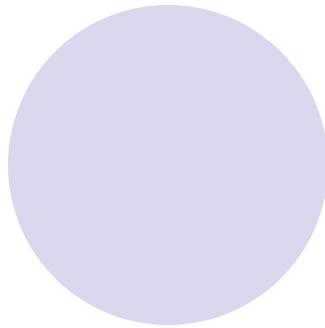
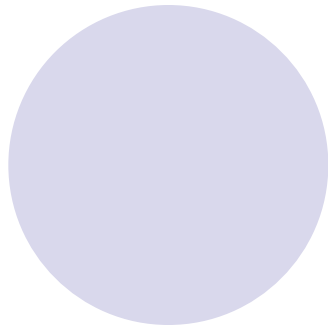


Особенности журнальной вёрстки



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.

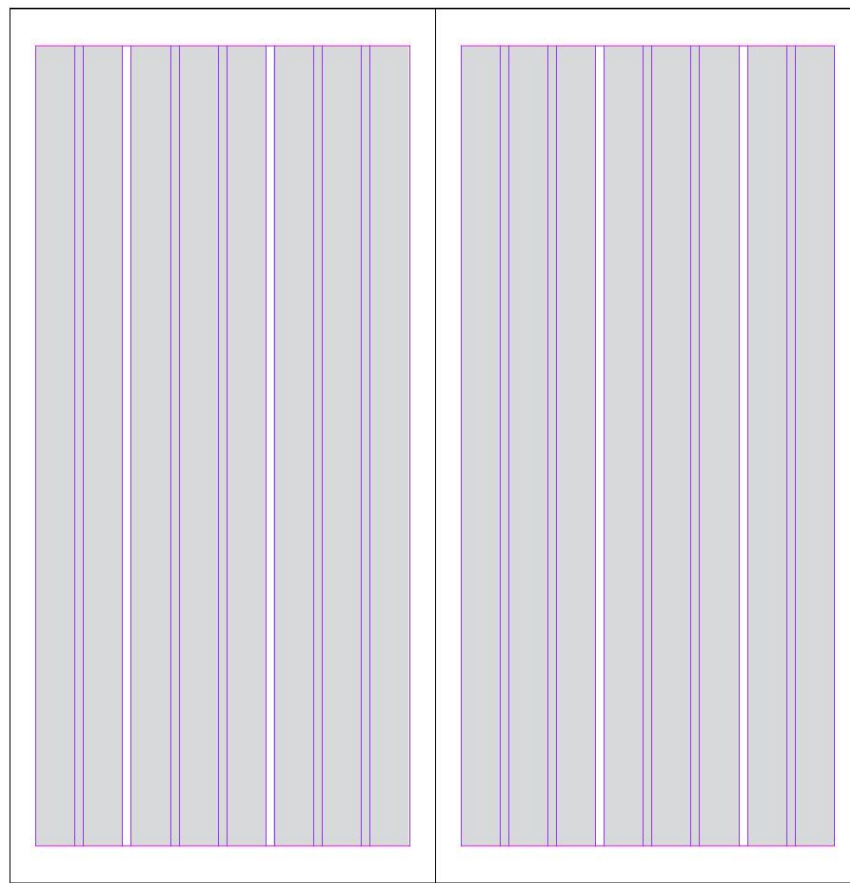
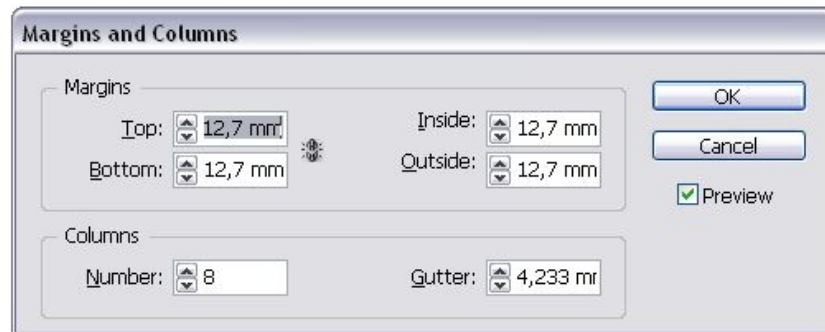
Подавляющее большинство типографских сеток строится на базе формата листа бумаги, взятого за основу издания.

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 Muru

Karimou Louie (Gis), 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."

Bevinta Bullock, Chief Executive

Bicester Village/John Galt

"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."

Marko Yilmaz, Chairman of the British Fashion Council

See young British designers flourish and a new wave of the new 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



Модульная сетка НЕ обязательно строится из перпендикулярных линий:

Made in China?



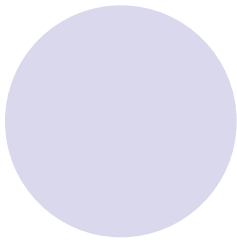
For me, my research and thoughts began in Hong Kong, a once British owned territory and a major outlet of Eastern business, product and knowledge. While attempting to assume my position, it is important to understand the social and political backdrop of Hong Kong's situation, by this I refer to the British 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 seems 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.

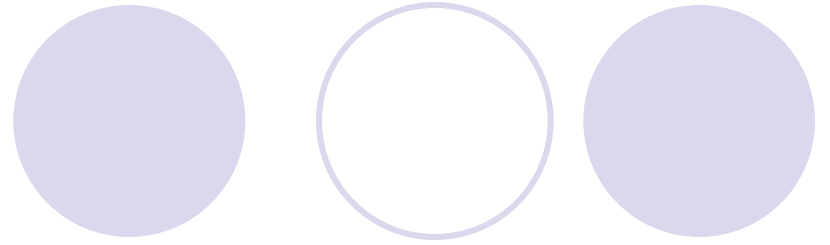
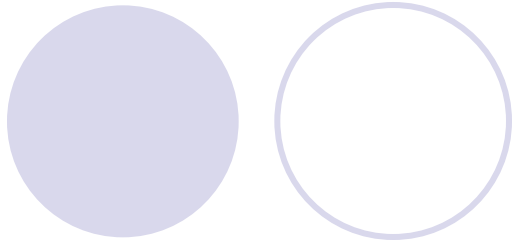


Steiner having been born in Austria and educated in France and America, arrived in Hong Kong in the mid-1960s with an already rapidly growing reputation. His reason for the vertiginous was to work on one project which has since turned into permanent residence in HK and the world of Graphic Design. His 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 tenets 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