

# Многообразие форм графического дизайна.



- **Кни́га** — один из видов печатной продукции: неперiodическое издание, состоящее из сброшюрованных или отдельных бумажных листов — один из видов печатной продукции: неперiodическое издание, состоящее из сброшюрованных или отдельных бумажных листов (страниц) или тетрадей — один из видов печатной продукции: неперiodическое издание, состоящее из сброшюрованных или отдельных бумажных листов (страниц) или тетрадей, на которых нанесена типографским — один из видов печатной продукции: неперiodическое издание, состоящее из сброшюрованных или отдельных бумажных листов (страниц) или тетрадей, на которых нанесена типографским или рукописным — один из видов печатной продукции: неперiodическое издание, состоящее из сброшюрованных или отдельных

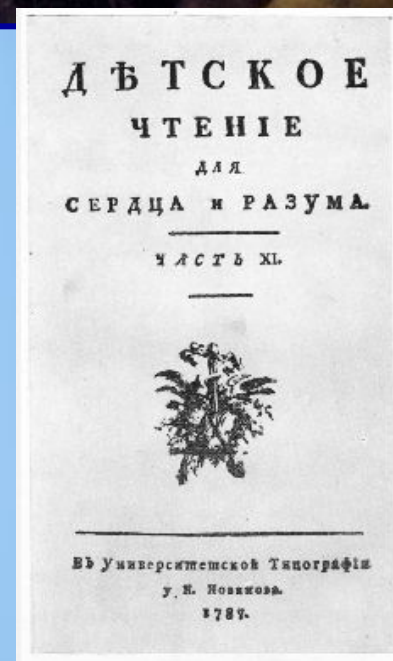
**Полиграфия началась в Европе в XV.**  
с книгопечатания. В России Иван Фёдоров  
напечатал первую книгу «Апостол» в  
1564г.



## **Первый русский детский журнал**

основал Н.И.Новиков в 1785 году под  
названием «Детское чтение для  
сердца и разума» (приложение к  
«Московским ведомостям»).

Издание являлось образцом детского  
журнала для своего времени.



Периодическое издание, во множественном числе периодика — издание (обычно печатное), выходящее с заявленной периодичностью.

## Наиболее распространённые формы периодики:

- ❖ газета (по периодичности подразделяются на ежедневные, еженедельные, выходящие раз в 2 недели и ежемесячные)
- ❖ журнал (еженедельные, выходящие раз в 2 недели, ежемесячные, раз в два месяца и ежеквартальные,
- ❖ ежегодник,
- ❖ календари,
- ❖ библиографический указатель,
- ❖ литературный журнал.

# Что такое журнал?

**ЖУРНАЛ** (от фр. journal — дневник) — периодическое текстовое издание в виде блока скрепленных в корешке листов печатного материала определенного формата.

Содержание журнала определяется его тематикой и читательским назначением.

// [Гуманитарный словарь, 2002](#)



# Виды журналов

- Журналы, как и [газеты](#), классифицируются:
- по периодичности — не бывает ежедневных журналов, только еженедельные и ежемесячные, а также выходящие раз в два месяца или реже;
- по [формату](#);
- по [тематике](#);
- по характеру подачи информации ([стиль](#)).

- **литературно-художественные журналы:** «Мурзилка», «Читайка», «Миша», «Детское чтение для сердца и разума»;
- **научно-популярные журналы:** «Тошка», «Филя», «Юный натуралист» и др.
- **юмористические и развлекательные журналы-комиксы:** «Веселые картинки», «Ералаш», «Принцесса», «Колобок»...



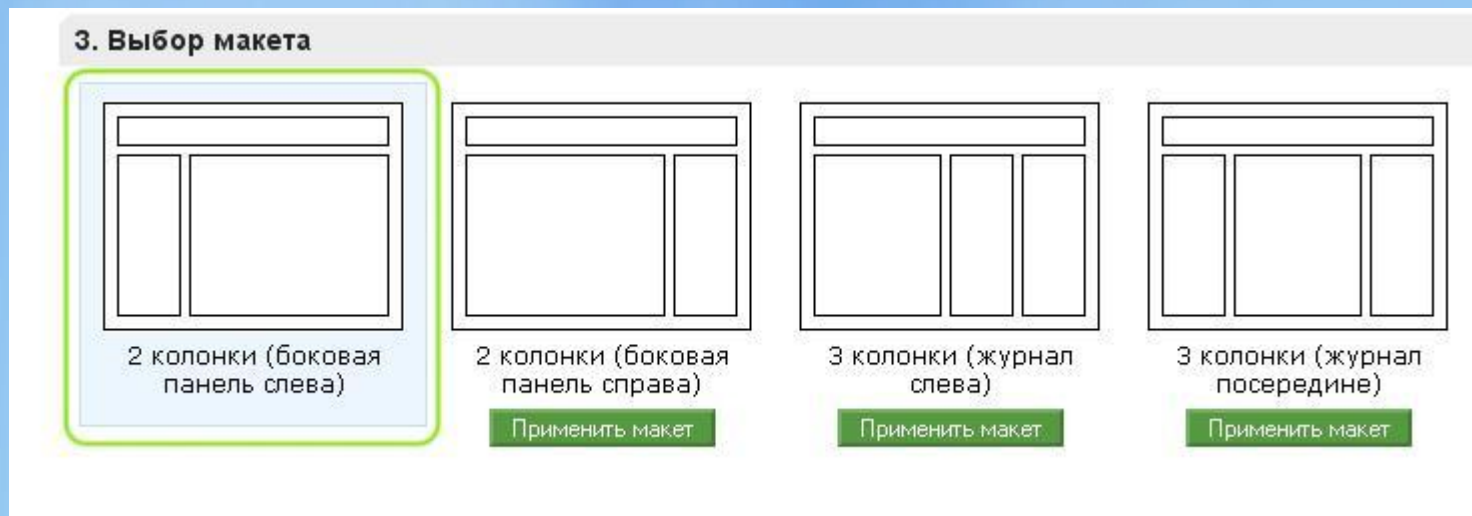
# Разворот (книжное оформление)

Разворóт — две соседние страницы раскрытой книги.



# Каковы основные понятия журнального дизайна?

- Модульная сетка.
- Прежде чем рассказать о модульной сетке, давайте поймем, что такое модуль.
- **Модуль** — это кратко повторяющееся изображение, размер или пропорция.
- **Модульная сетка** — это структура (каркас, шаблон) расположения графических элементов на страницах. Основой модульной сетки является «модуль», иначе говоря — основной шаг сетки, который визуально определяется шириной и высотой клетки (модульной единицы). Клетки строятся с помощью вертикальных колонок и горизонтальных линий.



● 本報記者 王曉明 攝

- **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 идеи и личных предпочтений дизайнера.

# London Fashion Week



**Luxury shopping destination, Bloomsbury 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 Bloomsbury 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 graduated London Fashion, the home grown, new generation of talent whose avant-garde styles are integral in pushing the industry to the next level.

Designers who have confirmed their involvement in the Bloomsbury Village Pop-Up store include House of Holland, Richard Nicoll, Martin Luper, Emma Cook, Gertjan Veldy.

A collection of young designers, who's brought after designs have never been brought together in a single space and will attract shared fashionista eager to get their hands on more affordable investment purchases, not to mention the pieces over which they've been coveting all season.

"Bloomsbury 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 emerging 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 Bloomsbury Village continues to deliver the ultimate shopping experience."

**Bloomsbury Village Global Executive**

Katzenberg, Louise Gray, Sales, Foster

The exciting, boutique-style concept store has been created to support these Young British Designers recognized by Bloomsbury Village and the British Fashion Council as the future of British Fashion - the home grown, new generation of talent whose avant-garde styles 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 to

Preparation underway at Bloomsbury Village for London Fashion week 2010

4 Fashion International Magazine | April 2010

# 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 answer my question, it is important to understand the social and political backdrop of Hong Kong's situation, by this I refer to the British 1967 handover of Hong Kong back to the People's 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 renaissance during the mid-1960s and although the rejuvenation was limited and localized, their dynamic, vibrant, and bold and instantly alluring 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 were often seen as a positive by the PRC, the development of a possible individual and cultural identity of HK was not preferred by the mainland government.

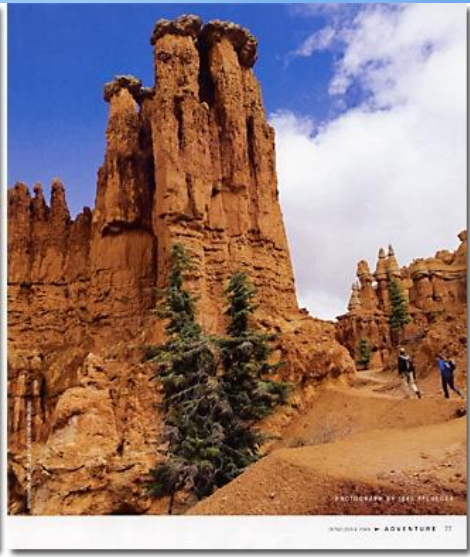
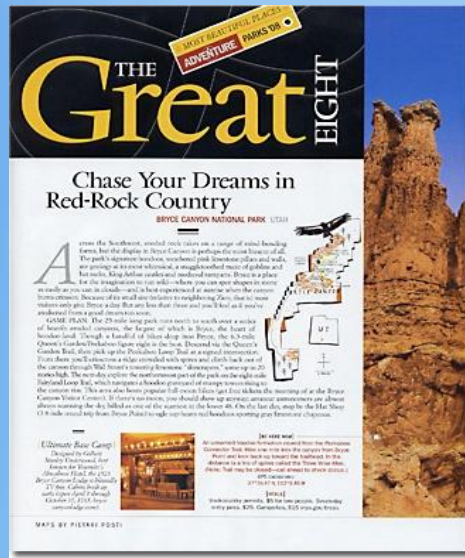
and they looked to mirror an sense of patriotism, in which British colonial rule was seen to marginalize and discourage. At this point it was clearly evident that the PRC was going through a stage of trying to unify the country in all aspects now that it had gained HK back among its experience gained from British rule and the man who was dubbed the 'father of Hong Kong Design', Henry Stainer.

Stainer 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 mission for the venture was to work in one project which has now turned into permanent residence in HK and the world of Graphic Design. His success came with his ability to push the clash of east and west design, and became 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. Stainer incorporated two major trends set out by his former mentor and influence, Paul Rand, "form follows concept" and "create surprising contrast in visual communication medium". These influences are very evident in Stainer's work and enhance his ability to resonate with a broad-based audience as well as creating some of the biggest campaigns in HK and the rest of the world.

What was seen and said to be a clash of cultures and others with HK resonating with the PRC can now be seen as a given 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, universal graphic design was seen as a symbol of Western life and unnecessary consumer products. They were ignorant and naive to the affects 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 Hui, whose major emphasis was on visual elements that crossed cultures much like Henry Stainer's work but his perspective remained Chinese. This began somewhat of a turning point, with such designers as Wang Yulin, Han Jinyang and Chen Tang starting not only to enter the international stage but working on it.

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- Точно так же и графические изображения (фотографии или иллюстрации) могут занимать одну или несколько колонок, а могут и заполнять собой весь разворот. Довольно распространен прием, когда фотография занимает собой одну часть разворота целиком и немного распространяется на вторую часть с тем, чтобы визуально объединить обе части.



GRAVES RAISED above the soggy soil are all that's left of once flood-prone Taft, Louisiana. Heavy levees tamed the nearby Mississippi River, transforming the region from floodplain to industrial haven... 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."

**T**he 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 Mortson, 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, Mortson concluded that the removal of millions of barrels of oil, trillions 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. That led nearby underground faults to dip and the land above them to slump.

"When you stick a straw in a soda and suck on it, everything goes down," Mortson 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. Mortson 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 Mortson 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 Mortson's theory, but they've been unable to



disprove it. The implication for restoration is profound. If production continues to taper off in coastal wetlands, Mortson 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 snarling over the marshes looking for deep gas reservoirs. If such fields are tapped, Mortson 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 used, not waste them on places that are going to sink no matter what.

A few days after talking with Mortson, I'm sitting on the levee in the French Quarter, enjoying the deep-fried powdered sweetness of a beignet from the Café du Monde. Jugglers lumber by in the tarped heat, while tags wrestle their barges up and down the big brown river. For all its enticing quirkiness, for all its luscious pleasures, for all its geologic challenges, New Orleans has been luckier than the wetlands that lined its pockets and stocked its renowned tables. The question is how long Lady Luck will shine. It brings back something Joe Sukayda, the LSU engineer, had said during our hitch 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 these 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, musing about the hairy, bony feel of the city that care forgot, but that nature will not. □

TAKEAWAY BASIN: Should the federal government spend billions of dollars to stem the tide of wetland loss in Louisiana? Share your opinion on our forum, and learn more about the issue at [nationalgeographic.com/magazine/0803](http://nationalgeographic.com/magazine/0803).

- Модульная сетка не обязательно строится из перпендикулярных линий. Иногда дизайнер решает наклонить сетку или вообще придать ей оригинальную форму



# Практическая работа

- Пройти тест на сайте : **видеоуроки.нет**
- **Онлайн-тесты**
- **Пройти тест** (мелким шрифтом слева над желтым прямоугольником).
- Ввести ФИ, класс с литером;
- Ввести **номер теста: 61743939** и выполнить его.
- Последний вопрос 16, в конце завершить тест.
- Результаты вы сможете увидеть в личном кабинете в разделе сохраненные тесты.