


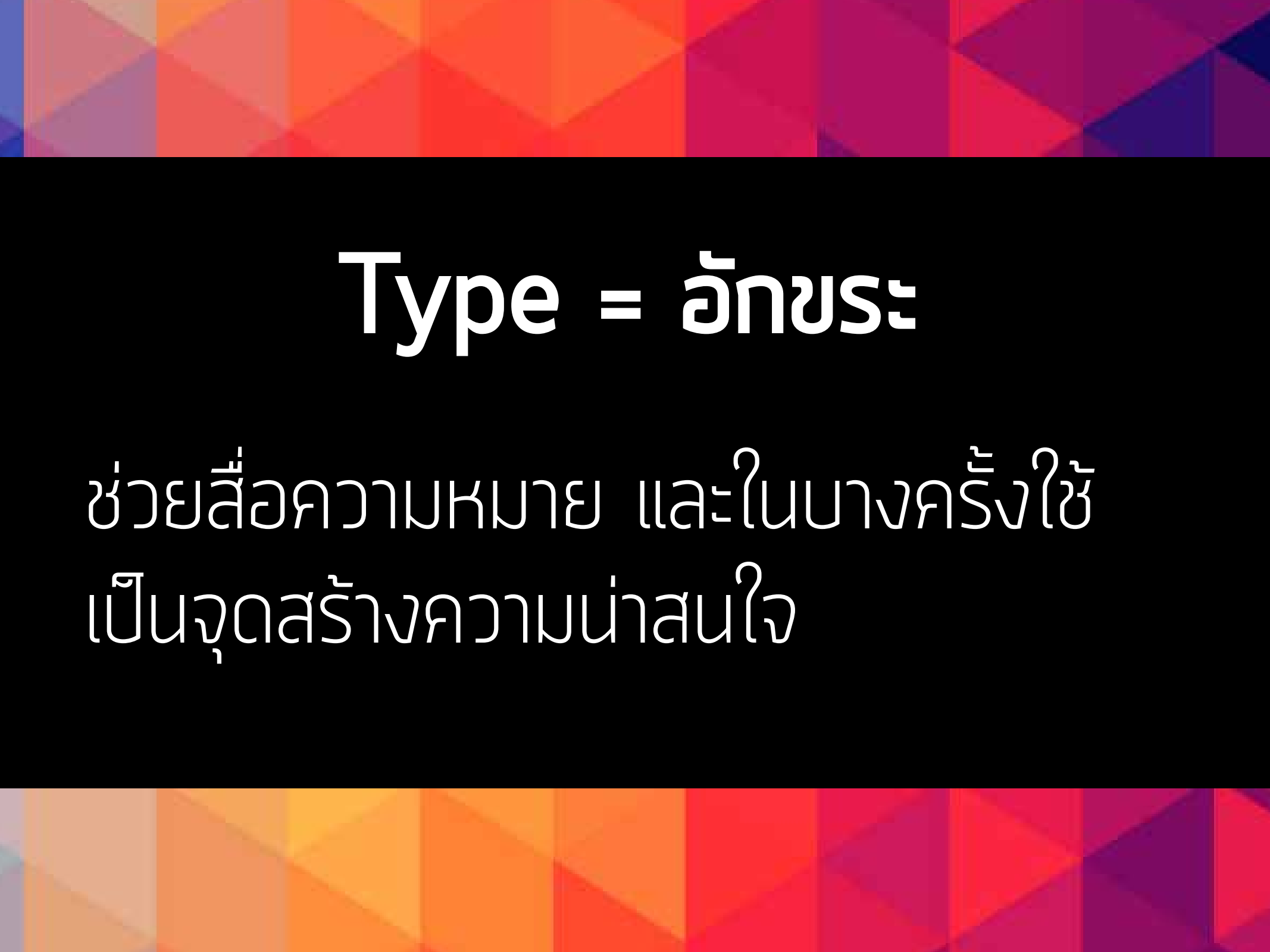
ELEMENTS OF DESIGN



Space = ที่ว่าง

ช่วยเสริมจุดเด่นให้เห็นได้ชัดเจนมากขึ้น





Type = อักษร

ช่วยสื่อความหมาย และในบางครั้งใช้
เป็นจุดสร้างความน่าสนใจ

CHOOSE THE



BEST

PRESENTATION

FONTS

Quantum Mechanics

REGULAR

6.626069×10^{-34}

THIN

One hundred percent cotton bond

BOLD ITALIC

Quasiparticles

BOLD

It became the non-relativistic limit of quantum field theory

CONDENSED

PAPERCRAFT

LIGHT ITALIC

Probabilistic wave - particle wavefunction orbital path

MEDIUM ITALIC

ENTANGLED

BLACK

Cardstock 80lb ultra-bright orange

MEDIUM

STATIONERY

THIN

POSITION, MOMENTUM & SPIN

CONDENSED LIGHT

C

CHARLOTTE IN COUTURE

CHARLOTTE RAMPLING HAS CHARTED A CAREER OF SEARING PROVOCATION, HER LOVE OF RISK EQUALED ONLY BY HER DESIRE TO BREAK BARRIERS. HERE SHE MODELS THE LATEST FROM PARIS COUTURE AND REFLECTS ON ATTRACTION, DRAMA, AND THE SWEET PASSAGE OF TIME

Photography Willy Vanderperre
Styling Olivier Rizzo
Text Alex Needham

At age 64, Charlotte Rampling remains an icon of sex and decadence. Once described as being able to have any man she wanted, she maintains a powerfully carnal presence in films ranging from *Never Let Me Go* to *StreetDance 3D*. Born into a military family in Essex, England, the bilingual Rampling has long divided her time between London and Paris, where she is referred to as "La Légende." The last ten years have marked some of her most powerful and psychologically penetrating work, particularly in collaboration with the director François Ozon, but she'll likely be remembered as the embodiment of a certain kind of twisted glamour, like the concentration camp victim entertaining Nazi officers bare-breasted in braces and a cap in the pervy 1974 film *The Night Porter*.

Speaking over the phone from her home in Paris, it's clear that she doesn't suffer fools gladly—she keeps the conversation rattling along at a fair old pace, offering her thoughts on everything from aging gracefully to the state of style publications today. "Fashion in magazines has to be sublime for me, it can't be ordinary," she decrees in a cut-glass English accent. One of cinema's great beauties, Rampling knows how to wear her clothes. "I'll throw a few things on, but they'll be good things—couture, Yohji Yamamoto, Jil Sander, usually quite masculine things. I don't have to bother about it, I just put them on and think that's who I am, as far as I know who I am," she laughs.

Rampling seems at ease with her age. Her face is proudly untouched by the surgeon's knife—she once said that the idea of waking up with a younger face was monstrous—and she speaks warmly about her grandchildren, though an inquiry about whether she spoils them gets a sharp retort: "I wasn't spoiled, so I wouldn't know how to spoil them." She enjoys the freedom that comes from her two sons and stepdaughter having flown the nest, saying that when one grows older "a sort of solitude installs itself that is really quite powerful if you're not afraid of it."

While the French are currently up in arms about the retirement age being raised from 60 to 62, Rampling has no desire to stop working. The roles she gets these days, she says, are "shorter but incredibly rich," like her single scene in Todd Solondz's *Life During Wartime*.

So how does she remain quite so, well, sexy? Rampling attributes it to three things: her lust for life, the effort she's made to evolve, and, above all, the preservation of her mystique. "If you're not ready [for old age], suddenly you think, Oh my God, I'm not attractive anymore," she muses. "Well, of course you don't attract people in the way you did, but there are other ways. Attraction is making somebody aware of who you are, and it's the mystery which is attractive."

Rampling also doesn't look back, never deigning to watch her old films. "It's too charged," she says. "It's something I've lived, so therefore it's within me." But she allows herself one moment of reflection on what's been a life packed with high drama. "I'm just proud that I've come through it all," she says, laughing again. "I'm proud of that girl."

Charlotte, 64, wears
Wool gabardine trench coat
with bat sleeves, angora felt turban,
leather gloves **Gaultier Paris**

On eyes and lips, **Chanel** Inimitable
Intense Mascara in noir and
Precision Eye Definer in gris scintillant
and Rouge Allure Lipstick in lover



The Grid System

The ultimate resource in grid systems.

"The grid system is an aid, not a guarantee. It permits a number of possible uses and each designer can look for a solution appropriate to his personal style. But one must learn how to use the grid; it is an art that requires practice."
Josef Müller-Brockmann

Show Grid

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Articles

The Golden Proportion

The golden section— a precise way of dividing a line, music or anything else—is showed up early in mathematics.

06.Jan.2010

The Golden Ratio in Web Design

You would be surprised to find out that most aesthetically pleasing designs, works of art, objects and even people have math in common. Specifically the Golden Ratio...

06.Jan.2010

Myths & Misconceptions About Grid Systems

A few myths and miscon-

Tools

Fluid 960 Grid System

A jQuery based fluid grid system template based on Nathan Smith's 960 Grid System. Allows multiple layouts including 12 or 16 fluid columns and 12 or 16 fixed columns.

06.Jan.2010

Masonry

Masonry is a layout plugin for jQuery that arranges elements vertically then horizontally according to a grid.

06.Jan.2010

Slammer 1.0

A new, robust version of Slammer that superimposes a customizable grid over any window.

Books

Universal Principles of Design

Universal Principles of Design is the first comprehensive, cross-disciplinary encyclopedia of design.

04.Nov.2009

Designing for the Web

A Practical Guide to Designing for the Web has written explanations of the core principles of graphic design in relation to the web.

08.Oct.2009

The Way of Typography

The book also goes into depth on how to create grid systems by hand with

Templates

Photoshop 4 Column Grid

A free 4 Column Photoshop grid template for a 1024x768 screen resolution by Ray Gulick.

08.Jun.2009

InDesign 568x792 Grid System (12)

By Dario Galvagno. Adobe InDesign file with a grid system for a 568pts x 792pts page that is divided into 12 columns and rows using the Golden Ratio. Includes a 12pt baseline grid.

16.Apr.2009

Illustrator 974px Grid System (12)

By Neil Bradley. Adobe Illustrator file with a grid system for a 974px wide

Blog

Buy Slammer = Help Haiti

The grid-generating app Slammer is part of the Indie+Relief initiative. Buy it and all proceeds from today (01/20) will be donated to Haiti.

20.Jan.2010

Eternal Network

Lovely minimal grid based site design that's reminiscent of old computer paper.

06.Jan.2010

Limited Edition 2010 Letterpress Calendar

Grid-based limited edition letterpress calendar set

Inspiration

Ace Jet 170
AisleOne
Athletics
BBDK
Blanka
Build
Corporate Risk Watch
Counter Print
David Airey
Design Assembly
Dirty Mouse
Experimental Jetset
Form Fifty Five
Grafik Magazine
Grain Edit
Graphic Hug
I Love Typography
Lamosca
Mark Boulton
Minimal Sites
Monocle
Neubau
NewWork
OK-RM
Original Linkage
Robin Uleman
SampsonMay
Schmid Today
September Industry
Soulellis
Subtraction

typo- graphic

David Jury

Editor, 1996 – 2006

1971-present, UK

TypoGraphic is the journal of the international society of Typographic Designers (ISTD), distributed free to its members. The society was formed in 1928 (initially as the Typographer's Guild) and the journal was first published in 1971. Back then, the journal had no plans to reach a wider audience than the membership, it's content reflecting the practical concerns of jobbing typographers. Many of the contributors did not consider themselves to be professional writers, but rather designers and educators who felt inclined to share their thoughts with fellow ISTD members.

"Jury revitalised the journal by bringing creative design practice to the fore."

When David Jury, a design historian, author and designer, assumed the editorship in 1996, TypoGraphic was in a slump. Jury revitalised the journal by bringing creative design practice to the fore. He commissioned writing from curators, linguists, historians and psychologists to provide a broader, more inclusive view of typography's changing social and commercial role. He also commissioned a different designer for each issue whose working methodology and philosophy reflected the theme of that particular issue.

Issues over the past decade have examined the necessity of rules of typesetting, visual

grammar, hand-drawn lettering in American advertising (1900–1950s), vernacular posters in Kingston, Jamaica, typographic conventions in book design, and more. Designers have included Strucktur, The Attik, Reinhard Gassner, Designers Republic, HDR Visual Communication and Ian Chilvers, among others.

During Jury's editorial reign (16 issues between 1996 and 2006), the number of pages of each issue steadily grew from 16 to 64, as designers found increasingly inventive ways of making the design and printing budgets go further, often through favours owed to them by paper manufactures, printers and print finishers. The close collaboration between designer and

printer became increasingly important as unorthodox means of production were sought to compensate for budget restrictions.

That Jury enabled designers to take such a demonstrative role rather than 'quietly and self-effacingly' convey text, was the cause of considerable angst

"The close collaboration between designer and printer became increasingly important"

at ISTD council meetings. The relationship between Jury and the ISTD council came to an abrupt end when the council preferred to accept a reduction in the printing bill of TypoGraphic issue

No. 65 as compensation for a serious binding error rather than enforcing a reprint. The designers, Jury and Paul Belford decided to have 200 copies printed by a different printer to the original specification. It was the version of TypoGraphic 65 that won many international awards. It also caused Jury to resign. TypoGraphic continues to publish, now past its seventieth issue, following the structure that Jury began.

Like a chameleon, this journal has taken on various shapes, sizes and formats – from magazine to poster. The visual content has been consistently engaging.

“Our brain is not like a computer”

SOME HELPFUL RECOMMENDED TIPS FOR YOUR CONCENTRATION PROBLEM

Concentration Technique #1: Stretch your limits

You have experienced moments at work or when studying when you felt like you needed a break and you find your mind wandering and unable to focus. Learn to stretch your limits by pushing yourself to complete perhaps 15 more minutes of work, or by not leaving the chapter in your textbook before taking a break. By setting achievable targets, you are training your mind to stretch and pushing yourself to break through the limits that you have set for your mind automatically.

Concentration Technique #2: Focus on one thing

We have a dozen and one things to think about, such as picking up the laundry, grocery shopping, work, creating dinner, picking the kids from work, and the list goes on. You may find your mind wandering at work because you are worried about what to cook for dinner, or that you have an unfinished errand you need to pick up at the grocery. It is true that you are multi-tasking, but simply that your mind has too many thoughts, and you need to control your brain. Tell yourself that you will focus on the other issues once you are done with work, and keep your mind on your work. Acknowledge that there are other tasks that need tending to, but they can wait as they await an opportune time.

Concentration Technique #3: Tune out Distractions

Much like horses have blinkers to keep them steady in one direction and oblige to their owner's commands, we need to develop the mental equivalent to keep focused on the task at hand. If you have an alternative place to work or study that has no distractions, by all means move your work there. However, this is difficult to do since our colleagues, peers, or siblings often try to stop things because it is distracting your focus to other matters. In our world, or physically you can block around your vision to control your brain to focus.

Concentration Technique #4: It is OK to Take a Break

To make sure your concentration is, or can be, your own, you are merely human. This means that it is perfectly acceptable to take a break, and you will find that your mind will find ways to concentrate equipped to take on more challenges after a short rest. Do not feel bad about taking breaks, as they are essential to increasing your efficiency. Pushing yourself beyond your limits is discouraged, but overworking is not.

Concentration Technique #5: Variety is Key

Our brain is not like a computer, and it needs stimulation and variety to remain engaged and interested at the task at hand. If you were to stay at an Excel spreadsheet for the whole day, after occasional breaks and engage your mind in other activities. This will keep it alert, and keep focused as always. If your mind is focused on one task for extended periods of time, the repetitive activity may cause your attention to wane or be reduced.

CONCENTRATION

WHY TAKE AN ATTENTION DEFICIT DISORDER (ADD) TEST HERE

The effect of concentration problems

There are many symptoms that a person suffering from ADD will display. These include a lack of organization, procrastination, inability to concentrate, agitation and impulsive behavior. However, these symptoms are easily mistaken with that of other diseases, such as thyroid, depression, or simply an incorrect intake of sugar.

If you feel that you, or your child, have recently exhibited the above symptoms for a long period of two to six months, there is a possibility that you are suffering from ADD. However, it is extremely difficult to accurately diagnose ADD, which is the main explanation why some adults have never received treatment as a child.

Even if you truly believe that you are suffering from ADD, or your child, the significance of this disease and the possible treatment options that you may wish mean that you should always seek a professional opinion. In ADD is a mental illness, it is a difficult test for it. Your symptoms could be a case of another illness such as autism or bipolar disorder, or high stress environment. Further, it is advisable to discuss if the child is simply extremely precocious, or if he is hyperactive.

When you make a trip to your family doctor, or to a professional in this field, he will first see you through a thorough physical examination. This is to ensure that there is no other medical or physical cause for your symptoms, as many diseases display similar symptoms as ADD. In general, the symptoms can be classified into: inattentive, hyperactive, or both.

Your doctor will also run through your family's medical history to determine if it was genetically passed down, as well as to evaluate the likelihood that any offspring will be vulnerable to ADD.

When possible, records of the individual's behavior and participation in play or at work, as well as interaction with his friends during breaks should be made, as reliable as the doctor. This activity is relevant, as possible, then based on the child's performance, as to determine if the child only acts up in a particular place or for all classes. Reasons for the child's inattentive state could be a distraction from friends, something, a false belief, or that the child has poor vision and needs sight correction. It will also help your doctor to determine if your child's behavior and school results to be with the 12/12/12.

All these procedures will be helpful for the doctor to compare against the DSM-IV criteria used to determine if the individual suffers from ADD.

Thus, whether it is possible to diagnose independently if you or your child suffers from ADD, it is recommended that you do not suspect and attempt to find out on your own about ADD symptoms, causes and treatments. A great place to start would be the Internet, and with relevant information you will be able to make informed decisions.

When you raise a child, like all children, you want him to become a "Pro" at his school. Thus, if you are old enough to have reached "Senior status", you may have that problem again. Aging processes make many hormones no longer as they were as children. Few people have the luxury to left a "Senior" to "Senior status", so you may have to be your own main man.

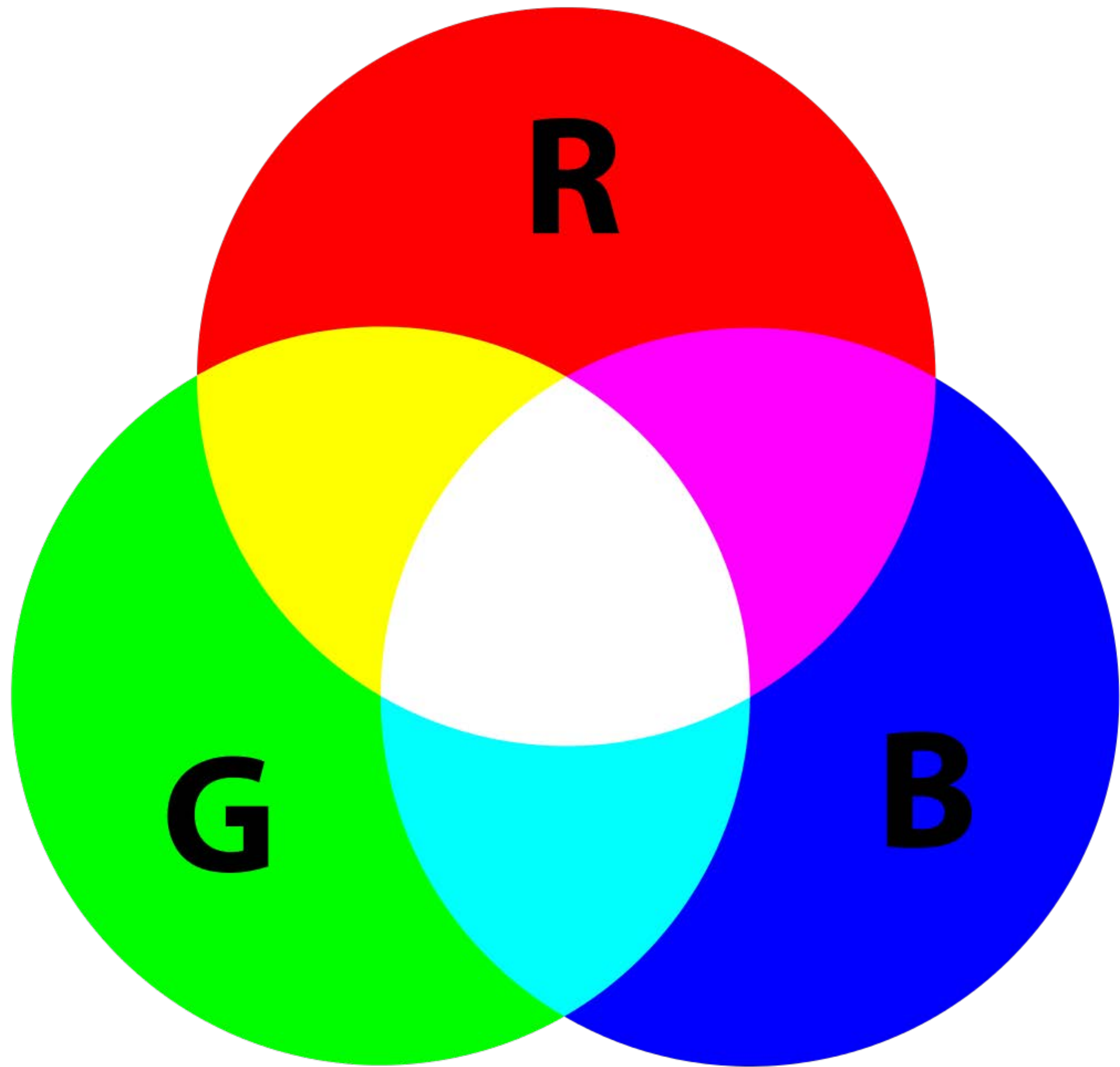
FOR MORE INFORMATION

ADD TEST



Color = สี

แสดงถึงอารมณ์ที่ต้องการได้ชัดเจน





Dressel's Color Wheel With Cobalt Blue

aureolin



**aureolin +
permanent alizarin
crimson**



**permanent alizarin
crimson**



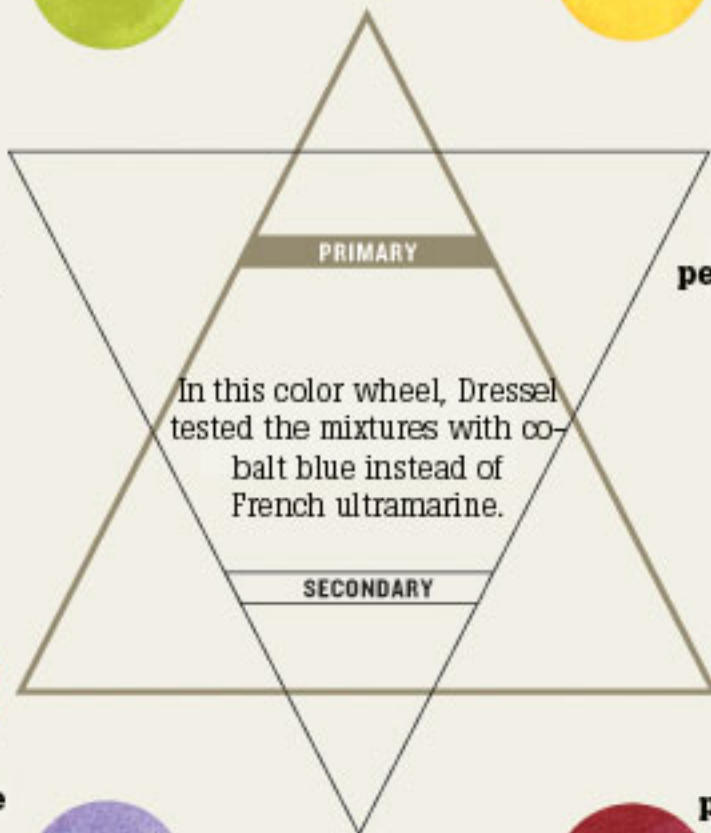
**cobalt blue +
permanent alizarin crimson**



cobalt blue



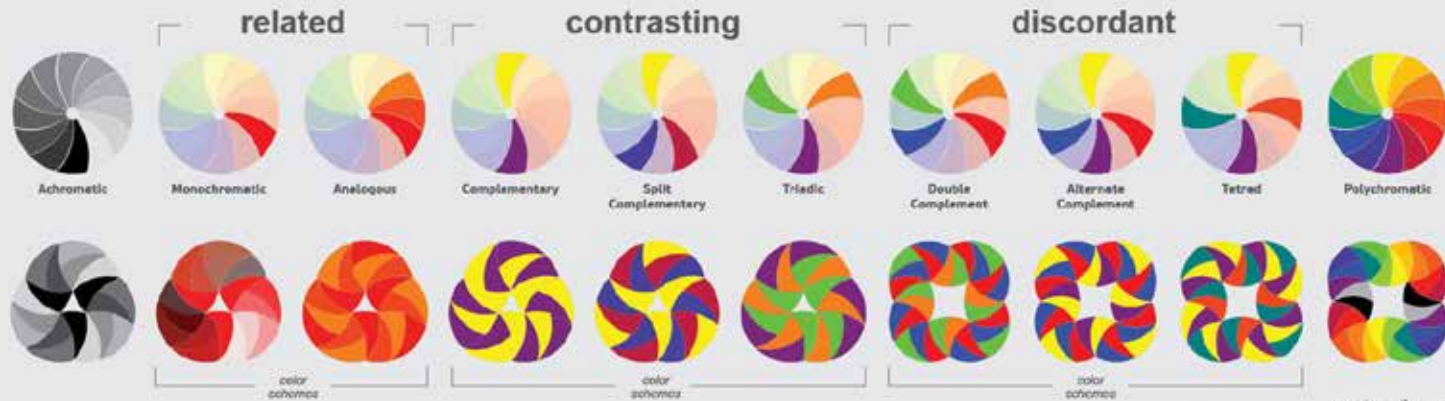
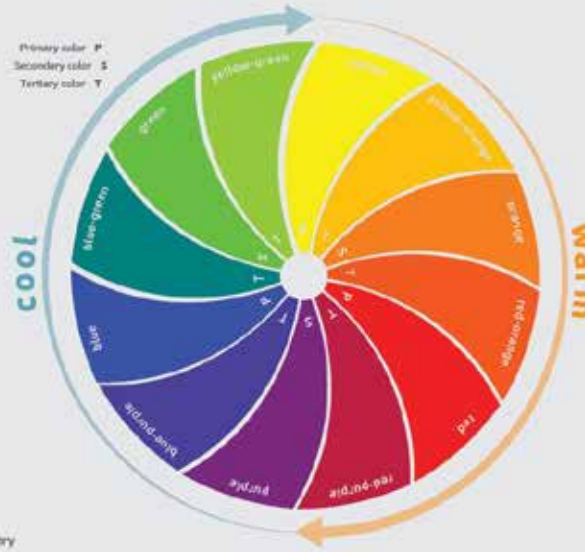
**aureolin +
cobalt blue**

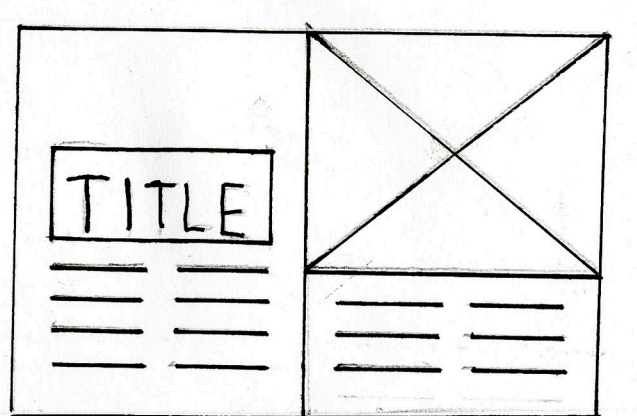
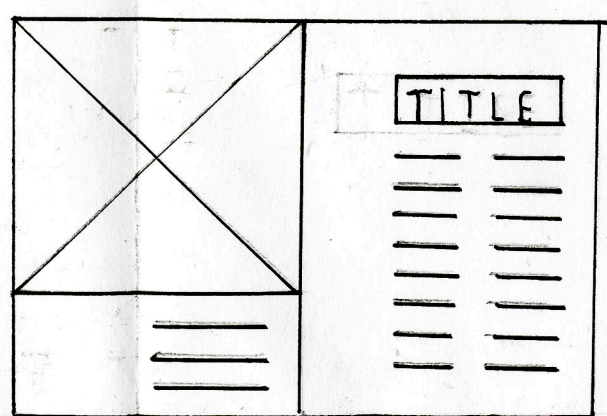
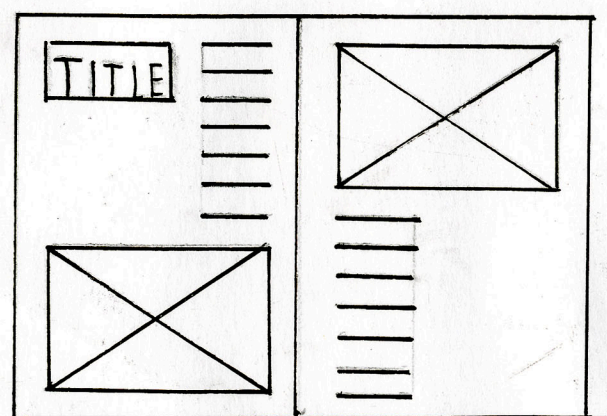
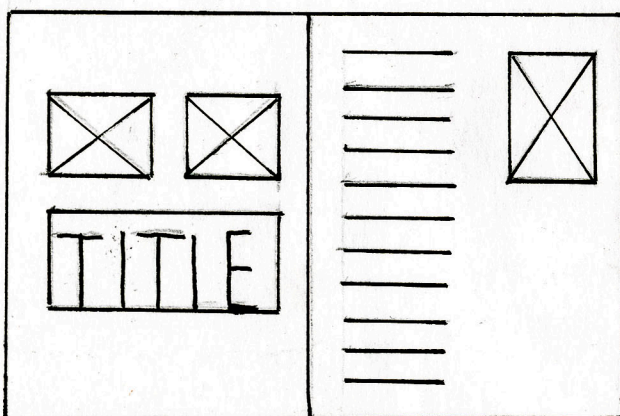
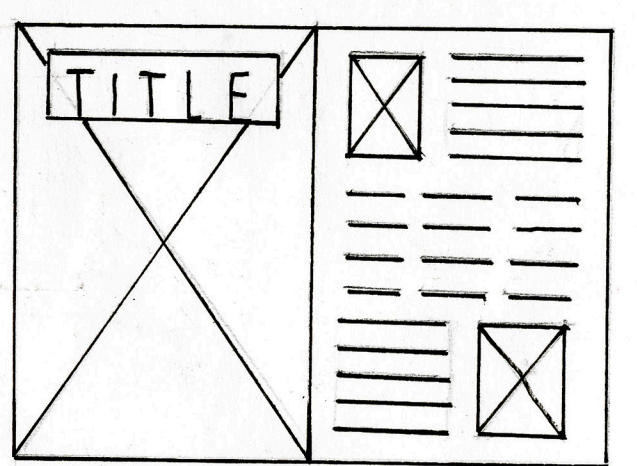
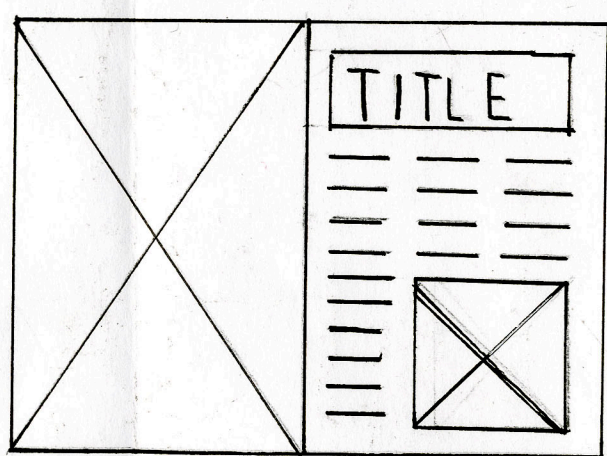
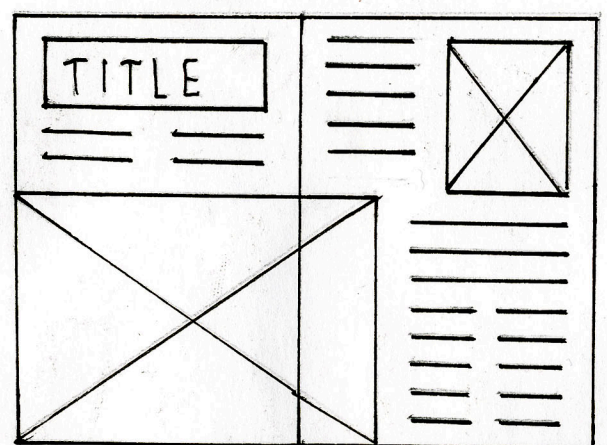
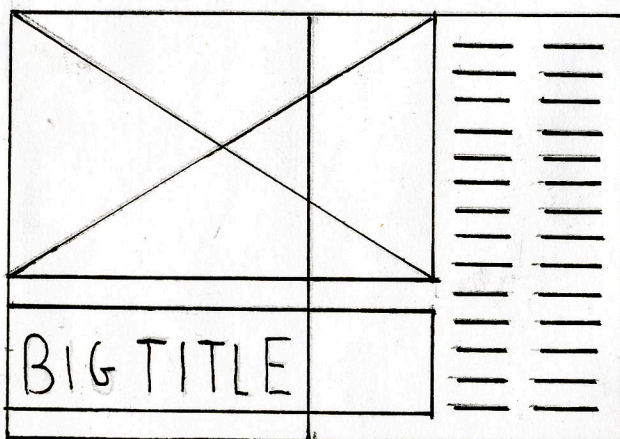
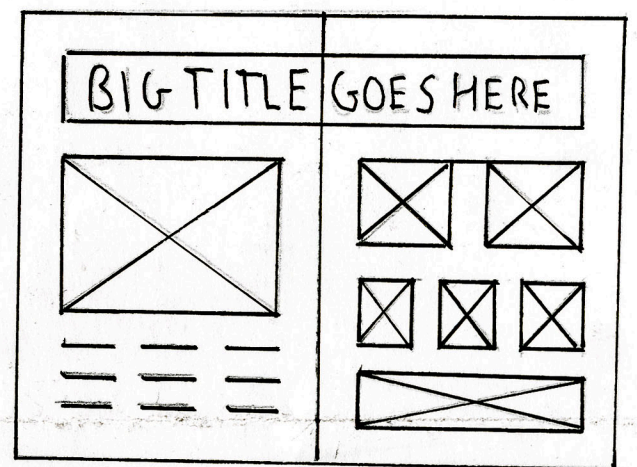
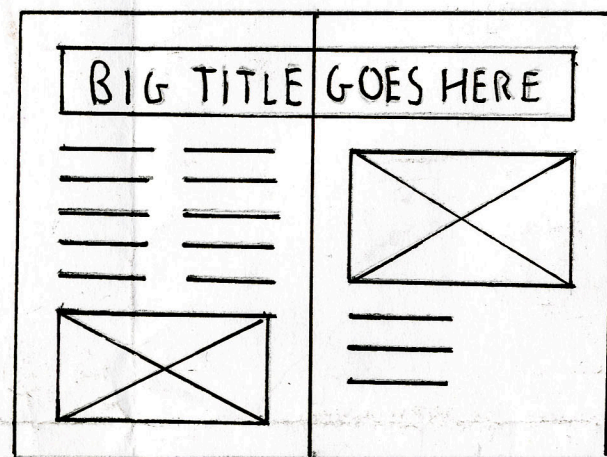
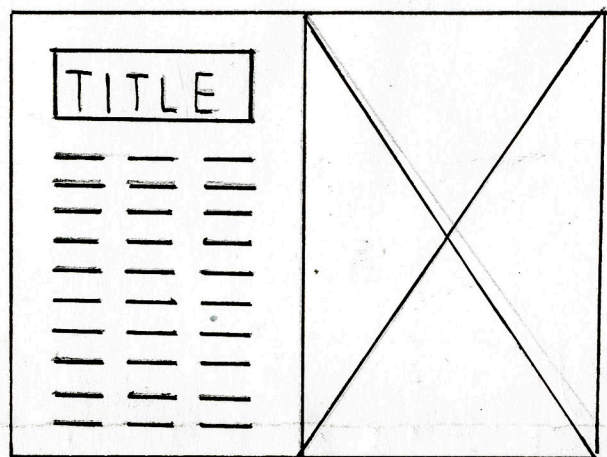
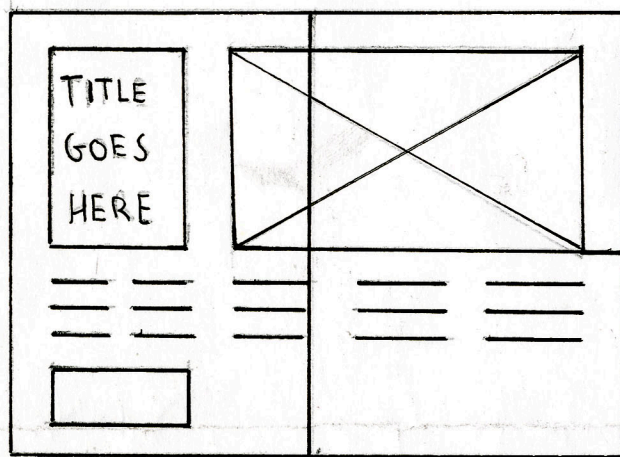
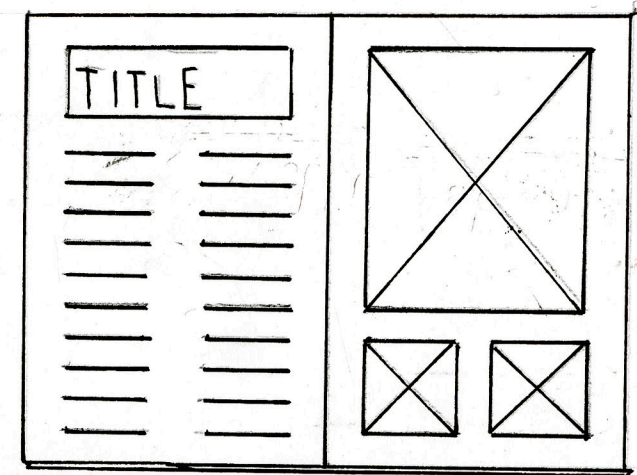
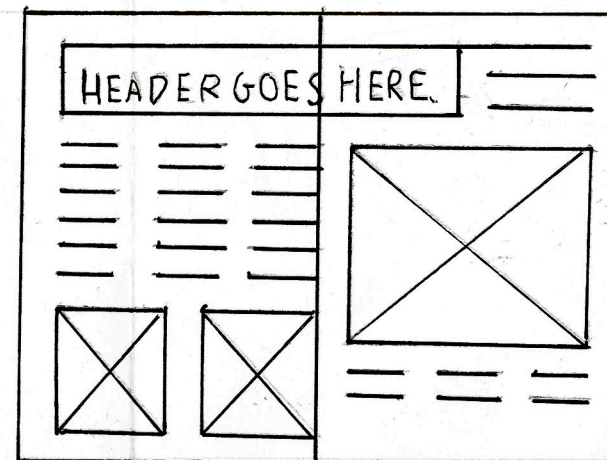
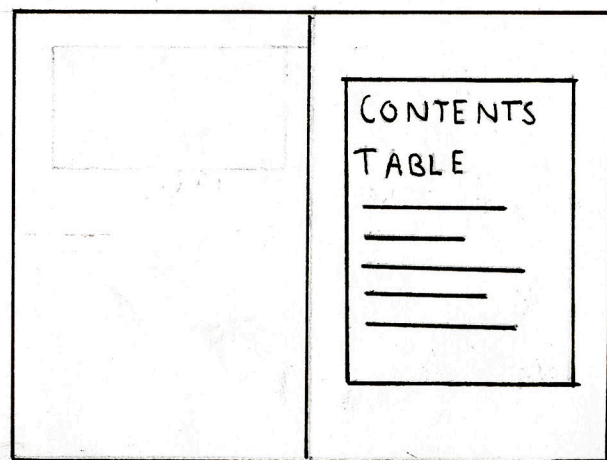
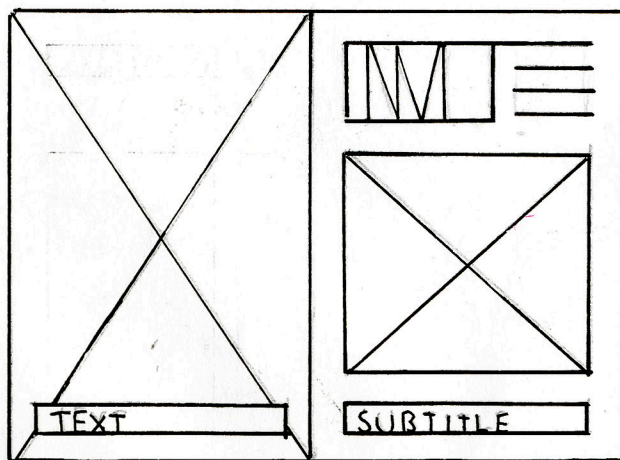


COLOR THEORY

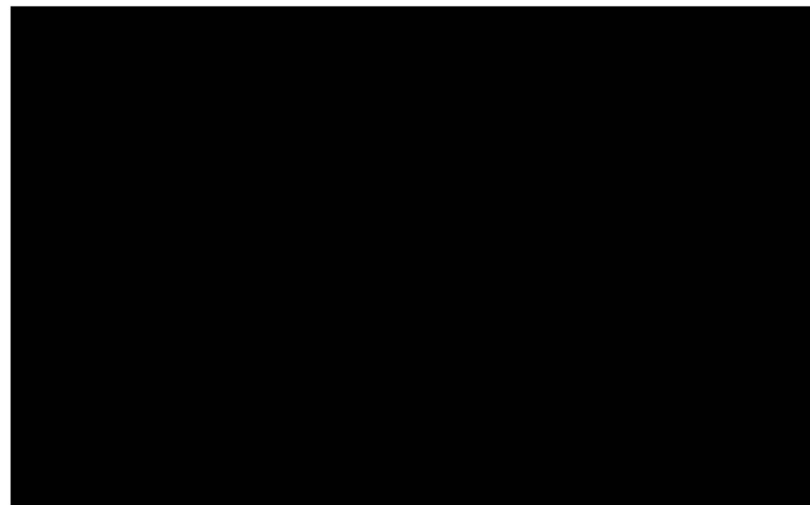
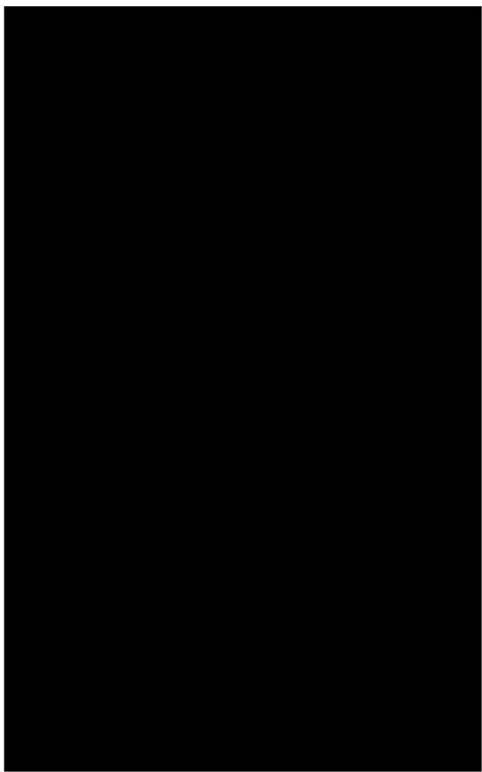
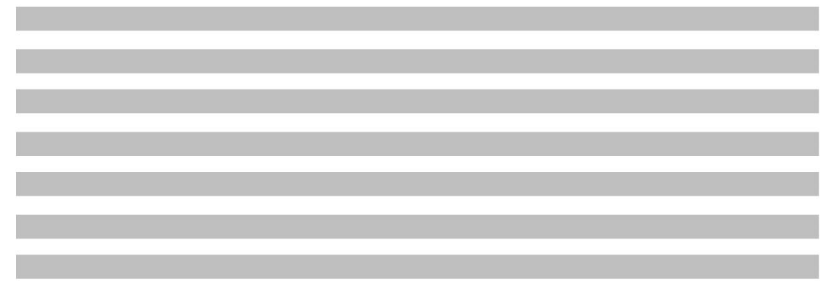
moods

Joyful Optimist Active	Natural Healing Growth	Power Elegance Mystery
Loyalty Peace Wisdom	Ambition Nobility Wealth	Truth Purity Equality
Dynamic Passion Danger	Energy Charisma Innovation	Neutral Stability Contemporary





HEADING



[REDACTED]

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