



1. SNASK—Eye-Catching Design

Designer: [SNASK](#)

Material: 400 GSM uncoated Scandia

Production: 250 x 6 people/versions

Printer: DanagårdLiTHO

What makes a good business card?

“Bold, beautiful and unique,” says Fredrik Öst, founder & creative director of SNASK.



2. Modern Dog Design Co.—Inimitable Identity

Designer: Robynne Raye at [Modern Dog Design Co.](#)

Material: 32pt. Mohawk Superfine

Printer: Moo Cards

What makes a good business card?

“A good business card is one that is hard to toss aside,” says Robynne Raye, co-founder of Modern Dog Design Co. “[Our] cards are printed with name and email (no other info is on the card), that way I can customize with a Sharpie. Each person gets a unique, one-of-a-kind card.”



3. Paramore Digital—Clever Connections

Designer: [Paramore Digital](#)

Material: 100 lb Cougar White (Matte)

Production: Offset

Printer: Fidelity

What Makes a Good Business Card?

“There are two primary purposes of your business card: [represent your brand](#) and provide contact information. The magic is in the mix of these two elements,” says Hannah Paramore, president of Paramore Digital.

“The business card is the strongest, most personal piece of collateral you have. It carries the company’s identity as well as your own; it’s your name on the card, after all. You either hand it to someone personally or send it in the mail along with a personal note, so it’s an intentional connection. We believe that your brand should be simple and bold. Iconic. Simplicity is powerful.

“The main reason you give someone your business card is so they will have your contact information, but how much info do they actually need? Over the past decade we’ve seen business cards become so cluttered with the various ways to connect (2 phone numbers, a fax number, street address, email, URL, and a dozen social icons) that they look desperate. It’s only a matter of time before someone out there adds a call to action to ‘Right swipe me on Tinder.’ Just wait. It’s coming,” Paramore says.

“So, in the latest version of our business cards we stripped most of that away, relying on our [website](#) to provide connection options. We simplified it to one phone number, one email address and a URL that takes you to each person’s personal page on the company website. The effect is understated yet bold. Like that strong, silent type standing in the corner. You can’t miss it.

“The last element for us was the use of color to tie the brand directly to something quirky and clever—my glasses. That’s a longer story, but suffice it to say that one trip to See Eyewear ended up influencing not only our business cards, but the skyline sign on the top of our building in downtown Nashville, which you can change the color on from our Paramore Color smartphone app. How’s that for symmetry.”



4. Cameron Moll—Hand-Cut Cards

Designer: [Cameron Moll](#)

Material: Crane Lettra, Pearl

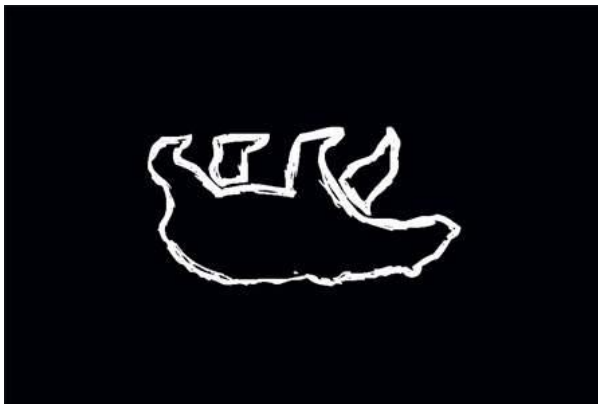
Production: Letterpress; hand-cut and hand-stamped

Printer: Bryce Knudson, Bjorn Press

What makes a good business card?

“As someone who does business almost exclusively on the [web](#), it’s tough for me to answer that question,” Cameron Moll says. “The only time I hand out or receive cards are at conferences a few times per year. But for me, the value of a business card is found in its personification of the giver, and just as importantly its authenticity. The best and most memorable cards I’ve received reinforced the feelings I had upon meeting the giver.

“[My] cards are individually cut from my [letterpress type posters](#) using inventory that is damaged in some way (ink splatter, bent corner, etc) and stamped by hand,” Moll says.



This is to certify that you have had a personal encounter with me and that you found me polite and intelligent, taking delight in my frequent whimsy and enjoying my fantastical flights of fancy.

GEOFFREY BUNTING

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5. The Ugly Tree Graphic Design—Memorable Meetings

Designer: Geoffrey Bunting at [The Ugly Tree Graphic Design](#)
Material: Recycled card, 300gsm
Printer: Vistaprint UK

What makes a good business card?

“A good business card is something that doesn’t just get thrown in a wallet and forgotten,” says Geoffrey Bunting, founder of The Ugly Tree Graphic Design. “It’s a piece of you that you give to someone that stays with them and makes them say ‘wow,’ by being either visually stimulating or having interesting and engaging content.”



6. Jenn David Design—Designing to Impress

Designer: Jenn David Connolly at [Jenn David Design](#)
Material: Classic Crest Solar White 100# cover
Production: Offset exterior, digital interior
Printer: Hudson Printing

What makes a good business card?

“The card must impress the moment it’s received and be comment-worthy,” says Jenn David Connolly, creative strategist of Jenn David Design. “It must capture attention and pique curiosity or examine it further. It should break out of the typical 3”x2.5” business card size, but not in an outrageous way. It should not be too large or too thick.”



7. Tag Collective—Meaningful Messages

Designer: [Tag Collective](#)

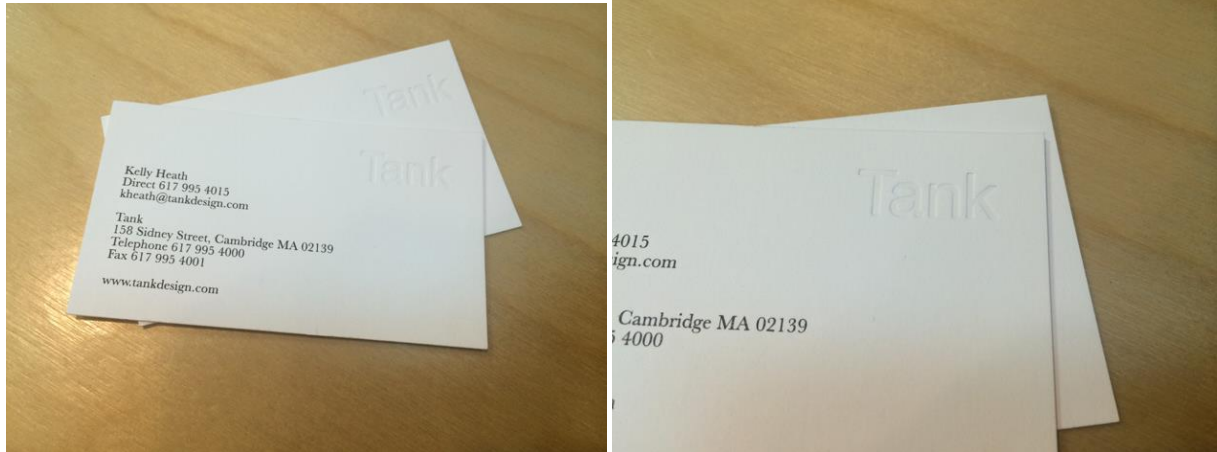
Material: Curious Skin Collection Black 100# Cover (two sheets mounted)

Production: Engraved 1/0, white ink & Letterpress 0/1, blind

Printer: Sarah Riegelmann

What makes a good business card?

“A good business card embraces its format, yet stands out in a crowd,” says Becca Eley, founding partner of Tag Collective. “Our cards send a message about the caliber of our work. We focused on the experience, the tactile nature of print. We selected a paper that has a unique feel (Curious Skin) and used both engraving and [letterpress](#) techniques to create raised lettering and an indented mark. Overall they have a solidity that feels dependable, and a simplicity that feels elegant and considered—which is exactly what we want our studio to stand for.”



8. Tank Design—Purposely Plain

Designers: Fred Weaver and David Warren, founding partners at [Tank Design](#)

Material: 200 lb Finch Fine Bright White

Production: 1 color, embossed logo with AQ varnish, letterpressed black type

Printer: ArtCraft

What makes a good business card?

According to Tank Design: “A good business card should represent an individual, or business, in a way that is unobtrusive but memorable. Handing over a card takes a few seconds so it should be simple enough to be digested in that time. Impactful—but not distracting.

“The Tank card is intentionally simple and void of style. It doesn’t take a strong design perspective, because we don’t want to influence our clients visually at the earliest stage of meeting them. We don’t want to suggest we have a particular ‘style’ that will influence our thinking. We view ourselves as a gallery for our clients—a backdrop for them.

“The [logo](#) is blind embossed in the top right, and employee information is listed clearly and simply on the bottom left. We don’t have a lot of hierarchy at Tank, so we don’t even list job positions on our cards.”



9. Stitch Design Co.—Self-Promo Pieces

Designers: Amy Pastre and Courtney Rowson at [Stitch Design Co.](#)

Material: Crane Crest Paper

Production: Letterpress, foil-stamped and edge-painted

Printer: Sideshow Press

What makes a good business card?

According to Stitch Design Co.: “A good business card is a business card that you want to keep, one that is not easily discarded. The card should be designed as something more than just a card; it should be a [mini self-promotion piece](#). The overall design and printing process of the card should speak to the company’s values and approach to business. If the company specializes in luxury products—the printing process should reflect that.”



10. Elements LLC—Personality on Paper

Designers: Amy Graver, owner and creative director at [Elements](#) (Elements symbols) and Joy Cho (pattern on stickers)

Material: Cards: 100# Mohawk Solutions Feltweave Recycled White Cover; Labels: 60# Uncoated Pressure Sensitive Labels, 92 Brightness

Production: Digital

Printer: The Pyne-Davidson Company in Hartford, CT

What makes a good business card?

“A great business card is one that is memorable and is an extension of your brand,” says Amy Graver, owner and creative director at Elements. “Every design decision—from the paper choice to the printing process—should be considered carefully to help convey the [personality of your brand](#). For example, we chose a toothy paper and smooth, hand-applied sticker to convey attention to detail and our love of tactile materials.”



11. Whiskey Design—Immediate Reactions

Designer: Matt Wegerer, creative director at [Whiskey Design](#)

Material: Wood veneer laminated to French Blu Raspberry and Steel Grey paper

Production: Lamination, screen print, letterpress and foil stamp

Printer: Vahalla Studios

What makes a good business card?

“Whiskey’s goal for every card we design is that each time our clients hand off a card, be it in a meeting room or just on the street, we want whoever they are handing it to to have an immediate reaction. (Hopefully it’s, ‘Holy shit, that’s bad-ass.’) We want that person to think that if our client took that much time on their cards, just imagine the level of attention they will invest into their business,” says Matt Wegerer, creative director at Whiskey Design.

“For our personal cards, we took the same approach. By using real wood veneer, screen-printed stains, letterpress printing and foil stamp contact info, we tried to make something feel extremely premium and clean but also have a handcrafted vibe. It is also hard for these suckers not to get noticed since they weigh about 20 pounds each.”



12. Amanda Acevedo—Brand Ambassador

Designer: [Amanda Acevedo](#), art director
Material: Crane Lettra 110# Cover
Production: Letterpress printing 2/3 spot colors
Printer: Mark Moroney at Thomas & Brown Press

What makes a good business card?

“A good business card materializes from a combination of fundamental design principles,” says art director Amanda Acevedo. “Ultimately, the design expresses the brand. A business card is a brand ambassador—recognizable as the brand and a quick, courteous interaction with the brand. Hierarchy—tried and true principle for communicating effectively. Crucial in good business card design for the amount of standard information assigned to a small amount of space. Hierarchy, always.

“Successfully balancing several elements—logo, contact information, website and social media addresses, tagline, art—into an uncluttered, attractive, tangible first impression is a sign of good design. Lastly, the business card design is memorable, evokes a feeling, or makes an emotional connection, for example, through [colors](#), imagery [typography](#), production material, copywriting, tone, attitude, shape or texture.”



13. Eleven—Anti-Digital Artifacts

Designer: Michael Borosky, founder and creative director at [Eleven](#)

Vendor: All City Printers, San Francisco

Stock: Mohawk Superfine Ultra White 100# cover

Size: 3.5"x2.5"

Ink: PMS 1038A

Finishing: Die-cut rounded corner

The "11" is perforated on the card

What makes a good business card?

"Since the basic information of any card is now so easily shared and transmitted via digital devices, it helps to consider thinking about a printed card, specifically, as an anti-digital artifact," says Michael Borosky, founder and creative director at [Eleven](#). "In other words, use the craft of printing to your advantage and appeal to the senses. You only have a few seconds to leverage a hand-to-hand exchange into a momentary, favorable impression."

"Our original cards, designed fifteen years ago, used five different (but subtle) printing techniques. Our current card uses only three, the most memorable being the die-cut 11. It's the one thing people have consistently commented on over the years and, incidentally, the most expensive part of the process."

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14. Archrival—Designed with Care

Designer: Joel Kreutzer, design director/senior designer at [Archrival](#)

Material: Classic Crest White

Production: Letterpress, lithography

Printer: Elman Printing and Cranky Pressman

What makes a good business card?

According to Archrival: “A good business card always leaves the right kind of impact. It’s both a first impression and a lasting brand extension we want people to be compelled to hold onto. At Archrival, we consider the business card documentation of the most personal type of communication ... and as such should be designed with care.”

Those who say print is dead must be walking around with pretty crappy business cards in their hipster messenger laptop bags. Sure, we could all use the Bump app on our smartphones to exchange digits. But even in the tech age, there’s something of value in the exchange of smart, printed business cards with eye-catching designs.

Especially in great business cards like these, which manage to communicate a whole lot of information — both directly and indirectly — about the people and companies they represent. Beyond the standard name/address/e-mail/phone data (does anyone use fax anymore?), these creative business card designs convey personality, philosophy, attitude and brand.

We went looking for cool business card designs (both client work and graphic designer business cards) with interesting printing or production techniques in addition to great aesthetics.

Some of the cards in our gallery were letterpress printed on yummy paper; others were digitally printed or assembled by hand. Regardless of cost or medium, we'd be glad to keep these business cards in our Rolodex.



DANDEE DESIGNS — A Durable Business Card

Designer/client: [Danyelle Mathews](#)

Material: lightweight wood

Production: Laser-burning

Printer: [Bullfrog Graphics](#)

Why we love it: Blogger and mom Danyelle Mathews regularly plays with wood for the cute and clever craft projects (think kid-friendly games like travel tic-tac-toe) that she shares on her website, so the material was the ideal choice for her business card. Mathews' wooden cards really stand out; the pretty script and scissor motif tie into her online brand.



KELLI MARIE – Developing Your Personal Identity

Designer/client: Kelli Marie Daly, www.kellimarie.me

Paper: Crane Lettra 220lb. Fluorescent White

Production: Letterpress, die cut

Printer: Mama's Sauce, www.mamas-sauce.com

Why we love it: A recent graduate of the Illinois Institute of Art, designer Kelli Marie Daly needed a business card that would help prospective employees remember her. Daly's cat-eye glasses are a signature look, so she designed a card that spotlights her cool eyewear and touts her appreciation for type and craft. She's currently [design job](#)-seeking, so check out her [portfolio](#).

- See how one designer's [creative resume](#) landed him a dream job.



ANGELO LEMBESIS — A Biz Card Fit for a Designer/Printer

Design firm/printer: Studio SloMo, www.studioslomo.com

Designer: Sarah Wymer

Client: Angelo Lembesis

Paper: Reich Savoy 236lb. Bright White
Production: Harry Otto Printing Co. (for inking the edges)

Why we love it: The super-thick paper that designer and printer Sarah Wymer chose for these business cards for a jazz pianist really put the Vandercook SP-15 press through its paces. The stock's heft makes the card's painted edges stand out (though trimming out the cards was time-consuming). Wymer says she grooves on the balance between the hands-on work of printing and the digital work of design.



K FLICK — Eye-Catching Design

Design firm: Petal and Print, www.petalandprint.com
Designer: Katie McDonough Kutil
Client: K Flick Studio, www.kflickstudio.com
Paper: .022 weight chipboard
Production: Gold foil stamping

Why we love it: Jeweler Kohli Flick's collection is a blend of fancy and earthy, and the juxtaposition between gold and cardboard perfectly captures her design aesthetic in a business card. The logo is based upon a vintage taxidermied deer that Flick purchased several years ago — another statement of her elegantly rustic style. Flick and designer Katie McDonough Kutil trade their work (we'd like in on that arrangement).



CINQ PARTNERS — Business Card of a Graphic Design Collaboration

Design firm/client: Cinq Partners, www.cinqpartners.com
Designers: Steve Wilson, Steph Doyle, Nikita Prokhorov
Paper: Neenah Neutech 160 lb. Pure White Wove
Production: Blind emboss, letterpress
Printer: The Mandate Press, www.themandatepress.com

Why we like it: This collective of three independent designers who work in separate cities began with five members; hence, the name. The logo is a riff on Museo Sans, with the 'i' and 'n' linked to create a '5.' On their business card, the number becomes a graphic motif, with a stylized '5' blind-embossed into luscious paper. Designer Steve Wilson says the challenge was printing over the embossed pattern, so they bumped up the type size and loosened the kerning to make it work.

- Are you inspired to create business cards for your graphic or web design business? Get to work on your letterhead. See stunning examples of [designer letterhead](#).



RED OAK — Design That Exemplifies the Client Name

Designer/firm: Ed Adams, Flicker to Flame, www.flickertoflame.com
Client: Red Oak Digital
Paper: 16 pt. silk matte cardstock

Production: Match color and spot gloss varnish
Printer: Taste of Ink, www.tasteofink.com

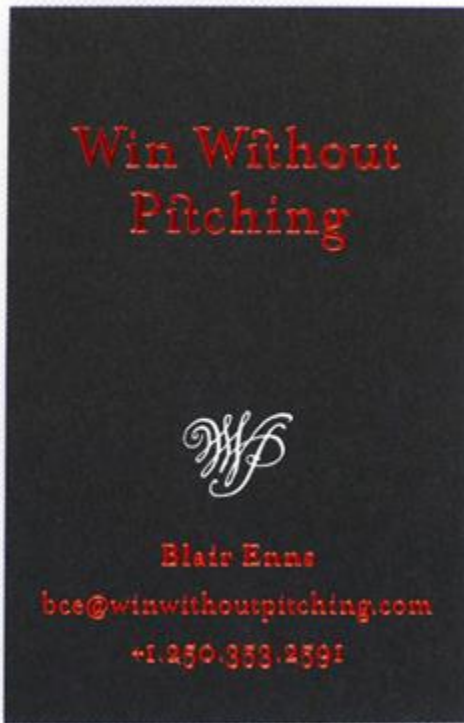
Why we like it: The company's name doesn't have much to do with its work (the client does video production), so designer Ed Adams went for a more literal representation of a red oak rather than trying to get too conceptual. The simple wood-grain pattern makes for an attractive and appropriate design; and the one-color/spot-varnish solution generated visual bang on a tight budget.



BRADY CLARK — Branding You

Client/designer: M. Brady Clark, www.mbradyclark.com
Production: Die cut
Printer: print100.com

Why we like it: For an online, offshore print job, Clark's cards look pro. His design is truly a reflection of him and his capabilities: The specs are a signature part of his wardrobe, and they help convey his background as an apparel designer. Before setting up his own shop, Clark designed menswear for Billabong-USA; he divides his time between custom apparel for clients in the entertainment biz and on branding and packaging work. And [the occasional bacon silo](#).



WIN WITHOUT PITCHING — Graphic Designer Business Card

Designer/firm: Brian Sooy, Sooy+Co., www.sooyco.com

Client: Blair Enns, Win Without Pitching

Paper: Mohawk Pegasus 80 lb. cover, Midnight Black Vellum

Production: White pigment stamp, red foil stamp

Printer: Irwin Engraving www.irwinengraving.com

Why we like it: Brian Sooy always brings elegance and restraint to his type and graphic designs. Sooy designed the book “Win Without Pitching,” plus a companion business card for consultant Blair Enns. The WWP monogram is hand-lettered and stamped in opaque white, while the text (Mrs. Eaves) is red foil. A rich black stock matches the books black linen cover.



REACTOR — 'World's Most Expensive Business Card'

Client/design firm: Reactor, Kansas City, MO, www.yourreactor.com

Papers: Plike cover stock in black and white; Neenah Classic Crest 120 lb. double-thick cover

Production: Two match colors (silver, fluorescent), laser die-cut, steel rule die-cut, thermography, hand assembly

Why we like it: At 8 bucks each, 100 hours of design/engineering time and 8 hours of assembly for 250 cards, it's no wonder Reactor calls this the "world's most expensive business card." Each triple-layer card carries an embedded fortune, [which links to a special website](#) where the recipient could register to win a gift. Cutting, registering and gluing the cards took a ton of trial-and-error, but since Reactor specializes in high-end print design, the card's a great representation of their work.



DUSTIN K FRIESEN — Business Card with a Creative Shape

Designer/printer/client: Dustin K. Friesen, www.dkfriesen.com

Paper: Crane Lettra 110 lb. Pearl White

Production: Digital printing, die cut, hand assembly

Printer: Taylor University Press

Why we like it: Dustin Friesen created a monogram-based logo with a graphic background that recalls both four-color printing (C, M and Y overlaid) and a camera lens aperture. Despite the design's simplicity, the shape really makes this card stand out. A true DIY job befitting a college student's budget, the card cost Friesen 50 bucks and 6 hours: He glued together two sheets of 110 lb. paper to create a double-thick cover stock and die-cut the cards using a rotary cutter from Staples.



CREATIVE SUITCASE — A Firm Name that Better Have a Creative Card

Design firm/client: Creative Suitcase, www.creativesuitcase.com
Designer: Rachel Clemens
Paper: Neenah Classic Crest 110 lb. cover, Classic Cream Smooth
Production: Offset printing, die cut, eyelet and string
Printing: Ginny's Printing www.ginnysprinting.co

Why we like it: Rachel Clemens named her business after two passions: design and travel. And her work reflects the experiences she has as a citizen of the world. Each Creative Suitcase staffer has a unique QR code, which links directly to their bio page on the firm's website.



SOCKEYE — Clever Business Card Concept

Designer firm/client: Sockeye, www.sockeye.tv

Creative team: John Fisher, Mike Byrne, Peter Metz

Paper: French Muscle-Tone 140 lb. Black; French Pop-Tone 140 lb. Sweet Tooth

Production: Match color, foil-stamping, perforated edge, die cut

Printer: Brown Printing

Why we like it: Simple, simple, simple. Nothing more than one-color printing on great paper, with the firm's logo foil-stamped on the back. Nothing less. Clever (or offbeat) quotes on each employee's card make a nice personal touch.



LA FABRICA DEL TACO — So Good You Could Eat

Design firm: Anagrama, www.anagrama.com

Client: La Fábrica Del Taco

Production: One color printing, die cut

Why we like it: Seriously? Because it's a taco-shaped business card for a taco restaurant, that's why. Literal. Obvious, maybe. But the perfect design solution. La Fabrica del Taco is a Mexican restaurant in Argentina (where they don't have much of a taco culture); the card uses saturated neon colors and simple typography that reference Mexican pop culture. Now that's business card design inspiration.



A LITTLE HUT — Paper-Centric Biz Card

Design firm/printer/client: A Little Hut www.alittlehut.blogspot.com

Designer: Patricia Zapata

Paper: Mohawk 100 lb. cardstock, blue-white matte

Production: Digital printing, die cut

Why we like it: Graphic designer and paper-goods creator Patricia Zapata took a DIY approach to her business card, and it's a perfect representation of her business. She printed the card digitally, then created the kiss-cut graphic using a tabletop electronic cutting machine. She also uses it to create designs—pretty little paper flowers and embellishments for scrapbooks, cards or gift boxes—for home crafters who have similar paper cutters.

Judging from these 14 examples that can serve as business card design inspiration, we're confident that the old-school practice of exchanging printed cards isn't going away any time soon. Business types may prefer digital contact-management tools, but creative pros know that nothing represents a brand like ink on paper.