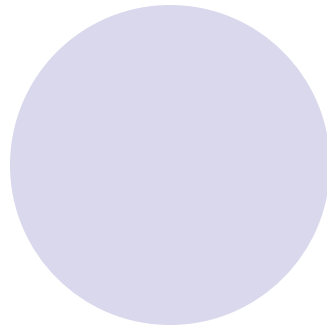
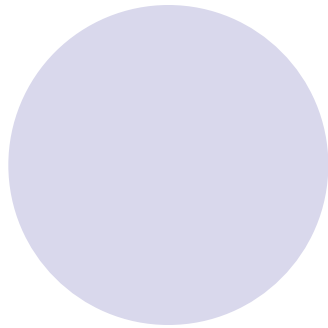


Особенности журнальной вёрстки



Каковы основные понятия журнального дизайна?

1. Модульная сетка.

Модуль - это кратно повторяющееся изображение, размер или пропорция.

Модульная сетка - это структура (каркас, шаблон) расположения графических элементов на страницах.

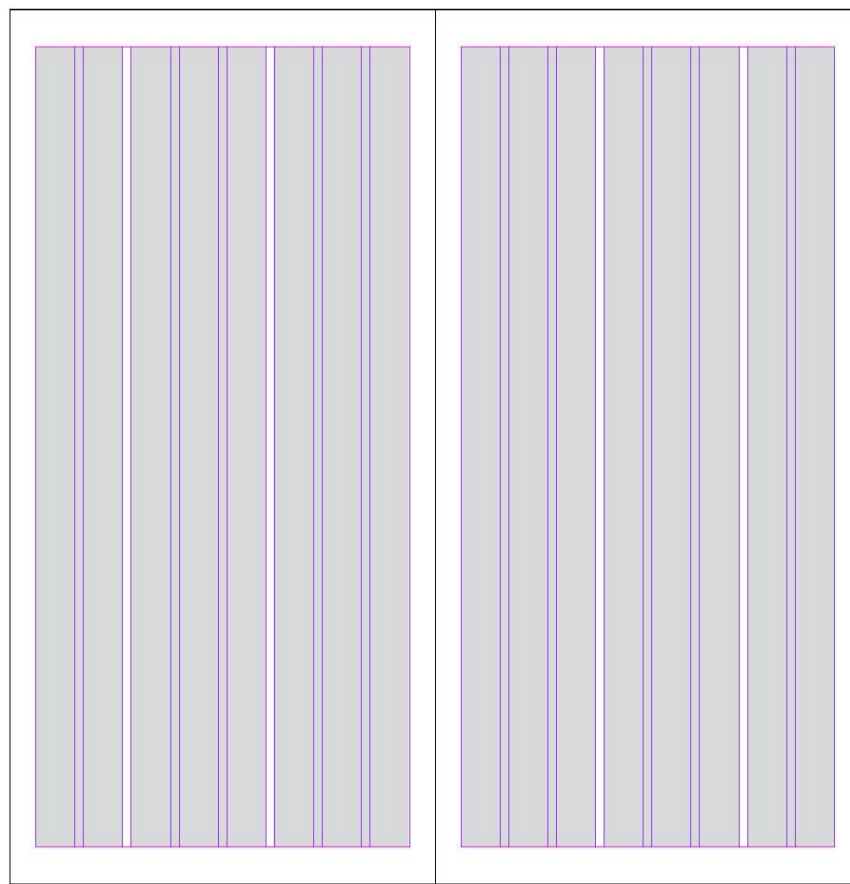
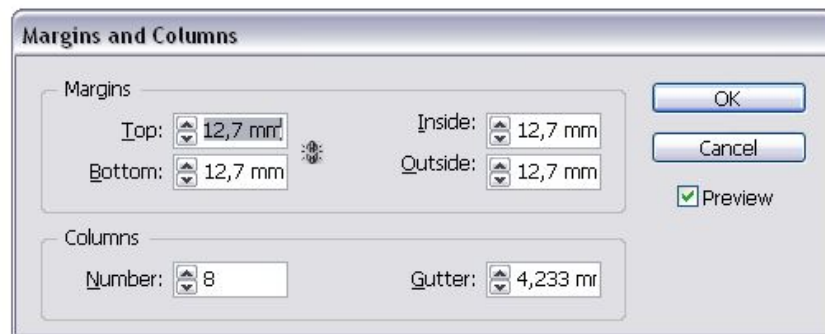
Подавляющее большинство типографских сеток строится на базе формата листа бумаги, взятого за основу издания.

Сетка создается для всего разворота, а не для каждой страницы отдельно. Это делается для того, чтобы весь журнальный разворот воспринимался бы как единое целое.



А как быть, если по нашему замыслу не все колонки должны иметь одинаковую ширину?

- Например, если текст и изображения будут располагаться в 2-х широких колонках, а пояснительная информация - в боковой узкой колонке?
- В этом случае, модульная сетка будет строиться на основе **разного** числа автоматических колонок программы. Например, если мы зададим 8 автоматических колонок для страницы, то задуманные нами 2 широкие колонки (для текста и изображений) займут по 3 автоматические колонки, а узкая боковая колонка будет строиться на основе 2-х автоматических колонок.



- Кроме распределения по колонкам, в модульной сетке используются также **базовые горизонтальные линейки**.
- К ним привязываются строки текста и границы графических элементов для визуального упорядочения и выравнивания.



- **Заголовки** могут помещаться как в одной колонке, так и простираются на несколько колонок. Нередкий случай, когда заголовок является единственным элементом для всей страницы. Всё зависит от креативной идеи и личных предпочтений дизайнера.

London Fashion Week

Luxury shopping destination,

Bicester Village and the British Fashion Council have joined forces in a unique collaborative venture to launch the first ever 'Pop-Up' store designed specifically to celebrate new British design talent.

The Young British Designer Pop-Up store, located in a prime position at Bicester Village will run from 28th March - 7th May 2010 and for six weeks only will exclusively showcase ready-to-wear and accessories collections from some of the most talented designers to have graced London's catwalks this season, with price reductions of up to 50%.

Designers who have confirmed their involvement in the Bicester Village Young British Designer Pop-Up store include House of Holland, Richard Nicoll, Markus Lupfer, Emma Cook, Osman, Mary

Karimoulo, Louise Gray, Tates, Fester

The exciting, boutique-style concept store has been created to support those Young British Designers recognised by Bicester Village and the British Fashion Council as the future of British Fashion - the home-grown, new generation of talent whose award-worthy talent are integral in pushing the industry to the next level.

As a truly unique shopping experience, the store will also offer an unprecedented opportunity to purchase 'must have' pieces by



a collective of young designers who's sought after designs have never been brought together in a single store and will attract trend fashionists eager to get their hands on more affordable investment purchases, not to mention ten pieces over which they've been coveting all season.

"Bicester Village is delighted to be working with the British Fashion Council on such an exciting initiative in support of Young British Designers. We are committed to providing a retail opportunity for young designers to showcase and sell their collections to the wider public. We hope to grow the offering season by season with emerging designers joining the scheme to ensure Bicester Village continues to deliver the ultimate shopping experience."

Brigitte Bolton, Chief Executive

Bicester Village/Vogue Retail

"The British Fashion Council is pleased to announce the forthcoming collaboration with Bicester Village on the 'Young British Designer' Pop-Up store. As an organisation it has always been top of agenda that we offer young designers support and commercial direction in order to grow their businesses. We feel that this scheme is a very exciting opportunity for the designers involved."

Harold Tillman, Chairman of the British Fashion Council
See young British designers flourish and a one of the best dressed projects celebrating timeless British Fashion at Bicester Village.

John Biddisworth

NEW BOYS ON THE BOX

Julie Christie (bless her) gets all the airtime but a new wave of Kiwi TV entrepreneurs is hitting screens in New Zealand and on the international airwaves. Imagine what they could do with a decent share of the export receipts. By Deborah Hill Cox

PHOTOGRAPH BY STEPHEN LONDON



Точно так же и графические изображения (фотографии или иллюстрации) могут занимать одну или несколько колонок, а могут и заполнять собой весь разворот.

THE MOST BEAUTIFUL PLACES ADVENTURE PARKS DR.

THE Great EIGHT

Chase Your Dreams in Red-Rock Country

BYRDE CANYON NATIONAL PARK (UTAH)

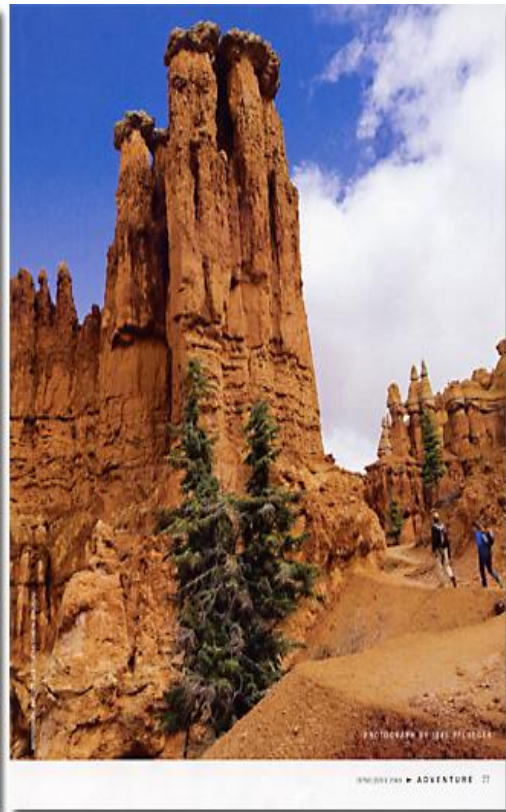
Across the Southwest, eroded rock takes on a range of weird, wonderful forms, but the drier in Bryce Canyon is perhaps the most bizarre of all. The park's signature hoodoos, wind-eroded pink sandstone pillars and walls, are graced at the base with a smattering of gnarled juniper and hot rocks, King Arthur cacti and meadow lark song. Bryce is a place where the imagination is put to rest—where you can peer deeper to see what you can't see in a photo—and to best experience it, arrive when the sun is low in the sky. Because of its small size relative to neighboring Zion, that is, most visitors only give Bryce a day. But any one that does and you'll feel as if you've reached a new world.

CAME PLAN. The 23-mile-long park runs north to south, with a series of nearby eroded canyons, the largest of which is Bryce, the heart of hoodoo-land. Though a handful of miles deep, the park is 3.5 miles Queen's Garden (Bryce Canyon) is the best. Beyond it, the Queen's Garden Trail, then pick up the Potholes Loop Trail at a special monument. From there, you'll cross a ridge covered with spires and climb back out of the canyon through the "Bryce Canyon" formation. "Bryce Canyon" is 20 miles high. The rocks are the result of erosion of the park on the right side. National Loop Trail, which runs to a hoodoo garden of steep, snow-capped to the center. The area also has popular full-cave hikes that take the history of the Bryce Canyon. It's a great way to see, you should also go up to see the hoodoos on almost always during the day, but at the end of the day, the best way to see the hoodoos is to take a walk up the Bryce Plateau, which is the best hoodoo country in the region.

WHAT TO SEE
 An eroded hoodoo formation named the "Potholes" in Bryce Canyon National Park. The hoodoos are the result of erosion of the park on the right side. National Loop Trail, which runs to a hoodoo garden of steep, snow-capped to the center. The area also has popular full-cave hikes that take the history of the Bryce Canyon. It's a great way to see, you should also go up to see the hoodoos on almost always during the day, but at the end of the day, the best way to see the hoodoos is to take a walk up the Bryce Plateau, which is the best hoodoo country in the region.

ULTIMATE RISE GASP!
 Designed to follow the hoodoos, the trail is a great way to see the hoodoos on almost always during the day, but at the end of the day, the best way to see the hoodoos is to take a walk up the Bryce Plateau, which is the best hoodoo country in the region.

MAPS BY PETERA PESTI

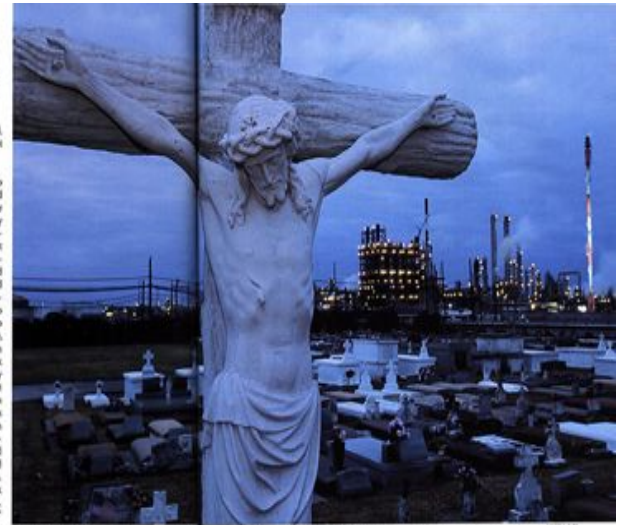


GRAVES RAISED Above the soggy soil are all that's left of once flood-prone Teft, Louisiana. Nearby levees tamed the unruly Mississippi River, transforming the region from floodplains to industrial heaven... for now.

In Louisiana, I'm third-generation in the oil field. We're not afraid of the industry. We just want the infrastructure to handle it."

The oil industry has been good to Louisiana, providing low taxes and high-paying jobs. But such largesse hasn't come without a cost, largely exacted from coastal wetlands. The most startling impact has only recently come to light—the effect of oil and gas withdrawal on subsidence rates. For decades geologists believed that the petroleum deposits were too deep and the geology of the coast too complex for drilling to have any impact on the surface. But two years ago former petroleum geologist Bob Morton, now with the U.S. Geological Survey, noticed that the highest rates of wetland loss occurred during or just after the period of peak oil and gas production in the 1970s and early 1980s. After much study, Morton concluded that the removal of millions of barrels of oil, billions of cubic feet of natural gas, and tens of millions of barrels of saline formation water lying with the petroleum deposits caused a drop in subsurface pressure—a theory known as regional dewatering. This led to nearly underground faults to slip and the land above them to slump.

"When you stick a straw in a soda and suck on it, everything goes down," Morton explains. "That's very simplified, but you get the idea." The phenomenon isn't new: It was first documented in Texas in 1926 and has been reported in other oil-producing areas such as the North Sea and Lake Maracaibo in Venezuela. Morton won't speculate on what percentage of wetland loss can be pinned on the oil industry. "What I can tell you is that much of the loss between Bayou Lafourche and Bayou Terrebonne was caused by induced subsidence from oil and gas withdrawal. The wetlands are still there, they're just underwater." The area Morton refers to, part of the Barataria-Terrebonne estuary, has one of the highest rates of wetland loss in the state. The oil industry and its consultants dispute Morton's theory, but they've been unable to



dispute it. The implication for restoration is profound. If production continues to taper off in coastal wetlands, Morton expects subsidence to return to its natural geologic rate, making restoration feasible in places. Currently, however, the high price of natural gas has oil companies warning over the marshes looking for deep gas reservoirs. If such fields are tapped, Morton expects regional dewatering to continue. The upshot for the coast, he explains, is that the state will have to focus whatever restoration dollars it can muster on areas that can be saved, not waste them on places that are going to sink no matter what.

A few days after talking with Morton, I'm sitting on the levee in the French Quarter, enjoying the deep-fried powdered-sweeteners of a beignet from the Café du Monde. Jugglers lumber by in the tarpid heat, while teens wrestle their bodies up and down the big brown river. For all its enticing quirkiness, for all its recreational pleasures, for all its geologic challenges, New Orleans has been luckier than the wetlands that lined its pockets and stacked its renowned tables. The question is how long Lady Luck will abide. It brings back something Joe Sabajda, the LSU engineer, had said during our lunch by Lake Pontchartrain.

"When you look at the broadest perspective, short-term advantages can be gained by exploiting the environment. But in the long term you're going to pay for it. Just like you can spend three days drinking in New Orleans and it'll be fun. But sooner or later you're going to pay." I finish my beignet and stroll down the levee, remembering to the hairy, lay-fair of the city that came before, but that nature will not.

KAYAKERS BANQUET Should the federal government start taking steps to save the state of wetland loss in Louisiana? Does your opinion on the issue, and when you read the story at nationalgeographic.com/magazine/2012.

Модульная сетка НЕ обязательно строится из перпендикулярных линий:

Made in China?



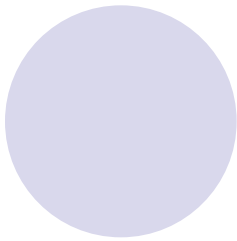
For me, my research and thoughts began in Hong Kong, a once British owned territory and a major outlet of Eastern business, product and knowledge. While attempting to assume my position, it is important to understand the social and political backdrop of Hong Kong's situation, by this I refer to the British 1997 handover of Hong Kong back to the Peoples Republic of China which affected Hong Kong in so many ways; a major one being its graphic design ethos. Prior to the handover, HK had begun a local graphic resurgence during the mid-1980s, and although the rejuvenation was limited and localized, their dynamic film posters, ads, bar and restaurant adverts were broadcast throughout the city and even the whole of the PRC who were duly taking note of this format and potential. However not all of these same efforts were seen as a positive by the PRC, the development of a possible indigenous and cultural identity of HK was not preferred by its sovereign country, and they looked to restore on sense of patriotism, in which British colonial rule was seen to marginalise and discourage. At this point it was clearly evident that the PRC was going through a stage of trying to unify the country in all aspects near that it had gained HK back among its experience gained from British rule and the man who was dubbed the 'father of Hong Kong Design', Henry Steiner.

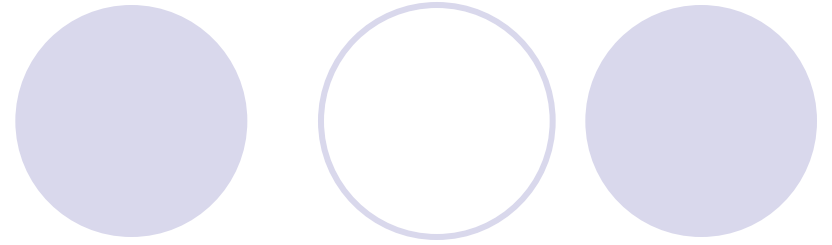
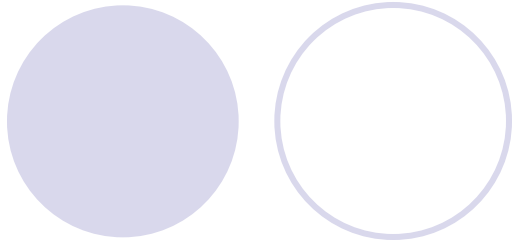


Steiner having been born in Austria and educated in France and America, arrived in Hong Kong in the mid-1960s with an already rapidly growing reputation. His reason for the vertiginous was to work on one project which has since turned into permanent residence in HK and the world of Graphic Design. His success came with his ability to patch up the clash of east and west design, and because the first bilingual and bicultural modernist designer, who leads the 'East meets West' style that later influenced the next generation of HK and Chinese designers. Steiner incorporated two major lenses set out by his former mentor and influence, Paul Rand, 'form follows concept' and 'create surprising contrast in visual communication endeavours'. These influences are very evident in Steiner's work and enhance his ability to visualise with a bicultural audience as well as creating some of the biggest campaigns and identities for some of the biggest companies in HK and the rest of the World.

What was seen and said to be a clash of cultures and ethics with HK reemerging with the PRC; can now be seen as a grave benefit and education for designers on both sides of the fading divide. Subsequent to the second world war, and the takeover by the Chinese Communist Party, commercial graphic design was seen as a symbol of Western life and unnecessary consumer products. They were ignorant and naive to the effects of design in which HK were successfully showing it wasn't until the late 1980s that the PRC started to show signs of design potential through figures such as Xu Wang, whose major emphasis was on visual elements that crossed cultures much like Henry Steiner's work but its perspective remained Chinese. This began somewhat of a turning point, with such designers as Wang Yueshi, Han Juyang and Chen Wang, starting not only to enter the international stage but turning on it.

It was clearly evident that the PRC was going through a stage of trying to unify the country.





The end