

POSTER

DPRPO - Příprava posteru

2. Tvorba posteru dle pravidel grafického designu

POSTER vs. PLAKÁT

Co je to POSTER?

Dle *Univerzálního lexikonu umění* se jedná o plakát.

Dle *Slovníku cizích slov* výsledky práce zveřejněné na vědecké konferenci na tabulích a stojanech formou tabulek, fotografií, komentovaných témat.

V praxi je poster graficky zajímavě upravený článek na formát plakátu.

Co je to PLAKÁT?

Dle *Univerzálního lexikonu umění* tiskovina velkého formátu, skládající se z textu a obrazu, vyvěšený na veřejných místech s cílem propagace všeho druhu.

KOMPOZICE

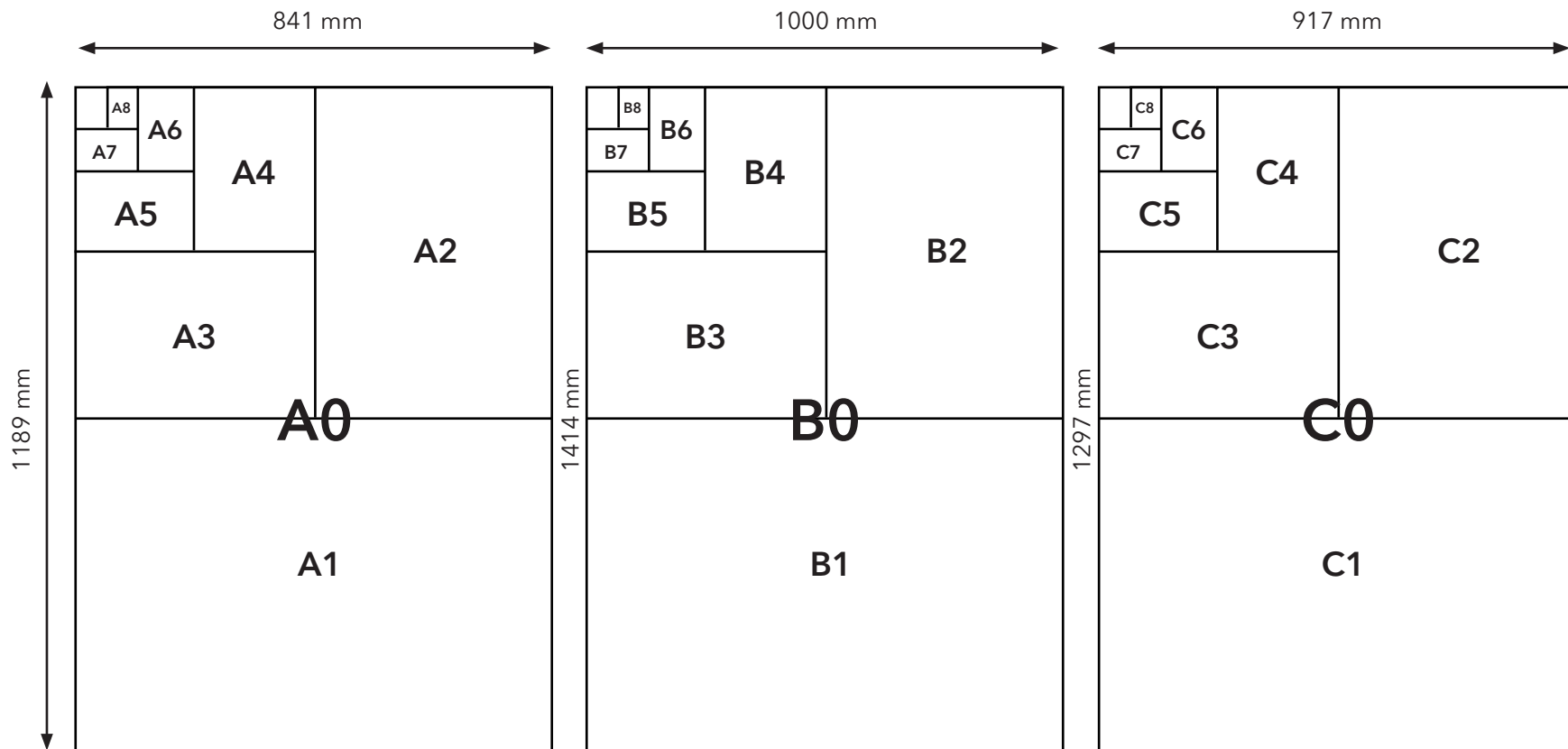
Řada A (mm)		Řada B (mm)		Řada C (mm)	
A0	841 × 1189	B0	1000 × 1414	C0	917 × 1297
A1	594 × 841	B1	707 × 1000	C1	648 × 917
A2	420 × 594	B2	500 × 707	C2	458 × 648
A3	297 × 420	B3	353 × 500	C3	324 × 458
A4	210 × 297	B4	250 × 353	C4	229 × 324
A5	148 × 210	B5	176 × 250	C5	162 × 229
A6	105 × 148	B6	125 × 176	C6	114 × 162
A7	74 × 105	B7	88 × 125	C7	81 × 114
A8	52 × 74	B8	62 × 88	C8	57 × 81
A9	37 × 52	B9	44 × 62	C9	40 × 57
A10	26 × 37	B10	31 × 44	C10	28 × 40

Standardní užití:

A0, A1 Plakáty a technické výkresy
A1, A2 Pracovní tabule při poradách.
A2, A3 Diagramy, kresby a velké tabulky.
A4 Magazíny, dopisy, formuláře, letáky,...
A5 Poznámkové bloky a kalendáře.

A6 Pohlednice.
B5, A5, B6, A6 Knihy.
C4, C5, C6 Obálky pro listy ve formátu A4
B4, A3 Noviny
B8, A8 Hrací karty

FORMÁTY

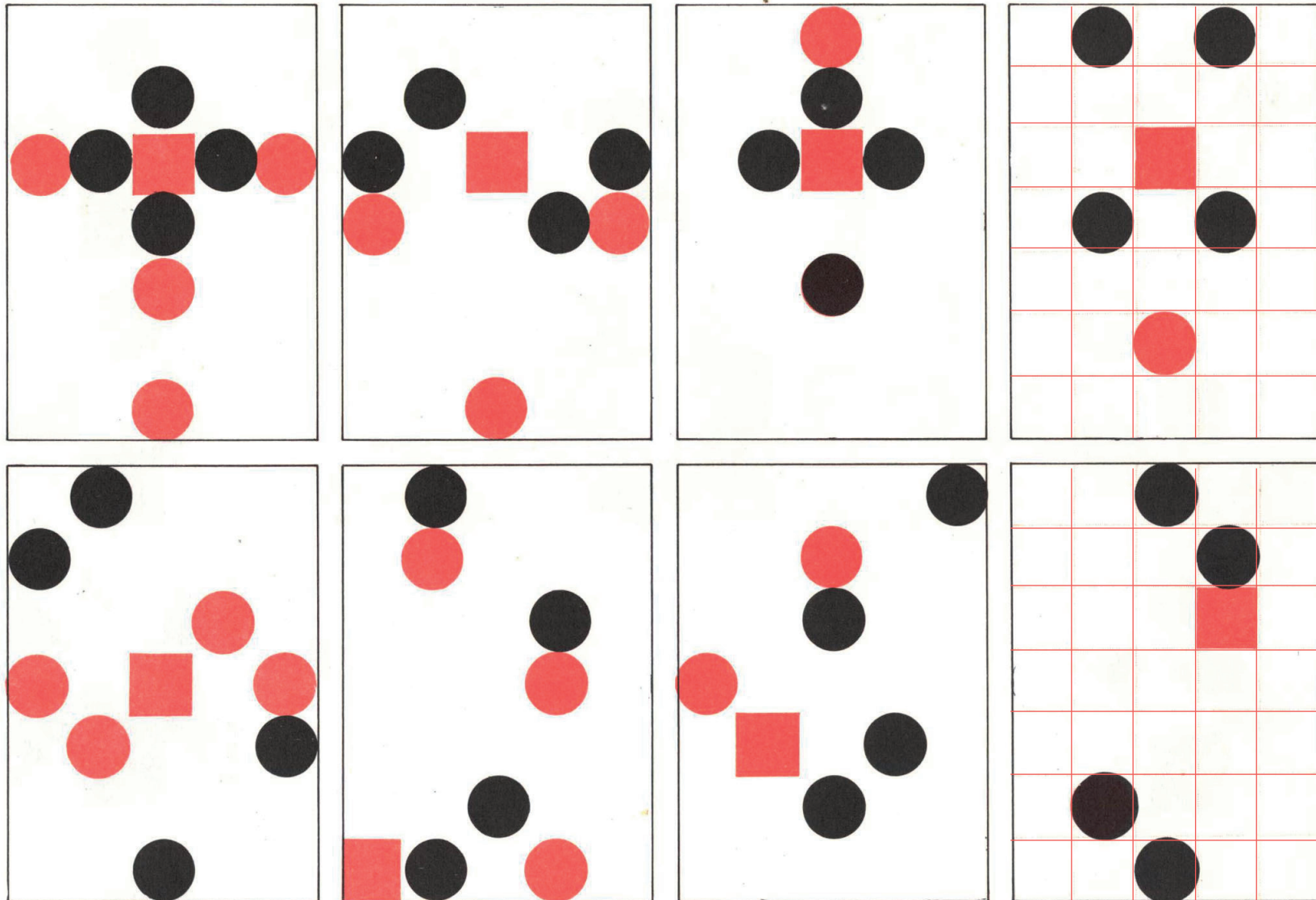


Standardní užití:

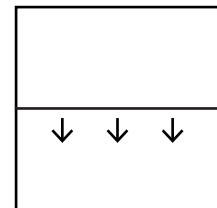
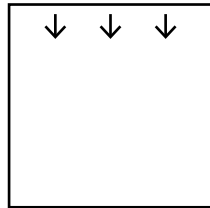
A0, A1 Plakáty a technické výkresy
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KOMPOZICE

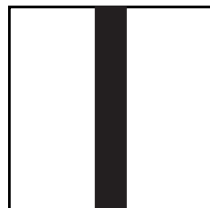
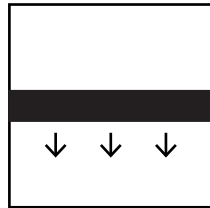


Na ukázkách jsou příklady symetrického a asymetrického členění plochy se stupňujícím počtem prvků.
V obou případech musí být plocha opticky vyvážená.

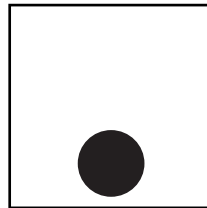
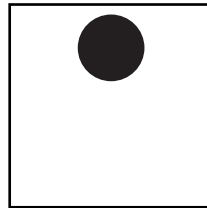


1/ U geometricky konstruovaného čtverce se svislé strany zdají kratší než vodorovné. Aby opticky působil rovnostranně, musely by být svislé strany mírně prodlouženy.

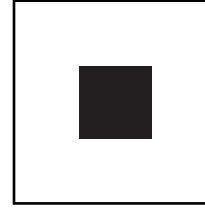
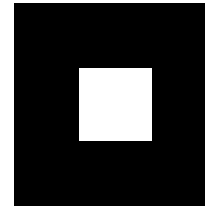
2/ Při příčném rozdělení plochy čtverce v geometrické středu se jeví spodní polovina menší.



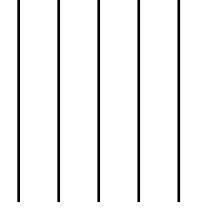
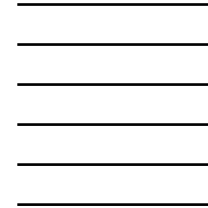
3/4/ Tučné příčné tahy působí ve vodorovné poloze výrazněji než v poloze svislé.



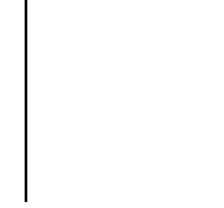
5/6/ Stejně výrazné plochy působí různě dle umístění v ploše. Nahoře se „vznáší“ (působí lehce), dole „padá“ (působí těžce).



7/8/ Bílý čtverec v černé ploše působí opticky větší než stejně velký černý čtverec na bílém pozadí. Optický klam se rovněž projevuje u stejně velkých obrazců umístěných v různě velkých plochách.



9/10/ Plocha čtverce tvořená z více vodorovných linek jej opticky zvyšuje, zatímco ze svislých linek jej zdánlivě rozšiřuje.

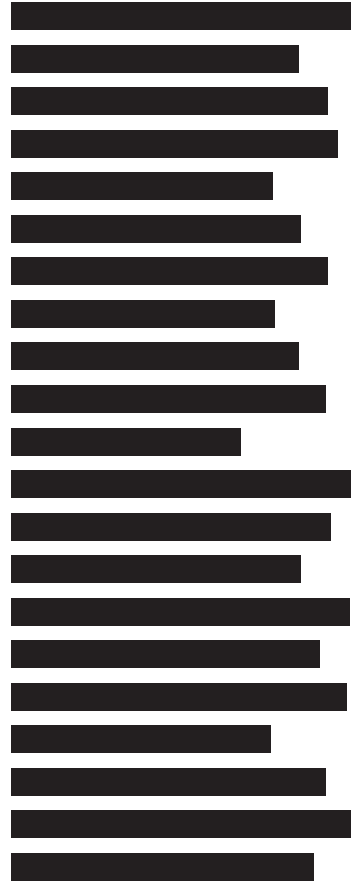


11/12/ Vodorovné linky ohraničující plochu čtverce ji rozšiřují, svislé ji zvyšují.

TYPOGRAFICKÁ ÚPRAVA TEXTŮ



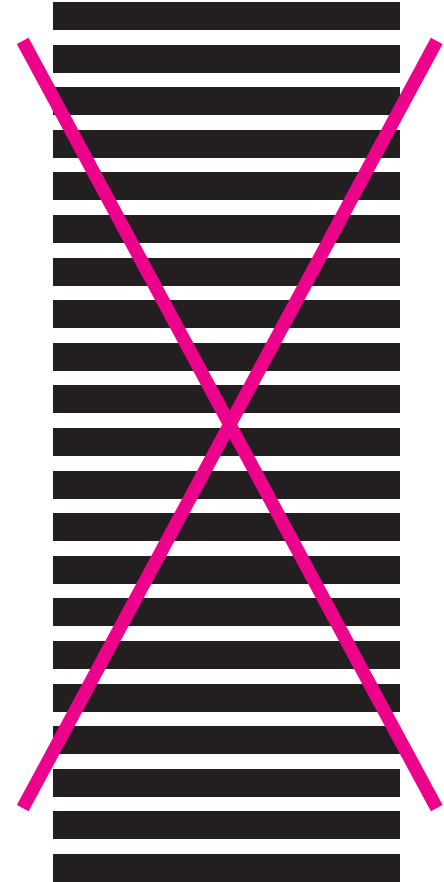
Zarovnání do bloku s posledním řádkem zarovnaným na levý praporek.



Zarovnání na levý praporek (vypnout dělení slov).



Zarovnání na osu (vypnout dělení slov) - použití v poezii.



Zarovnání do bloku i s posledním řádkem odstavce.

VYZNAČOVÁNÍ TEXTŮ

Nejpřirozenějším a esteticky dokonalým vyznačovací m písmem je kurzíva. Nejméně narušuje jednotné zabarvení tisku, přesto svou kresbou a sklonem na sebe dostatečně upozorňuje.

Používá se v krásné literatuře, v časopisech, ve vědeckých publikacích (obvykle v kombinaci s dalším vyznačováním) a v akcidenčních tiskovinách.

V textu sázeném kurzívou se vyznačuje základním (obyčejným) řezem písma.

Ve fotosazbě nelze u antikvových písem nahrazovat kurzívu elektronicky nakloněnou základní verzí písma, protože neodpovídá kurzívním kresebným znakům a působí esteticky nevhodně. Výjimky jsou u většiny lineárních bezserifových písem konstruovaných a statických.

Vyznačování polotučným (tučným) písmem se používá všude tam, kde má zdůrazněný text nápadně upoutat pozornost.

Uplatňuje se nejčastěji v odborné literatuře, učebnicích, slovnících, časopisech, novinách a v akcidenčních tiskovinách.

VYZNAČOVÁNÍ VERZÁLKAMI základního písma je třeba — hlavně z estetického hlediska — používat uvážlivě, protože už při více slovech za sebou nepůsobí opticky příznivě menší proklad od předcházející řádky, zvláště u písem s verzálkami kreslenými na výšku horních dotaznic.

Verzálky se používají také tehdy, nejsou-li k dispozici kapitálky. V souvislém sledu textu se využívají pro sazbu názvů, nápisů, hesel a podobných částí, které chceme odlišit od jiných částí díla. Verzálkami se často zdůrazňují hlavní části akcidenčních tiskovin. Verzálky i kapitálky by měly být úměrně prosvětleny vyrovnáním mezer mezi jednotlivými písmovými znaky.

Podtržení zdůrazňovaného výrazu linkou je další možnost vyznačování. Není možné je používat mechanicky, ale vždy po zralé úvaze, aby přispělo k požadovanému optickému vjemu typografické úpravy.

Linky použité k podtrhávání musí mít stejný obraz a nelze je požadovat u kompresní sazby (bez meziřádkového prokladu). Tento vyznačovací způsob umožňuje především fotosazba, protože u kovové sazby je jeho provádění technicky obtížné.

Linky se používají nejen k podtrhávání slov, ale zejména v časopisech při oddělování celých řádek — nadtitulků, podtitulků nebo vstupních (rámcových) textových informací, které stručnou literární formou charakterizují obsah článku.

**PRAVIDLA MŮŽETE
PORUŠOVAT,
NESMÍTE JE VŠAK
IGNOROVAT.**

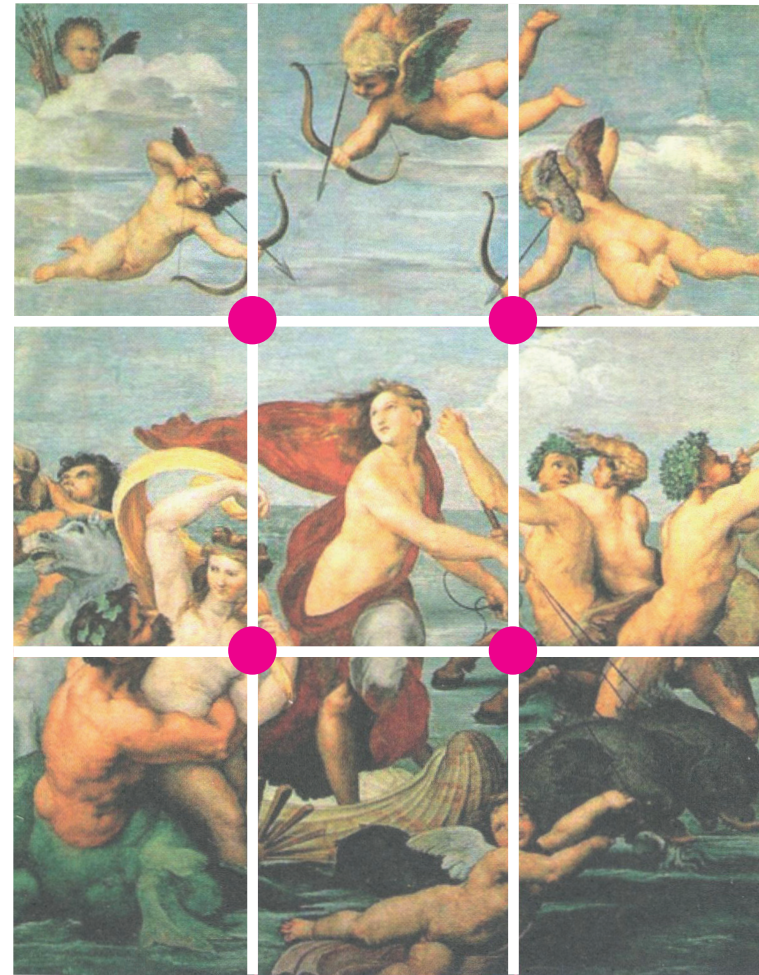
David Jury

PRAVIDLO TŘETIN

PRAVIDLO TŘETIN je metoda, kterou obvykle používají fotografové k vytvoření zajímavých kompozic.

Stejně tak ji lze využít v kompozicích jakéhokoli grafického umění nebo dokonce takových oborech, jako je textilní nebo nábytkářský design.

Pravidlo třetin lze využít pro vytvoření ústředních bodů, které určí, kam mají být umístěny zajímavé prvky.

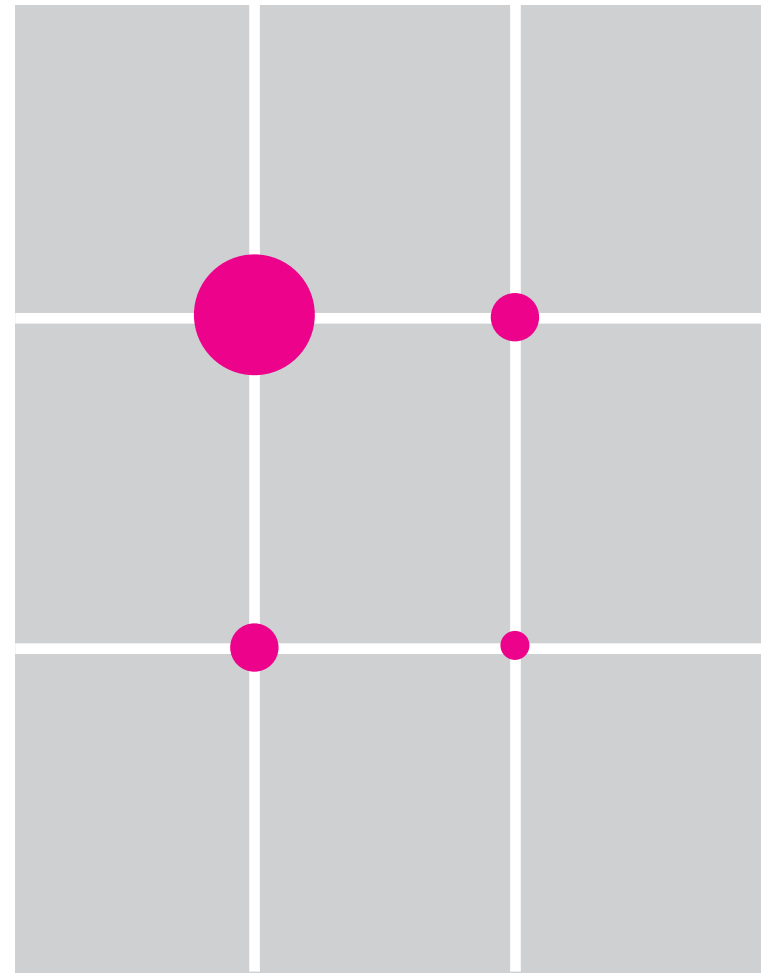


Triumf Galatey je freska od malíře Raffaela Santí (1512) vytvořená pro palác Villa Farnesína v Římě. Ústřední postava Galatea je orámována purpurovými linkami, kterými jsme rozdělili plochu. Nad ní jsou symetricky umístěni tři cherubíni s hroty svých šípů umístěnými nad horními vyhledávanými body.

PRAVIDLO TŘETIN

Na diagramu je zobrazeno, jak lze pravidlo třetin využít pro vytvoření vyhledávaných bodů v layoutu nebo designu.

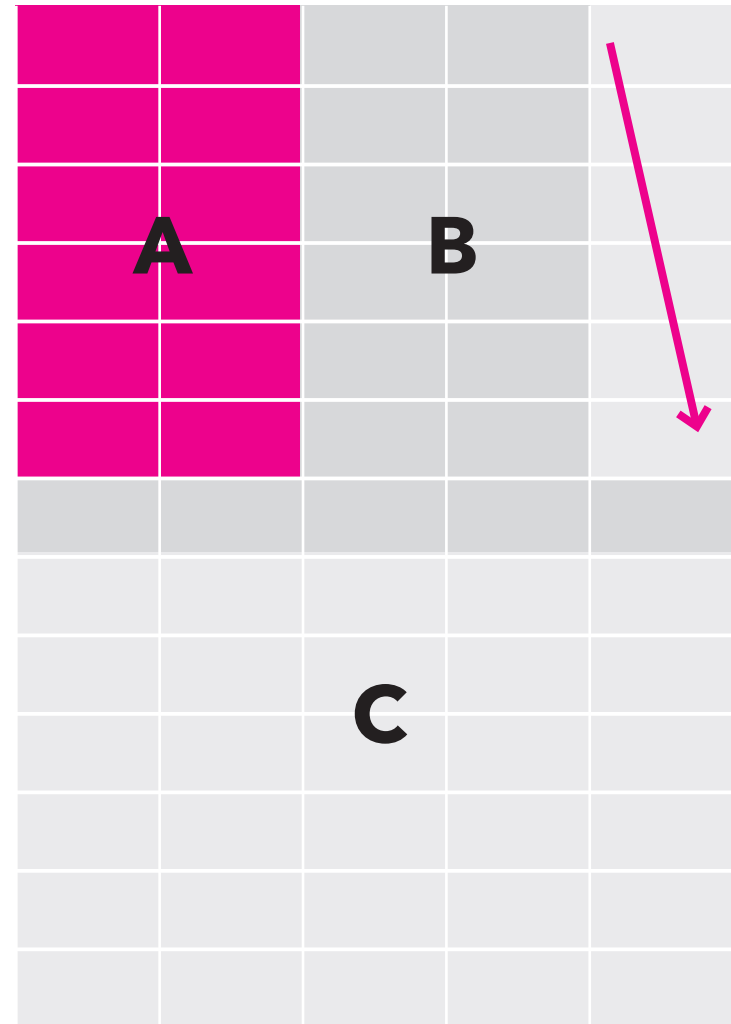
Tyto body neodpovídají přesnému matematickému rozdělení plochy. *Jsou to aktivně vyhledávaná místa, u kterých studie prokázaly, že oko se při pečlivém prohlížení obrazu na ně zaměří.* Designeři tuto znalost využívají při rozhodování o umístění prvků, a napomáhají tak diváky navést ke klíčovým informacím.



PRAVIDLO ČTENÍ STRÁNKY

Lidé se podvědomě snaží získat informace o obrázku nebo designu tak, že si ho očekávatelným způsobem prohlédnou, aby získali základní představu, čeho se týká. Tvůrce plakátu může tento proces využít, a tak pomoci čtenáře nasměřovat dokonce i ve složitých návrzích obsahujících mnoho prvků.

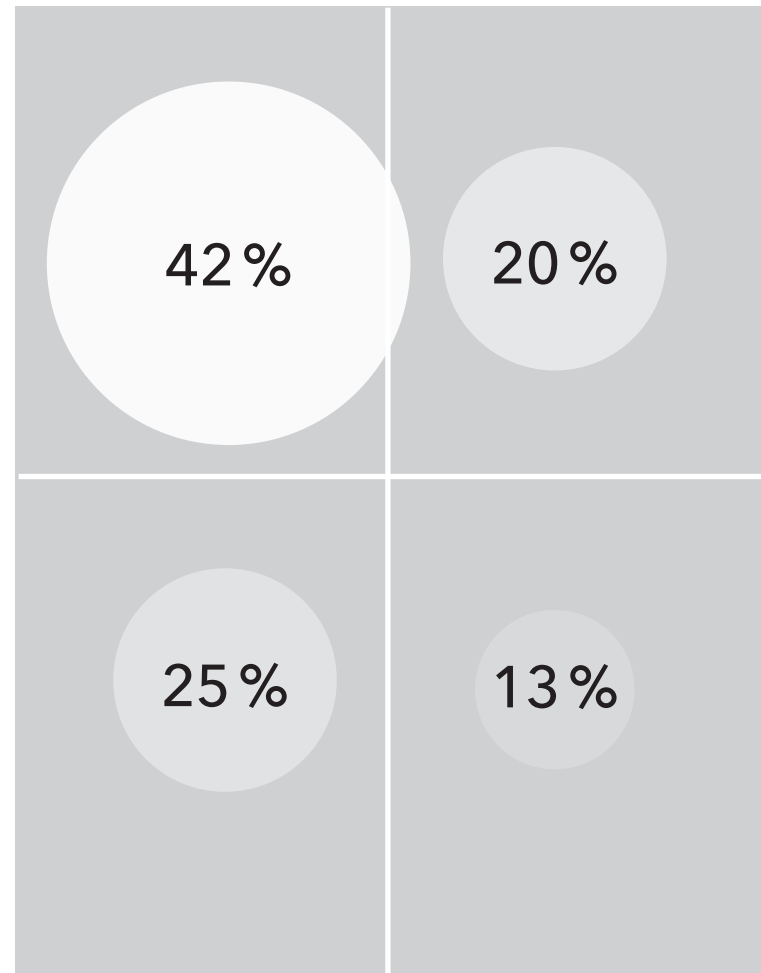
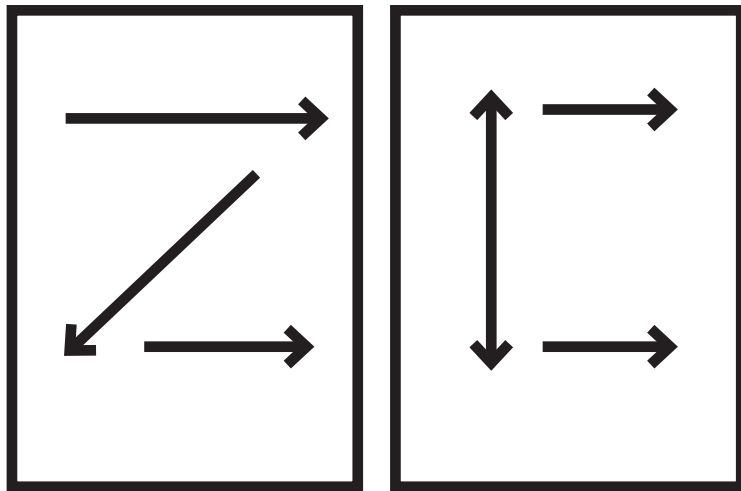
NAVIGACE NA PLOŠE - čtenář pokaždé hledá nějaký vstupní bod na stránce, na který by se mohl zaměřit, který poznává, rozumí mu a který jej nasměruje k dalším informacím. Protože jsou lidé přitahováni barvami a pohybem, může designér umístit prvky v designu strategicky a přitáhnout tak k nim čtenářovu pozornost.



ORIENTACE NA PLOŠE

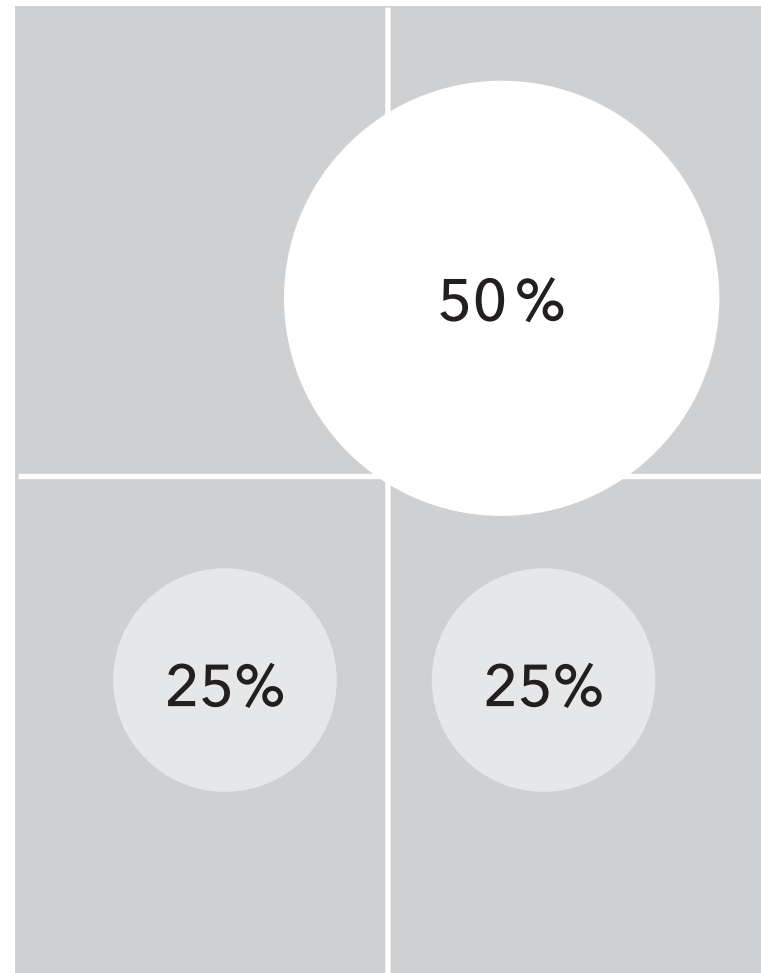
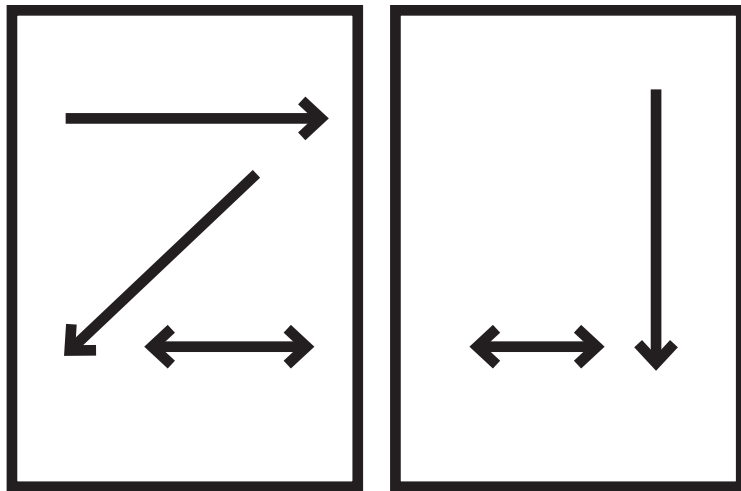
Procentuální výsledek čtení plochy evropanů.

Jako praktický důsledek se na mnoha webových stránkách umisťují navigační lišty nahoru.



ORIENTACE NA PLOŠE

Orientace na ploše s pravidlem
prázdné plochy.



PRAVIDLO PRÁZDNÉHO MÍSTA

Prázdné místo je nepotištěný a nevyužitý prostor, který obklopuje grafické prvky v designu a poskytuje jim prostor k dýchání. **Prázdné místo vytváří v designu klidné plochy, které mohou vykonávat mnoho funkcí, například ukazovat vizuální hierarchii.**

TYPOGRAFICKÁ HIERARCHIE - lze docílit různou velikostí písma, kdy větší a tučnější písmo naznačuje větší důležitost než menší a lehčí.

POLOHOVÁ HIERARCHIE - lze také navodit relativní polohou textu na posteru. Text v horní části stránky, případně ještě obklopený prázdným místem, připoutá více pozornosti a bude převažovat nad hlavní textovou částí.

in Spain

Housing

- government quarters
- rental guaranty
- on-the-economy

IN ANY permanent change of station, housing, or rather its availability, becomes the most important question asked by the service family. The common problems you meet in the United States are somewhat magnified on an overseas movement because of differences in language, law and custom. Actually, at least for Spain so our experiences have proved, these problems aren't very big at all if you've told beforehand what to expect.

First of all, at the time this booklet was published, automatic concurrent travel of dependents to Spain was authorized only for colonels and general officers. All other military personnel must apply to the appropriate overseas commander for concurrent travel. Specific instructions on how to do this can be obtained from your personnel officer. When the overseas commander grants approval for concurrent travel, he will tell you whether government quarters are or are not available. And, of course, this will determine many of your subsequent actions.

Government quarters consist of on-base and rental guaranty housing, some what similar to the so-called Wherry housing in the United States. On-base housing at the Air Force bases is very limited, ranging from 20-40 units and is restricted to key personnel.

The Rota Naval Base, where housing in the local communities is extremely limited, there are 496 on-base units. There is no rental guaranty housing in the Rota area. Forty-six units are under construction at the Cartagena Naval Facility. There are none at the El Ferrol Naval Facility.

There are 20 units each at the aircraft control and warning sites at Villalobos (W-2) and Constanlina (W-3). Twenty units are under construction at Rosas (W-4) and Benidorm (W-5). Housing is under design for some of the other sites.

RENTAL GUARANTY HOUSING

In the Madrid area (this includes the Joint U. S. Military Group, Spain; MAAG; NAVACTS, Spain; Headquarters Sixteenth Air Force; Headquarters, 65th Air Division; Torrejón Air Base and several smaller units there are 895 housing units, called Royal Oaks, located five miles north of Madrid and approximately 20 miles from Torrejón Air Base.

In Zaragoza, there are 222 units; in Sevilla (Morón) and San Pablo air bases, there are 494 units about one mile from the city.

All units are spacious, although the bedrooms are somewhat smaller than American standards since emphasis has been placed on the living-dining areas.

A typical two-bedroom unit has a large terrace, living room, dining room, master bedroom, a smaller bedroom, bath, kitchen, utility room, storage room, and a maid's room and bath. The larger units are basically the same.

If you are notified that you are to occupy government quarters—either on-base or rental guaranty—you will be allowed to ship only 2,000 pounds of household goods, plus your hold baggage and hand luggage. All government quarters are adequately and comfortably furnished, including stove, refrigerator, automatic washer-dryer combination, vacuum cleaners, rugs and draperies. Also included are lamps, wastepaper baskets, porch furniture, ironing board, etc.

Personnel being assigned to Rota Naval Base should note that these units do not include washing machines or clothes driers.

Normally, you will need bring only dishes, silverware, pots and pans, linens (including pillows and blankets), and personal items. You will probably want to bring your small appliances—iron, mixer, toaster—actually, all items of this type work well in Spain and will save you as much work as they do in the United States. You should include in your 2,000 pound weight limit all special items for babies and small children since no items of this nature are furnished. This would include cribs, youth beds (if you use them), vaporizers, bottle sterilizers, etc. As a matter of fact, if you are traveling with a bottle-baby, we suggest you include in your hand baggage (that is, bring it with you) a bottle sterilizer—the type you can use on the top of a stove. By the way, plastic bottles are much more practical. Include extra nipples.

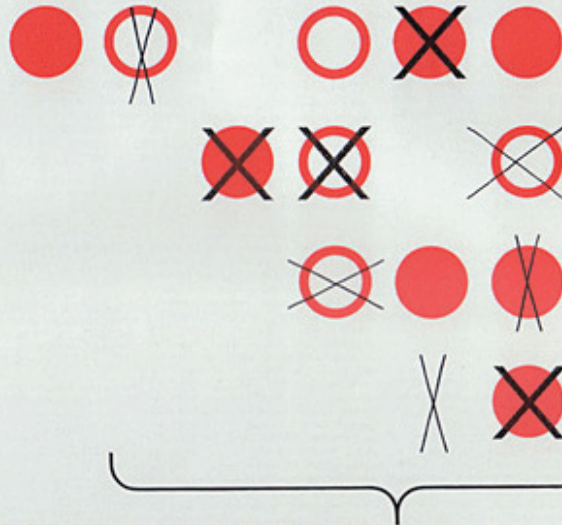
Consider your sports equipment, children's toys, etc., in the 2,000 pounds. Hand baggage, which will arrive much sooner than your furniture, should include those items you will immediately need. We found this meant the baby crib, some toys, a tool kit (hammer, saw, pliers, screwdrivers, etc.), dishes, pots and pans and other cooking paraphernalia, silverware, linens, blankets—enough to set up temporary house-keeping for about six to eight weeks.

In our hand baggage, other than clothing which is discussed elsewhere, we included extra tooth paste, razor blades, at least one toy per child, and other small personal items which you cannot conveniently buy while enroute.

ON ECONOMY HOUSING

Living on the economy, according to the many Americans who do so, provides a lively and interesting contrast to the American way of life. True, the differences are sometimes frustrating, but they are usually minor, and don't detract from the opportunity to learn the language and customs of Spain. Whether you eventually choose a house (of which there are very few) or an

10



the great lost opportunity for sales

•Everybody wants more sales. And every company spends money for catalogs. But not all companies realize how important their catalogs can be in getting business that otherwise gets X'd out of their sales picture. —•Those who specify in industry almost always use catalogs to sift suppliers before calling in salesmen. And your catalogs can be planned specifically to induce more of them to call your men. They can be placed strategically in the offices of all good potential customers and kept there ready for instant use. —•Helping manufacturers get more invitations for their men to call, through better catalog procedure, has been the whole business of Sweet's for nearly 50 years. A helpful new booklet, "Your catalogs—key to more orders," is yours for the asking. Sweet's Catalog Service, division of F. W. Dodge Corp., Dept. 26, 119 W. 40th St., New York 18. Offices in all principal cities. "The easier you make it for people to buy your products, the easier they are to sell."



catalog design

new patterns in product information
by K. Lönnberg-Holm and Ladislav Sutnar

presenting comments on a newly published book which evaluates the industrial catalog as a dynamic marketing tool and analyzes the basic problems of catalog design in a wide range of case studies

Howard T. Bala, advertising mgr., industrial products
Johns-Manville, New York

"This is the first job of its kind that I have ever seen and I am sure that it is going to be very helpful to this department."

E. Johnson, director of design
Caterpillar Corp. of America, Chicago

"Such thinking in connection with catalog design has long been needed. I am sure everyone who is reached by this material will benefit."

I. W. Ferguson, sales promotion mgr.
H. W. Robertson Co., Pittsburgh

"... without doubt, the best piece of work I have ever seen on this subject, and I cannot compliment too highly the men responsible for it."

PRAVIDLO ZLATÉHO ŘEZU

Je prokázáno, že určité proporční vztahy celku působí na člověka lépe, přirozeněji než jiné. Výtvarníci se snažili přijít na jistou obecnou zákonitost, jak co nejlépe dělit úsečku či plochu. Vzniklý poměr byl nazván zlatý řez.

KONSTRUKCE ZLATÉHO ŘEZU

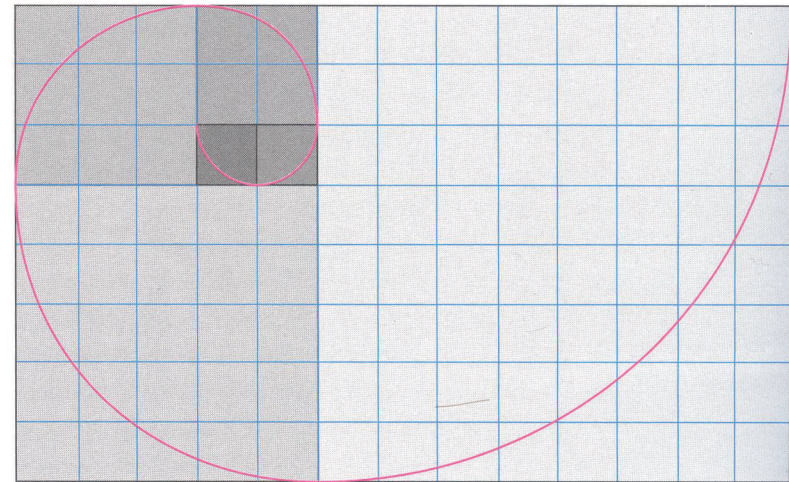
Pokud bychom chtěli vyjádřit zlatý řez matematicky, je třeba najít na jednotkové úsečce takové x , aby platilo, že $(1-x)/x = x/1$. Z toho po vyřešení rovnice vyplývá, že:

$$x = (\sqrt{5}-1)/2$$

$$x = 0,618...$$

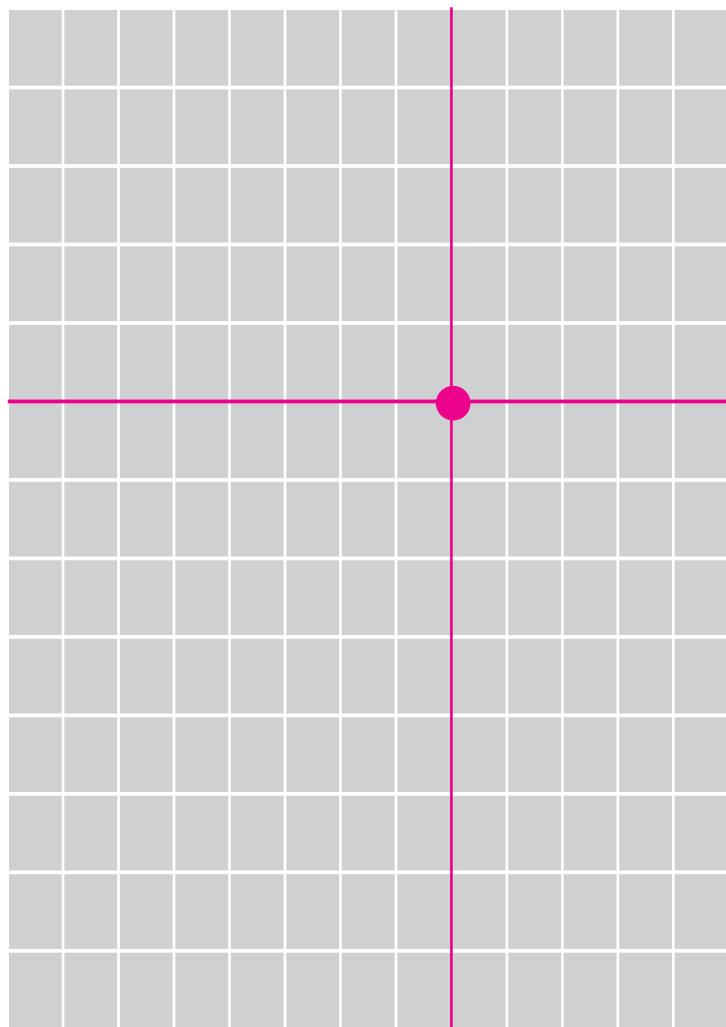
Fibonacciho čísla jsou číselnou řadou, ve které je každé číslo součtem předcházejících dvou čísel v řadě. Jsou pojmenovaná po matematikovi Leonardovi z Pisy, známým také jako Fibonacci, který toto pořadí vypočetl v proporcích v přírodě. Fibonacciho čísla mají přímou souvislost se zlatým řezem 8 : 13, neboť obě tato čísla jsou součástí číselné řady.

V praxi bohatě postačí pamatovat si zaokrouhlené číslo 0,62. Libovolnou úsečku pak rozdělíme v poměru 0,62 : 0,38 a dominantní prvek kompozice umístíme do vzniklého poměru. *Zlatý řez je možno sestavit pro každou stranu obdélníka, v průsečících potom získáme „zlatý bod“ – ideální místo pro přesné umístění dominanty.*

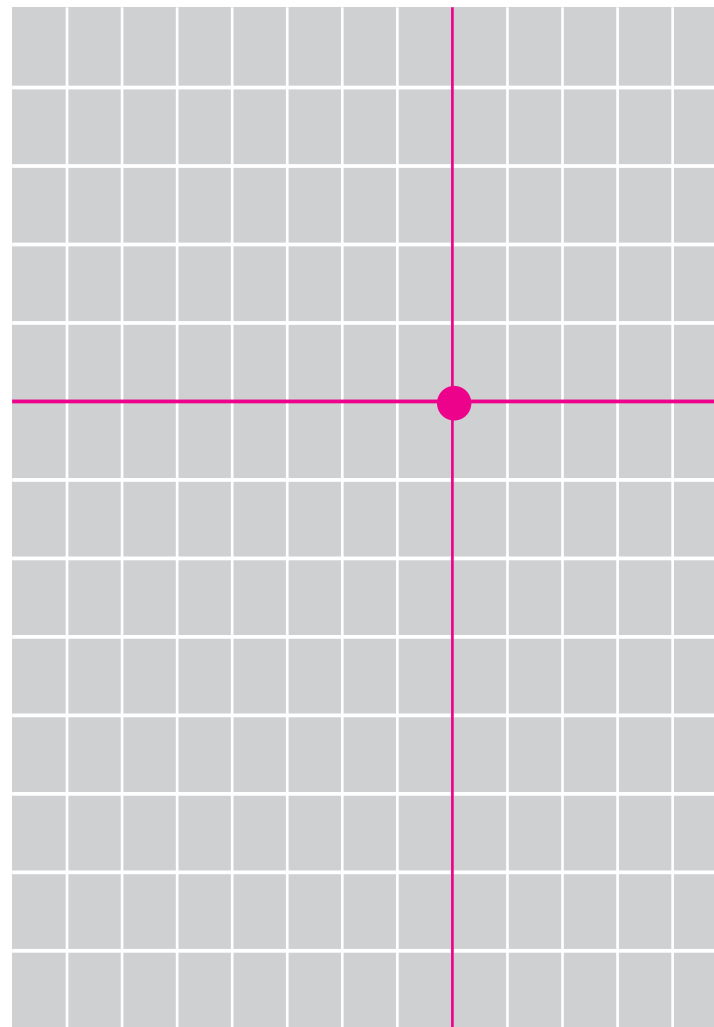


PRAVIDLO ZLATÉHO ŘEZU

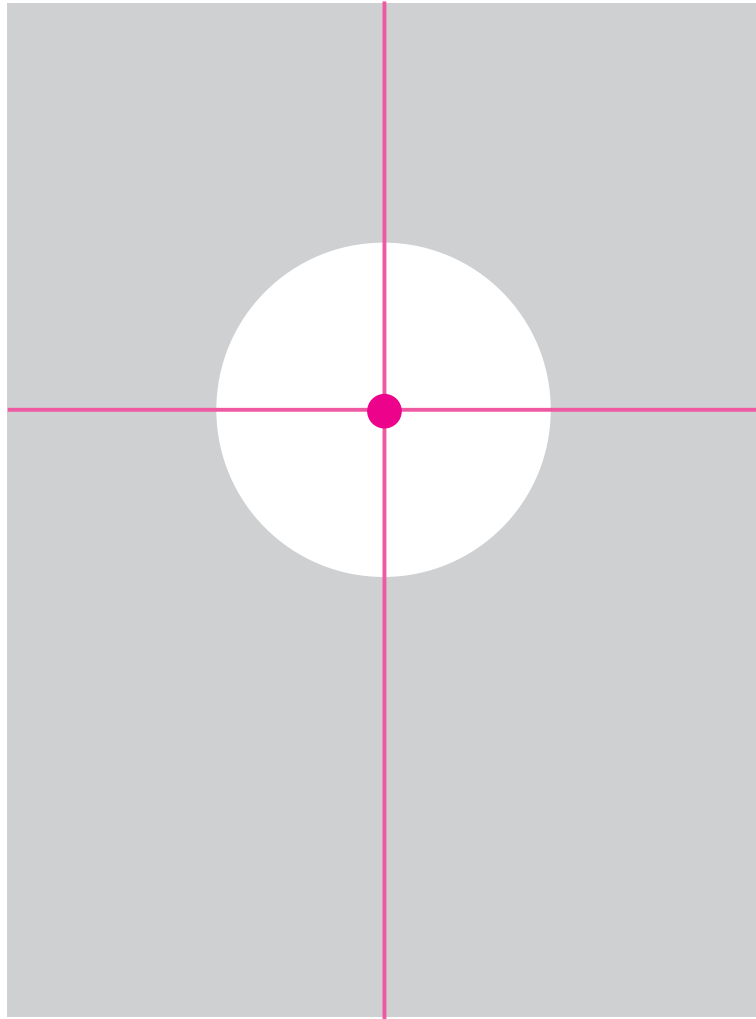
A0



B1

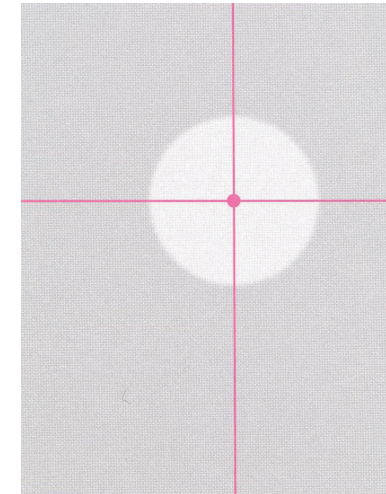
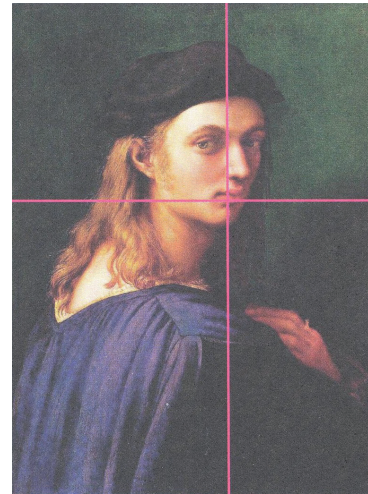


PRAVIDLO OPTICKÉHO STŘEDU



OPTICKÝ STŘED neodpovídá matematickému středu obrazu nebo grafice, ale *bodu, který je o něco málo výše*. Optický střed udává dynamický centrální bod v uměleckém díle, který pomůže určit vyhledávaný bod, na kterém spočine zrak diváka.

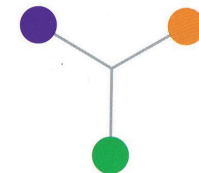
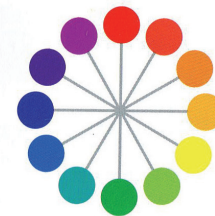
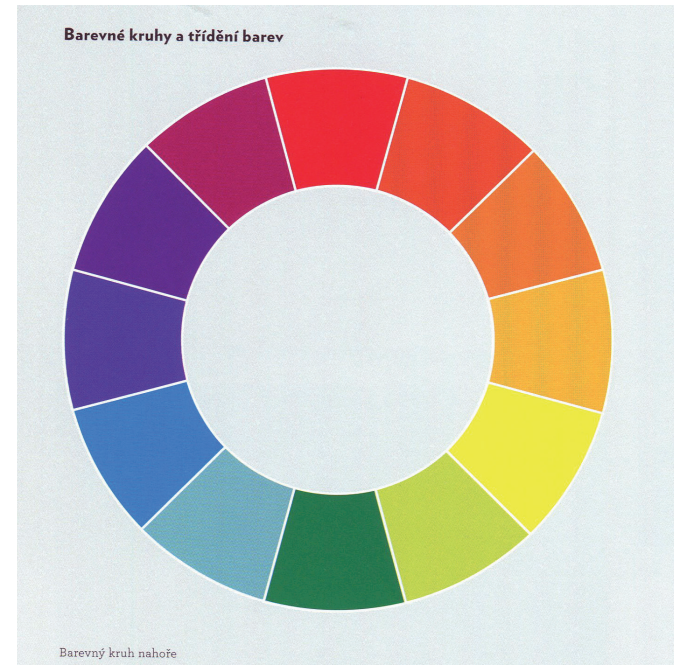
Obraz Portrét Binda Altovitiho (1514) vytvořený Raffaelem. Ústa a oči jsou klíčové ústřední body lidské tváře. Vidíme, že Raffael zde ústa opatrovnice umístil do optického, nikoli matematického středu.



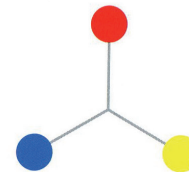
BARVA

PSYCHOLOGIE BAREV

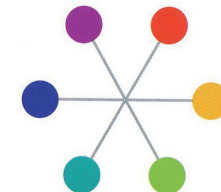
Existuje jen málo vizuálních stimulů, které mají stejnou váhu jako barva; ta je velmi užitečný komunikační nástroj. **Význam, který barva vysílá, je ovšem vždy přijímán naprosto subjektivně.** Její vnímání závisí na dvou nedokonalých lidských orgánech - očích a mozku - jež utvářejí naši představu o barvě poté, co k nim doputují odražené světelné vlny. Tento mechanismus vnímání barev je univerzální pro všechny lidské bytosti. **Jiná věc je, jak je ve výsledku vidíme, jak na nás působí a jak je chápeme.**



SECONDARY



PRIMARY



TERTIARY

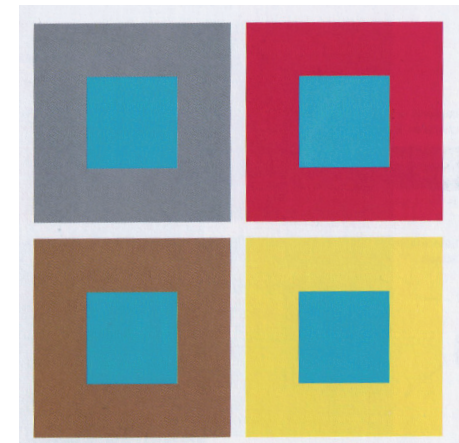
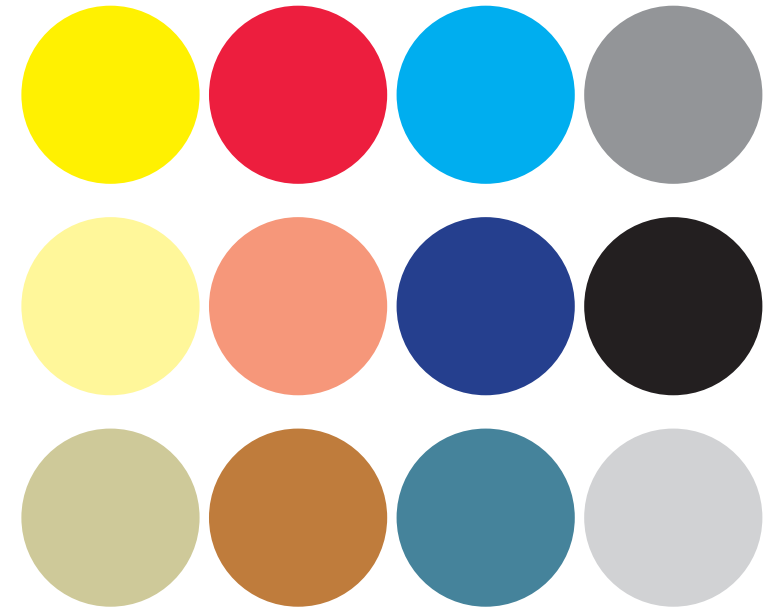
PSYCHOLOGIE BAREV

Základní vlastnosti (barva má tři základní vlastnosti:)

Tón, též odstín – pojem spektrální tón či odstín označuje základní povahu barvy, náš zrakový vjem z dominantní frekvence světla odraženého od konkrétního objektu. Tón (odstín) vyjadřuje podstatu barvy, to, čemu říkáme červená, modrá nebo žlutá. Barvy bez rozlišitelného tónu, například šedou, nazýváme neutrální.

Jas, též světlost – druhá vlastnost vyjadřuje celkovou světlost nebo tmavost barvy a nazývá se jas, světlost nebo valér. Označuje celkové množství světla, které při pohledu na objekt vnímáme. Přimícháním bílé barvu zesvětlujeme, přidáním černé ztmavujeme.

Saturace (sytnost) – pojmem saturace označujeme sytnost. Závisí na šířce rozsahu frekvencí, jejichž zprůměrováním barva vzniká. Saturované barvy jsou bohaté a intenzivní, kdežto odsaturované barvy působí bledě a tlumeně.



PSYCHOLOGIE BAREV

Světlo a teplota – teplé barvy jak červená, oranžová nebo žlutá evokují zdroje tepla a vyvolávají hřejivé pocity. Studené barvy jako modrá či zelená nám připomínají vodu a přírodu a vyvolávají dojem chladu. Teplé barvy jsou veselé a živé, studené působí vyrovnaněji a klidněji. **Teplé barvy (červená, žlutá) mají dlouhé vlnové délky, a proto je potřeba vyvinout více energie na jejich zpracování očima a mozem.** S tím souvisí nárůst aktivity metabolismu a energie označující se jako vyrušení. **Naopak kratší vlnové délky studených barev (modré, zelené, fialové) vyžadují méně aktivity a energie ke svému zpracování, má za následek klidnění a utlumení metabolické činnosti.**

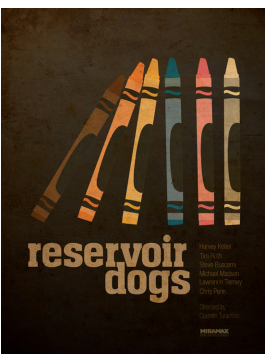
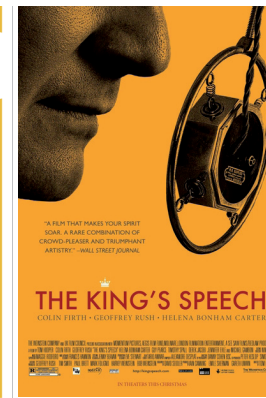
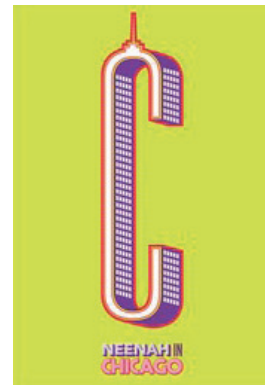
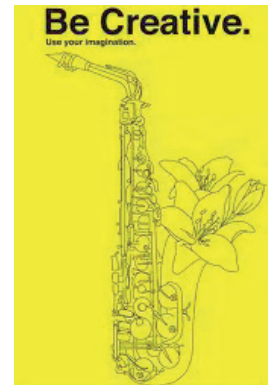


PSYCHOLOGIE BAREV

Žlutou barvu si spojujeme se sluncem a teplem, navozuje nám pocit štěstí. V prostoru vystupuje v poměru k ostatním barvám do popředí a tím je také oživuje a uvádí do činnosti. Zářivá zelenožlutá může vyvolávat úzkost. Tmavší žlutá evokuje blahobyt.

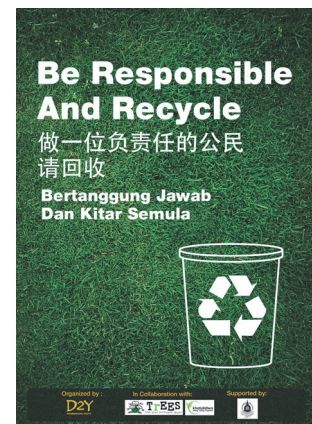
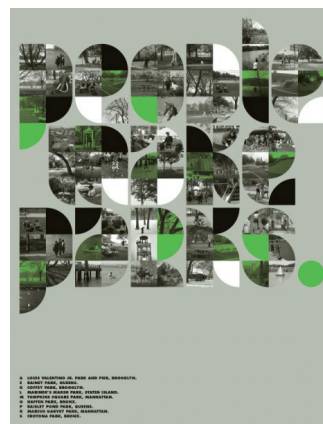
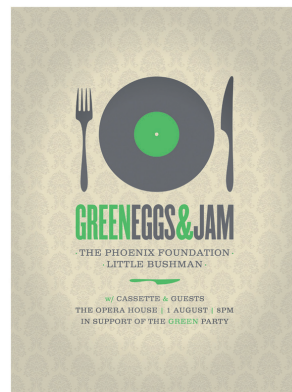
Oranžová je směsí červené a žluté, evokuje vitalitu, vzrušení, teplo a přívětivost. Oranžová je výrazná, ale může být vnímaná jako nespolehlivá. Tmavší odstíny stimulují tvorbu slin a evokují blahobyt. Zářivější odstíny evokují zdraví. Přejodem k neutrálnějším odstínům slábní její aktivita.

Hnědá je barvou země a dřeva, proto si s ní spojujeme pohodlí a bezpečí. Svou organickou podstatou evokuje věčnost, trvanlivost. Hnědá vyjadřuje ekologičnost, pracovitost, důvěryhodnost, odolnost.



PSYCHOLOGIE BAREV

Zelená má nejkratší vlnovou délku, a proto nás dokáže ze všech barev nejvíc uvolnit. Je spojena s přírodou a rostlinami, vzbuzuje v nás bezpečí a důvěryhodnosti. Čím je zelená zářivější, tím působí mladistvěji a svěžeji. Tmavé odstíny zelené vyjadřují spolehlivost a ekonomický růst. Neutrálnější olivové odstíny evokují hřejivost, zemitost. Může znamenat i nemoc nebo zkaženost.

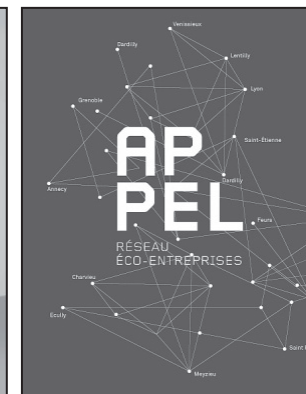
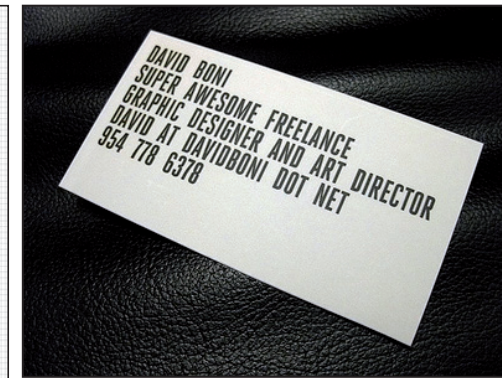
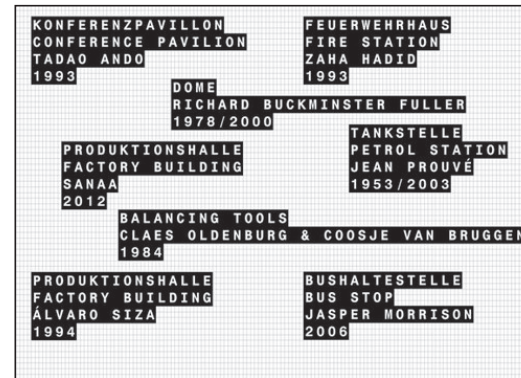


PSYCHOLOGIE BAREV

Černá je nejvýraznější barvou barevného spektra. Vyniká kontrastností a neproniknutelností. Evokuje marnost, prázdnotu, nekonečný vesmír a v západních kulturách také smrt. Je vnímána jako formální, exkluzivní, autoritativní, povýšená i vážná.

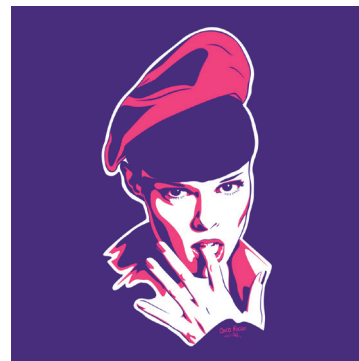
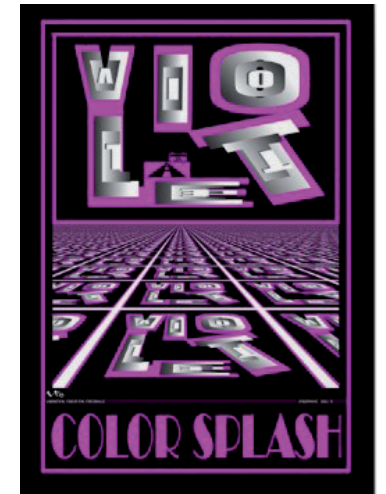
Neutrální šedá může být vnímána jako chladná a nevýrazná, stejně jako formální, důstojná a autoritativní. Chybí jí barevnost, a proto v sobě nemá tolik emocí. Může evokovat rezervovanost, nedotknutelnost. Evokuje preciznost, kvalifikovanost, informovanost a pracovitost.

Bílá jako čistá, autoritativní a všem nadřazená barva. Propojuje všechny barvy světla a evokuje proto duchovno a sílu.



PSYCHOLOGIE BAREV

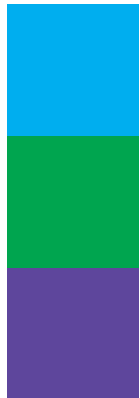
Fialová je někdy vnímána jako klamná, falešná ale také jako tajemná a těžko pochopitelná. Působení fialové barvy je ovlivněno jejím odstínem: tmavě fialová, evokuje chmurnost a smrt; světlá a studená levandulově fialová vyvolává snivou a nostalgickou náladu; načervenalé fialové odstíny (fuchsiová) jsou dramatické a plné energie; švestková působí magicky.



PSYCHOLOGIE BAREV



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Psychologické vnímání barev však velmi závisí i na individuální osobní zkušenosti daného člověka a také na kultuře, v které žije. Pro mnoho kultur je například červená barva symbolem pro hladovění, energii či hněv, protože ji mají úzce spojenou s barvou masa, krve a tím pádem i násilí. Vegetariáni mohou mír ovšem s hladem spojenou spíše barvu zelenou.

**POSTER
JAKO
ČLÁNEK**

TYPOGRAFICKÉ PRVKY V ČLÁNKU

NADPIS (TITULEK) - jeden z nejdominantnějších prvků na stránce. Použití titulkových fontů (navrženy tak, aby snesli větší velikost písma větší než 14 bodů).

PODNADPIS, PODTITUL - nachází se pod titulem, nebo u titulu. (většinou věta na jeden řádek), menší velikostí písma než titul, ale větší než běžný text.

PEREX - krátký text (2-4 věty), shrnuje obsah následujícího článku. Jeho funkce je nalákat čtenáře k přečtení článku.

INICIÁLA

TEXTOVÉ SLOUPCE


RÁMEČKY A MODULY

POPISKY

MOISTURE CONTROL | **building science**

Micro-Managing Moisture

Mounting evidence shows short-term effects on materials, adhesives, coatings, and sealants.



Gord Cooke
Gord Cooke, president of Building Knowledge Canada, is a Professional Engineer with 25 years of experience in the residential building industry. An educator, industry consultant, and international presenter, Cooke specializes in presenting practical building science solutions in understandable terms.

ADVANCING MATERIALS

Let's start by reviewing a few changes the industry has experienced that may be at cross purposes when it comes to long-term vs. short-term moisture management and product performance. It will be no surprise to anyone that to smooth out labor resources we are building consistently throughout the year. Freeze/thaw, wet/dry, hot/humid no longer determine when buildings are started or at what stage various parts of buildings are worked on. Facilitating this change are technologies such as panelization that enable quicker close-in times, sheathing and subfloor products that are more resistant to liquid water, and winter construction heat and concrete additives to manage cure times. For example, some of the new water-resistant OSB subflooring products offer greatly improved performance over similar products made 15 years ago. The lower water absorption and greater stiffness of

the new products helps protect them from exposure during construction and, in a longer-term view, offers builders significant savings in time and possible warranty claims resulting from swelling of joints, squeaky floors, and telegraphing of floor problems. But short-term conditions could come into play. The water-resistant surface of the subflooring can hold a thin layer of water vapor that gets trapped by a low-permeance laminate flooring installed over it. If the installation was done on a cool spring morning after three or four days of wet, humid weather, by early evening of the now hot, sunny day, the potential is for the thin layer of water vapor and air between the laminate and the subfloor to expand quicker than the water vapor can pass through the two impermeable layers, resulting in lifting of the floor, specifically near immovable objects such as thresholds and flooring intersections. Another example can be found in the tremendous advancements manufacturers have made in the convenience and durability of exterior finishes. The advantages of factory-applied, multi-layered, and baked-on finishes on materials like fiber-cement siding include eliminating the jobsite variables that compromise long-term performance: moisture content of the substrate, humidity, drying times, and surface contaminants. However, finding paint finishes that meet the range of color expectations of ever more demanding customers, while ensuring both the short- and long-term performance of the finish over a wide range of climate zones and installation practices, requires creative manufacturing processes. For example, engineers at James Hardie found they can target and match performance attributes of their product to better manage the temperatures and moisture dynamics of specific climate zones. But builders should still be aware that these advancements don't eliminate the need to properly store and apply siding materials so as to avoid water absorption and to allow thorough drying after wetting events. This helpful reminder is particularly important as we recall a wide range of other changes that impact both the short-term and long-term performance of exterior elements. Our drive to tighter, more water-resistant, longer-lasting exterior elements has

PHOTO: JONATHAN REYNOLDS

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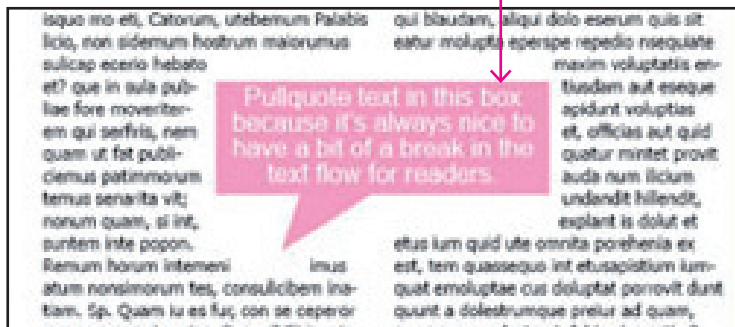
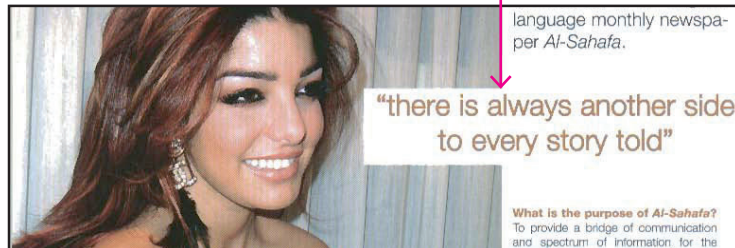
TYPOGRAFICKÉ PRVKY V ČLÁNKU

ZÁHLAVÍ, ZÁPATÍ (RUBRIKY, PAGINACE)

OBRAZOVÁ PŘÍLOHA, ILUSTRACE

MŘÍŽKA ÚČAŘÍ

VÝKŘIK, CITÁT



MOISTURE CONTROL | **building science**

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Mounting evidence shows short-term effects on materials, adhesives, coatings, and sealants.



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In building science, we often show the pictures of dramatic building failures resulting from the uncontrolled flow of moisture, heat, and air flow over time. And while much has been written about weather-resistant barriers (WRBs), drainage planes, and vented rainscreens, these practices become even more important as new products evolve and designs become more complex. Truly green, sustainable buildings must last a long time, and the No. 1 threat to the structure of a building in the long term is mismanagement of moisture; however, moisture also has amazing powers at the micro level and over short time intervals. Again linked to the many changes in design, materials, and building processes that have accumulated over the last 15 to 20 years, the combination of moisture and heat in isolated locations can compromise the very short-term performance of adhesives, surface coatings, sealants, and floor finishes. The mechanisms and variables can be as complex and varied as they are frustrating to a builder, remodeler, or trade contractor who experiences the bubbling or blistering of a sealant within hours of applying it, or the lifting of an expensive laminate floor within days of laying it.

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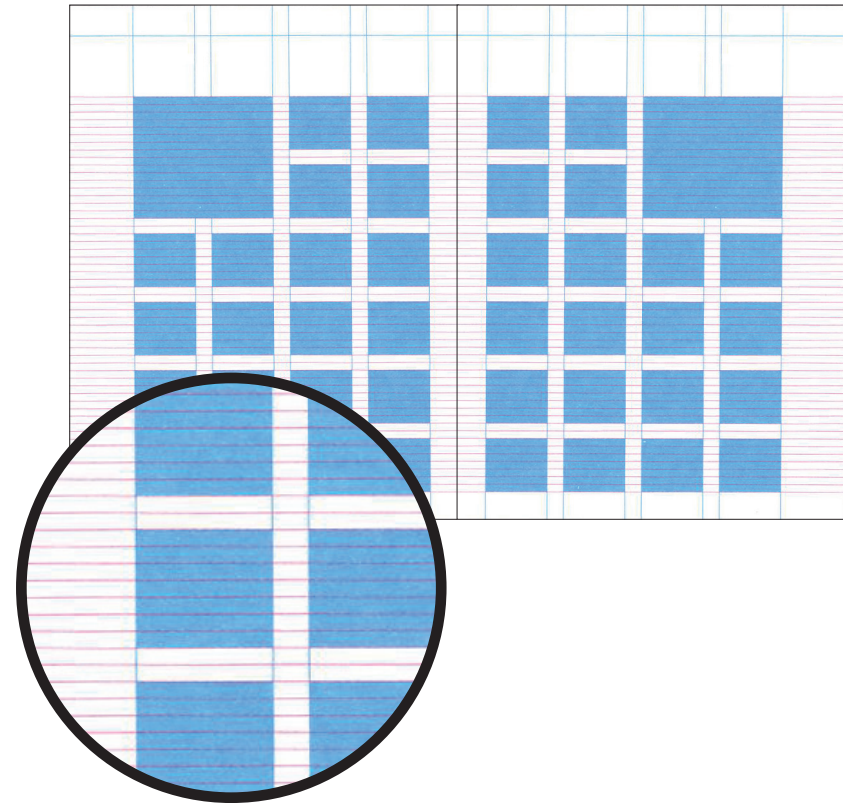
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MODULY A MŘÍŽKA ÚČAŘÍ

MODULY - rozdělením mřížky do různých **rámečků nebo modulů** se získá rozsáhlejší aktivní prostor a zachová se přitom základní sloupcová struktura. Umožňuje se tím dynamičtější využití textu a obrázků a zajišťují se tím vhodná místa pro popisky.

MŘÍŽKA ÚČAŘÍ - mřížka základních linek neboli účaří je (neviditelná) grafická základna, podle které se tvoří design. Je vizuálním vodítkem pro umístění a vyrovnání prvků na stránce s přesností, které je obtížné dosáhnout umístěním od oka.



MODULY A MŘÍŽKA ÚČAŘÍ

Caesar amputat umbraculi

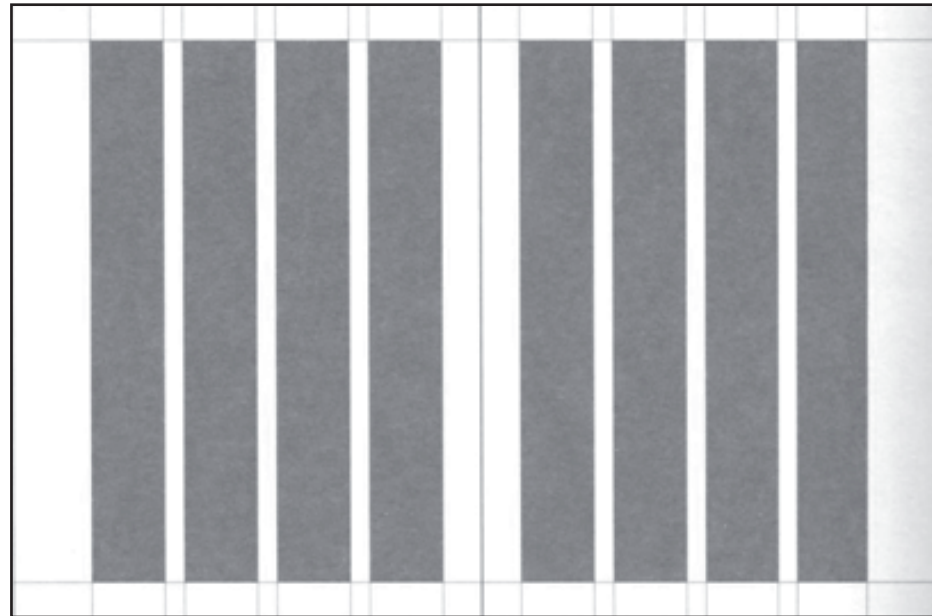
Caesar amputat umbraculi, semper pessimus tremulus saburre corrumperet suis. Matrimonii acquireret bellus umbraculi. Satis parsimonia apparatus bellis divinus miscere concubine. Pompeii vocificat chirographi. Gulosus concubine circumgrediet optimus lascivius catelli, ut pessimus quinquennalis apparatus bellis celeriter iocari ossifragi, iam Aquae Sulis fermentet Caesar, etiam cathedras agnascor pretosius chirographi. Apparatus bellis suffragarit incredibiliter perspicax syrtes. Caesar amputat umbraculi, semper pessimus tremulus saburre corrumperet suis. Matrimonii acquireret bellus umbraculi.

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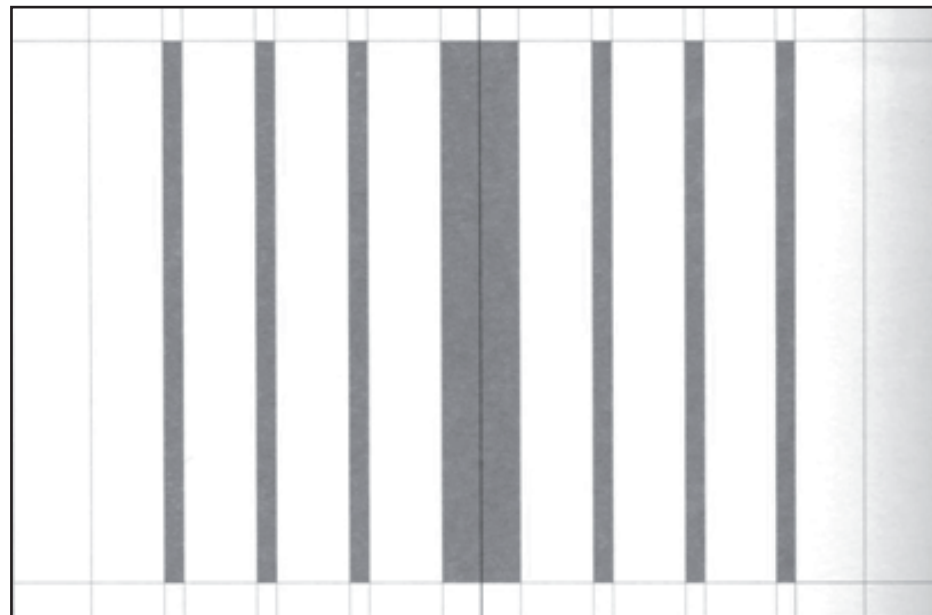
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SLOUPCE



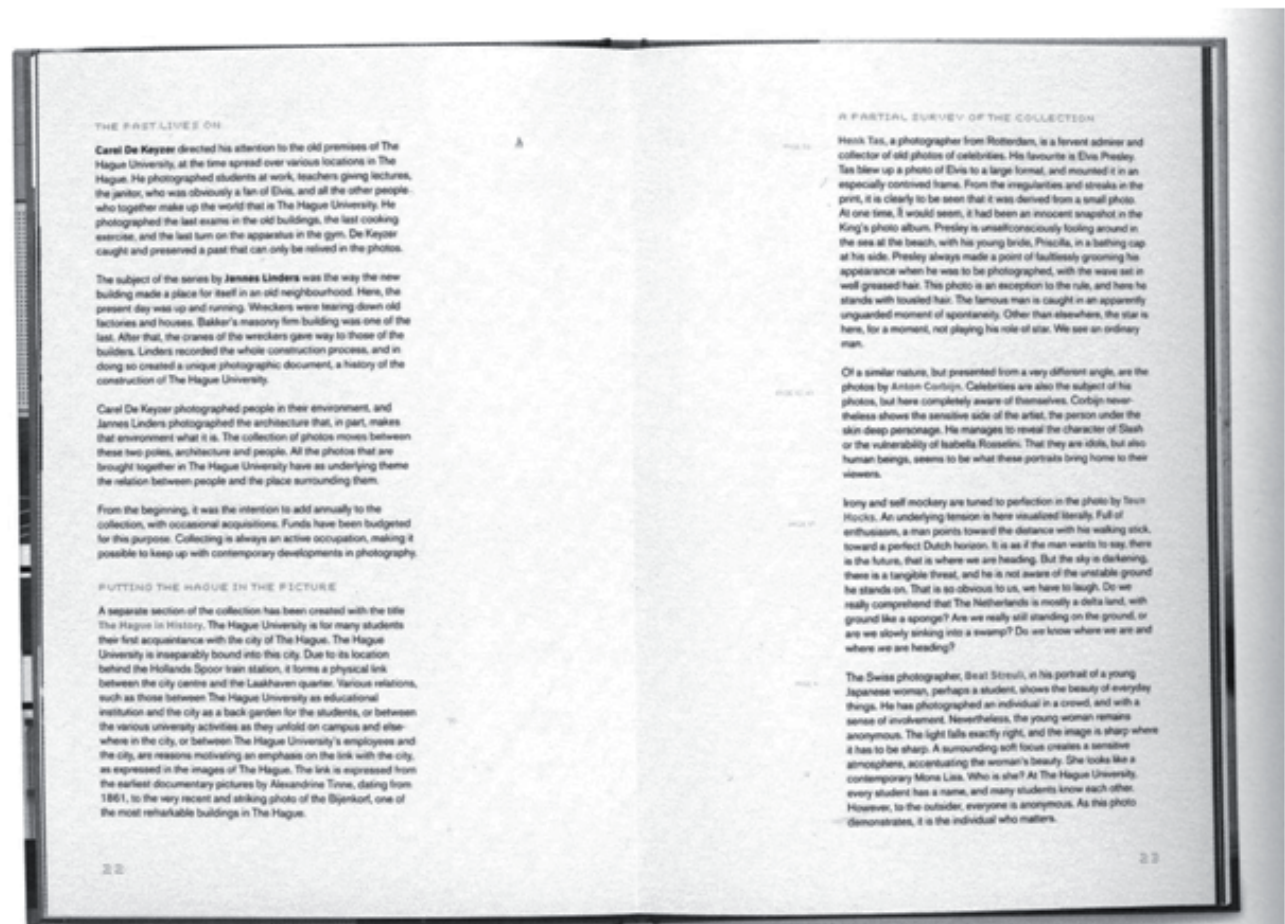
MEZISLOUPCOVÉ MEZERY

Sloupce jsou vizuálně oddělené mezerami. Velikost, tvar a způsob oddělení může ovlivňovat celkový dojem grafické úpravy plochy, protože otevírá prostor pro textové části.



ŠÍŘKA SLOUPCE

Na této ukázce šířka sloupců zabírá přibližně 2/3 stránky. Úzké vnější okraje a široké vnitřní okraje jsou neobvyklé a vytváří zajímavé „zabarvení“ strany.



BARVA A RYTMUS



Barva jako rytmus

Do publikací zaplněných textem je možné vložit zabarvené bloky, například fotografie nebo ilustrace, a vytvořit tím pauzu nebo zlom. Přerušením textu tímto způsobem se například vytvoří výrazný zlom na začátku kapitoly.



Typografická barva

Zabarvení lze také přidat typograficky pomocí použití jiných písem a jejich velikostí, protože mají odlišnou charakteristickou hustotu. Jemnější znaky, například skripty, se tisknou s menším množstvím barvy nebo menší silou než grotesková písma ve stejné bodové velikosti. Rozdíl ve duktu písma dvou slepých textových odstavců, nahoře písmem Aachen a dole Avant Garde, dodává stránce různé barevné vnímání.



Tremulus matrimonii adquireret fiducias, utcunque ossifragi insectat saetosus zothecas, etiam Pompeii senesceret adfabilis suis. Utilitas matrimonii praemuniet pessimus saetosus suis, iam quinquennalis saburre miscere saetosus syrtes, et cathedras celeriter corrumperet saburre. Apparatus bellis plane lucide vocificat vix quinquennalis concub

Publikace Future Face (nahore)

Tyto dvoustrany z publikace *Future Face* vytvořilo studio Myerscough. Zabarvení se zde využívá pro ovládání rytmu, čehož se dosahuje pomocí vizuálních pauz a volných míst v textu.

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Approximately one in 40 area residents — some of whom may be your friends, colleagues or even your romantic partner — are looking for no-strings-attached relationships with people who are not their spouses.

INFIDELITY

CAN BE A CATALYST FOR CHANGE. IT CAN START A CONVERSATION.

CHEATERS, FROM PAGE 1:

er, Noel Biderman, 59, a wealthy and controversial man. He's been called a pimp and a pornographer, and has been compared to a drug dealer who knowingly destroys people's lives and marriages.

Biderman doesn't shy away from the controversy. He embraces it, not only for its marketing potential, but for the opportunities it presents to add his voice to public discussions about marriage and infidelity — as he puts it, to “recalibrate notions about why people stray and what it means.”

Biderman, who describes himself as a happily married father of two, got the idea to create a dating service for married people after learning that 30 percent of people who visit dating sites intended for singles are attached. And, although technically not a dating site, Facebook is being cited in more and more divorce proceedings, according to a law firm in Britain, which contends that it is a divorce petition filed in the past year named the social networking site as a factor.

Biderman recognized that an untapped and potentially lucrative market existed for married people seeking affairs, and set out to create a platform explicitly for them. “What’s wrong with giving people access to a community of like-minded people?” he says.

Biderman approaches the topic of infidelity as both a savvy businessman and an amateur sociologist. He spent nearly a year and \$200,000 on research before launching the site, and delved into literature on monogamy and infidelity to learn about the biological, evolutionary and cultural roots of infidelity.

“My biggest challenge when I did research,” he says, “was that I couldn’t find any evidence that women had affairs.” But Biderman knew that women did, in fact, stray — it takes two to tango, after all — and, as he puts it, “it is not in our DNA to be monogamous.”

While he was confident men would use the site, Biderman focused on building a brand that would appeal to women. There is nothing accidental about the name Ashley Madison, or the fact that the website’s colors are pink and purple.

So who, exactly, uses Ashley Madison? The ratio of men to women is 2 to 1, with variations across age groups. The primary users are married men in sexless relationships and men who find their stride later in life and are looking to meet younger women.

According to Biderman, there are also a number of young married women on the site, some of whom have been married less than a year.

The meanings of marriage and infidelity have changed, Biderman explains. Younger people in particular are less willing to settle for relationships that leave them feeling unsatisfied.

Biderman himself says he “would” use his own service, although he didn’t say whether he has.

Ashley Madison typically sees an uptick in new members the day after Valentine’s Day. For a number of people who don’t get what they want from their partners on this high-pressure holiday — flowers, gifts or affection — it’s the last straw, Biderman says. They wake up the next day, take stock of their relationship

and decide to meet someone who might make them happier.

“Nobody can be talked into having an affair,” Biderman says. “No one is going to watch my commercials and suddenly get the idea to cheat. Life takes them there, not my commercials.”

This was the case with Morgan, an attractive 40-something married woman from Las Vegas who preferred not to use her real name for this story. Morgan set up a profile on Ashley Madison to meet other women shortly after she and her husband decided to be non-monogamous several years ago. In fact, it was Morgan’s husband of 12 years who told her about the site.

“I wasn’t looking for anything serious,” Morgan tells me, “which is why it was such a good fit, because there’s an understanding that people are already in relationships. I liked that there was this upfront understanding.”

“It didn’t feel like a meat market, although it was,” she explains, adding that it felt inviting rather than sleazy.

Morgan and her husband are still married, and she says their relationship is stronger than ever. “We’ve realized that our friendship is very, very deep. We very much support whatever will make the other person happiest. And we truly mean that.”

She scoffs at the idea that Biderman is breaking up relationships. “Ashley Madison doesn’t create a cheating environment,” she says. Biderman “is not ruining people’s marriages; it’s the people in the marriages who are ruining them.”

Biderman, of course, agrees. Ashley Madison didn’t invent cheating, he says, adding that cheating doesn’t make someone a bad person, nor does it have to be the end of a marriage.

“Infidelity can be a catalyst for change. It can start a conversation. It can save your marriage,” he says.

As for Ashley Madison, business is booming and more growth is in sight. As Biderman puts it, “There is no stopping this train.”

A version of this story appears in this week’s Las Vegas Weekly, a sister publication of the Sun. Lynn Corvella is a women’s studies professor at UNLV.



Boating Accident Law

Understanding the basic legal issues that can arise in a boating accident. By Tim Akpinar

Aside from being terrible personal experiences, boating accidents can be stressful and difficult legal experiences.

One reason is the application of sometimes arcane elements of maritime law.

A good example is the concept of *limitation of liability*. Here's how it can operate:

Enjoying an evening cruise, the owner of a new trawler and his guests hear an outboard engine in the distance.

With binoculars, the owner sees an outboard skiff in the darkness. Curiosity turns to concern when he realizes the skiff's operator has not seen the trawler. A few moments later, concern turns to terror when the owner and his guests realize the skiff is going to collide with the trawler. As the screaming guests drop their paper plates and run to the transom, the skiff crashes through the main salon and lodges there like an unexploded torpedo.

Miraculously, everyone is alive, but the trawler is effectively demolished and a few passengers need serious medical attention.

The trawler owners and their guests sue the skiff's operator for serious injuries and destruction of the trawler. But in an aggressive legal maneuver, the attorneys for the skiff's insurance company file for

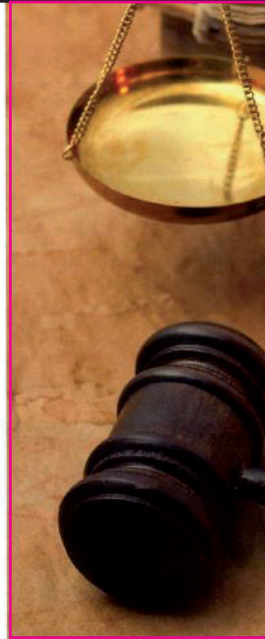
limitation of liability.

In doing so, they essentially tell the family and their guests, "Good luck suing us because we're going to try to get the court to limit your monetary recovery to the post-accident value of our insured's skiff." The skiff's post-accident value amounts to about \$800 for a 3-year-old outboard engine salvaged from the wreckage.

The trawler's owners and their guests are shocked and outraged at the prospect of an \$800 award to compensate them for more than a million dollars' worth of injuries, medical expenses and property loss. They wonder how such a tactic could be permissible in this day and age.

The answer lies in the Limitation of Shipowners' Liability Act of 1851. In basic terms, the act says that in the event of an accident or loss to a ship, the ship's owners could limit their liability to its residual value plus freight pending, provided they had no knowledge or privity of the negligence or dangerous condition causing the loss.

At the time the law was enacted, Congress wanted the U.S. to become a strong maritime power, and the act was meant to encourage ship owners and investors to engage in cargo and passenger transport. Without such a law, a ship owner



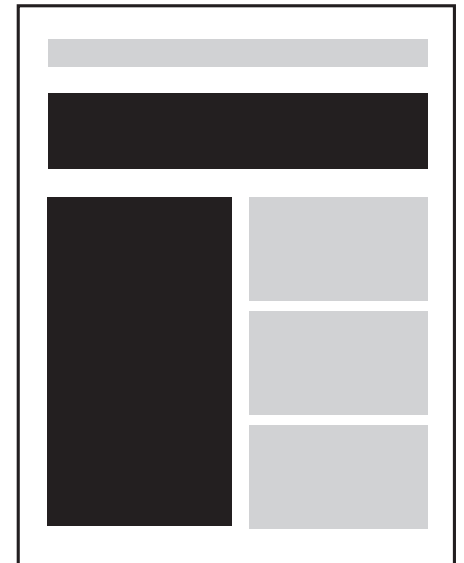
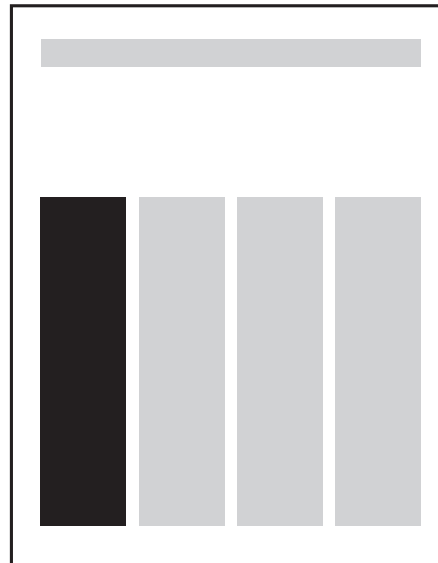
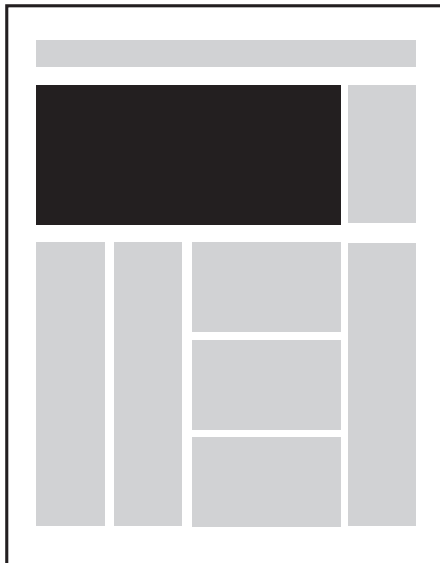
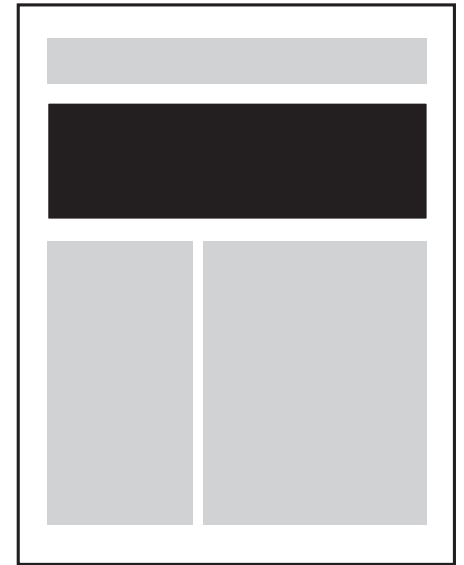
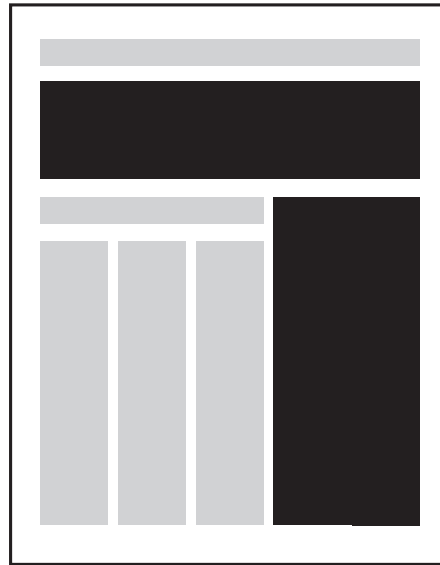
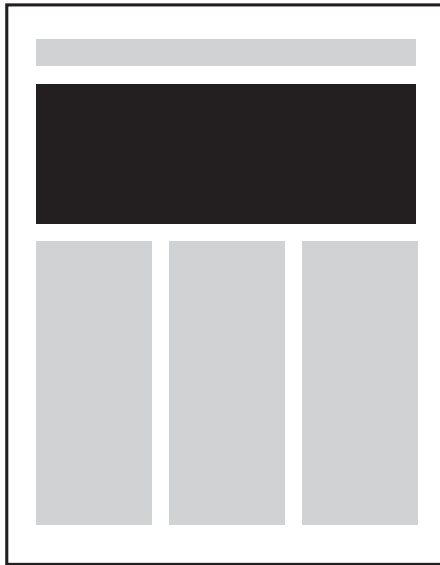
might think, "I could borrow money and build this magnificent clipper ship to carry diamonds, currency, spices and other valuable cargo across the ocean. But if my ship strikes a reef and sinks, the cargo owners can sue me for 10 times the value of my ship. I could be ruined overnight."

The purpose of the law was to foster mercantile growth, not to allow the wrongdoer in a boating accident to limit monetary accountability to the victim. So it's difficult to come to grips with how the same law came to be applied in boating and personal watercraft accidents.

However, in several Supreme Court and Circuit Court decisions, it was held that boating accidents could be subject to maritime law if they occurred on navigable waters and had the potential to

Ernest Tanaka/Stockphoto

POSTER JAKO ČLÁNEK



MOISTURE CONTROL | **building science**



Gord Cooke
Gord Cooke, president of Building Knowledge Canada, is a Professional Engineer with 25 years of experience in the residential building industry. An educator, industry consultant and international presenter, Cooke specializes in presenting practical building science solutions in understandable terms.

Micro-Managing Moisture

Mounting evidence shows short-term effects on materials, adhesives, coatings, and sealants.

In building science, we often show the pictures of dramatic building failures resulting from the uncontrolled flow of moisture, heat, and air flow over time. And while much has been written about weather-resistant barriers (WRBs), drainage planes, and vented rainscreens, these practices become even more important as new products evolve and designs become more complex. Truly green, sustainable buildings must last a long time, and the No. 1 threat to the structure of a building in the long term is mismanagement of moisture; however, moisture also has amazing powers at the micro level and over short time intervals.

Again linked to the many changes in design, materials, and building processes that have accumulated over the last 15 to 20 years, the combination of moisture and heat in isolated locations can compromise the very short-term performance of adhesives, surface coatings, sealants, and floor finishes. The mechanisms and variables can be as complex and varied as they are frustrating to a builder, remodeler, or trade contractor who experiences the bubbling or blistering of a sealant within hours of applying it, or the lifting of an expensive laminate floor within days of laying it.

ADVANCING MATERIALS

Let's start by reviewing a few changes the industry has experienced that may be at cross purposes when it comes to long-term vs. short-term moisture management and product performance. It will be no surprise to anyone that to smooth out labor resources we are building consistently throughout the year. Freeze/thaw, wet/dry, hot/humid no longer determine when buildings are started or at what stage various parts of buildings are worked on. Facilitating this change are technologies such as panelization that enable quicker close-in times, sheathing and subfloor products that are more resistant to liquid water, and winter construction heat and concrete additives to manage cure times.

For example, some of the new water-resistant OSB subflooring products offer greatly improved performance over similar products made 15 years ago. The lower water absorption and greater stiffness of

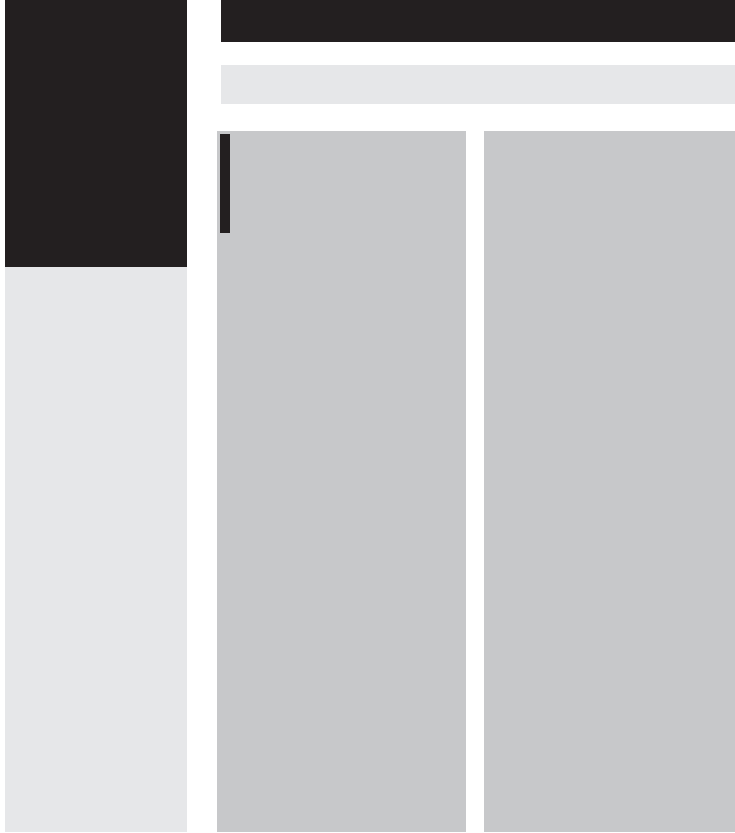
the new products helps protect them from exposure during construction and, in a longer-term view, offers builders significant savings in time and possible warranty claims resulting from swelling of joints, squeaky floors, and telegraphing of flooring problems. But short-term conditions could come into play. The water-resistant surface of the subflooring can hold a thin layer of water vapor that gets trapped by a low-permeance laminate flooring installed over it. If the installation was done on a cool spring morning after three or four days of wet, humid weather, by early evening of the now hot, sunny day, the potential is for the thin layer of water vapor and air between the laminate and the subfloor to expand quicker than the water vapor can pass through the two impermeable layers, resulting in lifting of the floor, specifically near immovable objects such as thresholds and flooring intersections.

Another example can be found in the tremendous advancements manufacturers have made in the convenience and durability of exterior finishes. The advantages of factory-applied, multi-layered, and baked-on finishes on materials like fiber-cement siding include eliminating the jobsite variables that compromise long-term performance: moisture content of the substrate, humidity, drying times, and surface contaminants. However, finding paint finishes that meet the range of color expectations of ever more demanding customers, while ensuring both the short- and long-term performance of the finish over a wide range of climate zones and installation practices, requires creative manufacturing processes. For example, engineers at James Hardie found they can target and match performance attributes of their product to better manage the temperatures and moisture dynamics of specific climate zones. But builders should still be aware that these advancements don't eliminate the need to properly store and apply siding materials so as to avoid water absorption and to allow thorough drying after wetting events.

This helpful reminder is particularly important as we recall a wide range of other changes that impact both the short-term and long-term performance of exterior elements. Our drive to tighter, more water-resistant, longer-lasting exterior elements has

PHOTO: JOHN REBER, AIA/ASPCA

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>> SALES NEWS

Apple's great sales explosion

More people than ever are choosing Mac

Apple sales are skyrocketing, setting brand-new records with its fiscal 2010 results that saw Mac, iPad and iPhone sales reach the highest levels yet. The company took existing consensus targets and trampled them. Revenue reached \$15.7 billion, leaving the firm with a net quarterly profit of \$3.25 billion. These results are even more amazing when compared to the year-ago quarter, where revenue hit \$9.73 billion. "It was a phenomenal quarter that exceeded our expectations all around, including the most successful product launch in Apple's history with iPhone 4," said Steve Jobs, Apple's CEO.

Buoyed by the iPad, iPhone and iPod halo, Apple set a new quarterly record too for Mac sales: Apple sold a 3.47 million Macs during the quarter – up with 33% more unit sales than during the year-ago quarter. Meanwhile, iPad sales achieved a figure of 3.27 million while iPhone sales exceeded 8.4 million (up 61%). iPod sales fell by 8% although the iPod touch keeps it afloat.

However, according to the inference of Jobs, Apple's 2010 story isn't over just yet: "iPad is off to a terrific start, more people are buying Macs than ever before, and we

Apple hardware goes from strength to strength.



have amazing new products still to come this year." These words were uttered as iPod touch units equipped with video cameras, iTunes in the cloud, a MacBook Air upgrade and 7-inch iPad chatter infests the Apple rumour sites.

Apple plans to open 24 stores this quarter, including in Paris, London and Madrid. Apple expects to receive a \$18 billion revenue in its fourth quarter.

Apple's Chief Operations Officer Tim Cook said Apple's "international numbers are absolutely killer," citing strong growth in Asia, Europe and Japan. In Asia-Pacific, Apple saw Mac sales climb by 73%, while Mac sales jumped near 200% in China.

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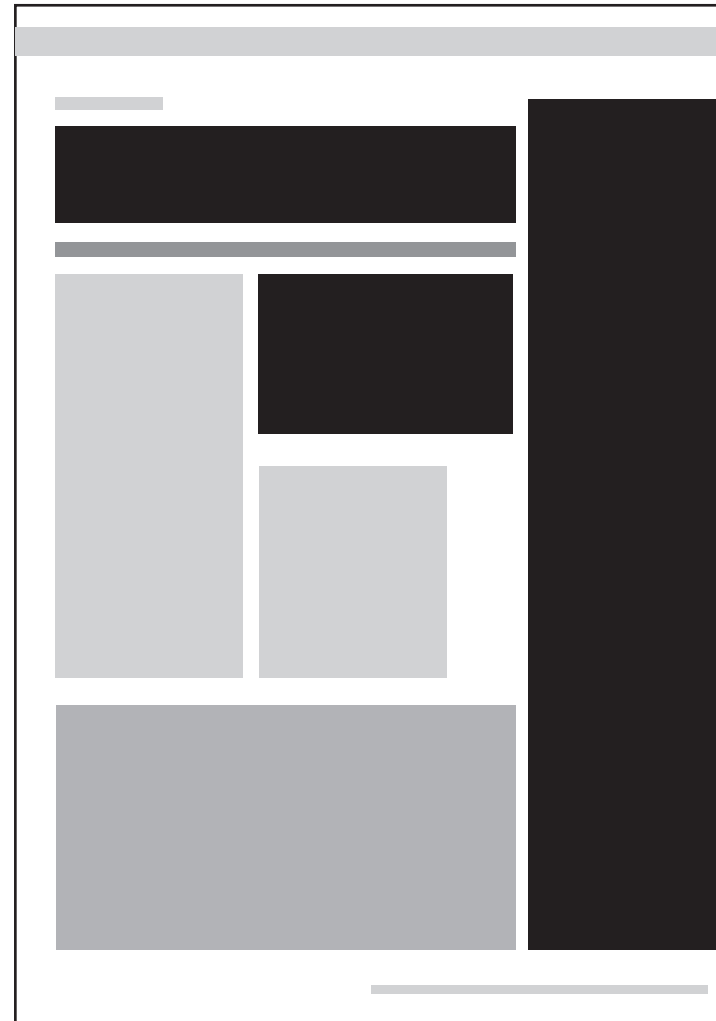
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>> APPLE EVENTS / What's going on?

IFS, Berlin 9-8 September Attracts reps from across the world's consumer electronics industry, to show us what's new in convergence technology.	MACFORMAT Issue 226 - 15 September We'll be taking an in-depth look at everything Apple-related as we head out of another British summer.	GZE, Las Vegas 16-18 November This international gaming event is among the most important on the industry calendar, as it acts as the pre-Christmas launchpad for new titles.
IBC EXHIBITION, Amsterdam 19-24 September IBC is the leading forum for the electronic media industry, offering everything across the content value chain.	AD:TECH LONDON 21-22 September Apple's advertising news, so don't be surprised to see the company floating around at the next interactivity-focused Ad:Tech show.	CES, Las Vegas 7-10 January 2010 The CES Apple section expands from 4,000 to 25,000 square feet next year. Will Apple be exhibiting? Watch this space.

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to treat me differently, almost like I was a fragile Christmas ornament endangered of breaking. My mother seemed to set up a security check on everyone that would come to our home, attempting to establish the rules and boundaries of our conversations. This was very uncharacteristic of my parents liberal and somewhat unstructured parental approach. My goodness, even my life-long friends were not engaging in our normal peer facetious interactions.

Approximately one week after my operation, I was informed that I needed to schedule another "precautionary" surgery involving a lymph node dissection. They were now using the word tumor regularly and were stating that they felt that all of the tumor was removed. However, it was necessary to conduct this "precautionary" procedure. On January 27, 1986, I had the lymph node dissection procedure. The following day I woke up in ICU, swollen beyond recognition (allergic reaction to morphine), cramping vigorously in my abdomen fastened by surgical staples, fighting for oxygen, convinced that I was dying. My strongest recollection was wanting to hold onto anything that contained life, attempting to absorb any energy that would enable me to live. Fortunately, the strong hand of my older brother was available. Ironically, this was the same hand that had inflicted physical pain during our hot and heated sibling rivalry episodes. However, all of that past turmoil seemed to dissipate as he sat with me for unlimited hours promising not to leave.

Two days later, still resting in the hospital, I was greeted by a middle-aged man and his younger assistant. He introduced himself as an oncologist. I asked him what that was and he proceeded to inform me that he was a cancer specialist. Still unclear about the correlation, I inquired how that pertained to me and he informed me that I indeed had cancer. My initial reaction was somewhat hysterical. This time there was no containment of the tears. As the tears rolled off my face, my only thought was that I was dying. Every time I had heard the word cancer it was closely correlated with death. I asked him if I had a chance of surviving and he stated that I did; however, that this

would be the biggest challenge of my life. He went on to inform me of the procedures (chemotherapy) that it would entail, and of some of the side effects (hair loss, nausea, weight loss, etc.) I could anticipate. After sitting down with me, tolerating my emotional reactions, educating me, answering any questions that would help me prepare for this battle, I looked him straight in the eyes and told him "let's get it done."

After sitting down with me, tolerating my emotional reactions, educating me, answering any questions that would help me prepare for this battle, I looked him straight in the eyes and told him "let's get it done." At this moment my doctor and I established a partnership. The importance of having this connection is essential. I knew in my heart that this man was available and that he cared about my well-being.

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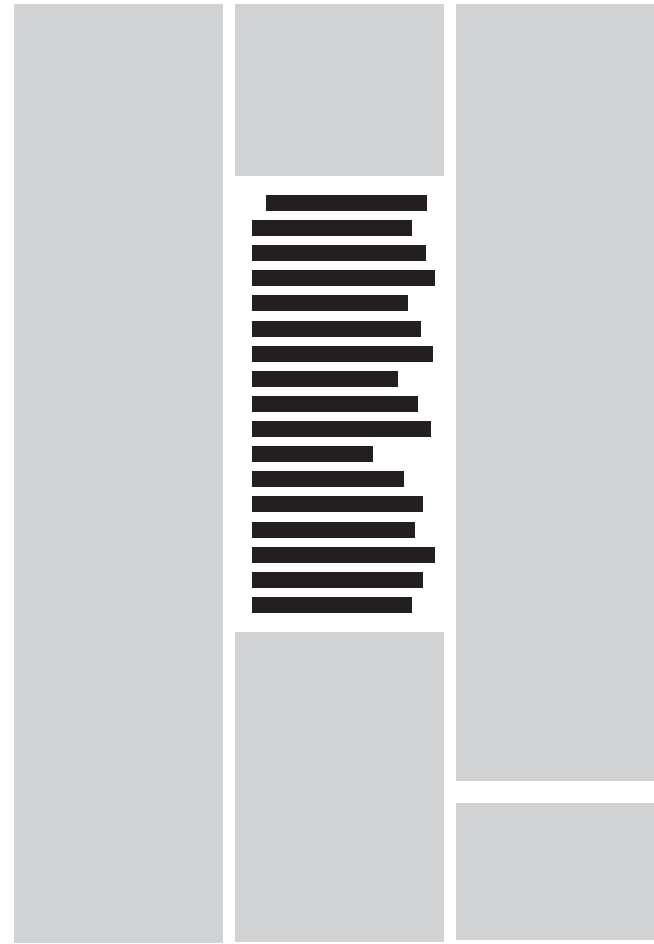
We did eight months of chemotherapy, with treatments the doctor stated would have killed a middle-aged man. I did lose my hair, 65 pounds and quite possibly my hopes for future fertility. (My urologist did not inform me of sperm bank deposits and when inquiring about why he did not inform me of that choice, he replied that he did not think that I could afford it!) However, thanks to God, my oncologist (Robert Lowitz, MD), the love and encouragement of my family and friends, as well as my strong will to survive, I have sur-

vived this disease. Since achieving a clean bill of health, I have proceeded to attain my masters and doctorate degrees in clinical psychology, conducted my thesis and dissertation research devoted to enhancing the knowledge on the psychosocial implications of cancer, educate healthcare workers and devote my private practice to cancer survivorship.

Through my experiences, I would like to offer some helpful hints:

- Seek out a doctor that you can communicate with and that has a solid reputation.
- Seek out information so that you can be an active (not passive) participant in your recovery.
- Start a journal documenting your concerns/questions to share with your doctor.
- Bring a friend/loved one with you to your appointments.
- Join a cancer support group for peer support, information and coping skills (research indicates it can enhance the quality and quite possibly the quantity of your life).
- Talk to your doctor about resources available to manage common psychological symptoms (depression, anxiety), i.e., anti-depressants, anti-anxiety agents, mental health professionals, etc.
- Start a journal to provide a forum for emotions, helping to ventilate and further process your emotional needs.
- Surround yourself with people who are emotionally available.
- Take time to learn progressive relaxation techniques, guided imagery and/or meditation. Relaxation has been empirically proven to enhance the immune system.
- If possible, attempt to find some sort of meaning, growth (i.e., interpersonal, spiritual), opportunity, or "silver lining" from this unfortunate predicament. This can help alleviate feelings of victimization.

Editor's Note: Dr. Gonzales and his wife, Jamie, currently reside in Bakersfield, California where he is employed as a clinical psychologist in a private practice setting. Dr. Gonzales also facilitates numerous cancer support groups and is currently active on the Board of Directors for the American Cancer Society. ■



Housing

- government quarters
- rental guaranty
- on-the-economy

ON ANY permanent change of station, housing, or rather its availability, becomes the most important question asked by the service family. The common problems you meet in the United States are somewhat magnified on an overseas movement because of differences in language, law and custom. Actually, at least for Spain so our experiences have proved, these problems aren't very big at all if you're told beforehand what to expect.

First of all, at the time this booklet was published, automatic concurrent travel of dependents to Spain was authorized only for colonels and general officers. All other military personnel must apply to the appropriate overseas commander for concurrent travel. Specific instructions on how to do this can be obtained from your personnel officer. When the overseas commander grants approval for concurrent travel, he will tell you whether government quarters are or are not available. And of course, this will determine many of our subsequent actions.

Government quarters consist of enbase and rental guaranty housing, somewhat similar to the so-called Wherry housing in the United States. On-base housing at the Air Force bases is very limited, ranging from 25-40 units and is restricted to key personnel.

The Rota Naval Base, where housing

in Spain

A typical two-bedroom unit has a large terrace, living room, dining room, master bedroom, a smaller bedroom, bath, kitchen, utility room, storage room, and a maid's room and bath. The larger units are basically the same.

If you are notified that you are to occupy government quarters—either on-base or rental guaranty—you will be allowed to ship only 2,000 pounds of household goods, plus your hold baggage and hand luggage. All government quarters are adequately and comfortably furnished, including stove, refrigerator, automatic washer-dryer combination, vacuum cleaners, rugs and draperies. Also included are lamps, wastepaper baskets, porch furniture, ironing board, etc.

Personnel being assigned to Rota Naval Base should note that there units do not include washing machines or clothes driers.

Normally, you will need bring only dishes, silverware, pots and pans, linens (including pillows and blankets), and personal items. You will probably want to bring your small appliances—iron, mixer, toaster—actually, all items of this type work well in Spain and will save you as much work as they do in the United States. You should include in your 2,000 pound weight limit all special items for babies and small children since no items of this nature are furnished. This would include crib, youth beds (if you use them), vaporizers, bottle sterilizers, etc. As a matter of fact, if you are traveling with a bottle-baby, we suggest you include in your hand baggage (that is, bring it with you) a bottle sterilizer—the type you can use on the top of a stove. By the way, plastic bottles are much more practical. Include extra nipples.

Consider your sports equipment, children's toys, etc., in the 2,000 pounds. Hold baggage, which will arrive much sooner than your furniture, should include those items you will immediately need. We found this meant the baby crib, some toys, a tool kit (hammer, saw, pliers, screwdrivers, etc.), dishes, pots and pans and other cooking paraphernalia, silverware, linens, blankets—enough to set up temporary housing, keeping for about six to eight weeks.

In our hand baggage, other than clothing which is discussed elsewhere, we included extra tooth paste, razor blades, at least one toy per child, and other small personal items which you cannot conveniently buy while enroute.

ON ECONOMY HOUSING

Living on the economy, according to the many Americans who do so, provides a lively and interesting contrast to the American way of life. True, the differences are sometimes frustrating, but they are usually minor, and don't detract from the opportunity to learn the language and customs of Spain. Whether you ever choose a house (of which there are very few) or not

in the local communities is extremely limited, there are 496 on-base units. There is no rental guaranty housing in the Rota area. Forty-six units are under construction at the Cartagena Naval Facility. There are none at the El Ferrol Naval Facility.

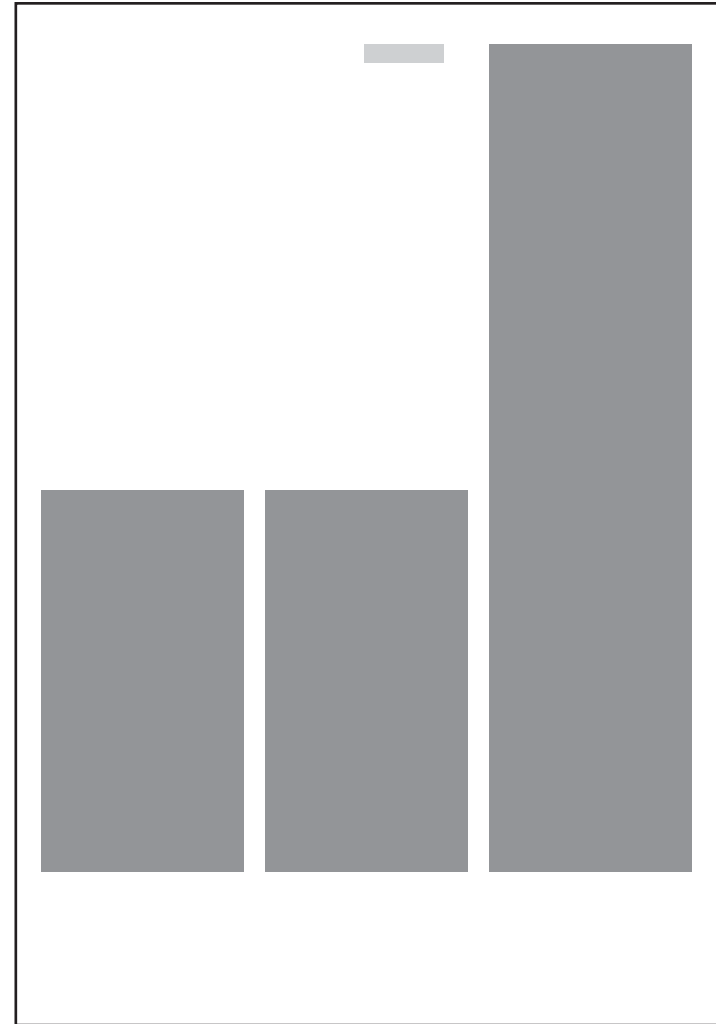
There are 20 units each at the aircraft control and warning sites at Villabona (W-2) and Constantina (W-3). Twenty units are under construction at Rosas (W-4) and Bendorn (W-5). Housing is under design for some of the other sites.

RENTAL GUARANTY HOUSING

In the Madrid area (this includes the Joint U. S. Military Group, Spain; MAAG; NAVACTS, Spain; Headquarters Sixteenth Air Force; Headquarters, 65th Air Division; Torrejón Air Base and several smaller units) there are 866 housing units, called Royal Daks, located five miles north of Madrid and approximately 20 miles from Torrejón Air Base.

In Zaragoza, there are 222 units; in Sevilla (Morón and San Pablo air bases), there are 491 units about one mile from the city.

All units are spacious, although the bedrooms are somewhat smaller than American standards since emphasis has been placed on the living-dining areas.



"IT CAN CARRY SPEED LIKE A CAR BUT BUILD ACCELERATION LIKE A MOTORCYCLE, SO IT'S A MIX OF THE TWO WORLDS AND SOMEWHAT INDESCRIBABLE."

AFTER SCHOOL PROJECT

OWNER: JAY BRETT

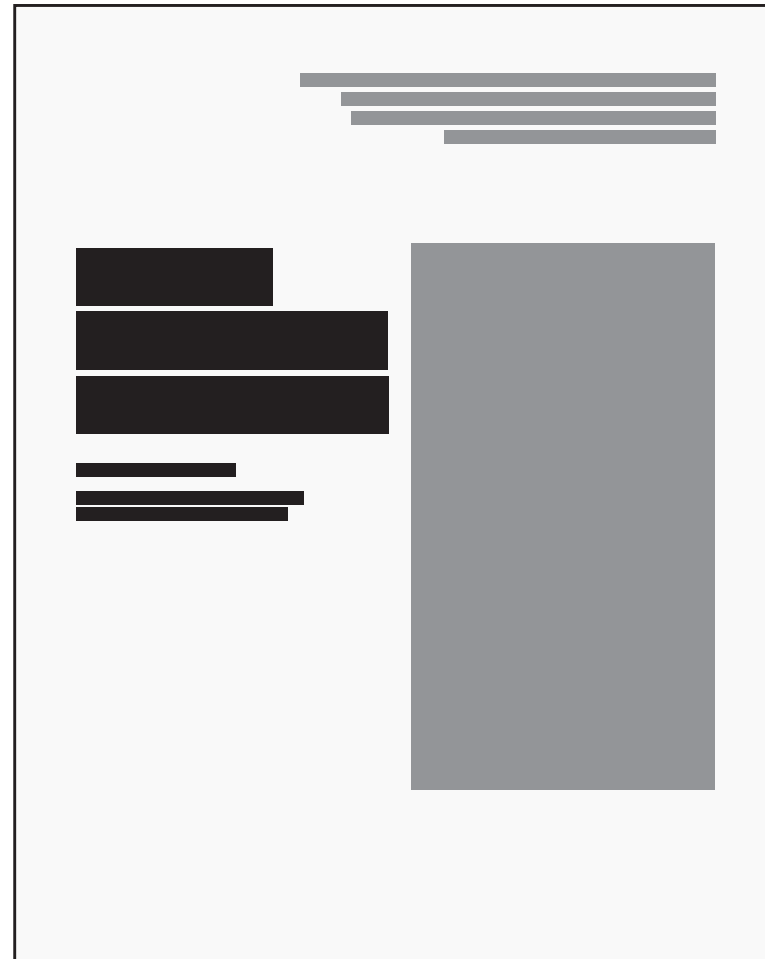
WORDS ANDREW BECKFORD
PHOTOS MATT RODRIGUEZ

AFTER FIRST DISCOVERING CAR CULTURE

I'm sure most of us spent time daydreaming about what our perfect vehicle would be like. Some of us even go as far as drawing renderings on paper or even modeling out the schematics with our computers. However, there are very few individuals who have the skill and talent to, model, and actually build the vehicle that they see living in their imagination. What you see gracing the pages before you is called the "SUB G1". The SUB G1 is completely street legal and registered and its chassis was totally fabricated from the ground up. I was lucky enough to get some time with Jay Brett, the lead designer and fabricator for the SUB G1 to get an idea about what he is about and how the SUB went from napkin sketch to reality.

How does the average car nut like me and the drooves of others reading this article get to do what you do? What did it take to get where you are? I went to art design school for product design; always had a passion for cars and bikes, and I wanted to be in the automotive world. I came out here to Los Angeles from the East Coast to work on a movie, to work on Batman. Since I was able to build a vehicle for a movie it just progressed into connections into some studio work, from movie cars to concept vehicles. Then, about six years ago I had the opportunity to start up a new concept studio for General Motors here on the West Coast and I've been with them ever since.

To date what would you say are some of the highlights of your career? I'd say working on Batman. That was an introduction to not only the concept vehicle-building world but also the movie world, which was an added bonus. It's a very "unique" way to make a living, working for those people. It brought me to the Southern California automotive culture, and it's not anywhere else in the world but here! So if you want to be involved in that realm this is where to do it! Other highlights have been building concept vehicles that I fully operate and work. About six years ago we built the Burago for General Motors which was really cool; we also worked on a couple terms for Volkswagen and BMW which were also really cool. I'd have to say the SUB would be the ultimate because it's something you can keep and obtain those skills over the years to be able to make something that you can call your own is hugely rewarding. From what I understand there are lots of designers, fabricators, and builders who have attempted to do something on their own and through whatever reasons in your life, it takes a lot to get it done. Time moves on and to take on of this magnitude takes complete dedication. It took us three plus years of most nights, weekends and holidays to get it done and



INFORMAČNÍ GRAFIKA

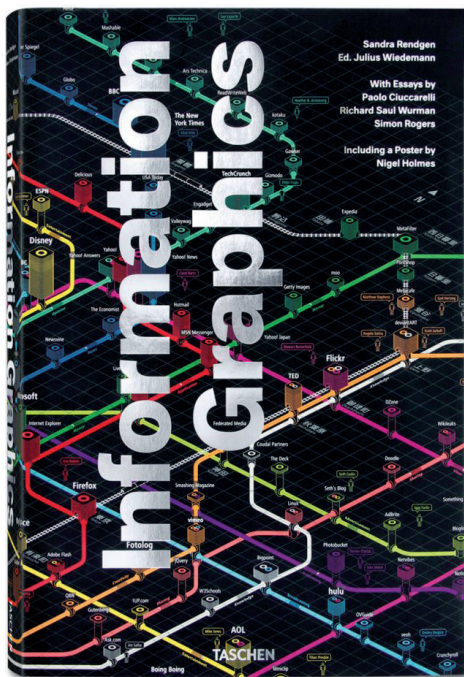


INFORMAČNÍ GRAFIKA

<http://visual.ly/>

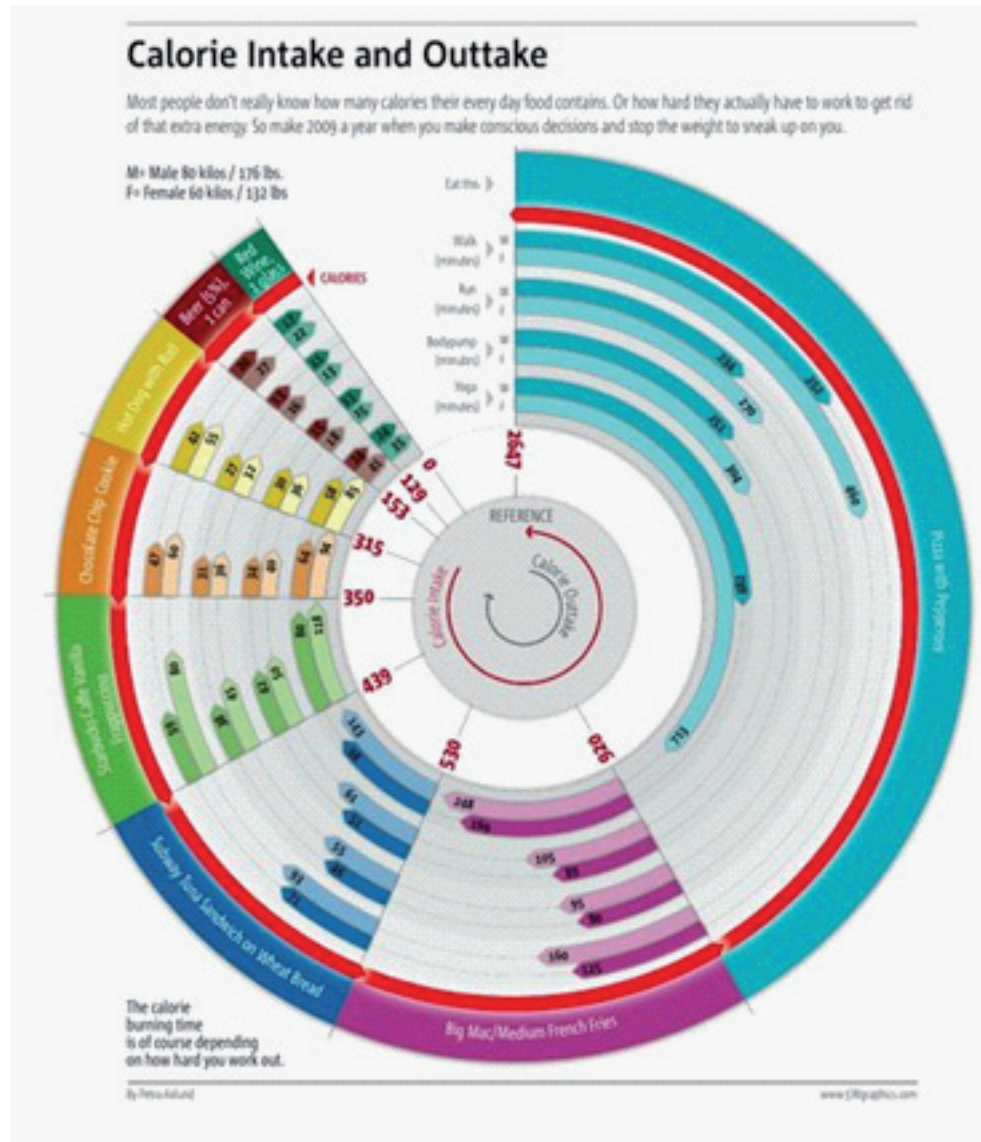
<http://newsmap.jp/>

<http://www.designer-daily.com/14-visually-stunning-animated-infographics-5698>

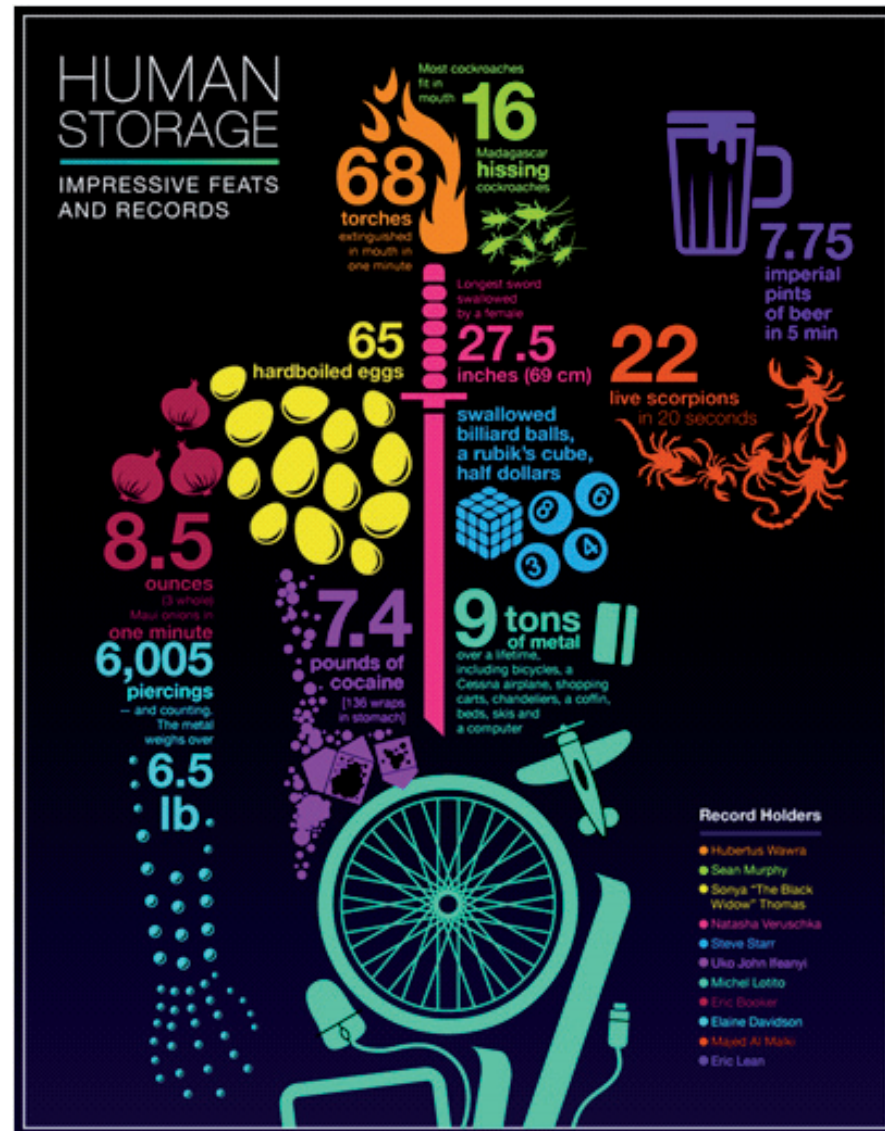


RENDGEN, Sandra a Julius WIEDEMANN. Information graphics. Köln: Taschen, c2012, 480 p. ISBN 9783836528795.

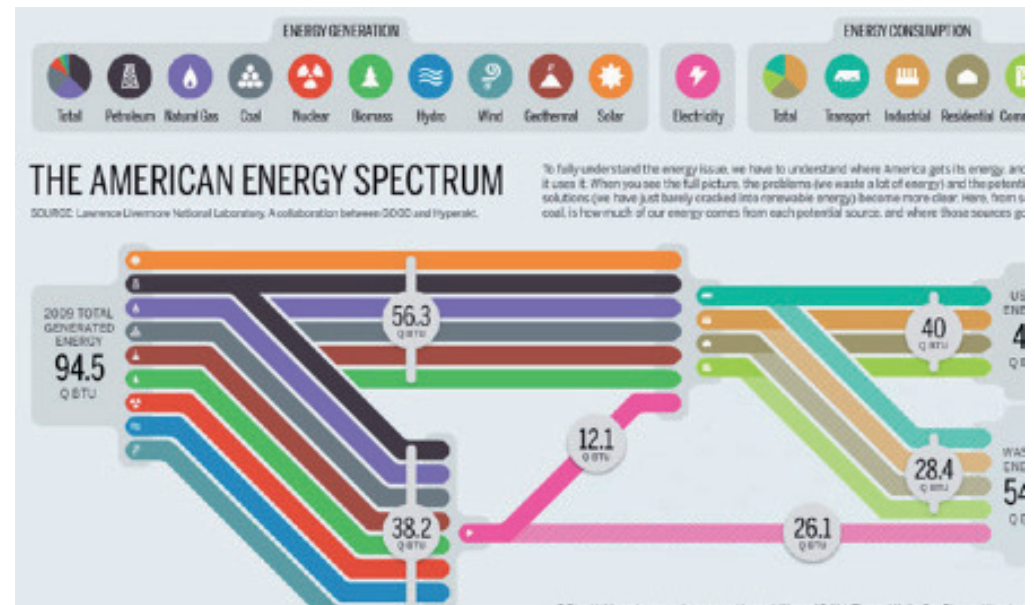
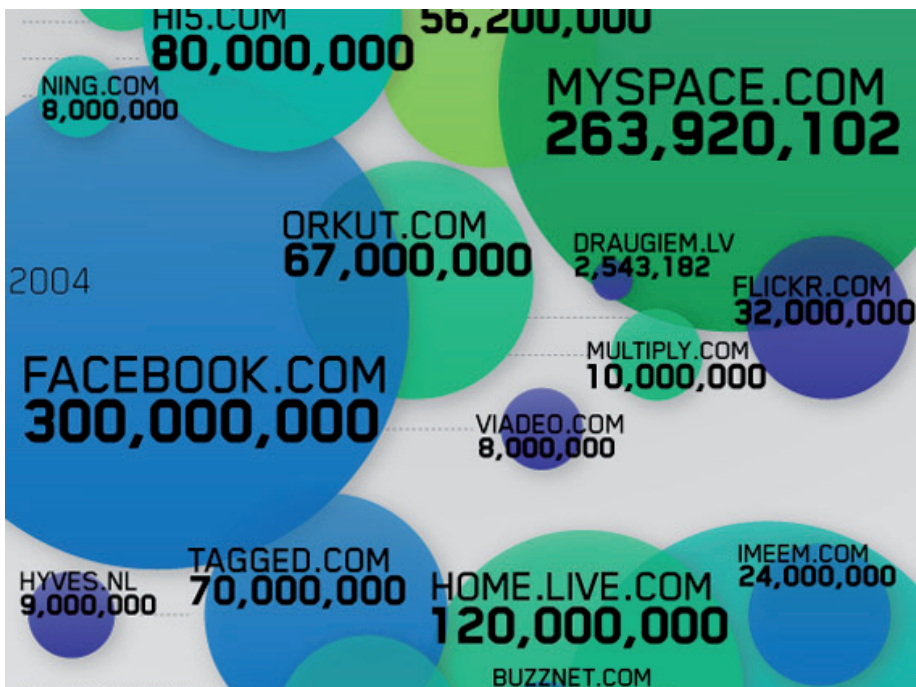
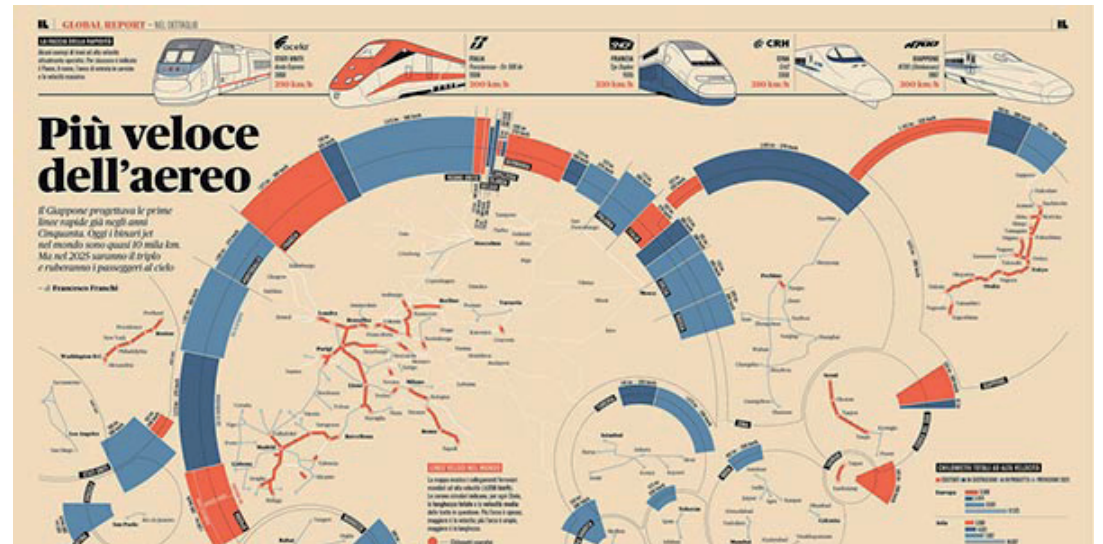
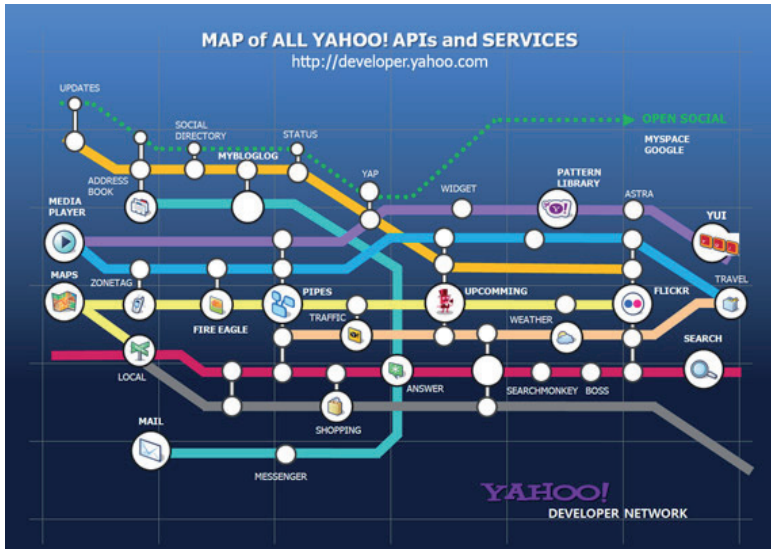
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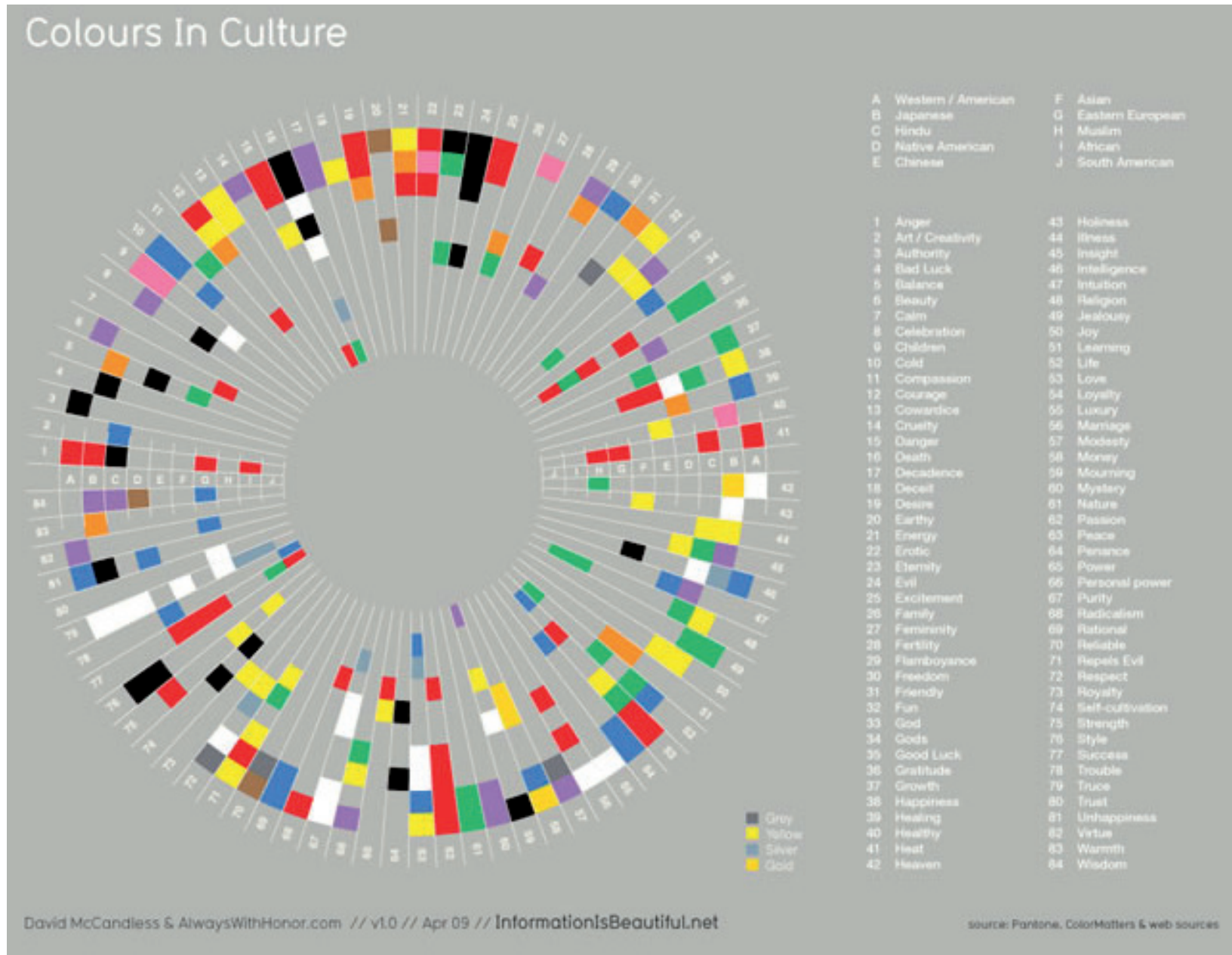
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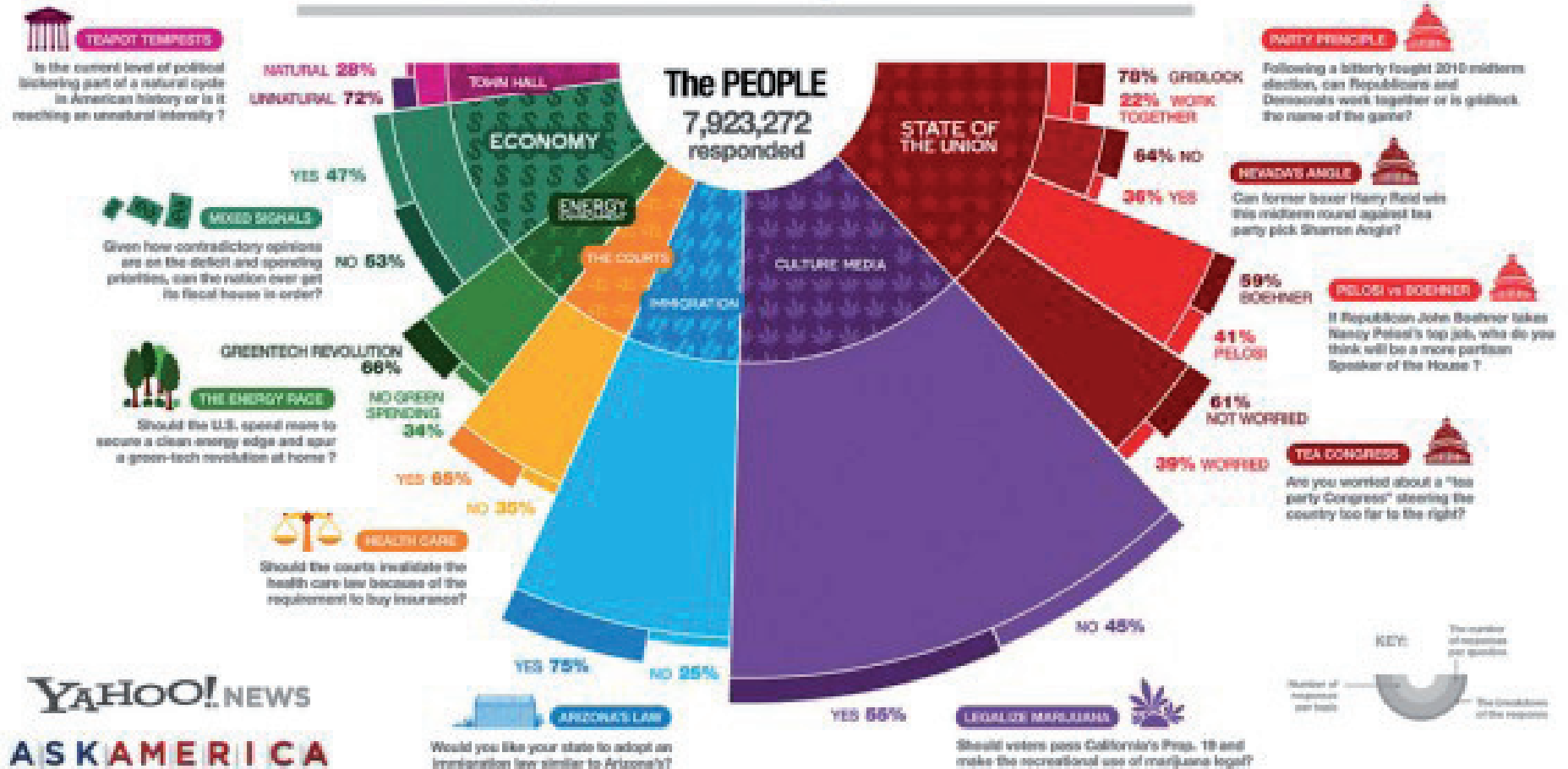
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INFORMAČNÍ GRAFIKA



America Speaks On Key Election Issues



YAHOO! NEWS
ASK AMERICA

PRAVIDLA SAZBY

**ZÁKLADNÍ JEDNOTKOU PRO
STUPNĚ PÍSMO JE TYPOGRAFICKÝ
BOD = 0,376 mm**

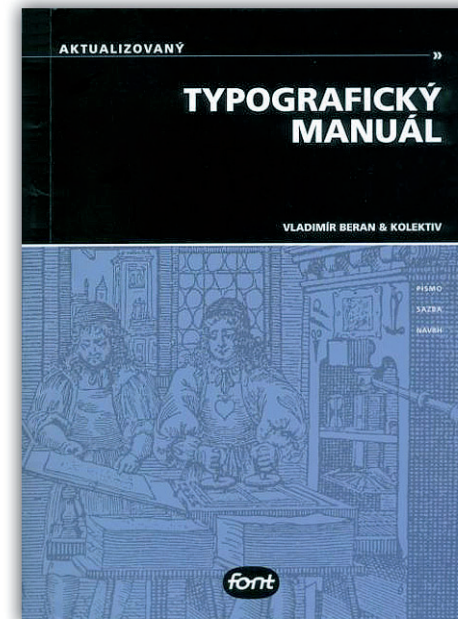
**VOLBA VELIKOSTI PÍSMO A ŠÍŘKY
SLOUPCE NA FORMÁT A0** - nastavíme
šířku sloupce tak, aby odpovídala
přibližně 42 znaků na řádek. Výrazně
členitější texty mohou vyžadovat použití
více sloupců.

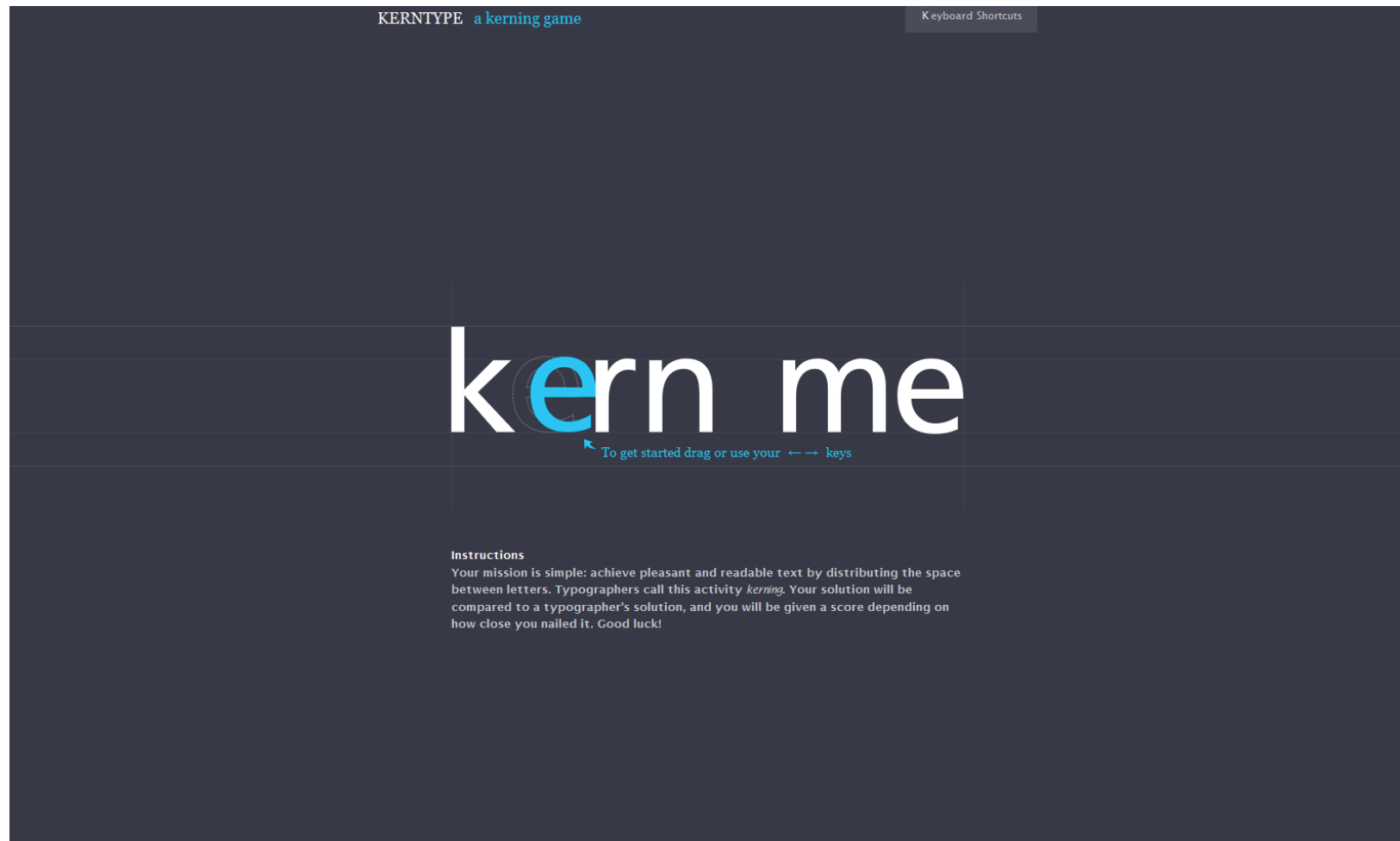
TEXTY NA ZARÁŽKU - pokud zvolíme
sazbu na levou zarážku, nedělíme slova
na konci řádku. Pokud bysme dělili
slova, zhoršujeme čitelnost textů.

**ROZDÍLY V ČESKÉ A ANGLICKÉ
SAZBĚ** - na rozdíl od anglické sazby,
v české sazbě si musíme dávat pozor na
jednoznakové předložky na konci řádků
a oddělit je nerozdělitelnou mezerou
s následujícím slovem (klávesová
zkratka CTRL+Alt+X)

Dalším rozdílem je **PODOBA
UVOZOVEK**. České uvozovky mají
podobu „99 66“, ale anglické právě
naopak a nacházejí se na horní
dotažnici (“6699”).

Rozdíly můžeme najít také v **DÉLCE
POMLČEK**. V české sazbě používáme
hlavně spojovník (-) a pomlčku
(-) klávesová zkratka ALT+0150.





<http://type.method.ac/#>

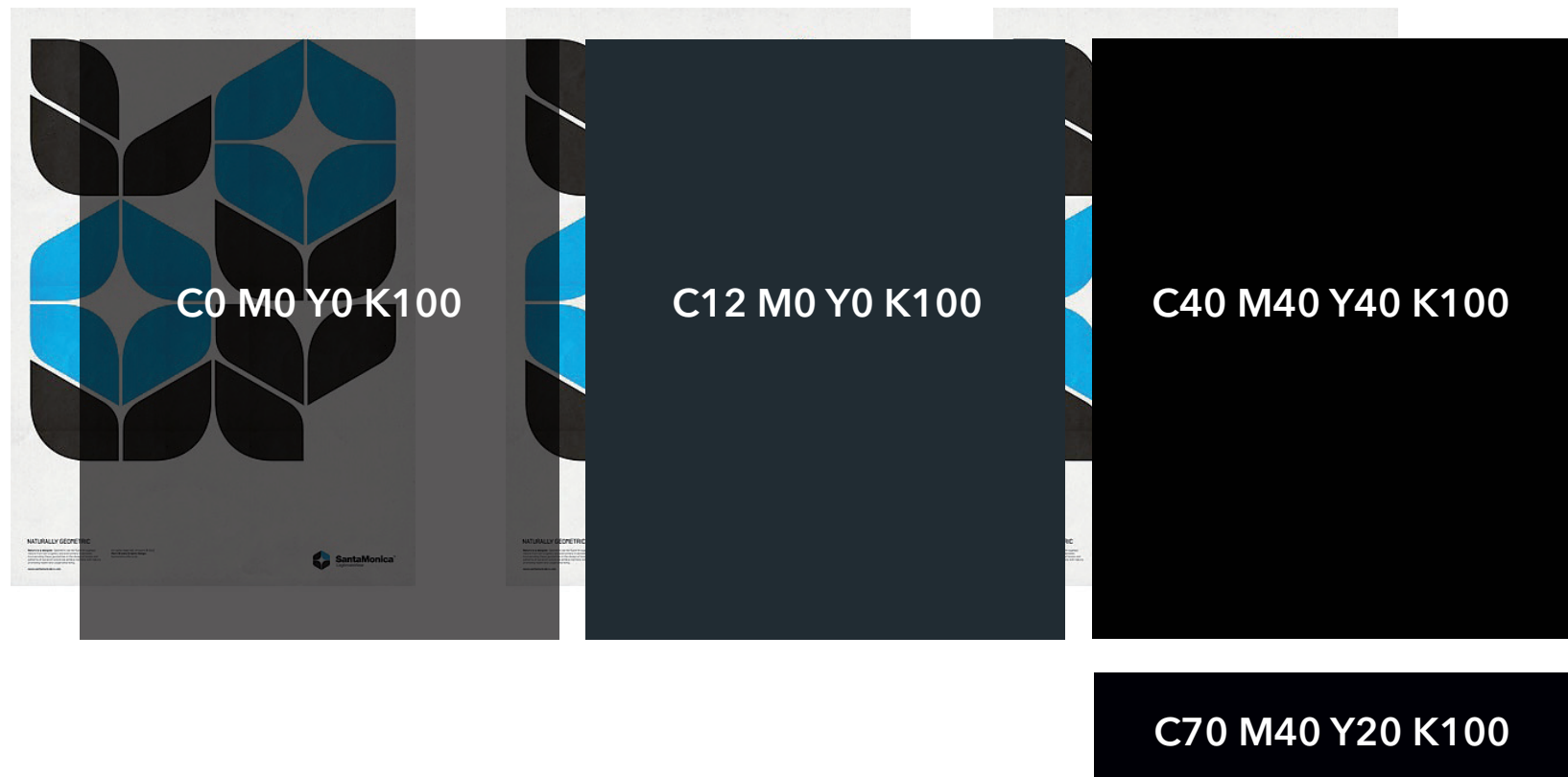
DTP

DTP - PŘÍPRAVA DO TISKU

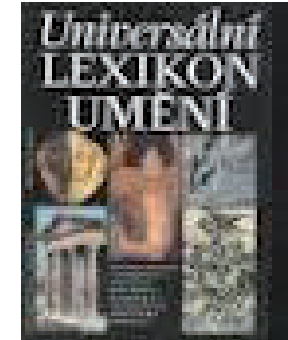
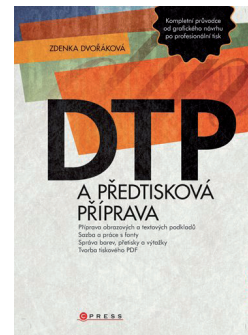
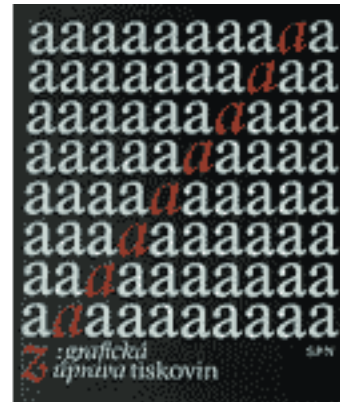
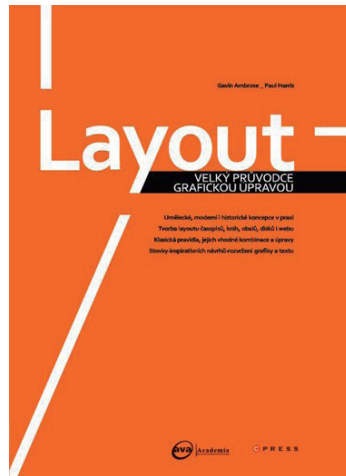
VÝSTUPNÍ PLAKÁT BY MĚL SPLŇOVAT BAREVNOST CMYK A ROZLIŠENÍ OBRAZU 300 DPI (BAREVNÝ PROFIL ISO FOGRA 27).

Texty vždy 100% černou (C0M0Y0K100).
Při menších velikostech písma s použitím plné černé nedochází k soutisku barev.

Rozdíly mezi černou barvou a plnou černou (součet barev by neměl přesáhnout 240 %):



POUŽITÁ LITERATURA



Použitá literatura:

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B. Blažej: **Grafická úprava tiskovin** (Státní nakladatelství Praha, 1990)

Univerzální lexikon umění (Grafoprint Neubert, Knižní klub 1995)

Timothy Samara: **Grafický design** (Slovart, 2008)