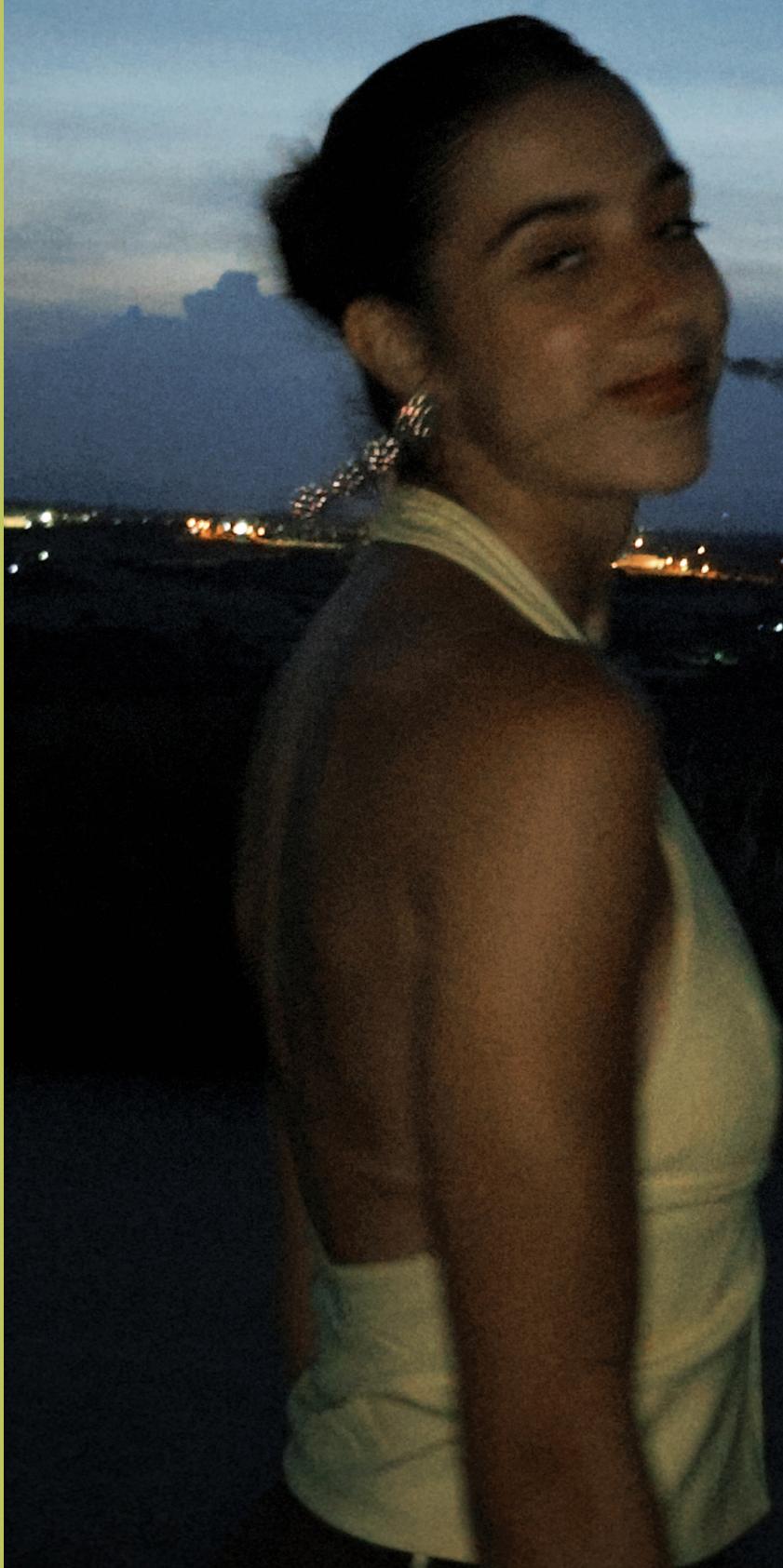


The Way of Seeing

Nº 01 · 2026

L.U.Z



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SUPERLATIVE CHRONOMETER
OFFICIALLY CERTIFIED

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**BRITAIN MADE
SOME OF THE
MOST EFFECTIVE
WEAPONS
OF WWII.
THE SPITFIRE,
THE VICKERS
MACHINE GUN,
THE CALIBER 59
WRIST WATCH.**



Despite its relatively diminutive size the British issued Waterproof Wrist Watch was one of the most formidable pieces of equipment of the conflict. In 1943 Vertex answered a call from the Ministry of Defence to produce a non-civilian watch capable of performing under the rigours of the battlefield. It had to be accurate, reliable and durable, regulated to chronometer standard, waterproof and shockproof. The case had to be stainless steel, the dial black, Arabic numerals, luminous hour and minute hands, a railroad minutes track, shatterproof crystal and a 15-jewel movement. Thus the legendary Caliber 59 was born. 15,000 were deployed in the field, reserved for special units whose accurate timings and precise calculations would prove decisive. To mark a century since Vertex was founded, we are proud to re-issue the M100. A faithful reincarnation of the Cal 59 but with over 70 years worth of mechanical and material advancement.

Find out about the Vertex story and the M100 at Vertex-watches.com





On Looking Slowly at the World

“This magazine is my way of pausing, of paying attention to what usually goes unnoticed, and of trusting that looking carefully is already a form of creation.”

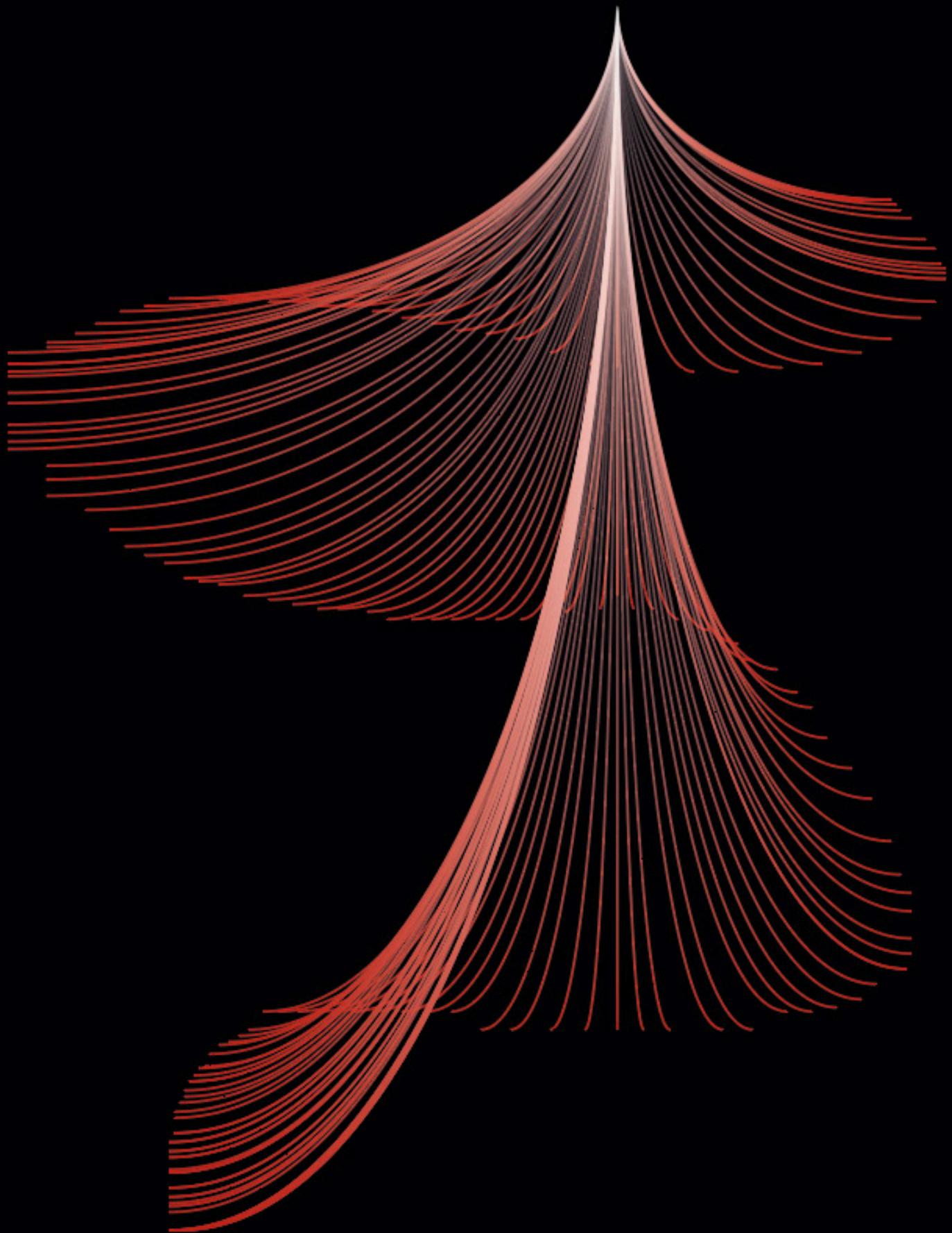
Looking is never a neutral act. To look is to choose, to frame, to decide where attention rests and where it fades. In a world that moves faster than our ability to process it, slowing down the gaze becomes an intentional gesture — almost a quiet resistance.

LUZ is born from that intention. It is not a collection of answers, nor a reflection of trends, but a space for observation and intuition. Here, photography and graphic design are understood as languages — not to be explained, but to be experienced.

Light is treated not only as a technical condition, but as material. Time is not a limitation, but a collaborator. Matter is never static; it transforms through the act of looking. Each page is designed to allow space — for images to breathe, for words to hesitate, and for silence to exist alongside form.

This first issue is an invitation: to slow down, to look again, and to trust your own way of seeing. Because before creation, before interpretation, before explanation — there is always the act of looking.

LUZ



LUZ

Movement in an image does not always come from what is captured, but from what is suggested. A blurred edge, a repeated gesture, a fragment cut out of time. What remains still is often what allows motion to be felt.

An image moves when it refuses to settle, when it invites the eye to wander rather than arrive.





Every photograph contains a trace of movement, even in stillness. Light shifts, bodies breathe, time passes through the frame. What we call motion is often the residue of a moment that can no longer exist.

To photograph movement is not to freeze it, but to let it echo.

LUZ

LUZ is an editorial project rooted in attention and intention. It exists as a response to speed, excess, and the constant demand for immediacy that defines contemporary visual culture. Rather than following trends or offering conclusions, the magazine proposes a slower rhythm — one that allows images and ideas to unfold over time.

At its core, LUZ understands photography and graphic design as parallel forms of thinking. Both are languages built through decisions: where to look, what to include, what to leave out. In these pages, neither discipline dominates the other. Images are not reduced to illustrations, and typography is not merely functional.

The editorial structure

of the magazine is deliberately open. Sequences are given room to breathe, texts are allowed to pause, and negative space is treated as an active component rather than an absence. This approach invites the reader to engage intuitively, moving through the publication without urgency, guided more by curiosity than by instruction.

LUZ is also concerned with materiality. Light is approached as substance, time as a collaborator, and the page as a physical surface where decisions leave traces. The magazine embraces imperfection, process, and the subtle tension between control and chance that exists in all creative practices.

Ultimately, LUZ is not about defining how images should be read, but about creating a context in which looking becomes meaningful again.

FILTERS

URTH FILTERS

1/8 MIST & CPL



MADE BY
@ROBERT.MCCOMBE



Looking Through My Own Light

Creating LUZ was never about following trends or producing content for the sake of it. “*I wanted to create a space where looking slowly is valued over rushing to capture,*” the creator explains. The magazine is a deliberate pause in the fast-moving visual world — a place where images and design coexist not to compete, but to converse. “*Photography and graphic design are both languages. Sometimes one speaks louder than the other, but the real dialogue happens in the silence between images and typography.*”

Each issue is carefully shaped around light, time, and materiality. “Each page is treated as a surface for exploration, where decisions leave traces and space is as important as content,” she continues. The editorial approach is about creating conditions rather than dictating meaning, allowing readers to find their own rhythm while moving through the magazine.

Trust and intuition are central to the process. “*I always try to allow room for intuition. The magazine is not about perfection, it’s about trust — trusting what we see, trusting what the images ask from us.*” This philosophy guides everything from page layout to typography, from how photographs breathe on the page to how text interacts with empty space.

Ultimately, LUZ is an invitation. “*I hope readers slow down. To notice details, to allow themselves to pause, and to discover that looking itself can be an act of creation.*” It is a magazine that celebrates observation, embraces subtlety, and finds meaning in the quiet moments between frames, lines, and words. It is a reflection of a personal vision, yet open to interpretation, a guide not to what should be seen, but to how seeing can transform the ordinary into something extraordinary.

The creative process behind LUZ is never linear. Every issue begins with an idea, a gesture, or even a question that has no immediate answer. “*Sometimes I start with a single photograph, sometimes with a thought about light or composition,*” she explains. The editorial process is fluid: images are paired with text not for decoration, but for dialogue. “*The way a page breathes is as important as the content itself,*” she adds. Every choice, from layout to spacing, is deliberate, yet flexible enough to let the work surprise her.

The magazine thrives on contrasts and tensions. Stillness and movement, silence and statement, emptiness and detail — all coexist within its pages.

“An image moves when it refuses to settle, when it invites the eye to wander rather than arrive,” she reflects. That philosophy extends to typography as well: letters are not just functional; they participate in the narrative, guiding the reader’s gaze while allowing space for interpretation.

Collaboration, too, plays a subtle role. Even as the creator leads the vision, each contributor — photographers, designers, writers — leaves traces of their own process. “I don’t dictate everything,” she says. “I trust the people I work with, and trust that their perspective will expand the magazine beyond what I could imagine alone.”

What sets LUZ apart is its attention to time. Pages are structured to encourage lingering, not rushing. “*Time is not a limitation, but a collaborator,*” she notes. The magazine treats these elements as equally important, creating a rhythm that is felt more than measured.

The goal of LUZ is not to explain or instruct, but to evoke. It is a magazine that exists in the space between looking and understanding. “*I hope readers discover that observation itself can be a creative act,*” she says. Each page is a quiet conversation, offering the chance to encounter the ordinary in extraordinary ways.

LUZ

Latest cover series

Blur as Presence

This cover explores blur not as loss, but as presence. The image refuses clarity and instead proposes atmosphere, vibration, and uncertainty. Light becomes unstable, almost fragile, suggesting movement rather than defining form.

In this first cover, LUZ embraces the idea that seeing does not always require sharpness. What matters is not what is perfectly visible, but what remains felt. The blur becomes a way of slowing down perception, inviting the viewer to linger rather than immediately understand.

Light in Suspension

Here, light is treated as material suspended in space. The image captures a moment that feels transitional, as if time itself had been briefly held. Forms dissolve into softness, allowing light to define the rhythm of the composition.

This cover represents LUZ's interest in quiet intensity. Nothing is fixed, nothing is fully revealed. The image exists in between — between motion and stillness, between appearance and disappearance — echoing the magazine's editorial approach of leaving room for interpretation.

The Gesture of Light

The third cover is reduced to contrast and gesture. Light cuts through darkness with precision, creating a minimal yet expressive composition. The image feels intentional, almost graphic, yet remains deeply photographic.

This cover reflects LUZ's dialogue between photography and design. Light acts as a drawing tool, shaping space without excess. It is an image that speaks softly but with clarity, reaffirming the magazine's commitment to restraint, balance, and attention.

luz



2026

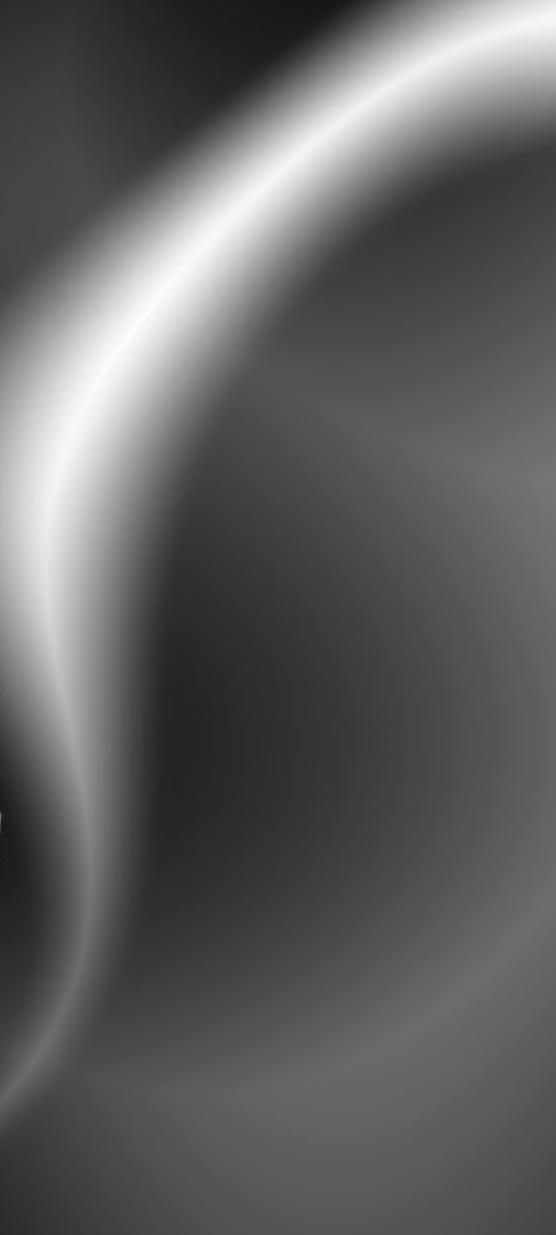
luz

LUZ



2025-2026

LUZ



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2025-2026

LUZ

**In every pixel, purpose
bright, LUZ
illuminates the visual night.**

**A structured form,
a flowing line, Where
clarity and craft
combine. From
silent pages, stories rise,**

**Reflecting light before our
eyes.**

**Between the shadows and
the gray,**

**LUZ finds the path
and leads the way.**

**A burst of motion, a
static line, In every page,
our worlds entwine.**

**Tracing the spark that
never dies,**

**The soul of light
before your eyes.**



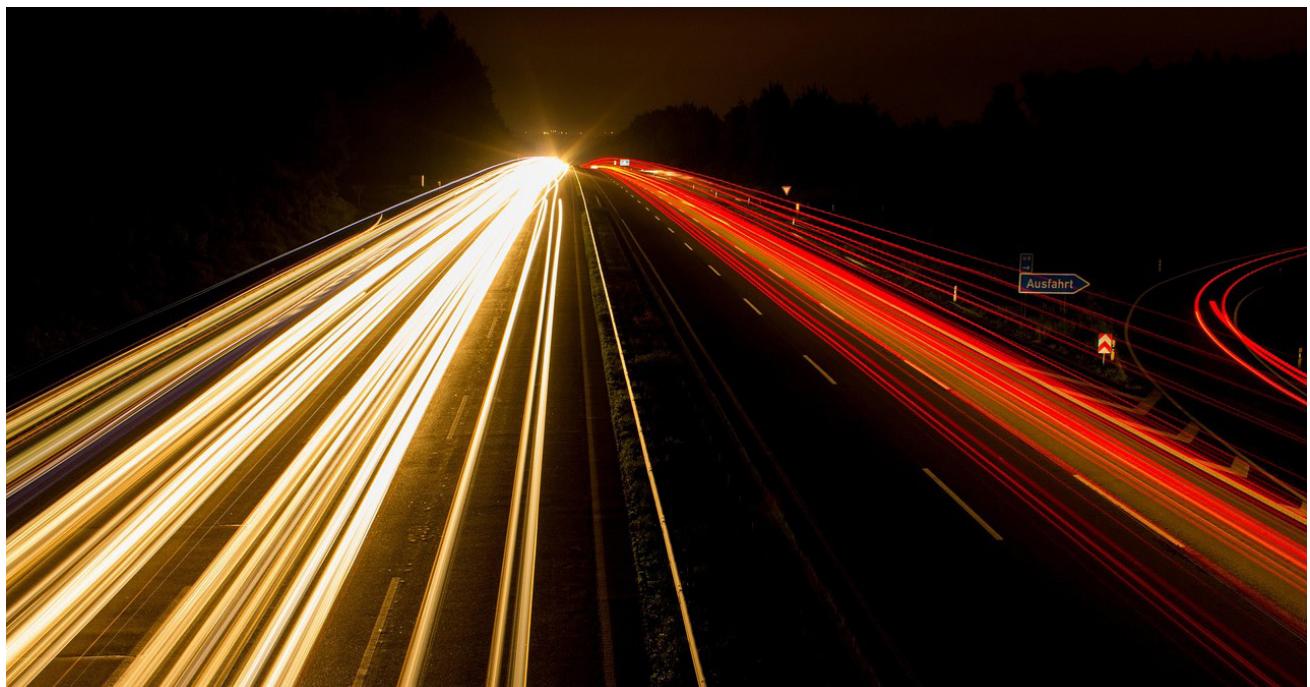


The Power of Contrast: Defining Visual Rhythm

Beyond the Stripes: How Geometry Shapes Our Perception

In the realm of high-end editorial design, the use of stark contrast is not merely an aesthetic choice; it is a psychological tool used to command attention and establish hierarchy. The LUZ 2026 collection leans heavily into this philosophy, utilizing a “Rhythmic Stripe System” that draws the eye across the page in a deliberate, measured pace. When we place a deep burgundy next to a pale, luminous blue, we are creating a vibration—a visual energy that mimics the pulse of modern life.

This geometric approach is inspired by the “Grid System” of the mid-century masters, yet updated with a contemporary edge. The vertical bars in our latest layouts function as architectural pillars, providing a solid foundation for the more fluid, organic elements of the brand. This tension between the rigid line and the free-form logo represents the balance every creative must strike: the discipline of the craft versus the wildness of the idea. In these pages, the stripes serve as a metaphor for the days of the year—ordered, consistent, and relentless—while your notes and sketches represent the light that breaks through the pattern.





The Tactile Luxury:

Design in the Post-Digital Age

The Renaissance of Physical Artifacts and the Philosophy of LUZ

In an era dominated by the ephemeral nature of pixels and the relentless speed of digital notifications, the human experience has begun to crave something more substantial. We are witnessing a profound cultural shift—a renaissance of the tangible. As our lives become increasingly mediated by glass screens, the value of a physical object has shifted from mere utility to a deep, sensory experience.

This is what we define as “Premium Positioning.” It is the meticulous transition from a simple commodity to a prestigious artifact. In the development of the 2026/365 collection, every decision—from the weight of the paper stock to the specific micron-depth of the gold-leaf stamping—was made to honor the tactile relationship between the object and the creator. When you run your fingers across the cover of a LUZ journal, you aren’t just touching paper; you are engaging with a legacy of craftsmanship that dates back to the golden age of editorial design.

The “Vogue Aesthetic” we embrace is characterized by an uncompromising commitment to elegance, spatial awareness, and visual clarity. In high-end design, luxury is often found in what is omitted. By stripping away the unnecessary noise of the modern world, we allow the fundamental elements—light and shadow—to take center stage. We have spent countless hours studying how light interacts with physical surfaces; how a morning shadow cast by a window can transform a deep sky-blue cover into a dynamic, living piece of art. We don’t just design for the eyes; we design for the hands, ensuring that the friction of the pen against the page or the sound of a turning leaf becomes a ritual of mindfulness.

Furthermore, the integration of metallic finishes serves a purpose far beyond decoration. It acts as a mirror to the environment. A gold-stamped logo on a matte surface is a dialogue with the room’s lighting, changing its character from a subtle shimmer in the twilight to a bold, radiant glow under the midday sun. This interactivity is our tribute to the fluid nature of light itself. It reminds the user that while the world outside is in constant motion, the act of capturing a thought remains a solid, physical anchor.

In the post-digital age, choosing to carry a physical journal is an act of rebellion. It is a conscious decision to slow down, to disconnect from the binary and reconnect with the analog. The LUZ 2026 series is crafted for those who understand that quality is not a destination but a journey of the senses. It is for those who find beauty in the permanence of ink and the weight of a well-bound spine. We are not just making stationery; we are building the cathedrals of your daily reflections, ensuring that every mark you make is framed by excellence and bathed in light.



The Photography Edition

The LUZ brand was born from the need to capture the ephemeral. In a world that never stops, our new photography collection seeks to freeze what usually escapes us: the trail of a passing light, the heartbeat of a nocturnal city, and the organic dance of pure forms. This series is not just a “new cover collection”; it is a statement of intent regarding our Value Proposition: offering an object that inspires creativity through

the beauty of dynamic imperfection. The first series of this collection is inspired by the vibrant stillness of the night.

The photography of the urban skyline under a deep blue sky represents our pillar of prestige and quality. The light here is not blinding; it is a set of distant points suggesting endless possibilities.

In design terms, this cover uses

contrast to guide the user's eye. By applying a giant Drop Cap (the "L" for LUZ) that serves as a window to the horizon, we create a visual hierarchy that communicates sophistication. It is a tribute to those moments of introspection where light is the only guide.

This piece is designed for the Awareness stage of the buyer's journey: it attracts through its calm and high-level editorial aesthetic.

This is where the brand embraces its second pillar: motion. The images of red and pink bursts, blurred and vibrant, are not photographic errors; they are the representation of thought in action. Motion suggests progress, change, and fluidity—essential characteristics of our marketing strategy for a young, creative audience.

The design of these covers plays with distortion and repetition. Much like light stretching in a long exposure, our brand name blends with the art. This series seeks to connect with the "Creative Entrepreneur" Persona: the one who doesn't look for straight lines but for the energy of flowing ideas. It is a visual proposal that stands out from the competition due to its boldness and rejection of the static.

The third part of the collection focuses on purity. The black and white imagery, with its sinuous and organic curves, represents light in its most elemental state. It is a form that seems to move even while standing still. In this series, design consistency is achieved through extreme minimalism.

Technically, these covers use Text Wrap so that the editorial information surrounds the shape of the light, creating a perfect harmony between content and container. This is the most "prestigious" product in the collection, where negative space speaks as loudly as the image itself. It is the perfect tool for the customer's Decision stage: the one looking for a notebook that is, in itself, a piece of art.

Working on this collection has taught us that light is nothing without the motion that carries it. By uniting these two concepts, LUZ positions itself not just as a notebook publisher, but as a laboratory for visual experiences. Every cover has been designed following S.M.A.R.T. goals of relevance and specificity, ensuring that every image fulfills a function: inspiring the user to write their own story on paper.

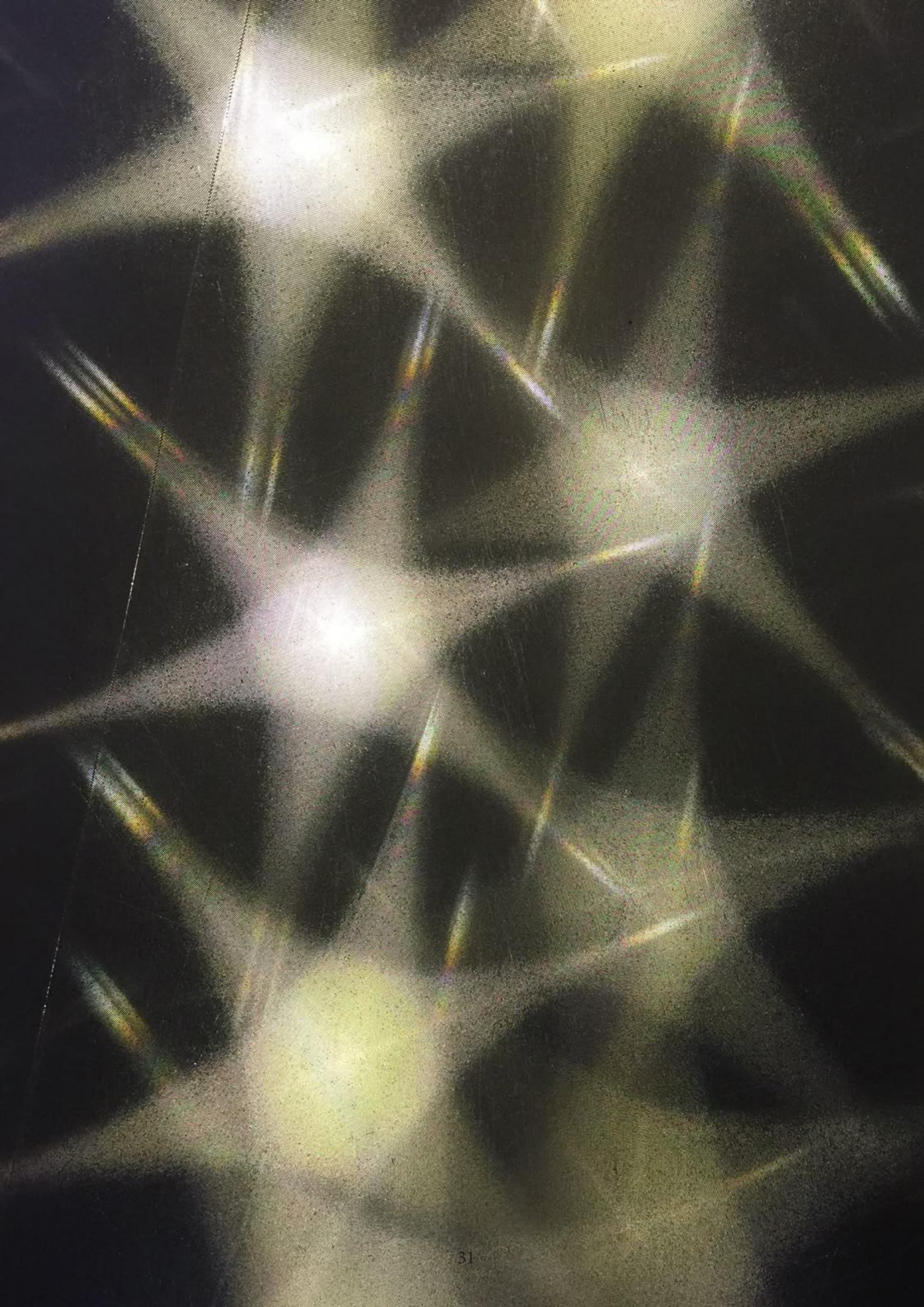
This collection is our response to the search for beauty in the everyday. It is light, it is motion, it is the essence of who we are.

*"Capturing the essence
of light in every stroke of
motion."*













LUZ



The Architecture of

LUZ

Radiance:

Capturing Time in Motion

Exploration of the 2026 Collection: A Dialogue Between Stillness and Speed

Design is often perceived as a static discipline—a final result frozen on paper or a screen. However, the core philosophy behind the LUZ 2026/365 collection challenges this notion, suggesting that true design exists only in the presence of movement and the passage of time. As we step into this new editorial cycle, we invite our readers to look beyond the ink and see the energy that flows through every layout.

The inspiration for this year's series stems from the ethereal beauty of long-exposure photography. In the urban darkness, a single spark does not remain a point; it becomes a streak, a path, a narrative of where it has been and where it is going. This "motion blur" is not an error of the lens, but a revelation of time. In our latest journals and magazines, we have translated these light trails into a visual language of bold stripes and sharp contrasts. The vertical lines you see are not merely decorative; they represent the rhythmic pulse of the city—a heartbeat captured in 365 frames.

At the heart of the collection is the concept of LUZ. Light is the most fundamental tool of the designer, yet it is often the most overlooked. By playing with metallic finishes, deep burgundy tones, and sky-blue canvases, we have created a physical experience that changes as you move. A gold-stamped logo might appear subtle in the shade, but under the direct sun, it ignites, reflecting the prestige and high-end positioning of an editorial house that values excellence above all else. This interactivity is a nod to our UX/UI roots: understanding that the user's physical movement is part of the interface of a book.

The 2026/365 series is crafted for the visionary. It is for the architect who sketches at midnight, the photographer who waits for the blue hour, and the writer who finds clarity in the chaos of a commute. We have moved away from the cluttered aesthetics of the past to embrace a "Minimalist-Dynamic" approach. Each page provides enough structure to guide the hand, but enough white space—or "breathing light"—to allow for total creative freedom.

As you flip through these pages, remember that you are not just holding a planner or a magazine. You are holding a vessel for your own light. The stripes are your guide, the metallic glints are your inspiration, and the empty space is your future. In a world that never stops moving, LUZ provides the frame to capture it all.

LUZ

ing Edge

The Des

My graphic design approach is defined by the balance between clean editorial structure and bold visual storytelling. I specialize in creating high-end branding and layouts that prioritize clarity, using strong typography and dynamic light-play to transform concepts into professional, engaging experiences.





LUZ

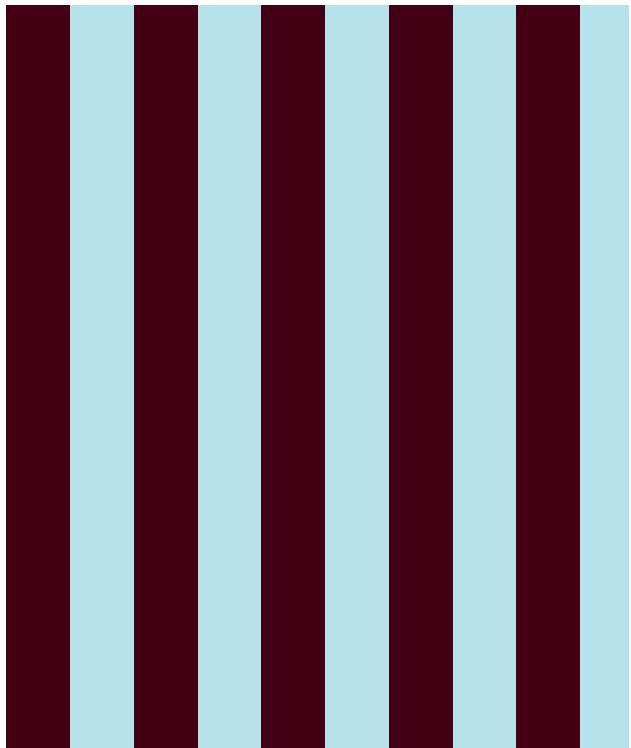
Luce Journ

Luz is more than a sequence of days; it is a study of how time moves through space. This collection explores the friction between the static page and the fluid motion of our lives. Every stripe, every shadow, and every ray of light is designed to frame your thoughts in a gallery of 365 days.

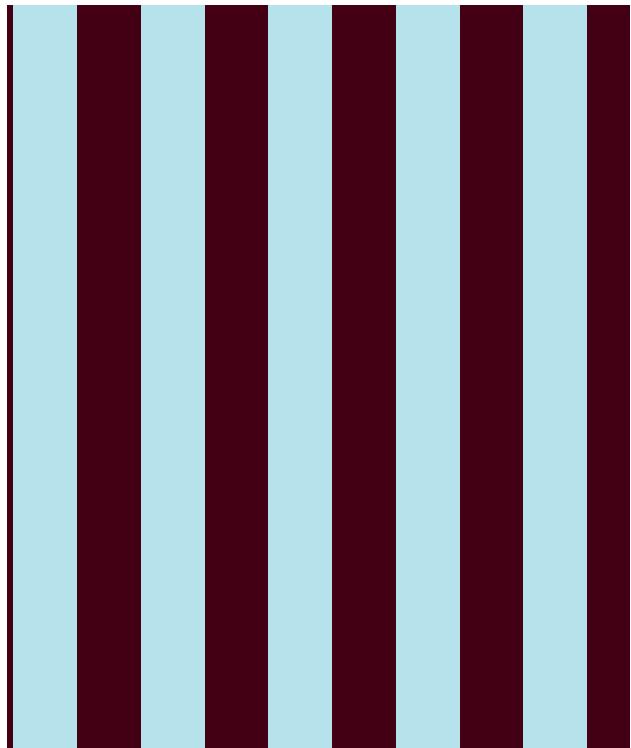
365 opportunities to capture the ephemeral. Our 2026 edition focuses on the rhythm of daily routine, transformed into a visual masterpiece. We believe that structure provides the freedom to create. Bold lines, deep contrasts, and the pursuit of clarity define this year's journey.

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Design is the bridge between what we see and what we feel. LUZ Editorial brings professional precision to your personal narrative. Inspired by the golden glow of high-end fashion and the raw energy of urban light, this series is crafted for those who find beauty in the details.



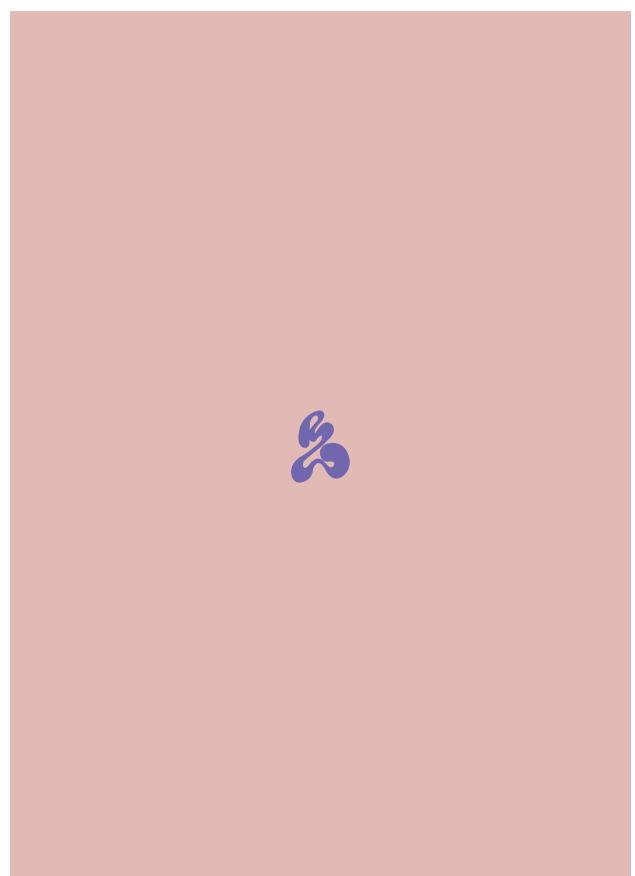
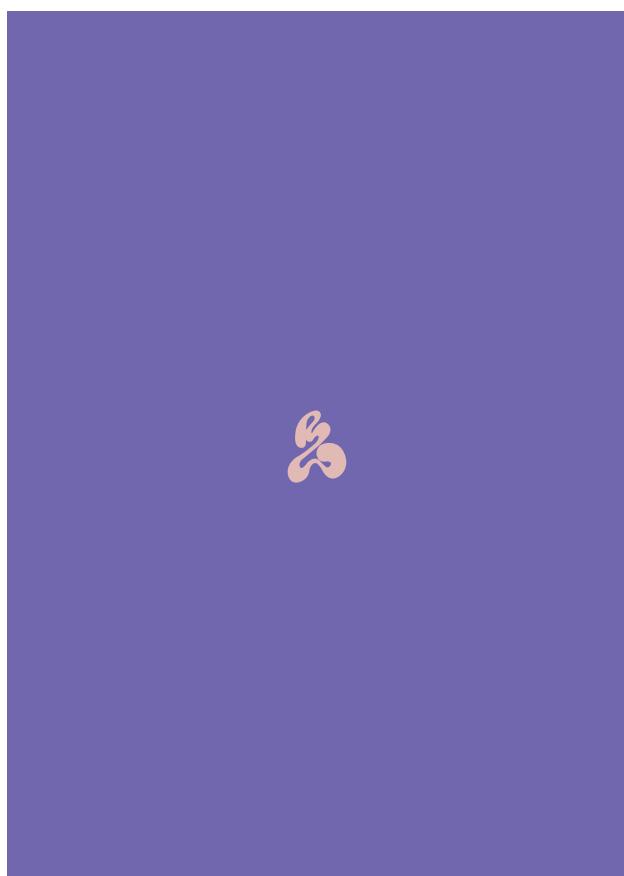
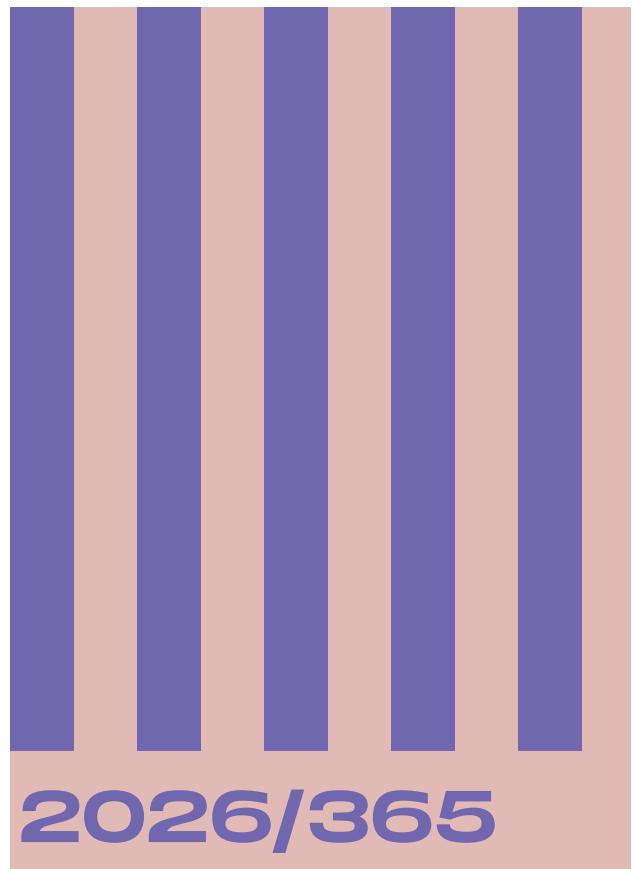
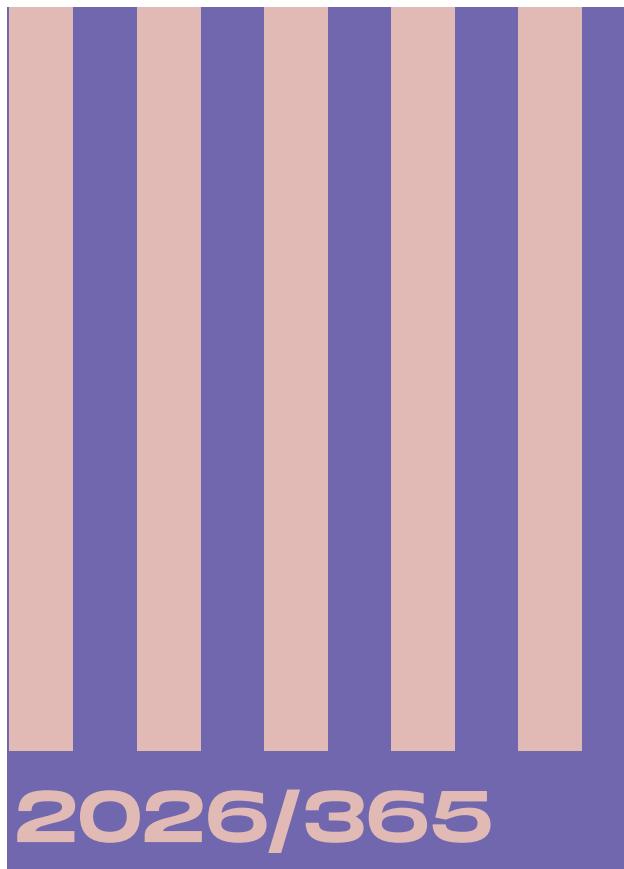
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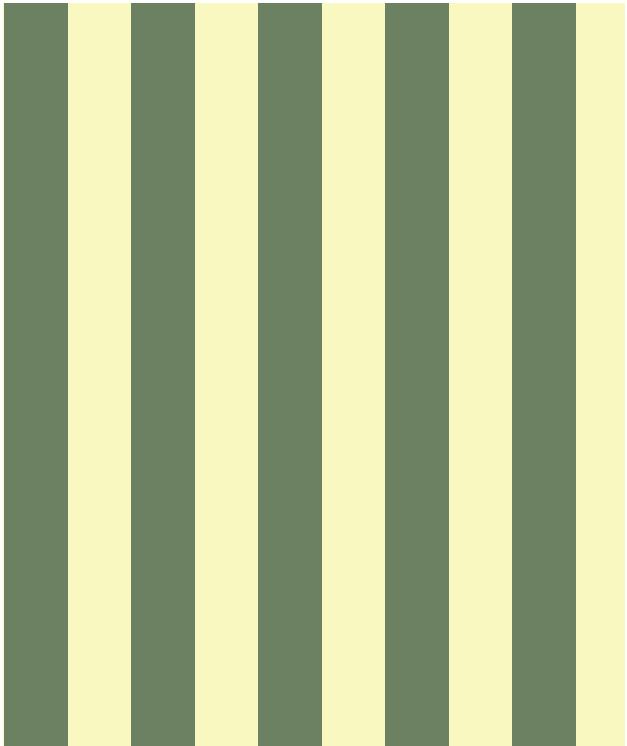


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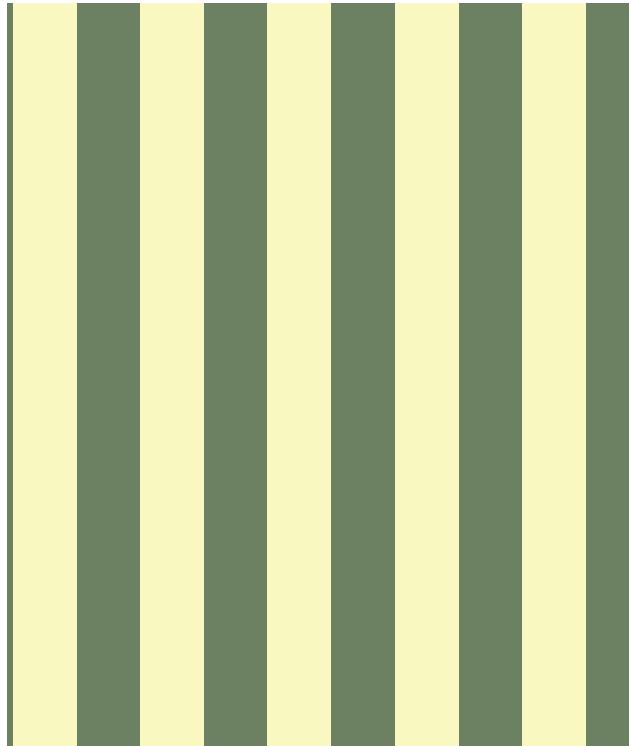


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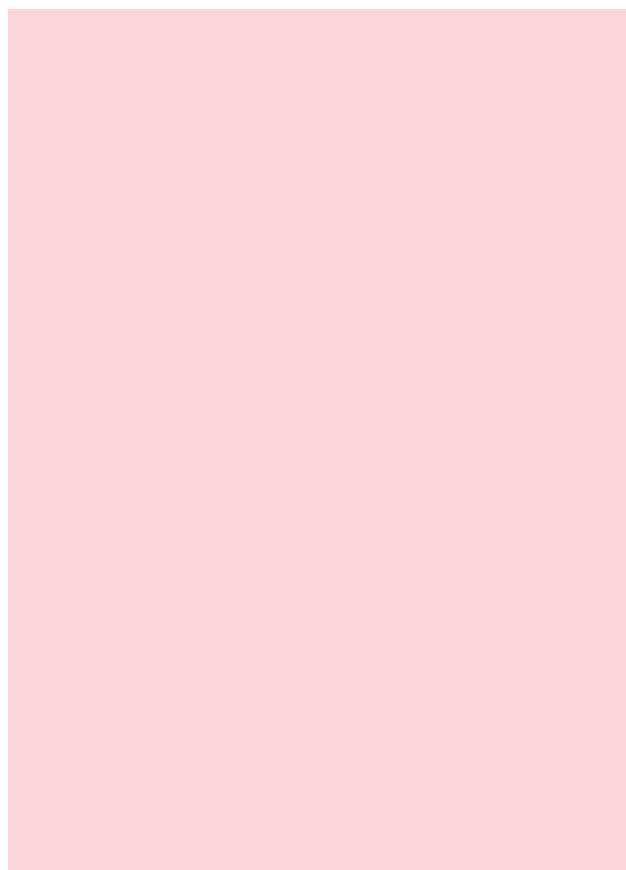
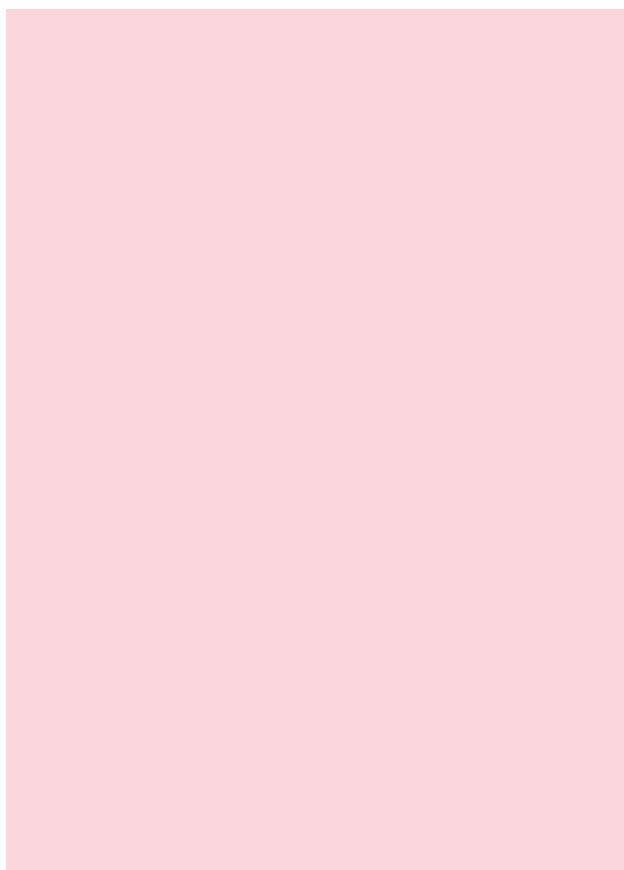
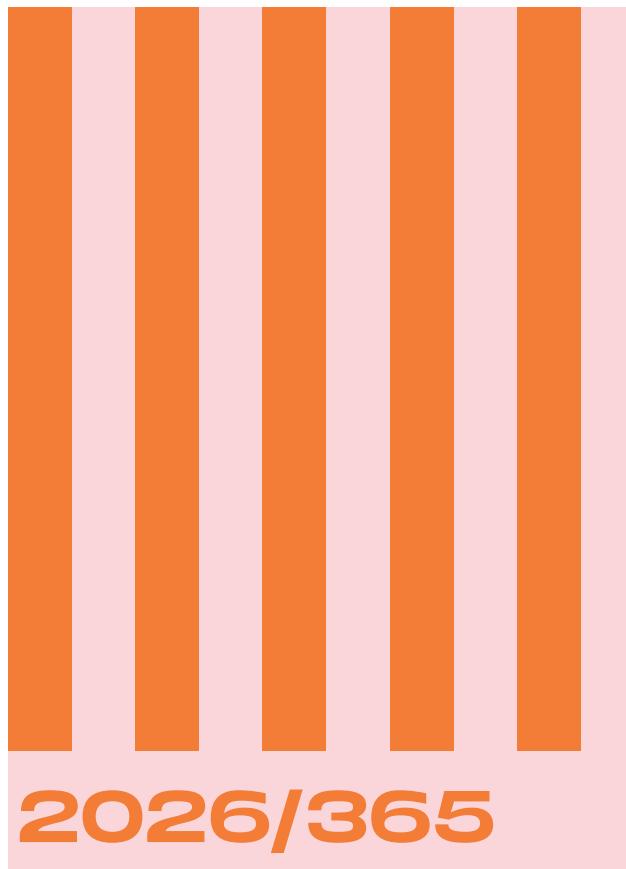
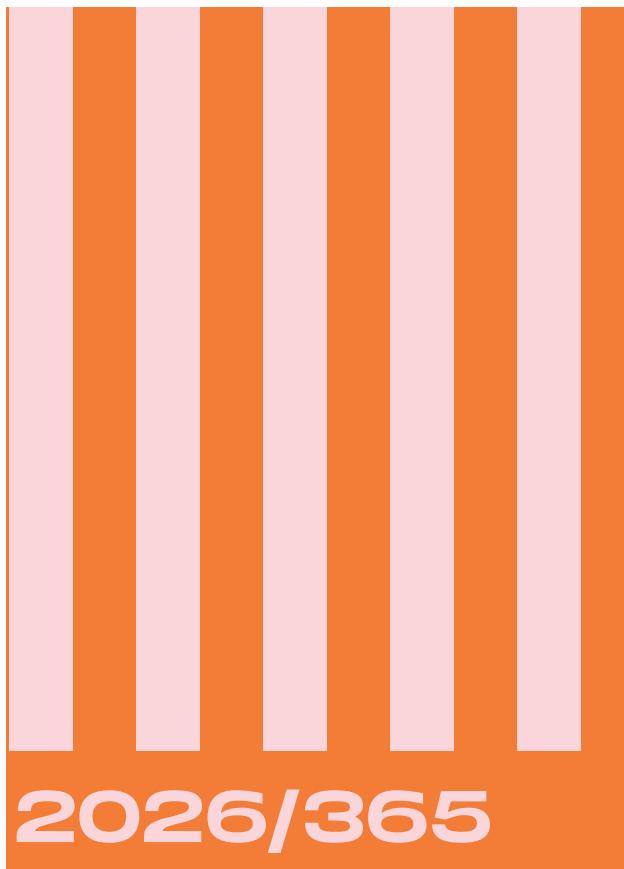
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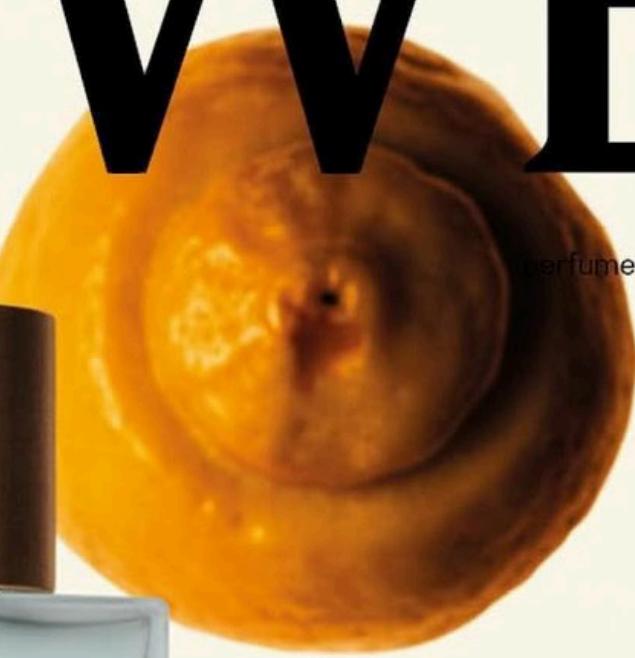
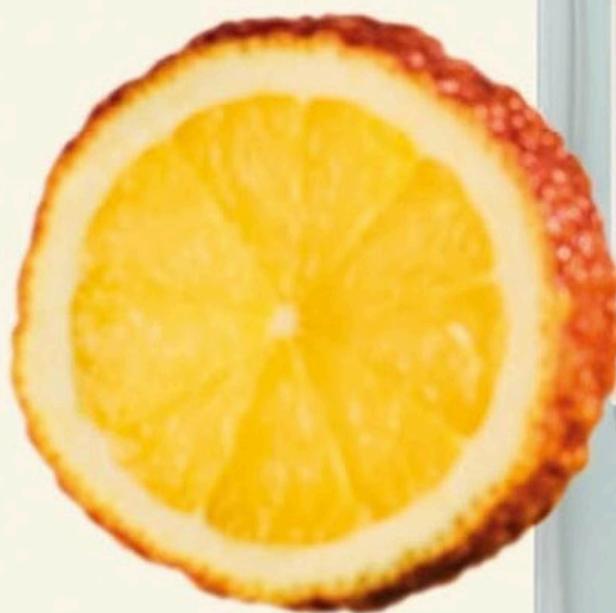
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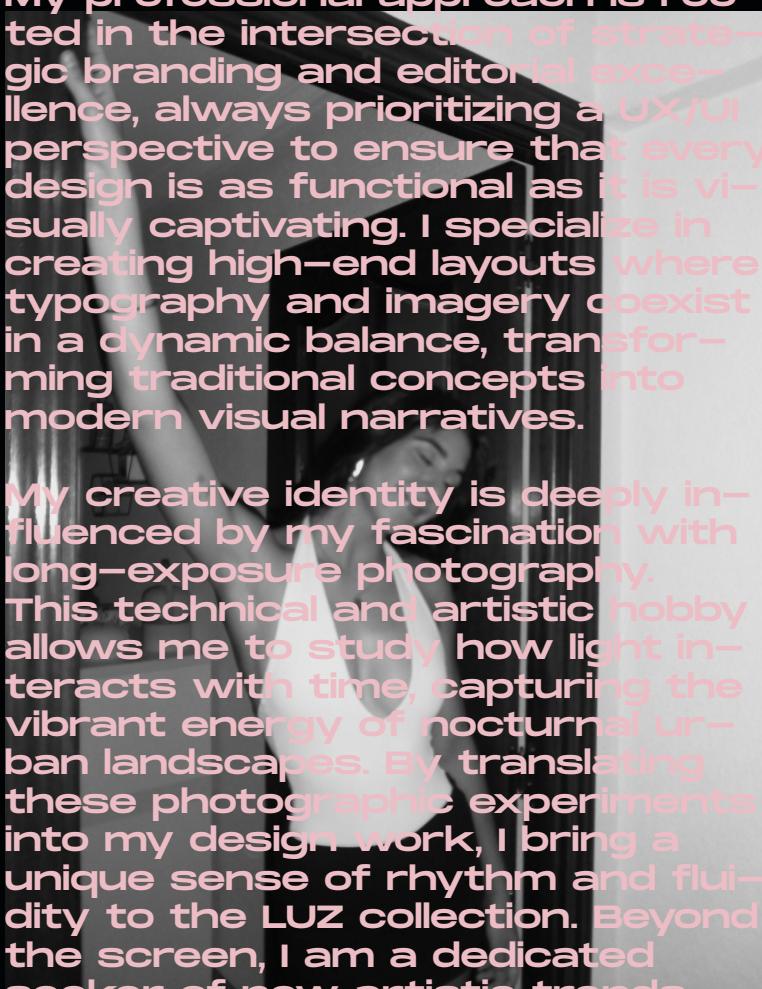


LOEWE

anical Rainbow Fragrances
ographed by Bobby Doherty

perfumesloewe





I am a multidisciplinary graphic designer and the visionary force behind LUZ, an editorial brand born to explore the profound synergy between light and motion. My professional approach is rooted in the intersection of strategic branding and editorial excellence, always prioritizing a UX/UI perspective to ensure that every design is as functional as it is visually captivating. I specialize in creating high-end layouts where typography and imagery coexist in a dynamic balance, transforming traditional concepts into modern visual narratives.

My creative identity is deeply influenced by my fascination with long-exposure photography. This technical and artistic hobby allows me to study how light interacts with time, capturing the vibrant energy of nocturnal urban landscapes. By translating these photographic experiments into my design work, I bring a unique sense of rhythm and fluidity to the LUZ collection. Beyond the screen, I am a dedicated seeker of new artistic trends and architectural forms, constantly fueling my portfolio with a perspective that is both technically precise and artistically bold.

LUZ

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new year, same me.

**design is my
pasion**

Nº 01 · 2026

The Way of Seeing

Lucía Ortiz García

