

Annual Report  
Booklet  
Catalogue  
Brochure  
Promotional Leaflet  
Annual Report  
Booklet  
Catalogue  
Brochure  
Promotional Leaflet  
Annual Report  
Booklet  
Catalogue  
Brochure  
Promotional Leaflet

辽宁科学技术出版社

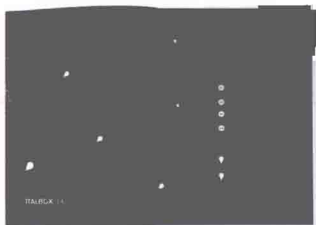
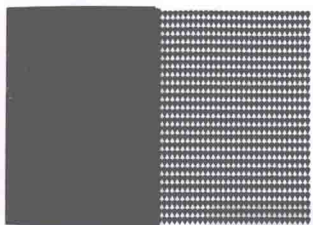
(塞尔维亚) 伊利亚·德拉吉斯克  
伊戈尔·米拉诺维奇 / 编  
常文心 / 译

商务印刷品设计

COMMERCIAL

PRINTS

DESIGN



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(塞尔维亚) 伊利亚·德拉吉斯克  
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# 商务印刷品设计

# COMMERCIAL

# PRINTS

# DESIGN

(塞尔维亚) 伊利亚·德拉吉斯克  
伊戈尔·米拉诺维奇 / 编  
常文心 / 译

设计 / 设计  
设计 / 设计

设计 / 设计

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# PREFACE

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Nowadays, design is as important as it was many centuries ago since man started creating and coming up with ingenious ideas in all spheres of life. Practical solutions that enhance and make life easier, had been instantly accepted by the community and still are of immense importance to human race. Man's urge for visual communication through drawings dates from the Stone age, when people decorated the stone walls of caves, which were therefore used as a medium for worshipping the culture-specific deities so as to have their prayers answered.

Little has been changed since then. Visual representations of people's inner thought processes are still the primary tool of communication on the whole planet, if not in the entire universe, because only by seeing, can we confirm its existence with certainty.

Given that we live in the age of consumerism, we are constantly being exposed to a myriad of information on a daily basis, just as the waves pound upon the seashore. It has been proven that nearly seventy percent of external information is in fact obtained through the eyesight. Hence, graphic design has the leading role in adequately transmitting those pieces of information that are intended for consumers. Consequently, we, as observers, reach for those products whose esthetic quality is at an elevated level. This choice is the result of certain mental processes in our mind, the existence of which we are usually unaware of; but there is the so-called subconscious thread that connects us with a certain product, something that "coerces" us into making the choice and going for it.

Products that are of sleeker design have a higher market share, are sold faster, and obtain larger profits. Before the very designing process, it is of the utmost importance to acquire a deeper knowledge and understanding of the group the product is aimed at, and adjust the design towards it. Graphic design has a key role in the marketing. Most people are usually exposed to concoctions of graphic design used for promotional purposes- posters, billboards, brochures, catalogues, leaflets. Apart from these forms of graphic design, people also encounter others, such as magazines, packaging, visual identities of companies, book covers...

One of the first steps in designing is the layout of elements on a format. Format is the space on which photographs, illustrations and the text should be placed in such a way as to enable the recipient of the message to easily perceive the information. The amount of information used on a specific format can vary, and may be small or vast. Tasks given to a graphic designer are various, and can either be rather complex and daunting or simple, the former requiring the craft and dexterity of a particular designer, or the whole creative team, to solve problems.

As complex as the amount of information may be, the result of a sound layout of elements should allow the perceiver to find out the desired piece of information without obstacles. Auspicious layout is applied in both printed and electronic media, basically, wherever graphic assistance is required.

Apart from a functional solution, the task of the designer is to pay attention to the level of aesthetics when dealing with the challenge. A fairly crucial item when arranging elements is the existence of unique visual identity of designed material, and recognition of certain patterns in page layout, that need to be unified across product palettes. This can be achieved by the means of a defined network of lines, which empowers precise and quick positioning of the elements on the format. On one hand, the network alleviates the positioning of the elements, whereas, on the other hand, it constrains and somewhat unifies the appearance, thus making dull composition of the final solution. Subtle touches, which are used when designing, are the reflection of experience and intelligence of the design team, and they make the difference between a mediocre and a world-shattering solution.

The very layout of the format can be solved instinctively, however, working in the field of graphic design

# 前言

---

如今,设计与几百年前人类开始在生活的各个领域运用创意理念时一样重要。能够使生活更加方便的务实解决方案很容易被人们所接受,同时在人类历史长河中发挥了极为重要的作用。人类运用图画充当视觉传达的手段可追溯到石器时代,在当时,人们用图画装饰洞穴内的石墙,并将它们作为图腾崇拜的一个媒介,希望神灵能够通过这一媒介,听到他们的祈祷。

至今,设计的地位并没有因为社会的发展而动摇。人类内心所想的视觉再现仍然是地球上视觉传达的基本工具,因为,只有真正所见,我们才能确信事物的存在。

现如今的时代是一个注重消费的时代,我们每天都在不断接触各种各样的信息,正如长江后浪推前浪。实践证明,有近百分之七十的外部信息通过视觉获得。因此,平面设计在以消费者为导向的信息的传递中扮演了重要的角色。因此,我们作为观察者,倾向于选择那些具备一定美感的产品。这种选择是我们内心中某些心理历程的结果。这种存在我们平时很难觉察,然而所谓的潜意识能够我们将我们与某种产品联系在一起,从某种程度上“强迫”我们进行选择和购买。

产品的新颖设计能够有效提升其市场份额,从而提高销量,最终实现获利的目的。在设计过程开始之初,对产品的购买目标群体进行深入的研究和了解非常重要,设计需要根据这一调查和研究进行调整。平面设计在市场营销中扮演了非常关键的角色。大多数消费者通常能够接触到具有宣传目的的平面设计,包括海报、公告栏、宣传册、目录、宣传单等。除了这些平面设计形态,人们还会接触到其他一些设计形式,如杂志、包装、公司的视觉识别、图书封面……

设计的第一步是一个版式中元素的布局设计。版式是照片、插画和文字以一种独特的方式进行放置,从而使信息的接收者能够很容易地获取信息。运用在一个特别版式下的信息量没有固定的限制,可以很简单也可以很丰富。平面设计师的任务多种多样,可以是异常艰巨、复杂,亦可以非常简单,前者要求一个专业设计师或整个创意团队具有良好的工艺水准和机灵、敏锐的特质以具备妥善处理问题的能力。

版式的设计优势和信息量一样复杂,一个良好的版式设计能够帮助信息接受者顺利地获取想要了解的信息。通常,合理的版式可以同时应用到印刷品和电子媒介之上,并且需要图案的辅助。

除了一个功能性解决方案,设计师还需要在应对挑战的同时对美学程度进行关注。在元素的配置过程中,一个相当关键的要素是先确定设计材料的独有视觉特性,然后确认版面中的特定图案,并使图案在产品的配色方案中实现统一。通过一个清晰的线条网络,促进版式中元素的精确和快速定位。一方面,线条网络可以使元素间的定位更加自由;而另一方面,它可能会约束或稍微对外观进行协调,从而改变呆板的布局模式。设计中运用的微妙笔触,是设计团队经验与智慧的写照,也正是它们决定了平庸与非凡之间的距离。

合理的版式设计方案可以通过直觉来设计,然而,在平面设计和综合性设计领域工作多年之后,即会建立起轻松获得信息的基础以及高度审美感。答案是黄金分割和斐波纳契数列。毫无疑问,拥有最佳设计感的产品,具有高度的美学理念,在斐波纳契数列中占有一定比例。黄金分割象征着两个物体间的比例、文本或者某种实体的尺寸。这个术语可以用一条线的分割来进行描述。举例说明,一条线被分成不等的两个部分,然而较短的部分和较长的部分之间的比例与较长的部分与整条线之间的比例相同。拥有这种流畅比例的元素布局能够令人赏心悦目。

斐波纳契数列因数学家斐波纳契提出而得名,该数学家来自于意大利比萨城,他在12世纪末提出了这一理论,而这一发现至今在科学和艺术领域仍是一个亮点。

以使信息展示更加简化为出发点,版式中元素定位的一个重要事实是人们首先获取照片和插画,然后再将注意力转移到文本之上。

# PREFACE

---

and design in general, after many years, the basis of easier receiving of information and highly aesthetic quality was established. The answer was the golden section and Fibonacci numbers. There is no doubt that best designed products, with high level of aesthetics have the proportions that are to be found in Fibonacci numbers. The golden section represents the ratio between two objects, sizes of the texts or certain entities. This term is best to be described through the division of a line. Namely, a line is divided into two unequal parts, but the ratio between the shorter part and the longer one is the same when compared with the ratio between the longer part

of the line and the line as a whole. Elements that are characterised by such a smooth proportion are pleasing to the human eyes.

Fibonacci numbers were named after the mathematician Fibonacci, respectively Leonardo of Pisa – Italy, who created them at the end of the 12<sup>th</sup> century, and whose discoveries are still in the spotlight in the realm of science and art.

Rather important fact for positioning of the elements on the formats, with the goal of presenting the pieces of information more easily, is that people first spot photographs and illustrations, and only later do they pay attention to the text.

Text is an element of high importance on a graphically designed format, and it is to be considered with a special care. The choice of typography is momentous part of designing, because the way of transmitting the written idea depends on the appearance of the font and formatting of the text.

Each font has its own features that help us evoke in and convey the desired emotion to the reader. Therefore we can for example use neutral, elegant or hand-written typography and despite the text being the same, diverse effects can be accomplished when using different letter types. There are two basic types of typography - serif typeface and sans-serif typeface. The difference between them is that serif typeface has an ornament (serif) at the ends, whereas sans-serif has none and it is suitable for those texts whose size ought to be quite small due to the volume of the content. When choosing the right type of the typography, it is crucial to adjust the design of it, as well as the message we desire to convey to the aimed group. This can help us when selecting the letters and later on make the communication easier. The very composition of the words into blocks is a peculiar case, where it is necessary to see to it that the block is readable. The established rules that make this job easier refer to the length of the lines and the space between them. It is said that the optimal length of the line text should be between 50 and 70 characters, and the ratio between the very lines should dwell in the realms of the golden spiral or Fibonacci number.

On one hand, the basis for a solid commercial usage of design is the sound knowledge of the necessities of those people whom the design is intended for, and on the other hand, we need to have a clear image of what we want the design to state. By having a clear insight into both of these sides, and using the craft of graphic design we are able to provide illustrious solutions.

Igor Milanovic & Ijija Dragisic (Serbia)

Translation for preface from Serbian to English: Jelena Grubetić and Stefan Vučićević.

此为试读, 需要完整PDF请访问: [www.ertongbook.com](http://www.ertongbook.com)

# 前言

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文本元素对平面设计模式来说非常重要，因此，它常常需要进行特殊的“对待”。字体的选择是设计的重要组成部分，这是因为书面意念的传递方式取决于字体的外观和文本的格式。

每个字体都有其自身的特点，有助于使设计师的设计情感与读者产生共鸣。因此我们可以利用中性、优雅或手写字体，即使文本相同，不同的文字类型也能够产生丰富的视觉效果。有两种基本的字体，即衬线字体和无衬线字体。二者之间的差别是，衬线字体在末端有点缀（衬线），而无衬线字体则没有，它适用于受内容容量限制的小尺寸文本。在选择正确的字体类型的同时，我们更需注意对设计和要传达给目标群体的信息进行调整。这可以帮助我们进行文字的选择，从而使传达变得更加简便、易懂。

单词构成模块是一个独特的情况，有必要注意的是，模块是值得阅读的。使这项工作更加容易的既定规则涉及线条的长度以及它们之间的距离。据说，最优化的文本线条长度应当介于50到70个字符之间，而线条之间的比例也应处于黄金螺旋或斐波纳契数列范围内。

一方面，一个坚实的商业用途设计的基础是对设计的目标群体具有深入的了解，洞悉他们内心所需；而另一方面，我们需要拥有一个清晰的理念，也就是说需要明白设计想要表达的实质。在这两个方面的基础上，运用清晰的思维和洞察力，借助于独特的平面设计技巧，我们就自然能够提出最佳的解决方案。

## 伊戈尔·米拉诺维奇、伊利亚·德拉吉斯克（塞尔维亚）

前言翻译（塞尔维亚语译成英语）：伊莲娜·格鲁贝迪克，斯特凡·乌希赛维克

# Cascades Annual Report on Sustainable Development

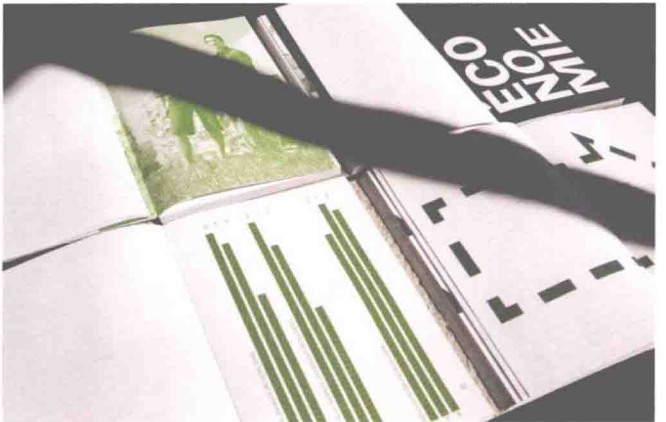
喀斯喀特公司年度可持续发展报告



**Design Agency:**  
Paprika  
**Creative Director:**  
Louis Gagnon  
**Designer:**  
Daniel Robitaille  
**Client:**  
Cascades  
**Nationality:**  
Canada

设计机构:  
红辣椒设计工作室  
创意总监:  
路易斯·盖格农  
设计师:  
丹尼尔·罗比泰勒  
客户:  
喀斯喀特公司  
国家:  
加拿大





The designers had to create a document announcing Cascades environmental results in each of the three spheres of sustainable development: environment, social and economy.

They conceived a document entirely made of recyclable materials; the cover of the report is made with a SanizorbMC pig mat, manufactured 100% from recycled materials, and the inside of the report is printed on Rolland ST100 paper, composed of 100% recycled fibres, certified FSC recycled, EcoLogo and Process Chlorine-free and manufactured in Quebec by Cascades using biogas. The document is not only recycled, but may be reused as a notebook. Cascades is thus driving back the recycling stage by giving the report an additional function.

设计师设计的这一年度报告旨在公布喀斯喀特公司在环境、社会和经济三个可持续发展领域的生态情况。

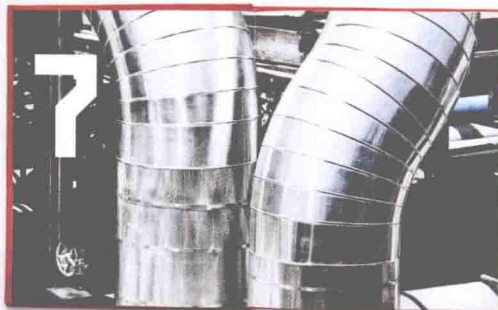
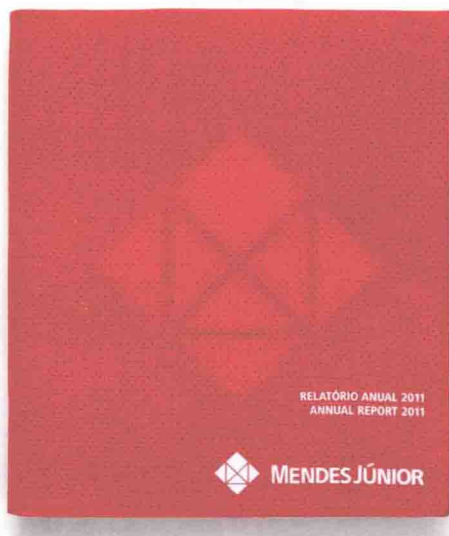
他们精心构思了一个全部由可循环再用材料构成的文本：报告的封面运用了SanizorbMC吸收材料，100%由可回收材料制成；报告的内文完全以罗兰ST100纸质为原料，该纸质材料由获得美国联邦科学委员会认证的100%可回收再利用纤维构成，而获得北美最具影响力的环境标准和认证标志—EcoLogo标签，则由喀斯喀特公司运用沼气，经无氯气处理，在加拿大魁北克制造。

该文献不仅可以回收再利用，还可以作为笔记本重复使用。这一额外功能的添加成功地帮助喀斯喀特公司重新占领了循环利用的舞台。



# Mendes Júnior Annual Report 2011

2011曼德斯朱尼奥尔公司年度报告



**Design Agency:**

Greco Design

**Designer:**

Tidé, Diego Belo, Victor  
Fernandes, Alexandre  
Fonseca

**Client:**

Mendes Júnior

**Nationality:**

Brasil

**设计机构:**

Greco设计公司

**设计师:**

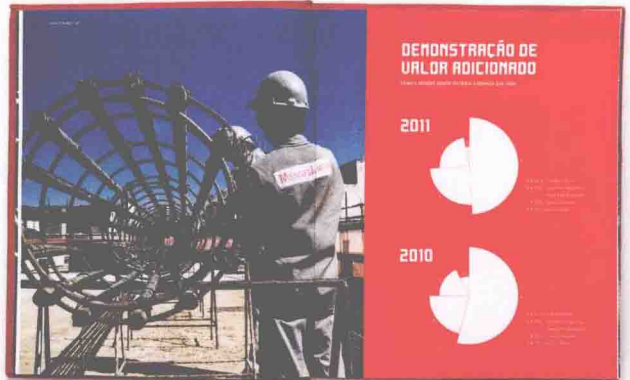
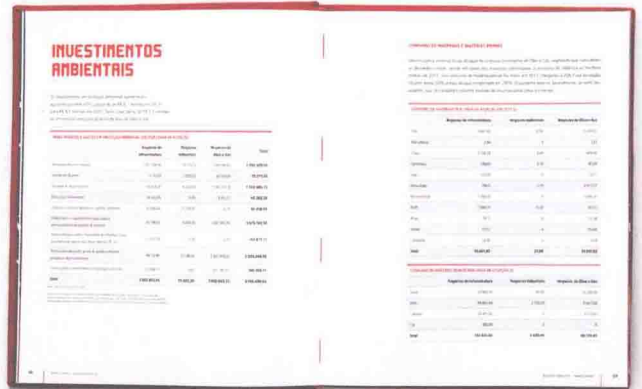
蒂德、迪亚戈·贝罗、维克  
多·费尔南德斯、亚历山  
大·丰塞卡

**客户:**

曼德斯朱尼奥尔公司

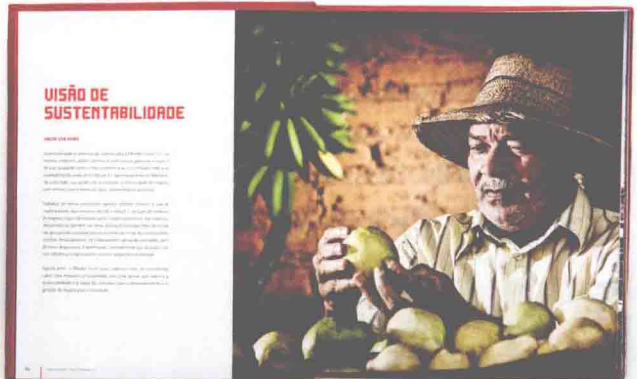
**国家:**

巴西



The report summarizes Mendes Júnior's path taken during 2011, while also presenting the institution's position for the future. The concept of "expanding limits" spells out, as a metaphor, Mendes Júnior's activities. The malleable cover was made of EVA and lined with the same fabric that is used in the employees' uniforms. The graphics project is based on a flexible and dynamic grid and the titles are made of a font type with an exclusive design.

这份年度报告总结了曼德斯朱尼奥尔公司在2011年的工作，同时也展望了公司未来的发展方向。德斯朱尼奥尔公司将“超越极限”作为发展的口号。报告的可塑性封面由EVA设计，与公司员工制服采用了相同的纺织材料。报告内的图表以动态网格为基础，所有的标题都采用了独家设计的字体。





# Care Brasil – Visual Identity for Annual Reports

“关注巴西” – 年度报告视觉识别设计



Design Agency:  
CASA REX  
Creative Director:  
Gustavo Piqueira  
Designer:  
Gustavo Piqueira / Samia Jacintho  
Client:  
Care Brasil  
Nationality:  
Brazil

设计机构:  
CASA REX设计工作室  
创意总监:  
古斯塔沃·皮奎拉  
设计师:  
古斯塔沃·皮奎拉, 萨米亚·杰西罗  
客户:  
关注巴西机构  
国家:  
巴西

For many years, NGO promotional brochures closely followed the very corporate style of the business world in order to attract the right kind of serious investor. For some of them, this initial affirmation process has now been concluded, allowing for increased creative scope and flexibility. This was the starting point of the visual concepts for the publications that portray the projects developed by Care Brasil. Working within the geometry of graphic structures, the designers created diverse and irregular shapes that appear in different ways throughout the pages, reminding us that the end result of an NGO isn't about numbers. It is about humanity.

多年来,非政府组织宣传手册为了吸引更多真正投资者的目光,遵循了商业界的企业化设计风格。在他们中的一些人看来,这种最初的加工方式并不一定要一成不变,允许创意氛围的延伸,从而使其具有更强的灵活性。这是以描绘“关注巴西”开发方案为主题的系列出版物视觉理念的出发点。设计师运用几何形态平面结构,精心打造了多样化的不规则图形,以各种方式出现在页面之中,使读者自然领会到非政府组织的最终目标并不是抽象的数字,而是人文主义精神。