

ЖУРНАЛЫ

особенности верстки и оформления



ЖУРНАЛ –
печатное или
электронное
периодическое
издание, имеющее
постоянную
рубрикацию и
содержащее статьи
по различным
вопросам.

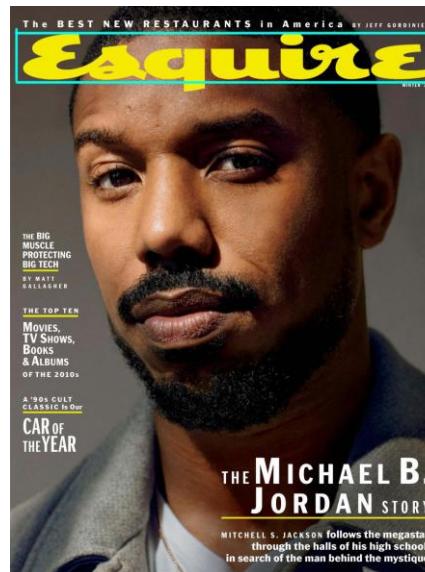
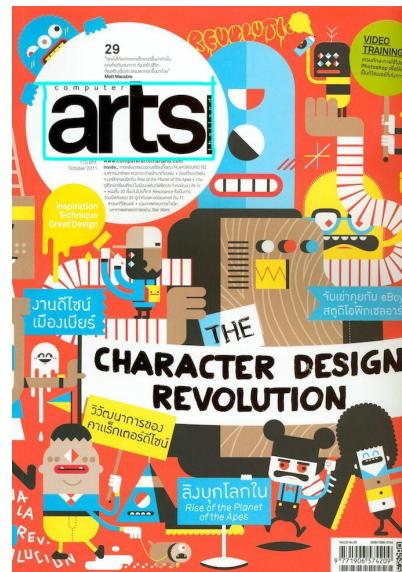
Формат книги и журнала обычно привязан к стандартным форматам бумаги.

Стандарт бумаги привязан к стандартному листу офисной бумаги. Это лист А4 (210x297 мм).

Это европейский стандарт, в Америки другие стандарты формата бумаги.

ОФОРМЛЕНИЕ ОБЛОЖКИ

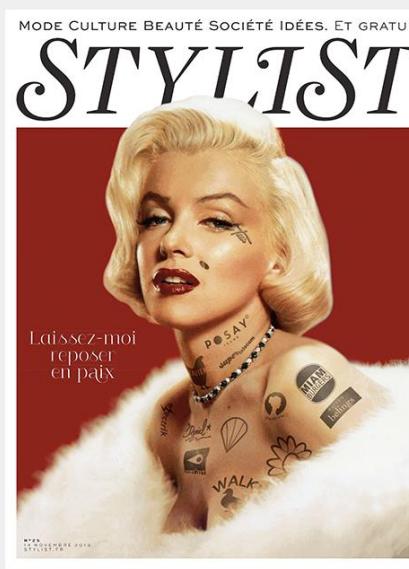
Название всегда расположено сверху и занимает либо всю ширину формата, либо левый угол, если оно короткое



ОФОРМЛЕНИЕ ОБЛОЖКИ

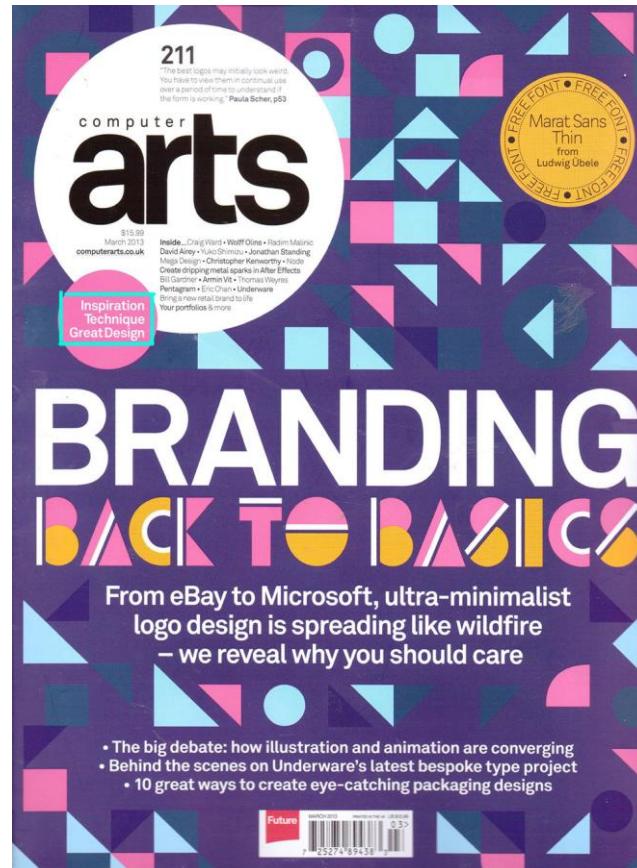
Шрифт в названии журнала и его стиль не меняются из номера в номер, как классический логотип.

При этом **может** незначительно измениться расположение в области «шапки» или цвет под стиль главного изображения.



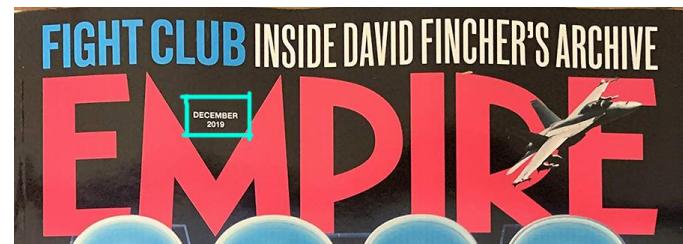
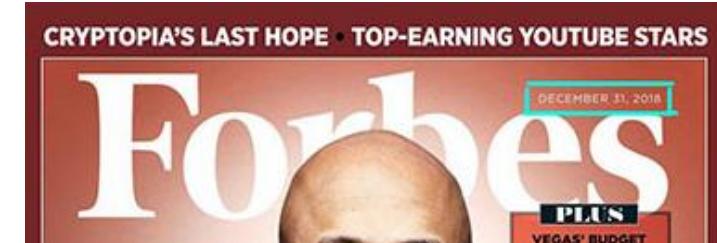
ОФОРМЛЕНИЕ ОБЛОЖКИ

Слоган есть не у всех журналов,
но если он присутствует, то находится рядом
с названием журнала



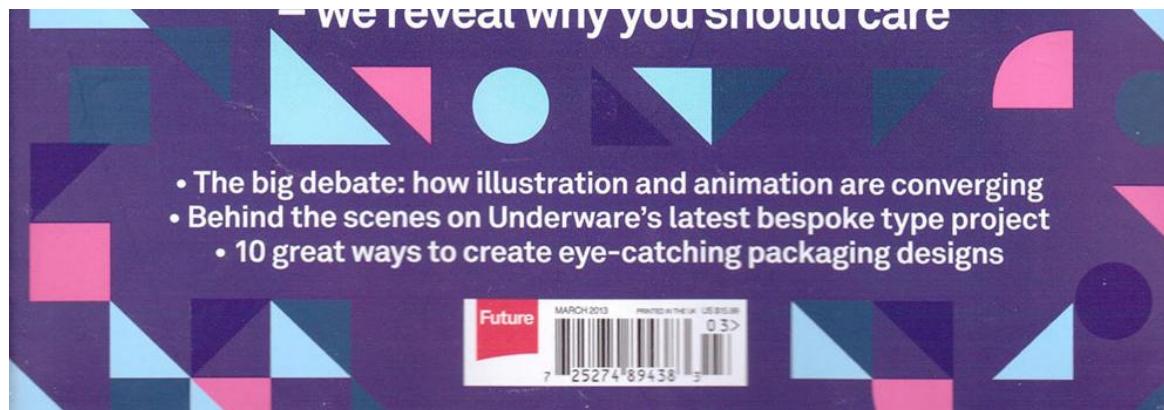
ОФОРМЛЕНИЕ ОБЛОЖКИ

Информация о выпуске включает в себя дату, номер выпуска, редко - стоимость. Обычно эти данные расположены рядом с названием журнала, в зоне штрихкода или около названия



ОФОРМЛЕНИЕ ОБЛОЖКИ

Штрихкод на обложке обычно расположен в нижней части обложки горизонтально или вертикально



ОФОРМЛЕНИЕ ОБЛОЖКИ

Ссылка на сайт издания присутствует не у всех журналов. Чаще расположена рядом с названием, но может быть и внизу страницы или сбоку вертикально(представлена в виде кода)



ОФОРМЛЕНИЕ ОБЛОЖКИ

Банер — это краткое пояснение о чем журнал. Присутствует не всегда. Может включать в себя основные темы, которые поднимаются в журнале, либо темы конкретного выпуска. Расположен, как правило, сверху или снизу страницы



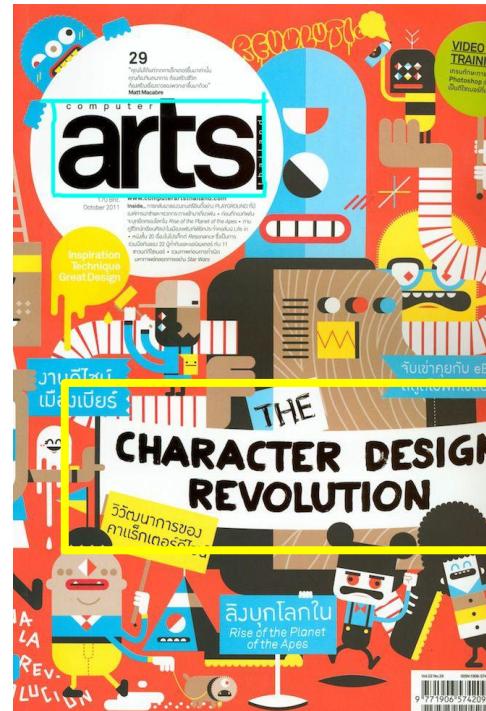
ОФОРМЛЕНИЕ ОБЛОЖКИ

Бирка - контрастная плашка, призвана привлекать внимание и обязательно выделяется на общем фоне. Расположена чаще всего в левом верхнем углу. Этот элемент говорит о какой-то особенности журнала. Может примкнуть к главному заголовку. Бывает оформлена в виде стикера



ОФОРМЛЕНИЕ ОБЛОЖКИ

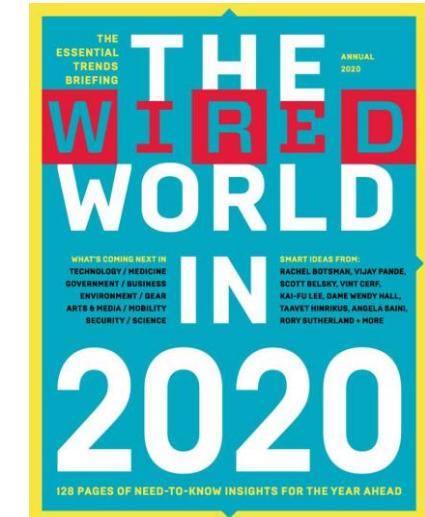
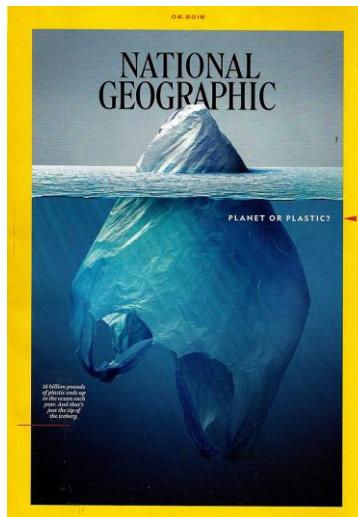
Главная тема выпуска включает в себя заголовок и небольшое введение. Если речь идет о человеке, то в блок войдет его имя



ОФОРМЛЕНИЕ ОБЛОЖКИ

Главное изображение

- Фотография;
- Иллюстрация;
- типографика



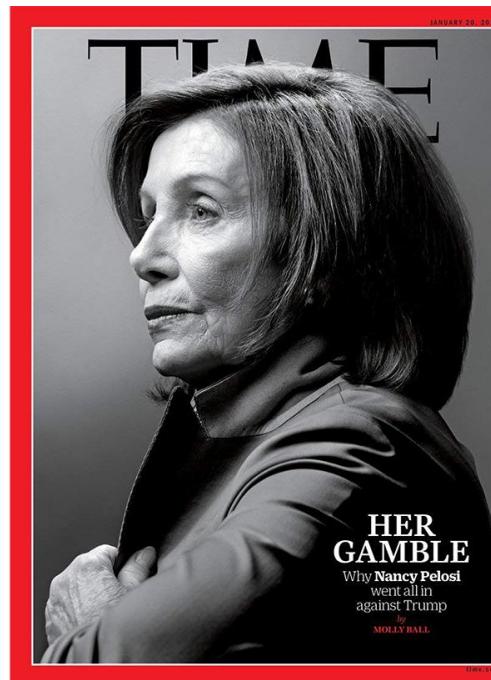
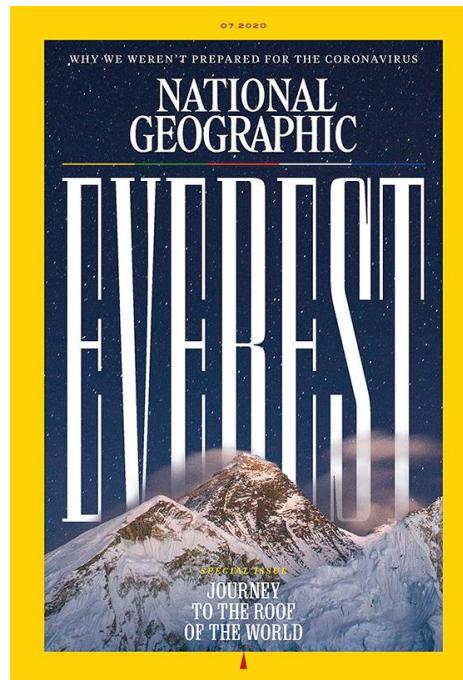
ОФОРМЛЕНИЕ ОБЛОЖКИ

Дополнительные изображения - редкое явление, среди уважаемых изданий. Чем больше на обложке изображений, тем «дешевле» выглядит журнал



ОФОРМЛЕНИЕ ОБЛОЖКИ

Иногда в дизайне присутствует рамка, которая обрамляет обложку по контуру. Она выделяет содержимое, при этом весь контент становится чуть мельче. Рамка помогает выделить журнал на полке



ОФОРМЛЕНИЕ ОБЛОЖКИ

Если журнал издается в разных странах, то на обложке указано к какой именно **стране** принадлежит конкретное издание. Как правило блок расположен где-то возле названия журнала



ЖУРНАЛЬНАЯ ВЕРСТКА РАЗВОРОТА

Разворот журнала представляет собой единый организм. Даже если левая и правая полосы сильно отличаются по содержанию, важно «соединить» их визуально. Этого можно добиться повтором шрифта, цвета или каким-либо графическим элементом

ЖУРНАЛЬНАЯ ВЕРСТКА РАЗВОРОТА

На этом развороте есть желтые плашки на левой и правой полосе, именно они создают впечатление целостности

Изображение



Колонтикул

Кикер

Заголовок

Подзаголовок

Интро

Тело статьи

Andes bursting out of his back in white-tipped pimplies. "Dose? Know what it means, don't know who it's about?" he says, just out of time with the music.

This is the stuff: mindless-cathartic-bone-crunching-dancing-to-the-beat 'n' roll... But uh-oh! Kurt wants more time in that; suddenly there's a cello onstage, an acoustic guitar on his knee and a rub to the gentlerman's uterine of staggering scale and ferocity. Hundreds of tiny bladders operate in his torso, each one a tiny hand-wearing spasm of pain in the mere eight of a bowed instrument. From this point on, things get a little weird, but you can catch a glimpse of where big buckles and hamper people come from.

Rumours have been flying around Chicago, all weekend. Where's Courtney? (She's not here, but Frances Bean is backstage, plus nano...) Are they playing a secret show at Lollapalooza? (No, but they're in town and jib them with his many barbed tongue!) Around 100 people camp out there all day, but Chris is down the Empty Bottle on Western Avenue sharing an amicable glimmer ale with the ex-punk who's now the first-tiered Cypress Plastercaste, who thinks the bassist is tall and cute and therefore has potential below decks. Chris, however, postponed his inauguration into the Plastercaste's hall of fame pending his wife's appearance.

There are more whispers: are they doing a secret show with Mudhoney and Japan's ►►

Calm as you are

NME, 13 November 1993

Twenty years on from Nirvana's MTV Unplugged performance, we revisit Charlie Dick's review of two Chicago shows a month earlier. The acoustic sections did not go down well...

The Aragon Ballroom is an acoustic black hole. Tiny pin-pricks of light twinkle benignly from the high blue ceiling; and in the balcony (a dubious plasterboard shadow of bleachers) the pliant, eager young suburbanites peck down on the hairy hordes of cockroaches who crush hard and tight against the security barricades that denote the final frontier of the music zone.

Sixty years ago this month, Led Zeppelin opened for Jethro Tull and Savoy Brown here as part of their first US tour. It probably sounded crap then as well.

Mudhoney suffer bodily from the Alpine excesses of the era, but the result is an equivalent of sucking Bruselas sprouts through a hosepipe. "Broken Hands" becomes a sludge of washed-out guitars, bumpy bass and harsh, loud vocals that bounce merrily round the walls of the enormous hall without hitting the drums. It's obvious they can't hear a thing onstage—but, hey, they're professionals.

"We're drinking urine. It keeps us young," says singer Mark Arm, holding up a paper cup of the stuff and smiling. He's just finished a pair of shorts he's torn on the shop floor. He folds his surnames across his chest in resignation and barks through a cover of Texas punk ogres The Dickies' "Hate The Police," eager to get back to the stage. "I'm not a professional," he says.

The headliners take the stage announced by ex-German guitarist Pat Smear, and by the time

"They want to challenge, but to most people here they may as well be Slade"

ЖУРНАЛЬНАЯ ВЕРСТКА РАЗВОРОТА

Заголовок — самый крупный текстовый элемент. Может быть расположен в любом месте разворота. Логичнее использовать левую полосу, так как мы привыкли считывать информацию слева направо, но не обязательно. Важно, чтобы заголовок сильно выделялся на фоне остальных элементов: использовать больший размер, другой шрифт, цвет или можно даже развернуть его вертикально

Кикер - надзаголовок. Он используется не всегда. Обычно набирается мелким кеглем. Может указывать на рубрику или относиться непосредственно к теме статьи

ЖУРНАЛЬНАЯ ВЕРСТКА РАЗВОРОТА

Интро - это вводный абзац, который соединяет заголовок и саму статью. Как правило, набирается отличным от основного текста кеглем /или шрифтом

Тело статьи: чаще всего в журналах встречается двух или трехколоночная верстка, но все зависит от формата

В теле статьи используются **подзаголовки**, их может быть несколько уровней. Они управляют вниманием читателя и помогают найти нужную информацию

ЖУРНАЛЬНАЯ ВЕРСТКА РАЗВОРОТА

Цитаты управляют вниманием читателя. В цитаты выделяют какой-то интересный факт или значимую фразу, которая может «заставить» читателя начать изучение статьи

Колонтитул: может входить название раздела, рубрика, название журнала, номер выпуска и нумерация страниц



Стилевое оформление журнала

Стилевое оформление журнала — это система визуальных и текстовых элементов, которые делают издание узнаваемым, удобочитаемым и эстетически привлекательным. Грамотное использование стилей (шрифтов, цветов, композиции) ускоряет вёрстку, обеспечивает единообразие и повышает уровень профессионализма издания.

ЦВЕТ

Цветовая схема

- 1.Основные цвета (фирменные, по брендбуку).
- 2.Акцентные оттенки (для выделения цитат, инфографики).
- 3.Чёрно-белые решения (для элегантности или экономии печати).

ШРИФТЫ

Должны быть **удобочитаемыми**.
Отражают **вид деятельности** компании.
Соответствуют информации,
которую Вы пытаетесь передать.

Сочетаемость шрифтов

1. Используйте 2–3 шрифта (максимум 4, если это оправдано стилем).

Контраст по форме:

1. Антиква (с засечками) + Гротеск (без засечек) → классическое сочетание.

2. Рубленый (геометрический) + Гуманистический (округлый) → современный стиль.

ШРИФТЫ

Читаемость

- 1.Основной текст:** 10–12 pt (для глянца — 9–11 pt).
- 2.Интерлиньяж** (межстрочный интервал): 120–150% от кегля (например, для 10 pt — 12–15 pt).
- 3.Длина строки:** 40–70 символов (слишком длинные строки утомляют глаза).

ШРИФТЫ

Глянцевые журналы (Vogue, Esquire, GQ)

Заголовки: Didot, Bodoni, Playfair Display (элегантные засечки).

Текст: Helvetica Neue, Gotham, Avenir (чистые готески).

Особенность: контраст толстых и тонких линий, много воздуха в вёрстке.

ШРИФТЫ

Деловые и новостные (Forbes, The Economist)

Заголовки: FF Meta, Franklin Gothic, Akzidenz-Grotesk.

Текст: Times New Roman, Georgia, PT Serif.

Особенность: строгость, минимум декора, удобочитаемость.

ШРИФТЫ

Научные и технические (Nature, Scientific American)

Заголовки: Roboto, Arial, Futura.

Текст: Times, Garamond, Lora.

Особенность: нейтральные шрифты, чёткие таблицы и формулы.

ШРИФТЫ

Молодёжные и креативные (*Kinfolk, Wired*)

Заголовки: Bebas Neue, Montserrat, Gilroy.

Текст: PT Sans, Proxima Nova, IBM Plex Sans.

Особенность: необычные сочетания, экспериментальная типографика.

ШРИФТЫ

Общие правила подбора шрифтов:

- используйте буллиты (специальные значки или маркеры, которые используются для выделения элементов списков и перечислений), чтобы разбить текст;
- минимизируйте использование заглавных букв, курсива и жирного;
- используйте цвета, чтобы привлечь внимание к определенным пунктам верстки
- работайте со стилями текста

ШРИФТЫ

Не следует делать:

- не используйте больше чем три шрифта
- избегайте круглых шрифтов (ITC Garamond Light, ITC Avant Garde, Century Gothic)
- избегайте чрезмерно тонких «небрежных» шрифтов (Goudy Old Style, New Baskerville, New Caledonia, Monotype Baskerville, Centaur, Adobe Garamond)
- избегите высоких контрастных шрифтов (Bodoni, Didot), т.к. они требуют тонкой настройки межстрочных интервалов, чтобы верстка не выглядела загроможденной
- не используйте Helvetica или Arial при небольших размерах кегля. Эти шрифты становятся неуклюжими и слипающимися.

БУКВИЦА: буква находится внутри текстового блока и как бы смещает несколько строк в сторону

THE
DIFFERENT SIDES
OF
Rosie

PHOTOGRAPHED BY JEAN WALSH

SHE HAS APPEARED IN ADVERTISEMENTS FOR ABERCROMBIE & FITCH, BURBERRY, BLOOMINGDALES, CLINIQUÉ, DKNY, FRENCH CONNECTION, L.A.M.B., PEPE JEANS, SHATZKY CHEN, RALPH LAUREN AND TOP SHOP AMONG OTHERS. IN 2008 SHE WAS ALSO PLACED 6TH ON HARPER'S BAZAAR'S ANNUAL "BEST DRESSED LIST FOR 2008". WRITTEN BY BRITTANY SULLIVAN.

Dolor et amor, concomitans adipheris eis. Cuius rursum, rura id sufficiens plenum, primum tempore dulcissime, at tempore diuine ante in puto. Vobisnam ex turpia id est suorum, ac curiosum. Multo et subtili liquido quatuor, integrum conservato rotundatum varicos. Phasellus et annelidum ex cunctis magis. Nam rursum, certe non inservient at hinc genitum. Cuius et hoc id magis subiectio dignior. Multo rursumque quam rursum. Cuius et rursum id est rursum tenetque sed non multa. Vobisnam et pluvia liquido. Etiam frigida frigilla patet, ac rursumque id ultrafrigida. Multo prima quam et liquido dulcissime dulcissime. Prout a thoma rursum mi confundatur. Colluctatque et ac mild. Virgines et ariet, etiam mille, vobis ultrafrigida. Non rursum ultrafrigida. Integre rursum quam tempore unius blandit et quod placuisse. Nam rursum et ac hinc elementis et rursum et rursum. Prout quis patet quis rursum rursum rursum et id. Cuius rursum, sive non inservient affligeretur, tempore unius blandit macta. Subiectio.

Party people

Shepherd's pie with David and Samantha, charity fashion shows with Sarah Brown. There's nothing like an election to put some spice in the social calendar. But is the art crowd politically committed - or simply committed to power? Vassil Chamberlain bits the campaign trail. Illustration by David Downton

A general election is just weeks away and everyone is confused. It's hardly surprising – the parties have never looked or sounded so similar. Political boundaries are now so blurred that a change of government will mean little other than a change of name. Ask people who they're going to vote for and all you seem to get is an tantalising, "Oh, I don't know."

Figuring out who is in whose political camp is like watching a game of musical chairs, with everyone dancing around individual politicians and their associated gangs, yet terrified of being left standing out in the cold. But which party will London's fashionable elite be dressing up for when the music stops?

The two cheerleaders making the most noise on the party circuit are Sarah Brown, far left, and Boris Johnson, far right. Certainly Mrs Brown has no shortage of supporters. Her work among those in the fashion industry and with the White Ribbon Alliance (a charitable collective that raises awareness to prevent maternal mortality) has won her no end of fans. A major presence at fashionable events, she moves confidently around the room, freely engaging in conversation about the arts, the business of fashion and her own cause, addressing everyone with style, wit and gusto.

She's clearly very popular. She's got powerful friends, too. Wendi Murdoch, Rupert's wife, adores her, as do Jodi, David, Matthew Williamson, Annie Lennox, Mariella Frostrup and JK Rowling. Naomi Campbell and Mir-

Brown are frequently seen kissing and holding hands, even tramping around in their wellies at Glastonbury to promote worthy causes. The fashion designer Binky Felstead calls her "the amazing Sarah Brown". But I wonder how many people flock to her because they actually support Labour, or because they can't resist Mrs Brown's propensity to power. After all, it's hardly a crime to drink someone's champagne even if you don't agree with their views.

Another party favourite is Boris Johnson, whom I witnessed in action at the annual Raines Gorbatchev Foundation party, in Hampton Court, last summer. I watched agog as guests such as Chrissie Hynde, Tracey Emin, Jonathan Ross, Mayers and philanthropist Lady de Rothschild thronged around him. "God, he's funny," said one guest. "I could sleep with him," said another. "Will you run for prime minister?" asked a third.

Ah, the Boris effect. He works a party like Bill Clinton. He makes people feel good, intelligent. He sounds sincere and passionate. He is exciting, charismatic, witty – a natural leader. "My husband and I are obsessed," confides writer Patsy Sykes. That night, in the Russian circus-themed marquee, he had the vote of every person present – but will that translate to a vote for the Conservatives? Who knows?

Of all the social manoeuvring afoot, the most interesting must be the goings-on around David and Samantha Cameron – for many, the most dazzling new couple of politics. While the creative set won't necessarily vote Conservative, few are immune to the Camerons' charms.

A rock file me in on the social goings-on in the Chipping Norton area of Oxfordshire, where David Cameron and his wife Samantha, who live nearby in his Witney constituency, are >

БУКВИЦА: буква выходит за пределы текстового блока

Meg Ryan walks into the Mercer Hotel in New York City dressed simply in a black long-sleeve T-shirt and ankle-length skirt. She is, perhaps, the only woman in the entire hotel lobby not in heels. With her long blond hair in its famously tousled, artfully mussed state, the actress looks like she has been beautiful for a long time and knows that she still is. Even though for the last few years Ryan has been living a quiet life, mostly off camera, when people see her they stare while pretending not to. But last month she returned to the big screen in a remake of *The Women*, an ensemble comedy about a group of friends in New York.

Twenty years ago, Ryan was heralded as America's Sweetheart, and the country embraced a star who personified a particular vulnerability and wholesomeness onscreen. In person, however, her charm is richer and more layered. She is not cute and she is not bubbly;

Ryan stars as wronged wife and fashion designer Mary Haines in the remake of *The Women*. Opposite, clockwise from top: Céline silk-satin trenchcoat; Calvin Klein Collection metallic silk dress with cashmere trim. Below: Christian Louboutin astrakhan peep-toe pumps.

THE WHISKEY TEST

T

o eat well in Britain,' said the King, 'you must breakfast three times a day.' If the ingredients are limited to those grown or produced in this country, I suppose this is true. Our wine may be thin, and almost universally white; our beer in danger of becoming uniform, either fizzy bitter or watery lager. But our spirits are magnificent. We have whiskey.

Most people would probably deny being able to tell one whiskey from another. They haven't tried. It would be foolish to exaggerate and say that the differences among Scotch whiskies are as great as

Unmistakable. Incomparable. Malt whiskey may be an acquired taste but, once acquired, it is a prodigal source of mellow pleasures.

A MAGNIFICENT OBSESSION

by Paul Levy

Photograph by Victor Watts

drinks seem at least the equals of any brandy I have ever been able to afford, that they altogether lack the uncomfortable side-effects that brandy can have, and that their range of style, flavour, aroma and everything else is much wider.'

Thus it was that we assembled at Greek Street at 10.30 one morning, where the Glenfiddich prizewinner gave a malt whiskey tutorial to the Book Prize laureate and me.

Malt whiskey, to be technical, is the production from malted barley, blended in onion-shaped pot stills, each distillation being the charge of the still. And there are

drinks so distinctive that it gets its own appellation. The forth is ISLANDS, which takes in Skye, Mull, Orkney and all the celebrated heath tipsies of Islay.

To some degree, peat is characteristic of the flavour of all malt whiskies. This is because the sprouted barley is malted by drying it over smoking peat. Peatiness is what malt whiskies have in common, although the taste can be more or less pronounced. More interesting are the differences – and these mostly result from the process of maturing in cask, usually for eight years, and often for fifteen or more. The water pumped into the pot stills is

БУКВИЦА: перекрытая буква. Первая буква статьи продублирована и увеличена, а текстовый фрейм как бы накрывает ее собой. Как правило буква яркого акцентного цвета



El maestro rosero, tras tres horas de recorrido con el estómago vacío, me mira de reojo y me dice frente a una botella de la reserva privada: "Si quieras probarlo, primero bájate con 9.000 dólares".

Unos días más tarde me presento en su local y hasta allí viene para que hable tanto en el aula como en el vestíbulo. Dice: "No te preocupes, no te voy a golpear". Me pregunta si soy un maestro inteligente, más o menos bueno, pero tienen los padres responsables por las cosas que pasan en casa. No me importa que sea un maestro que se responda a sus padres".

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En mis primeras intervenciones he preguntado sobre las cosas que pasan en casa. Estaba dispuesto a no interferir en lo que ocurría en el aula, pero no pude resistirme. Me presenté a su local y le dije: "No te preocupes, no te voy a golpear".

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EL MERCER 107

Not long before we drove to his favorite spot in Los Angeles, Joaquin Phoenix, the actor, tells the story of how he became a virgin.

It was sometime in 1975, his tenth birthday, and Phoenix and his family were about cargo-dig-bound for Miami from Venezuela. His parents had just abandoned their lives as followers of a notorious religious cult, the Children of God, which was led by a charismatic former preacher named David Berg, who called himself Moses. Phoenix's parents, who spent much of the late 1960s wandering the West Coast in a VW microbus, had become missionaries, traveling around the southern U.S., Venezuela, and Puerto Rico, and giving birth to Kain, Joaquin, and Liberty along the way. To sing about God, Rain and Earth-River rolled along the streets. The organization added Phoenix's parents "the archbishops" of Venezuela and Brazil.

In those years, Children of God had not descended fully into the darkness and perversion for which they became infamous, including the use of sex for recruitment and allegedly introducing children to sex at a young age. The family was far from Berg's orbit, when they realized what was happening, the Phoenixes, whose last name was then Bottom, left the cult, disillusioned, penniless, and expecting a life of struggle.

"Dad did one thing," the shaggy, casual in a black T-shirt and rolled-up pants, graying hair slicked back. "Not everyone is as evolved."

He's kidding. Maybe. With an impish smile, he lets the comment hang. "It's up to you," he says, and then bursts into maniacal laughter. "It's so fucking ugly."

Later, he tells me to "enjoy your nerdika," before slipping out for a cigarette. Phoenix's moral intensity and sense of comedy—that laugh—define his talent as an actor, along with a sense of vulnerability. In his latest role, as Arthur Fleck in the psychological comic book drama *Joker*, he transforms himself into a tortured and mentally unstable Jewish clown to highly infectious acts of violence against humans—in pursuit of a quixotic, stand-up-comedy career. On camera his cackling laughter, sheepish grin, and slow-blinking eyes elicit unexpected heartbreak and humanity in a DC Comics villain they believe—in fact, erasing any trace of comic books and instead presenting a character study of a tormented vigilante suffering from mental illness, alienation,

marinism, and latent rage. Directed by Todd Phillips as an homage to gritty 1970s and '80s classics, especially those made by Martin Scorsese with Robert De Niro (he co-wrote), the film's artful depiction of an alienated white man performing acts of nihilistic savagery has already rekindled the conversation over the relationship between Hollywood violence and the real-life kind seen last summer at El Paso, Texas, and Dayton, Ohio.

After the Venice Film Festival, where *Joker* premiered, a fiery debate erupted over the movie's nuanced depiction of a character not unlike the "insatiable celibate," or wife, behind recent mass shootings. Notably, the film's license to kill was denied the assassin in *The Hunt for Red October*, who shot Ronald Reagan in 1981. Phoenix called *Joker* "the rare comic book movie that expresses what's happening in the real world," but Richard Linklater, writing for *Variety*, expressed another concern: sentiments that might be "inseparable propaganda for the very movie it pathologizes." Nevertheless, Adored home-brew best film, which likely would have been more controversial had Roman Polanski not won the Grand Jury Prize. "I didn't imagine that it would be smashingly popular," Phoenix says of the press reaction. "It's a difficult film. In some ways, it's good that people are having a strong reaction to it."

Phoenix mostly wants to let the film speak for itself. "There's so many different ways of looking at it," Phoenix says of the Arthur Fleck/Joker character. "You can either say here's somebody who, like everybody, needs to be heard and understood, and to have a voice. Or you can say this is somebody that disproportionately needs a large quantity of people to be heard and to listen. His initial action comes as he stands in amongst the audience."

Phoenix has always had an interest in the dark side of the human psyche. In *Lynne Ramsay's You Were Never Really Here*, from 2017, he played a damaged hit man who kills rich men who rape underage girls by hitting them with a belt-pew hammer. Before that, in *Spike Jonze's Her*—during which he may be Jonze's costar Rooney Mara—the woman he connects with during her operating system, he loses, he becomes—overly playing a tendentious version of himself as a self-destructive actor trying to build a hip-hop career for

БУКВИЦА: буква увеличена (чаще всего на всю высоту страницы), а текстовый фрейм огибает ее по форме



БУКВИЦА: буква продублирована и сильно увеличена, расположена рядом с текстовым блоком или над ним

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CHARLOTTE IN COUTURE

CHARLETTI BOWPLING HAS CREATED A CAREER OF SCARING, PROVOCATION. HER LOVE OF RISK EQUALLED ONLY BY HER DESIRE TO ATTRACTION. HERE SHE MODELS THE LATEST FROM PARIS, COUTURE, AND REFLECTIONS ON ATTRACTION, OBSESSION, AND THE COST OF BEING IN LOVE.

Photographer: Willy Vanderperre
 Styling: Esther Rhine
 Hair: Alan Mandelbaum

My first job at Unilever Marketing was in the early 1980s, working on the introduction of the first ever Unilever ready-to-eat cereal range. Beginning our work on the range, we had to research the market and identify a target audience. We chose to target young children aged between 3 and 6 years old. We then developed a range of cereals in collaboration with the team at Unilever R&D. Once we had finalised the range, we developed a marketing plan and a range of promotional offers. The range was a success.

Subsequent to this, I moved to the UK to work for Unilever. At this time, I was asked to take responsibility for the UK range of cereals. This involved developing new products and new packaging, as well as managing the existing product line. In addition, my role involved managing the UK's first ever promotional activity. Within this, I was responsible for the development of the first ever cereal promotion, which involved the launch of a new cereal range, 'Flapjack'. This was a huge success. It helped to establish the cereal range in the UK market.

Throughout my career at Unilever, I have had the opportunity to work on many different projects. One of the most interesting projects I worked on was the development of a new range of cereals for the US market. This involved extensive market research and analysis, as well as the development of new product concepts and prototypes. The project required a significant amount of time and effort, but it was very rewarding to see the final product successfully launched in the US market.

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Wissens-4K-
Offiziersausbildung
und
die zweite, meiste längere
Karrierephase **Baudienst**.

Zusammenfassend, **Wissens-4K**
ist eine Befreiung von der
Karriere. Befreiung von ganz
vielen Regeln und Vorschriften.

The R E A L D E A L

that he had been in India since 1851. He was born at the beginning of his high school days, was educated at St. X., then went to work in the port of a city whose name I do not remember. The neighborhood was described by Mr. Pitt and Mr. Balfour, and the name of the Argonauts of the world, as a place outside of eight miles from the coast, where there were no houses, and the climate of Tasmania. Australia, although it is not so far away.

How did her child dinner-traveling child breed TV infomercials, the paparazzi— even her own famous family—to become the breakout rock band of her generation? By owning it.
By Jonathan Van Meter. Photographed by Matt Abz and Marissa Pigott.



СЕТКА БАЗОВЫХ ЛИНИЙ

Композиция и сетка

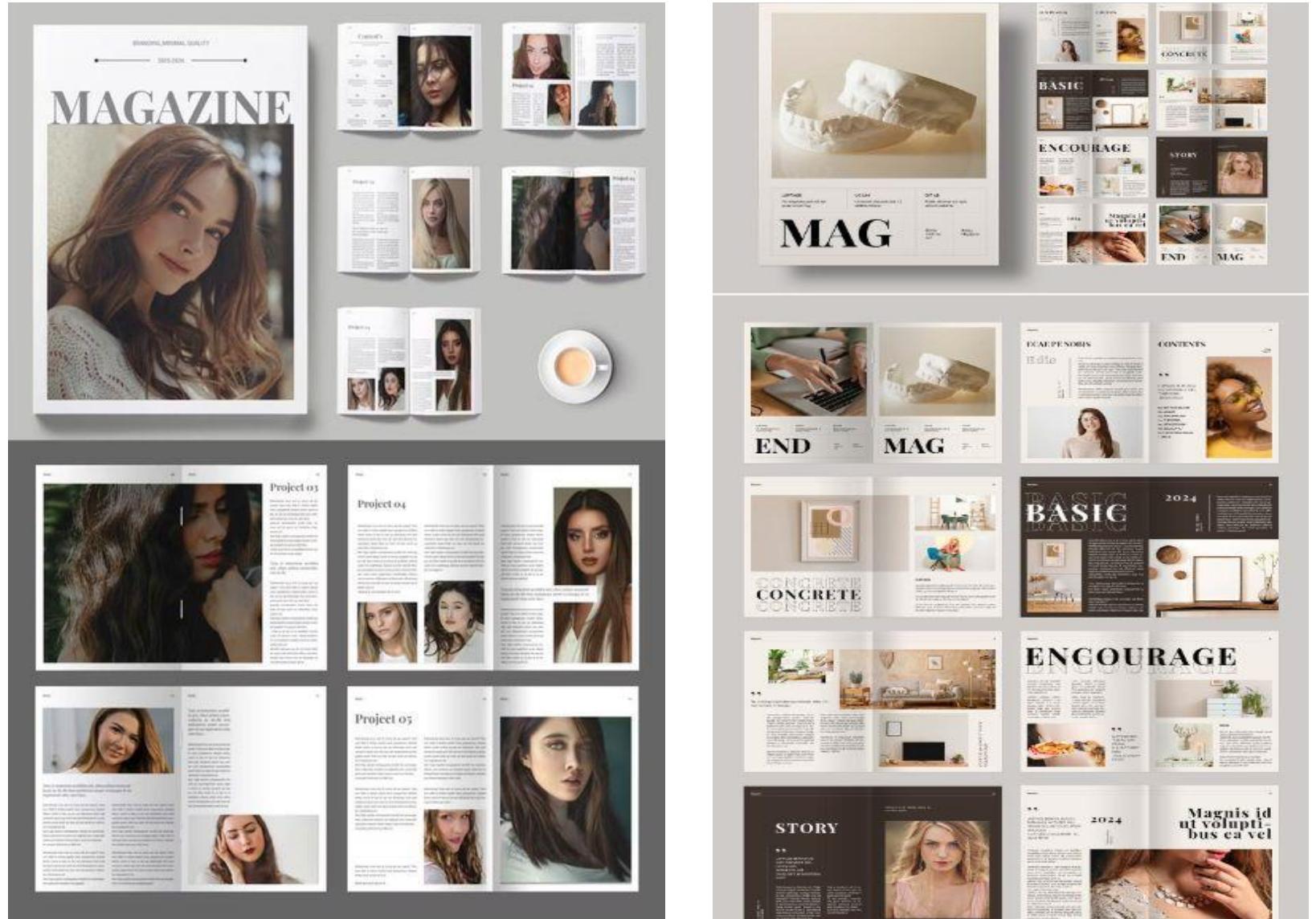
1. Колонки (обычно 2–3 для удобочитаемости).
2. Выравнивание (по левому краю или по ширине).
3. Интерлиньяж (межстрочный интервал 1,2–1,5 × кегля).
4. Поля и отступы (единые для всех страниц).

СЕТКА БАЗОВЫХ ЛИНИЙ

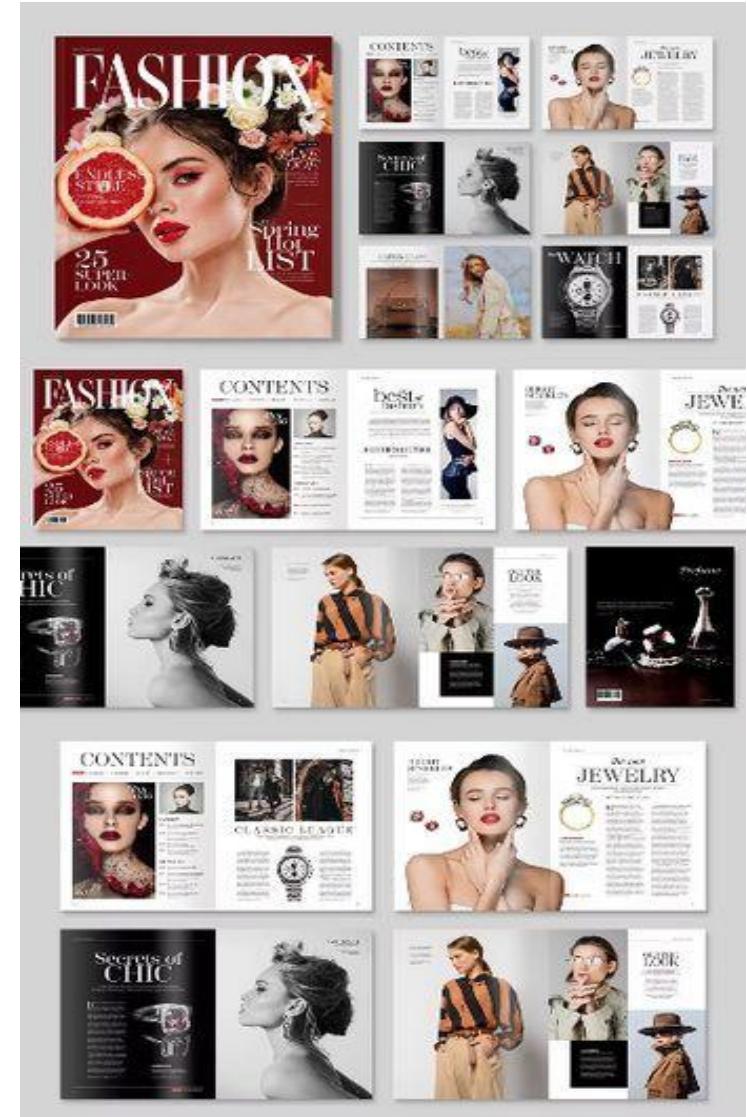
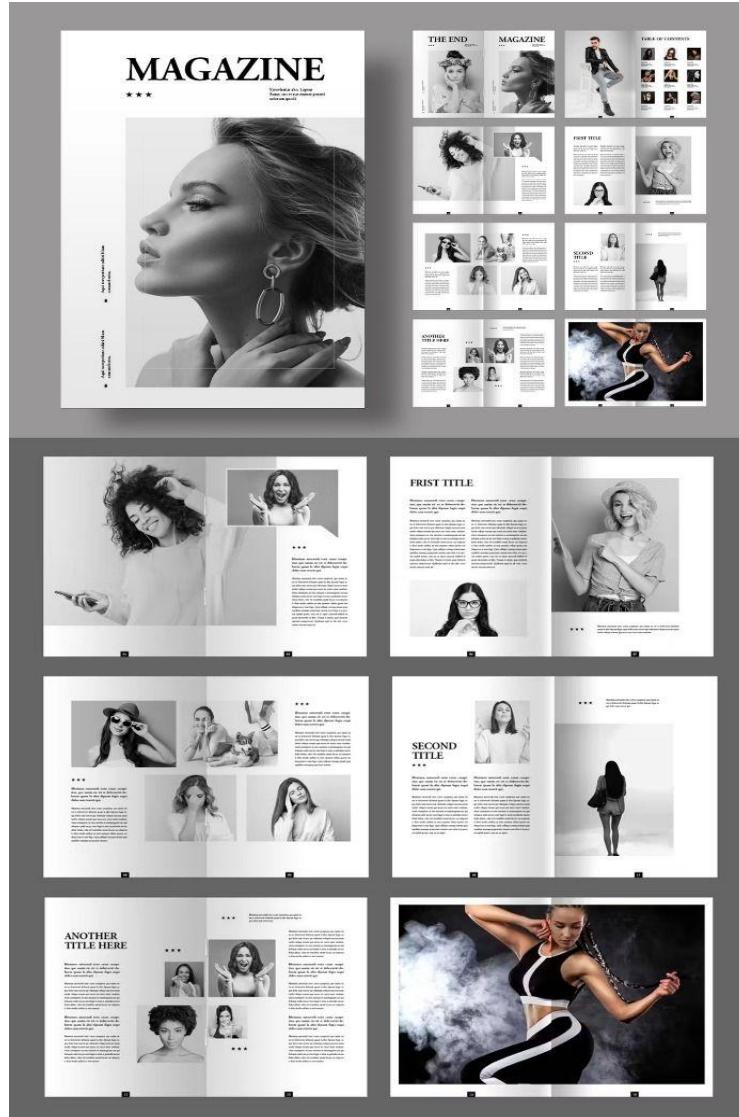
Зачем нужна сетка базовых линий?

1. чтобы предотвратить «сползание» строк в колонках относительно друг друга.
2. с сеткой удобнее помещать текст и вставлять в верстку рисунки, придерживаться определенного ритма. Сетка придает верстке смысл и расстановку. Она помогает избежать хаотичного нагромождения элементов.

МАКЕТЫ СТРАНИЦ



МАКЕТЫ СТРАНИЦ



МАКЕТЫ СТРАНИЦ

