冈萨雷斯

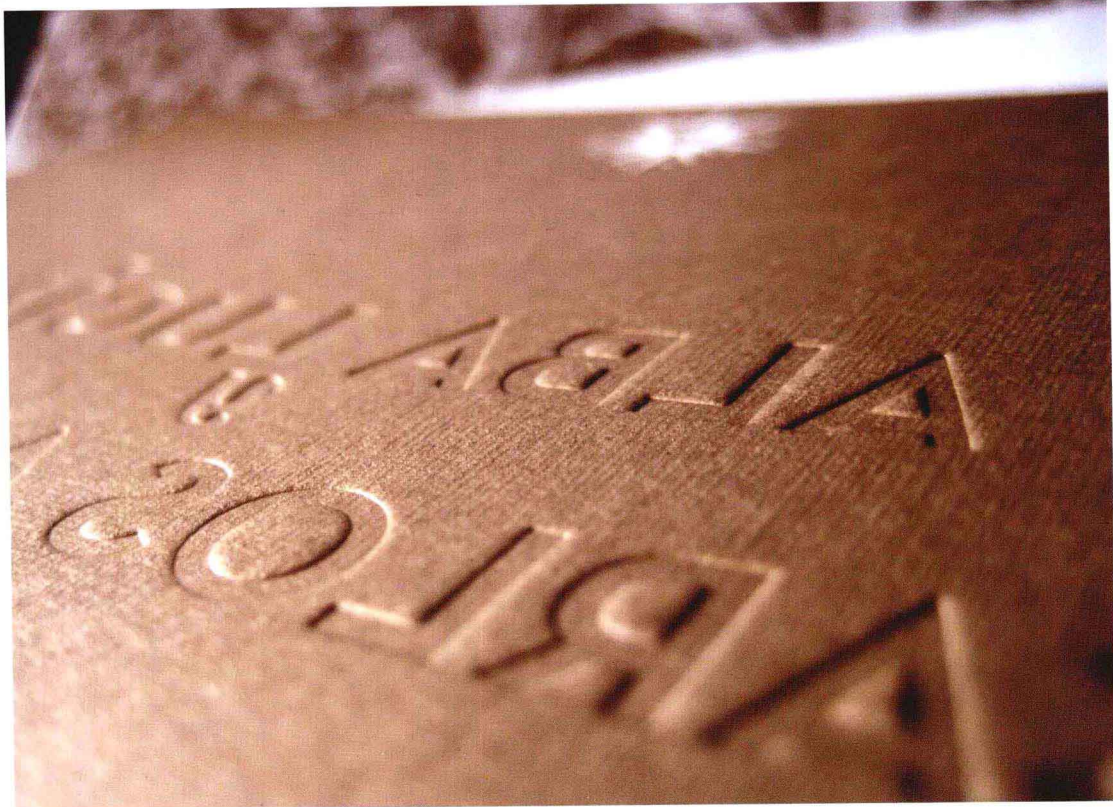
客户: 阿尔巴·圣卢西亚·雷耶斯

摄影师: 约瑟·路易斯·奥尔蒂斯·冈萨雷斯

国家: 哥伦比亚

This wedding card mixes cultural icons of different regions of Colombia.

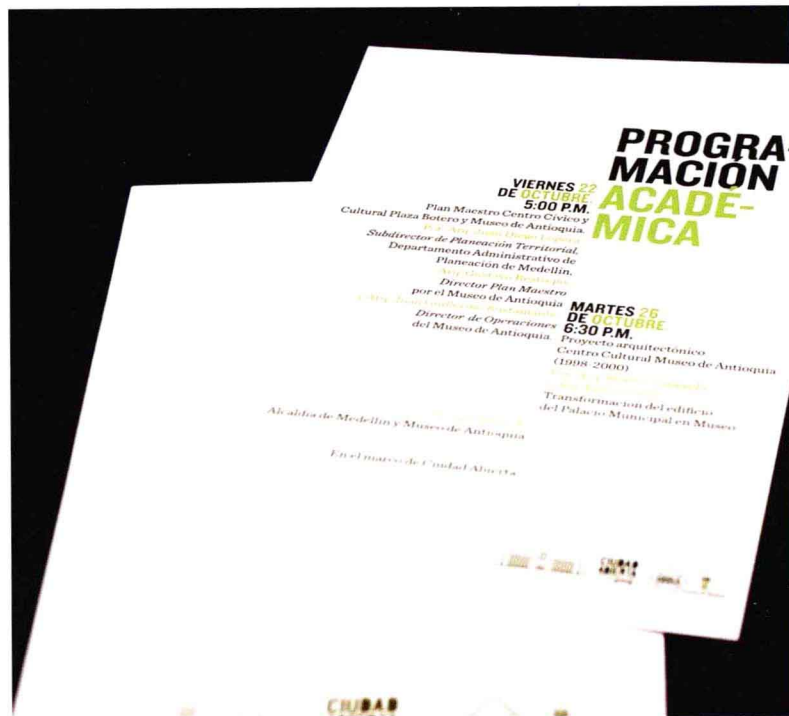
该喜帖巧妙地将代表哥伦比亚不同地域文化的图标结合在一起，匠心独运。





## Museo de Antioquia HITO URBANO

安蒂奥基亚省博物馆展览邀请函



Design Agency: Masif\_Design Affairs  
 Production Date: 2010  
 Creative Director: Jose Luis Ortiz González  
 Designer: Jose Luis Ortiz González /  
 Maria Camila Valencia Robledo  
 Client: Museo de Antioquia  
 Photography: Jose Luis Ortiz González /  
 Maria Camila Valencia Robledo  
 Nationality: Colombia

设计机构: Masif\_设计事务所  
 完成时间: 2010年  
 创意总监: 约瑟·路易斯·奥尔蒂斯·冈萨雷斯  
 设计师: 约瑟·路易斯·奥尔蒂斯·冈萨雷斯,  
 玛丽亚·卡米拉·瓦伦西亚·罗夫莱多贝杜  
 客户: 安蒂奥基亚省博物馆  
 摄影师: 约瑟·路易斯·奥尔蒂斯·冈萨雷斯,  
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 国家: 哥伦比亚

This is the invitation card for exhibition about the history of the Museo de Antioquia.

该项目是专为介绍安蒂奥基亚省博物馆历史为主题的展览而设计的邀请函。

