

abc del Diseño Editorial

a

Utiliza tipografías clásicas

Periodic Table of Typefaces

Popular, Influential, & Notorious

1 H Helvetica Herb Lubbers 1958																							2 F Futura Paul Renner 1927	
4 U Univers Herb Lubbers 1958	5 Ak Akzidenz-Grotesk Hermann Tschaldener 1896																							3 B Bodoni Giambattista Bodoni 1796
16 Bg Bell Gothic Clayton Kopp 1968	27 Fg Franklin Gothic Morris F. Benson 1928																							13 D Didot Thierry Gaultier 1784
31 In Interstate Robert Slimbach 1982	40 Di DIN Ludwig Geyger 1928	21 St Stone Clayton Kopp 1968	26 Th Thesis Ludwig Geyger 1928	30 R Rotis Gert Wildt 1967	7 T Times Stanley Morison 1902	17 Tr Trinity Robert Slimbach 1982	19 Ba Baskerville John Baskerville 1757	6 G Garamond Gustave Garamond 1528	10 C Caslon William Caslon 1784	11 M Minion Robert Slimbach 1982	12 L Lucida Chapel House 1982	15 Fl Fleischmann Chapel House 1982	75 Da Dax Chapel House 1982	78 Ts Today Sans Chapel House 1982	87 If Info Chapel House 1982	60 Go Gotham Robert Slimbach 1982	44 W Walbaum John Walbaum 1802							
54 Lg Letter Gothic Roger Black 1982	58 Av Avenir Herb Lubbers 1988	38 Of Officina Chapel House 1982	49 Sc Scala Chapel House 1982	55 Bs Bose Chapel House 1982	57 Ar Arnhem Chapel House 1982	68 Le Lexicon Chapel House 1982	73 Sr Scottish Roman Chapel House 1982	23 Sa Sabon Chapel House 1982	28 Be Bembo Chapel House 1982	34 J Jenson Chapel House 1982	35 Gr Gothic Classic Chapel House 1982	36 Gc Garamond Classic Chapel House 1982	37 Ch Cheltenham Chapel House 1982	90 Am Amplitude Chapel House 1982	91 Bc Bell Centennial Chapel House 1982	96 N Neutraface Chapel House 1982	48 Ma Matrix Chapel House 1982							
66 Tg Trade Gothic Chapel House 1982	100 Ng News Gothic Chapel House 1982	62 Fe Fedra Chapel House 1982	99 Q Quadrat Chapel House 1982	29 Cl Clarendon Chapel House 1982	43 Ro Rockwell Chapel House 1982	53 Io Ionic No. 5 Chapel House 1982	80 Sw Swift Chapel House 1982	41 Jo Joanna Chapel House 1982	42 A Aldine Chapel House 1982	52 K Kis Chapel House 1982	64 Pa Palatino Chapel House 1982	76 Cb Cooper Black Chapel House 1982	88 Sp Spectrum Chapel House 1982	89 Po Proforma Chapel House 1982	94 CG Centennial Chapel House 1982	25 TA Trajan Chapel House 1982	50 Ce Century Chapel House 1982							
24 Oc OCR Chapel House 1982	45 Ci Chicago Chapel House 1982	46 P Pinyon Chapel House 1982	92 Oa Oakland Chapel House 1982	97 Bl Blut Chapel House 1982	61 Eg Egyptian Chapel House 1982	63 Co Courier Chapel House 1982	79 Mm Memphis Chapel House 1982	84 Ca Caecilia Chapel House 1982	32 Bü Büsching 8-12 Chapel House 1982	39 Gf Gothic Final Chapel House 1982	56 Uf Utopian Final Chapel House 1982	59 Mg Mansueti Final Chapel House 1982	67 Bf Brevier Final Chapel House 1982	87 Df Droit Final Chapel House 1982	82 Wg Wagner Final Chapel House 1982	85 Wr Wagner Final Chapel House 1982	86 Ss Satz Final Chapel House 1982	93 Ss Satz Final Chapel House 1982						

Family and/or Class Rank
Symbol
Typeface
Designer(s) Year Designed

*Ranking determined by sorting and combining lists and opinions from the following sites:
 The 100 Best Fonts Of All Time - <http://www.100besteschriften.de/>
 (to include top ten personal favorites from designers Jan Middendorp [jorpdai.com], Roger Black [rogerblack.com],
 Bertram Schmitt-Friedrich [tdc.org], Stephen Coles [typographica.org], Veronica Elner [www.fontshop.com/fonts/foundry/elner_faka],
 Rafi Herman [pentype.info] and Claudia Guminski [fontshop.com])
 Paul Shaw's Top 100 Types survey - <http://www.tdc.org/reviews/typelist.html>
 21 Most Used Fonts By Professional Designers - <http://www.instantshift.com/2008/10/05/21-most-used-fonts-by-professional-designers/>
 Top 7 Fonts Used By Professional In Graphic Design - <http://justcreativedesign.com/2008/09/23/top-7-fonts-used-by-professionals-in-graphic-design-2/>
 30 Fonts That ALL Designers Must Know & Should Own - <http://justcreativedesign.com/2008/03/02/30-best-font-downloads-for-designers/>
 Typefaces no one gets tired for using - <http://www.cameronmoll.com/archives/001168.html>
 (to include all serious and reasonable opinions stated in the comments section)

51 Z Zapfino Chapel House 1982	69 Mi Mutual Chapel House 1982	70 Ha Herald Chapel House 1982	77 Sn Snell Baskerville Chapel House 1982	81 Rc Rococo Chapel House 1982	83 Bi Bibb Chapel House 1982	95 un unical Chapel House 1982	98 Bo Bohemian Chapel House 1982
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Serif

Adobe Caslon

Perpetua

Garamond

Courier

Bembo

Times

Bodoni

Trajan

Lucida

Stempel Schneidler

Minion

Walbaum

Sans Serif

Akzidens Grotesk

Gill Sans

Avenir

Helvetica

Bell Centennial

Meta

Franlink Gothic

Myriad

Frutiger

Univers

Futura

Vag rounded

No utilices demasiadas fuentes

¡10 fuentes diferentes!

Use Fewer Fonts

rules of dtp

"Right and wrong do not exist in graphic design. There is only effective and non-effective communication."

— Peter Biber - legibility

How many fonts are too many for one project and how do you know where to draw the line? A good guideline is to limit the number of different typefaces to three or four. That doesn't mean you can't use more, but be sure you have a good reason to do so.

Be consistent in the use of fonts. A different font for every headline, for instance, is confusing and can give your design a cluttered look. You can usually get away with more fonts in longer documents with many different design elements where only two to three different fonts appear on any one page spread.

Select a font for body copy and another for headlines. Use **bold**, *italics*, and different **SIZES** of those fonts for captions, subheadings, decks, and other design elements. Depending on the design you might use a third font for initial caps, pull-quotes, or other selected items. You might add a fourth font for page numbers or as a secondary body font for sidebars, but usually two or three are sufficient.

Don't use more than four fonts in any one publication.

As a general rule, when designing a publication I never use more than four fonts. Realistically, how many do you need? For a newsletter layout, you could use one font for headings, one for body text (which could also be used in italics or bold for captions) and one for subheadings. You may not even need that fourth one.

— Stuart Cardullo's Desktop Publishing Do's and Don'ts

Fonts don't have to be many totally different styles to create a busy or confusing layout. Multiple fonts that are too close in style can be just as distracting.

THE BOTTOMLINE: No hard and fast rule says you can't use five, six, or even twenty different fonts in one document. However, consistency and readability are the important to good design and too many font changes can distract and confuse the reader. Make your font choices carefully.

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— *Stuart Gardoll's Desktop Publishing Do's and Don'ts*

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Tampoco utilices muchas fuentes parecidas



Trabaja con las familias

Métro?

J'en pense Quoi de ce caractère

Le Boulot

Stations Barbés Rochechouard & Pigalle

La retraite pour tous

Tour Eiffel

INDUSTRIOUS HEALTH CARE PROFESSIONAL

COMPRESSED BOLD

Miracle worker

BOOK

ABLE TO KEEP TRACK OF OVER 26,375 SIMULTANEOUS EXPERIMENTS

CONDENSED BLACK

Toiling in the lab night and day

WIDE LIGHT

Never has time for lunch break

EXTRA COMPRESSED BOLD

FINALLY ARRIVES AT AN AMAZING BREAKTHROUGH

WIDE REGULAR

AMAZING

COMPRESSED BOLD

Insurance claims down 62%

WIDE MEDIUM

Doctor, it hurts when I move my leg like this

WIDE ULTRA

THEN DON'T MOVE YOUR LEG

CONDENSED LIGHT

FELBRIDGE

ABCDE

abcdefghijkl

0123456789

ABCD

efghijkl

MNOP

qrstuvw

Felbridge finds its roots in letterforms created for on-screen presentation. Robin Nicholas, the family's designer explains, "The inspiration came from experiments to develop an ideal typeface for use in web pages and electronic media. I wanted a straightforward sans serif with strong, clear letter forms which would not degrade when viewed in low resolution environments." An added benefit is that the design also performs exceptionally in traditional print applications.

To achieve his first goal, Robin adjusted the interior strokes of complex characters like the 'M' and 'W' to prevent on-screen pixel build-up and improve legibility. Characters with round strokes were also drawn with "squared" proportions to take full advantage of screen real estate. In addition, small serifs were added to characters like the 'l', 'j' and 'v' to improve both legibility and readability. "The result is a typeface with a slightly humanist feel, and outstanding legibility – even at relatively small point sizes."

The italic forms have been designed to give good contrast when used in Roman text where emphasis is required. Robin drew the italic in the tradition of being visually lighter than the related Roman font-in contrast to most sans serif typefaces which have italics based on the simple "slanted Roman" principle. The letter shapes also have a slightly calligraphic flavor and distinctive "hooked" strokes that improve fluency.

Felbridge is available in six weights: Light, Regular, Bold and Extra Bold with complementary italics for the Regular and Bold designs. The result is a remarkably versatile typeface family which will find a comfortable home in applications as diverse as text copy in magazines and periodicals, to display work in advertising and product branding. An added benefit is that, as a branding typeface, Felbridge will work in all environments from traditional hard copy material to web design and even for general office use. As part of a corporate identity this no nonsense typeface family will be a distinctive and effective communications tool.

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**Busca alineaciones y trabaja con la
retícula**



Grid

From Wikipedia, the free encyclopedia

A **typographic grid** composed of a series of intersecting vertical and horizontal axis.

The **grid in use**, typography is arranged flush left, ragged right on the grid.

A **typographic grid** is a two-dimensional structure made up of a series of intersecting vertical and horizontal axis used to structure content. The grid serves as an armature on which a designer can organize text and images in a rational, easy to absorb manner. The less common printing term "reference grid," is an unrelated system with roots in the early days of printing.

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1 History
1.1 Antecedents
1.2 Evolution of the modern grid
1.3 Reaction and reassessment
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History

Antecedents

Before the invention of movable type and printing, simple grids based on optimal proportions had been used to arrange handwritten text on pages. One such system, known as the

"Villard's diagram," was in use at least since medieval times.

Evolution of the modern grid

After World War II, a number of graphic designers, including [Max Bill](#), [Emit Fuder](#), and [Josef Müller-Brockmann](#), influenced by the

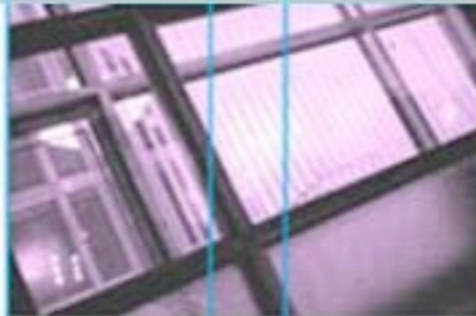
modernist ideas of [Jan Tschichold's](#) *Die neue Typographie* (The New Typography), began to question the relevance of the conventional page layout of the time. They began to devise a flexible system able to help designers

achieve coherency in organizing the page. The result was the modern typographic grid that became associated with the [International Typographic Style](#). The seminal work on the subject, *Grid systems in graphic design* by Müller-Brockmann, helped propagate the use of the grid, first in Europe, and later in North America.

Reaction and reassessment

By the mid 1970s instruction of the typographic grid as a part of graphic design curricula had become standard in Europe, North America and much of Latin America. The graphic style of the grid was adopted as a look for corporate

communication. In the early 1980s, a reaction against the entrenchment of the grid, particularly its dogmatic use, and association with corporate culture, resulted in some designers rejecting its use in favor of more organic structure. The appearance of the Apple Macintosh computer, and the resulting transition away



from type being set by typographers to designers setting type themselves resulted in a wave of experimentation, much of it contrary to the precepts of Tschichold and Müller-Brockmann. The typographic grid continues to be taught

today, but more as a useful tool for some projects, not as a requirement or starting point for all page design.

References

Saines, Phil and Malen, Andrew. *Type & Typography*, second edition. New York: Watson-Guptill Publications, 2005. [ISBN 0-8230-5528-9](#)

Burnhill, Peter. *Type spaces: in-house norms in the typography of Albus Manutius*. London: Hyphen Press, 2003. p. 101.

Cuerpos de texto

Utiliza cuerpos que faciliten la lectura



8-12 puntos es un tamaño establecido de buena lectura

A few years ago, there were good reasons for web developers to take the easy way out: an HTML spec that lacked recommendations for appropriate symbols, combined with browsers that frequently ignored what standards existed, made that level of precision next to impossible.

So it made sense to use double hyphens (--) instead of em dashes and double primes (") instead of quotation marks. In any case, those workarounds were already familiar to anyone who'd grown up with typewriters, and readers adapted to ascii-only typography during the early days of the Internet when usenet, email, and the web all shared the same primitive markup and text display.

These days, standards-compliant browsers can handle entity names, and even Netscape 4.x can manage numeric entity codes—but why should you care? After all, using the technically correct punctuation marks would mean a dozen new entities to be memorized and a lineup of well-meaning but under-informed editors and teammates to win over—and retrofitting any significant amount of copy is always a hassle.

Since most people don't know or care about the difference between an em dash and an Emmy, why bother to make the switch? In some cases, switching to correct typography may honestly not make sense. For all the rest, two arguments: *usability* and *style*.



Evita fuentes demasiado gruesas o demasiado delgadas así como fuentes muy angostas o extendidas

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Usa líneas de longitud adecuada. Las líneas demasiado cortas o demasiado largas interrumpen la lectura



Every now and again designers stumble upon the very same problem: the choice of a unique and beautiful typeface which manages to fulfill three basic tasks. Support the corporate identity, enrich the visual appearance and is compatible with the overall design. However, usually there are simply too many options you can consider, which is why you need time to find the option you are most comfortable with.

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Use interlineados que lleven al ojo con facilidad de una línea a la siguiente



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Evita viudas y huérfanas

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Cuida los ríos y avenidas



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us, Ferdinand and me . . . What good will that do? . . . You wouldn't want that, would you? . . ."

At this point I says to myself: "Balls! If he won't believe us, I'll show him the head . . . If he thinks we're hiding him . . . And then I'll throw him out quick . . ." So I lift up a corner of the cover . . . I bring the candle still closer . . . I show him the whole mulligatawny . . . "Take a good look! . . ." so he can really see what's what . . . He kneels down for a close-up . . . I try again:

"OK, you old souse? You coming? . . ." I tug at him . . . He doesn't want to move . . . He's adamant . . . He doesn't want to leave . . . He sniffs full in the meat . . . "Hm! Hm!" He starts howling! He works himself up . . . He throws another fit . . . His whole body is shaking . . . I try to cover the head up again . . . "That'll do! . . ." But he pulls at the canvas . . . He's in a frenzy . . . stark raving mad! . . . He won't let me cover him . . . He sticks his fingers into the wound . . . He plunges both hands into the meat . . . he digs into all the holes . . . He tears away the soft edges . . . He pokes around . . . He gets stuck . . . His wrist is caught in the bones . . . Crack! . . . He tugs . . . He struggles like in a trap . . . Some kind of pouch bursts . . . The juice pours out . . . it gushes all over the place . . . all full of brains and blood . . . splashing . . . He manages to get his hand out . . . I get the sauce full in the face . . . I can't see a thing . . . I flail around . . . The candle's out . . . He's still yelling . . . I've got to stop him! . . . I can't see him . . . I lose my head . . . I lunge at him . . . by dead reckoning . . . I hit him square . . . The stinker goes over . . . he crashes against the wall . . . smash! boom! . . . I've got my momentum . . . I'm coming after him . . . but I straighten out . . . I brake, I get away from him . . . I'm very careful . . . Hell! . . . I don't want him conking out on account of me . . . I wipe my eyes . . . I keep my presence of mind . . . I try to get him up . . . I don't want him lying on the floor . . . I give him a good kick in the ribs . . . He lifts up a little . . . That's better! . . . I give him a good smack in the puss . . . That gets him all the way up . . . the old lady empties a whole

basin of water . . . it was plenty cold . . . over his dome . . . He starts sighing and whimpering again . . . Isn't that lovely! . . . But then he folds up all in a piece . . . The rotten stinker! . . . Bam! . . . He collapses . . . He quivers like a rabbit . . . then he stops moving completely . . . The louse! . . . He can't take it . . . I give a look out the door . . . Then the two of us tote him out to the side of the road . . . We didn't want to have him around and get blamed for him too . . . Hell no! . . . Have the cop find him in the house . . . out like a light . . . completely at our mercy! . . . Wouldn't that be sweet! . . . We'd be cooked to a crisp! . . . They mustn't even know we've had him in the house . . . What people don't know won't hurt 'em . . . We're no suckers . . . OK . . . out with him . . . hurrah for the fresh air . . . unconscious or not! . . . He started grunting a little after all . . . He sniffed around in the muck . . . The rain was coming down in buckets . . . We ran back in . . . We bolted the door . . . The wind was coming in blasts . . . I says to the old lady:

"We're not going to move . . . even if he calls . . . We don't hear a thing . . . When the cop comes back, we play it dumb . . . We haven't seen a damn thing . . . If he bumps into him, that's his business . . ." OK. She caught on . . . So that was that . . .

Maybe an hour goes by . . . Maybe a little more . . . I fix up the kitchen . . . The old lady keeps a watch at the window . . .

"Don't look over here, madame! . . . Don't turn around . . . Don't worry about the housecleaning . . . Watch what's going on outside . . ." I stretch out the corpse . . . I tidy up the straw . . . Rivers of blood were coming through the canvas . . . I get a little more hay . . . I scatter it around . . . I mop up the puddles as best I can . . . I put some fresh straw under the head . . . a good thickness like a pillow . . . But the hardest part was the splashes . . . There were spots all the way up to the ceiling . . . And whole blood clots sticking to the wall . . . It really looked lousy . . . I tried to rinse it all off . . . I ran the sponge over it again . . . But the marks got worse each time . . . Hell, I couldn't stay there all night . . . I take the candles . . . I leave the

Tracking
Tracking
Tracking

El tracking es el espaciado que se da entre todas las letras

keming. (kēm'-īng).
n. The result of
improper kerning.

El kerning es el espaciado que se da entre dos letras específicas.

Brinda respiro al texto marcando párrafos



New Danaher Machines

Before the Board makes any commitments to buy new machines from Danaher, I would strongly suggest that the BOE find out where the legislature is on the "no-fault" or open absentee legislation. If it has any chance of passing this year, the Board may want to hold off on the purchase of some or all of the new Danaher machines. The money could then be used for a new ballot on demand system to use in a regional absentee office configuration. Although the growth in the number of precincts in 2001 could possibly be handled by a redistribution of existing machines, a purchase of some machines will likely be needed in 2001. The Board should limit the purchase to only the machines needed.

The four remaining buttons at the top of the Paragraph palette determine justification. Justified text has even margins on both the left and right. These four options govern the last line of a paragraph. When the final line is not full, that is it does not naturally stretch from left to right margins, Photoshop offers several options. The final line can be aligned left, centered, aligned right, or justified. To justify the final line, space is added between words and, if necessary, letters. Should the final line be substantially shorter than the others, the amount of white space added can be unsightly and interfere with legibility.

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“**E**t ueros dolumsan vulla feuguercipis aute
diam comllute conullute commy nibh eriu
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Utiliza columnas



Thu 23 Aug 2007

Four Pictures

11:15 PM
KIDWAAAAA.000

I've had family visiting all week, and he's been doing my job as tour guide. We've seen the Lower East Side Tenement Museum, Yankee Stadium, Ripley's Believe It or Not and went around Manhattan on the Circle Line Cruise (among other things).

Throughout, I've had my camera with me, mostly for the sake of documenting my totally awesome weekend. Taking such those several dozen pictures, I just sorted through a week's worth of photography and came up with exactly four mildly interesting photos to share here.

[\(X\) CONTACT ME HERE](#) [\(X\) ADD RESPONSE](#)

Quick Access

1187 posts since June 2005

State:

Categories:

About Me

I work as the Design Director at [BTTimes.com](#). I still have a blog named [Water President](#). [Read more](#)

Wed 22 Aug 2007

Mail Bonding

07:02 PM
KIDWAAAAA.000

One of the revelations of working at a large-scale content site is how effective email newsletters are as a tool for driving traffic. Duh, I admit I had really underestimated this, but it makes sense: your email client is open all day and open aside the noise of messages is more or less tailor made for your interests.

Partly as a result of that discovery, I've been toying a while with the idea of creating a Subtraction.com email newsletter that would be released monthly — or perhaps more frequently if the demand is there. This would be a simple recap of each of the blog posts I published leading

A Commercial Message

July 1st: The Deck



Make every visitor reading **The Deck** **100% Ad** with our revolutionary ad system.



Cuida el ancho de las columnas
e intercolumnas

Every now and again designers stumble upon the very same problem: the choice of a unique and beautiful typeface which manages to fulfill three basic tasks. Support the corporate identity, enrich the visual appearance and is compatible with the overall design. However, usually there are simply too many options you can consider, which is why you need time to find the option you are most comfortable with.

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Usa una alineación que facilite la lectura

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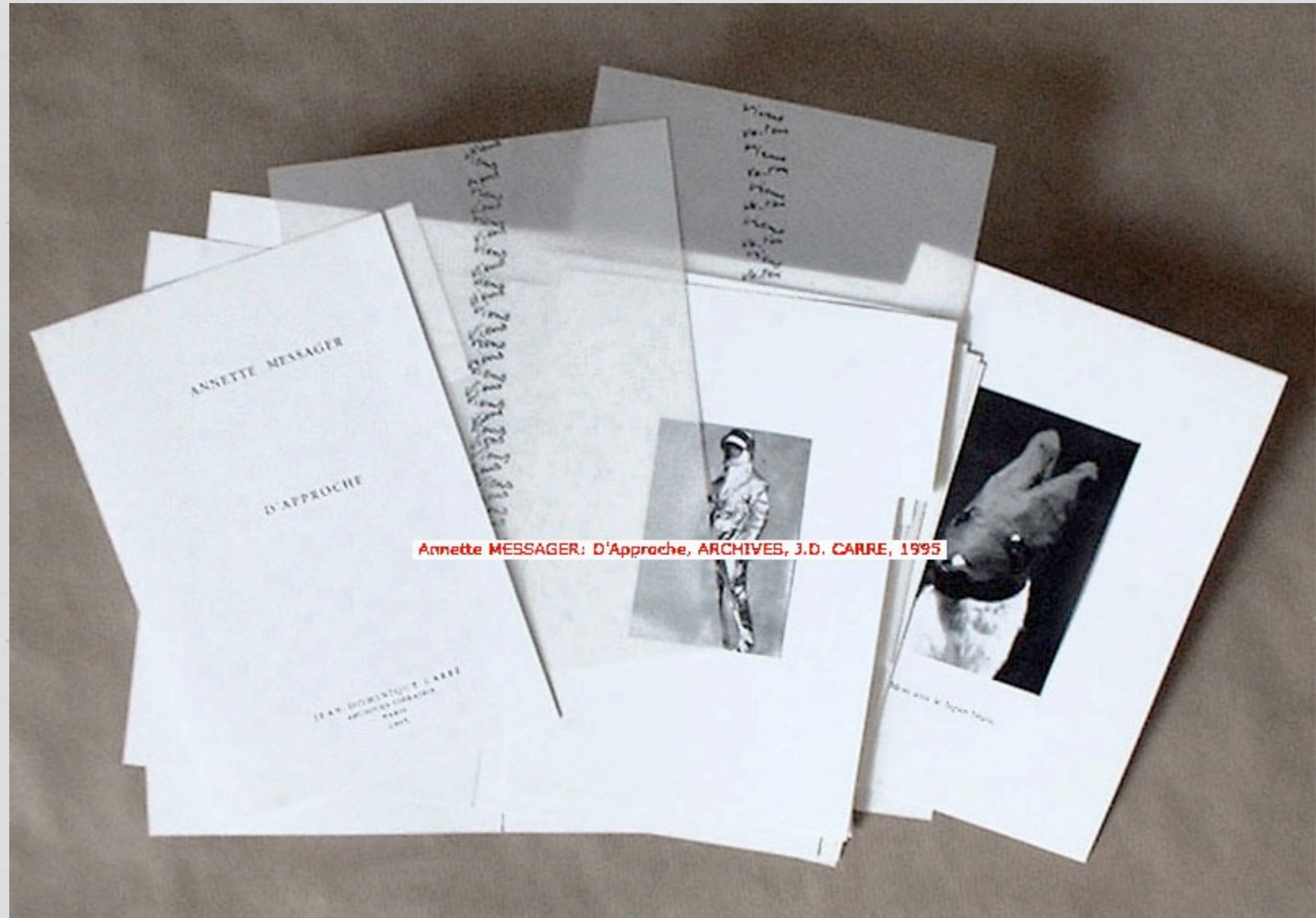
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Selecciona los márgenes de acuerdo al
proyecto





Annette MESSAGER: D'Approche, ARCHIVES, J.D. CARRE, 1995

Grigori Pasko

En dissidence surveillée

PARCOURS	1962	2002	1997	2001	2003	2007
	Naissance dans la région de Kherson, en Ukraine.	Capitaine de journalisme à l'Institut politique-militaire de Leningrad.	Journaliste pour le magazine à succès <i>Pravda</i> de Moscou.	Un bref congé de haute trajectoire.	Un an de camp militaire à la suite de la répression de la révolte de 2001.	Par la suite à Paris en contact de journalistes comme Mikhaïl Khodorkovski, Sergueï Litvinchenko.

Ni la prison ni les camps n'ont eu raison de ce journaliste, spécialiste du nucléaire et vétéran de la lutte contre les abus de l'ère Poutine. Aujourd'hui, il est menacé

Surtout, ne jamais plier. Ne pas leur offrir ce plaisir. N'attendre aucune grâce ni faveur de la part de ses oppresseurs. C'est en s'accrochant à ces principes que Grigori Pasko a survécu depuis dix ans à la prison, aux humiliations, aux persécution. C'est en leur résistant fidèlement qu'il met sa vie en danger, conscient des risques, mais décidé à ne pas reculer. À 45 ans, il voulait devenir journaliste et rédiger ses premiers articles. À 45 ans, il craint ce métier à sa façon. Indépendant, paysan, idéaliste. Une belle robe noire en Russie.

Grigori Pasko est un vétéran parmi les victimes des répressions politiques de l'ère Poutine. Après ses études de journalisme, achevées en 1983 à l'Institut politique-militaire de Leningrad, dans l'ouest de l'Ukraine, il est parti à Vladivostok, dans l'Extrême-Orient soviétique. L'effacement de l'URSS ouvre des possibilités sans précédent pour la presse. L'officier de marine Pasko s'illustre dans le journal de la flotte de Pacifique, *Pravda Vostochno-Tsivitskogo Flota*. À l'information officielle, il préfère l'investigation.



Amnesty International, fournit l'explication : « Il a été victime d'une tentative de le part du service opérationnel russe, qui avaient prévu beaucoup de crédibilité avec l'officier ukrainien Nikitine. » Cet officier de marine et militant écologiste avait été accusé d'avoir inventé des accusations de haute trajectoire contre lui.

Incarcéré dans le camp n° 41 d'Oussouli, dans l'Extrême-Orient russe, Grigori Pasko a été accusé à un régime de détention sévère. Un matériel de choix pour écrire. « Il y avait 1.000 détenus, se souvient-il. J'étais le seul qui avait un haut niveau d'éducation et qui ne fumait pas. » Une fois seulement, il a essayé de poser le geste à terre, en décembre 2005. Il est alors emprisonné pour la seconde fois. « Il

était un frot de chien, les conditions étaient misérables, dit-il. L'été lementable de manger une demande de grâce, à l'attention de président Poutine, fut introduite dans ma tête. Je n'en ai pas écrit. Le lendemain, une femme m'a rendu une visite impromptue. Elle m'a dit : je suis à quel je pense. C'est bon de parler, je ferai tout ce que je peux. »

Le 21 janvier 2003, Grigori Pasko a été libéré sans avoir été sur l'incident : son innocence. Mais son combat ne finit que commencer. Jusqu'à dans toutes les campagnes de défense des droits de l'homme, de la liberté de la presse et de l'investissement, il est approché des porteurs de

réformes nationales, comme « L.A. Belobou, par exemple, les habitants changent leur maison avec le bois de la forêt, alors que le permis pour une autre fois. »

Après avoir reçu des prix en France et en Allemagne, Grigori Pasko est devenu un symbole à l'instar de la journaliste ukrainienne Anna Politkovskaïa, avec laquelle il avait sympathisé au fil des contacts. « Depuis qu'elle a été tuée, les journalistes russes se montrent beaucoup plus prudents, alors que moi, je continue d'écrire de la même façon. » Mitocidien, il a fini en 2004 un nouveau cycle de haute trajectoire, à l'Institut pénologique de Moscou, lorsque de connaître les subtilités du code pénal en cas de non-voies légales. « Un vrai journaliste, en Russie, doit aujourd'hui avoir une formation en droit », souligne-t-il.

Cette polyvalence et le goût de l'écrit lui viennent sans doute de son père. Professeur en chimie et en biologie, doté d'une grande culture, il dirigeait aussi une école de soir, dans laquelle il enseignait toutes les matières. Dans la bibliothèque de la maison familiale, le jeune Grigori a trouvé ses premières lectures, à 4 ans. Adulte, il écrit en russe. En 2000, l'un d'eux a été imprimé à Saint-Petersbourg. Les 2.000 exemplaires devaient être achetés par camion à Moscou. Ils ont disparus en route.

Entre ses deux séjours en prison, Grigori



Ce pouvoir ne met plus en prison. Il tue.

et Pasko a entraîné l'action politique, se présentant sous l'étiquette écologiste aux élections législatives, en 1999. Vladimir Poutine lui a permis de rester jusqu'à quatre mois, la deuxième guerre de Tchétchénie déchaînée. « Le système était trop fort. Par la suite, j'ai été arrêté par différents ports mais j'ai toujours refusé. »

L'écriture sera donc son engagement. Ce courage a un prix : le danger plane au-dessus de sa tête. Grigori Pasko vit en dissidence surveillée. « Il est difficile de me montrer de prison, car j'ai déjà travaillé en prison, dit-il. Je préfère être que je puisse ne pas être en prison. Il me faut travailler. » Qu'en dit sa femme, Galina ? Cherche-t-elle à le dissuader, à l'inciter à la prudence ? Grigori Pasko se tait sur son siège. « Me demander d'être prudent n'a aucun sens, dit-il. D'après moi, que peut être la femme d'un mineur à son mari qui dort dans une terre ? Et la femme d'un mineur ou de mineur ? » Surpris, les attentions ? « C'est la seule question qui intéresse le journaliste. »

PIERRE DARLAUD
PHOTO MARC CHAZOTON
2007 • LE MONDE •

Utiliza la teoría del color para
optimizar la legibilidad



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Combina todas las variables anteriores
para obtener la mejor legibilidad



Le Monde

www.lemonde.fr

100 ANS - 1909 - 2009 - FRANCE INTERNATIONAL

MERCREDI 9 NOVEMBRE 2009

FRANCE - 100 ANS - 1909 - 2009 - FRANCE INTERNATIONAL

Réunion du conseil des ministres pour activer une loi datant de la guerre d'Algérie Face à la crise des banlieues, Villepin décrète l'état d'urgence

Fiébrilité

L'annonce de la loi d'urgence en la matière provient d'un gouvernement. Face à une situation qui suscite une inquiétude légitime pour les habitants de ces quartiers de banlieue, le ministre de l'Intérieur a décidé de passer outre les objections de quelques groupes de pression (ce de très jeunes, les tenants d'Empire, les élus, les habitants, les parents et les forces de police) pour faire passer la loi d'urgence.

Face à cette réalité complexe, alors que les forces de police sont à leur apogée, le ministre de l'Intérieur, Michel Villetard, a décidé de passer outre les objections de quelques groupes de pression (ce de très jeunes, les tenants d'Empire, les habitants, les parents et les forces de police) pour faire passer la loi d'urgence.

La situation est en effet très complexe. Il s'agit d'une « reproduction » d'une situation qui s'est produite en 1961, mais dans une situation qui est très différente. Le ministre de l'Intérieur, Michel Villetard, a décidé de passer outre les objections de quelques groupes de pression (ce de très jeunes, les tenants d'Empire, les habitants, les parents et les forces de police) pour faire passer la loi d'urgence.



Michel Villetard, ministre de l'Intérieur, devant le Sénat le 10 novembre 2009.

SECURITE Michel Villetard, ministre de l'Intérieur, devant le Sénat le 10 novembre 2009. Le ministre de l'Intérieur, Michel Villetard, a décidé de passer outre les objections de quelques groupes de pression (ce de très jeunes, les tenants d'Empire, les habitants, les parents et les forces de police) pour faire passer la loi d'urgence.

Weyergang, le prix Goncourt, sa mère, sa sœur et encore lui



Prix Goncourt 2009 pour Weyergang. Le roman de Weyergang a été élu meilleur roman de l'année 2009. Weyergang est un roman de Weyergang, un roman de Weyergang, un roman de Weyergang.

Plus rien à signaler à la frontière syro-libanaise

Plus rien à signaler à la frontière syro-libanaise. Les forces de sécurité ont déclaré qu'il n'y avait plus rien à signaler à la frontière syro-libanaise.

Des négociations difficiles sur l'Unedic commencent

Des négociations difficiles sur l'Unedic commencent. Les négociations sur l'Unedic ont commencé ce mardi 9 novembre.

Noël Forgeard : l'Europe doit miser sur le spatial

Noël Forgeard : l'Europe doit miser sur le spatial. Noël Forgeard, président du groupe d'astronautique et de défense de l'Assemblée nationale, a déclaré que l'Europe doit miser sur le spatial.

Objectif Vénus

Une sonde en route pour l'étoile du Berger



Une sonde en route pour l'étoile du Berger. La sonde Venus Express est en route pour l'étoile du Berger.

Un formidable laboratoire pour comprendre le réchauffement climatique de la Terre



Un formidable laboratoire pour comprendre le réchauffement climatique de la Terre. Le réchauffement climatique de la Terre est un phénomène complexe.

PAGE TROIS
L'enquête sur Clichy-sous-Bois
PORTRAIT
CINEMA

Asiles de fous
roman
PRIX FEMINA
Gallimard

RENDEZ-VOUS

Les aliments prennent des couleurs



Le Monde Economie

Sur les traces brouillées des 108 000 chômeurs de moins

Nouveaux regards
ESSEC



Utiliza imágenes atractivas en tu composición

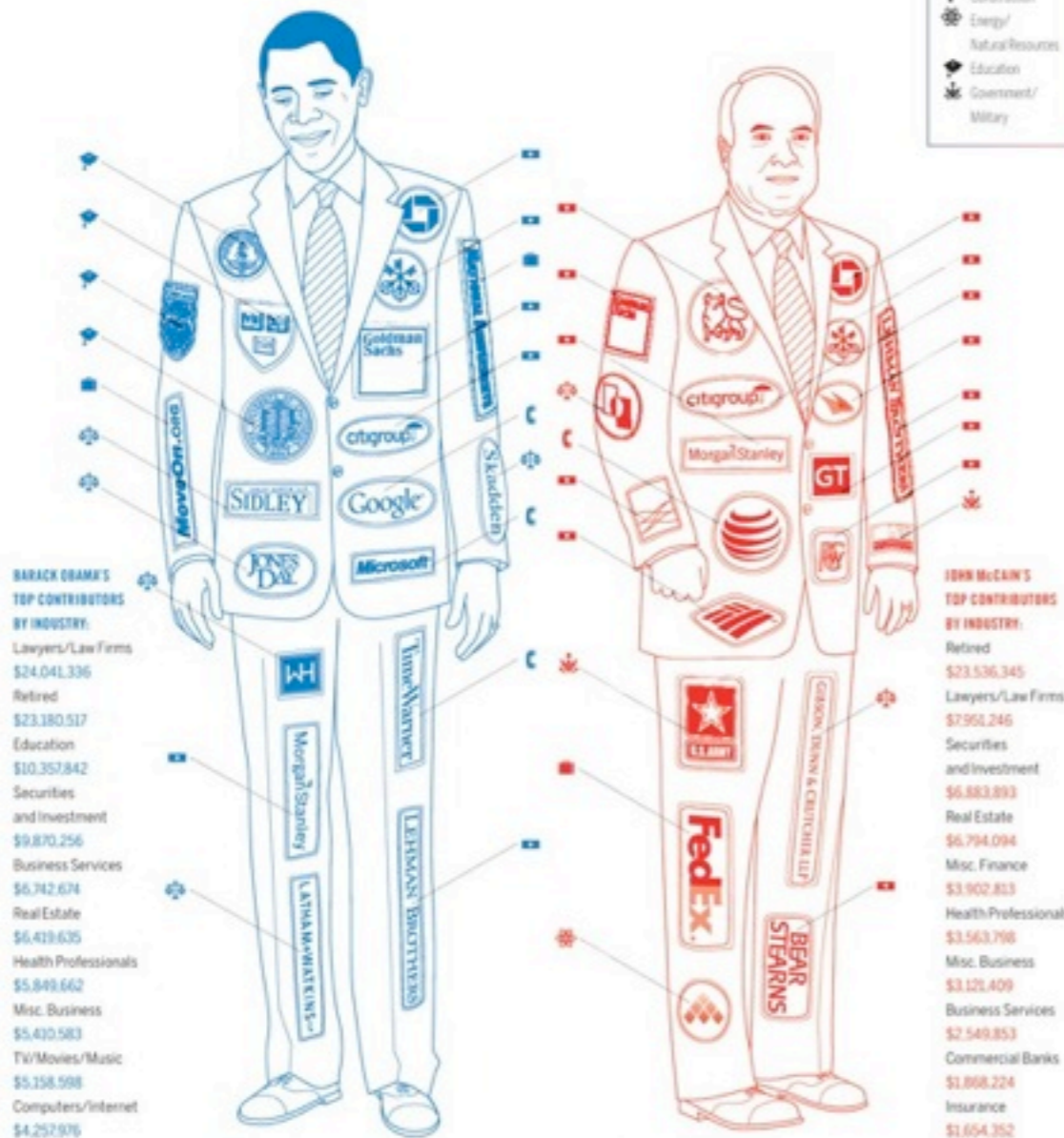
YOU SHOULD VOTE BECAUSE...

184.

Barack Obama and John McCain have raised millions of dollars for their presidential campaigns. In GOOD's second installment of Political NASCAR, we look at the uniforms the two candidates

would wear if companies wanted to use their political donations as advertisements, and if running for president ended with the winner doing donuts on the White House lawn.

- Finance/Insurance/Real Estate
- ⚖️ Lawyers/Lobbyists
- Misc. Business
- 📞 Communications/Electronics
- ⊕ Health
- 🏗️ Construction
- ⚡ Energy
- 🌿 Natural Resources
- 🎓 Education
- 🏛️ Government/Military



76
GOOD Nov/Dec 08
Why Vote?



NOTE: These donations come not from the organizations and businesses themselves, but from their employees and employees' families.

LOGOS: Top contributors by company
SOURCE: opensecrets.org
ILLUSTRATION: by Şerifcan Özcan

at the market

cucumbers

one ingredient at its seasonal peak and delicious things to do with it

TEXT BY AMY ALBERT
RECIPES BY AMELIA SALTSMAN



recipes begin on p. 77

NEW YORK

More women are drinking, and the women who drink are drinking more, in some cases matching their male peers. This is the kind of equality nobody was fighting for.

Gender Bender

By ALEX MORRIS

OF ALL THE DRINKERS I KNOW—male or female—Kate drinks by far the most. She drinks at home before going out to drink. She drinks on the phone because it's sort of like not drinking alone. She drinks on Sundays because it's still the weekend and on Mondays because it isn't. There are days when in 24 hours, she will have as many as 24 drinks. At a party, she can throw back ten, fifteen cocktails and still stay upright in her stilettos, which is even more remarkable when you consider how slender she is in her little designer dresses.

That wasn't always the case. Unlike most girls, Kate didn't touch alcohol in high school and rarely drank in college, but three months into her first job as an analyst at one of New York's investment banks, something in her shifted. She was working grueling hours at a grueling pace. The only people she'd see in a day were the taxi driver who drove her to work bleary-eyed in the morning, another who carried her home comatose late at night, and her co-workers, a mostly male group with whom she had little in common. "One day," she says, "I consciously made the decision to try to get to know them better. So I started going out with them."





WEREN'T WE SUPPOSED
TO BE BEYOND THIS BY NOW?
AFTER YEARS OF PROGRESS, WOMEN'S
GAINS AT WORK HAVE COME
TO A BAFFLING HALT

by *Harriet Rubin*

ILLUSTRATIONS BY *Bryan Christie Design*

30 years ago, two Harvard Business School professors had a plan. They wanted to change the world. Start filling the pipeline with female managers, they predicted, and in 10 or 20 years at most, those women would shift into senior positions.

Once that took place, could an end to sexism in the workplace (and maybe everywhere else too) be far off? Anne Jarman and her partner, Margaret Henning, wrote one of the first books of career advice for pigeonholed secretaries and ambitious assistants: *The Managerial Woman*.

When it was published, in 1977, just 2.3 percent of the executives in U.S. firms were women. The book—a “groundbreaking” bestseller, according to the *New York Times*—was onto something big. Now, three decades later, 52 percent of all middle managers are women.

Poof! Sexism in corporate America—gone.



RISK

How to Keep Your Cool in a Dangerous Market

With every dip in the Dow, that inner voice urging you to sell gets louder. Here are four reasons you shouldn't listen.

BY JANICE REVELL

ILLUSTRATION BY CHRISTOPH NIEMANN

JUST A FEW SHORT MONTHS AGO, when you looked at your 401(k) you probably felt quite at peace with the risks you were taking. Sure, you knew your stock funds would hit some rough patches, but after every bump they seemed to rebound higher. You could handle that.

Today your attitude is likely to be decidedly less calm. You're not so sure you signed up for a market exposed to recession and inflation and a credit crisis and 300-point plunges on any random market session. The urge to do something—anything!—to stop the pain gets more insistent by the day.

Let's be clear: If you have a reasonable asset allocation (check yours against the charts on page 77), you should not change a thing. Yes, your gut tells you risk is everywhere. But on the next few pages you'll find four reasons, drawn from market history and investment psychology, why you probably shouldn't go with your gut at a time like this. So what should you do? Start with our five tips for avoiding a panic buyout (page 76), and then keep your eye on the only factors that should drive your decisions in any market: your long-term goals.



**Piérdele el miedo a los
espacios blancos**



SPARKING 2003. 12. 24. WHITE

shining, shining star
dancing in the darkness
sparkling white
music, fashion and get some wine
passion never die
X'mas Eve in sofa
if you wear some white
you will have a wonderful night



12月24日聖誕夜

sofa的sparkling white聖誕派對
在以白色為主題的氛圍裡
希望您也能搭配酷炫的白色造型與會
這是sofa的第一個聖誕夜

歡迎您來狂歡

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e-mail•sofa_cafe@cm1.ethome.net.tw



integer

June 27, 2002

To whom it may concern:

I highly recommend the work of Lana Stamato.

Lana worked with my agency for about two years on our new corporate intranet which serves a nationwide network of offices employing 750 people. She is a versatile resource who contributed much to our team in the areas of site mapping, information architecture, html and design. She was able to take an overwhelming amount of information and create a logical, easily accessible array of categories. The final result was a clean, beautiful, simple site that has been applauded by the full spectrum of users.

In addition to being professionally accomplished, Lana is a delightful person to work with. She helps set reasonable expectations around the parameters of projects, meets deadlines, provides accurate estimates, communicates clearly and abides by quotes. She works very well with even highly advanced developers - understands their language and perspective, which creates a seamless workflow. Her work product at every stage of development is presented professionally, neatly and flawlessly. Beyond that, she is good humored, even tempered and unflappable.

Lana was a real find for us and we all miss her.

Sincerely,

Sarah Herold
Director of Corporate Communications
The Integer Group

Di **NO** al sello de agua



www.sarahandhans.wedquarters.com



We would love to have you
at our reception for a full night
of dinner, dancing & celebration!

August 11th, 2007 - 6:00 pm
The Okanagan Golf Club
Kelowna, British Columbia

This day
I will marry my
Best Friend;
the one I laugh with,
live for, dream with,
Love.

We look forward
to celebrating with you!

Name _____

Number Attending _____

Regretfully decline _____

Please reply by July 15th, 2007

Or email: shersey@shaw.ca

Sarah Louise Hersey
and
Hans Nilson Jordan

hope that you will join
in the celebration of their love on
Saturday, the eleventh of August
two thousand and seven
at two thirty in the afternoon

The Belgo Wedding Chapel
2547 Belgo Road
Kelowna, British Columbia

08 • 11 • 07

Combina serif y sans-serif



1

The Family Comes First

ITC Stone Serif Medium

ITC Stone Serif Medium Italic

ITC Stone Serif Semi Bold

ITC Stone Serif Semi Bold Italic

ITC Stone Serif Bold

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ITC Stone Sans Medium

ITC Stone Sans Medium Italic

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ITC Legacy Sans Ultra Condensed

ITC Legacy Sans Book

ITC Legacy Sans Book Italic

ITC Legacy Sans Medium

ITC Legacy Sans Medium Italic

ITC Legacy Sans Bold

ITC Legacy Sans Bold Italic

ITC Legacy Sans Ultra

Mentor Standard Light

Mentor Standard Light Italic

Mentor Standard Regular

Mentor Standard Italic

Mentor Standard Bold

Mentor Standard Bold Italic

Mentor Standard Black

Mentor Standard Black Italic

Mentor Sans Light

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Mentor Sans Regular

Mentor Sans Italic

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Mentor Sans Black

Mentor Sans Black Italic

Nuevamente las familias son una buena opción

2

Embrace Diversity

Embrace Diversity

Type: Avenir 35 Light & Bembo Book Regular

Embrace Diversity

Type: Slate Standard Light & Dante Pro Regular

Embrace Diversity

Type: ITC Franklin Gothic Book & Cartier Book Pro Regular

Embrace Diversity

Type: ITC Weidemann Book & ITC Fenice Regular

Embrace **Diversity**

Type: ITC Berkeley Oldstyle Book & ITC Tyke Bold

Aunque también puedes combinar fuentes que armonicen entre sí

DM Magazine
Susan Sarandon
Sexy at sixty

Johan & Elio
over paars
en de
taalgrens
ZEND-38

Exclusieve getuigenis
ex-gevangenen
Guantanamo
'Gefolterd en
misbruikt,
maar niet
langer boos'
110

Sprintster Elodie Ouedraogo
'Ik ben een Bounty'
SPORTER-57

Superflik
Glenn Audeaert
over de weken
van Joe
113

Drie politici
en het
verlies van
hun kind
ZEND-64

Zaterdag 29 april 2006 • www.demorgen.be

onafhankelijk dagblad
DeMorgen

Sp.a: meer opvangplaatsen voor jonge boefjes

Er komt een tweede Everborg, besloot de federale regering deze week. Maar sp.a-voorzitter Johan Van de Lanotte wil nog verder gaan. 'Daak in de jeugdzorg is meer plaats nodig voor jongeren met delinquent of storend gedrag.'

door Willem Wauters

De Vlaamse staat heeft deze week al veel beslist om de noed op Joe. Maar er is nog de sp.a-voorzitter meer nodig om 'het niet meer jongeren met probleematisch gedrag worden te stellen.'

Die zegt Johan Van de Lanotte vandaag in de Vlaamse Kamer. In een aflevering van zijn tv-voortzetting 'De Vlaamse regering heeft de noed om het aantal plaatsen in de jeugdzorg niet te breiden. Dat is een oplossing voor de

veelste gevallen van jeugddelinquentie. Maar er moet ook meer opvang- en opvoedingsplaatsen komen voor jongeren die niet zo delinquent, maar wel delinquent of storend gedrag vertonen. In twee grote projecten blijven opvangen als je hen de volgende dag weer moet vrijlaten. Als de politie verbodt of opvoedt, als er al een plaats beschikbaar is als de jeugdzorg of de grote instellingen van opvang en opvoeding niet meer aan opvang. In twee grote projecten blijven opvangen als je hen de volgende dag weer moet vrijlaten. Als de politie verbodt of opvoedt, als er al een plaats beschikbaar is als de jeugdzorg of de grote instellingen van opvang en opvoeding niet meer aan opvang.

Je kunt geen jongeren blijven oppakken als je hen de volgende dag weer moet vrijlaten. We kunnen geen straffeloosheid blijven dulden'

Johan Van de Lanotte: 'Je kunt geen jongeren blijven oppakken als je hen de volgende dag weer moet vrijlaten. We kunnen geen straffeloosheid blijven dulden'

opvang nodig is de oplossing. Het kan een grote uitdaging zijn voor de Staat. De opvoeder moet dat en moet de staat opvang 'en daarvoor een samenwerking met de Staat'. Het is niet zo dat de Staat de noed om het aantal plaatsen in de jeugdzorg niet te breiden. Dat is een oplossing voor de

Nog meer interviews op zaterdag


Bisschop Van Leoy bezorgd om manipulatie kerkbezettingen
>8


Frie Leysen begint aan haar laatste Kunstfestivaldeur
>16


Andre Duval mikt op internationale doorbraak
>44


Christo gaat nu een rivier inpakken
>25


De modegraaf van Sisley, 2.678ste in lijn voor de Britse troon
>16

1 mei
De laatste jaren lijken de 1 mei te gaan worden in de maas van de...
De Vlaamse regering heeft de noed om het aantal plaatsen in de jeugdzorg niet te breiden. Dat is een oplossing voor de

Camps & Dewulf
De Vlaamse regering heeft de noed om het aantal plaatsen in de jeugdzorg niet te breiden. Dat is een oplossing voor de

Verwarring over wie Joe vermoordde

De gerechtelijke dienst is bezig met de verduidelijking van de moord op Joe. De Vlaamse regering heeft de noed om het aantal plaatsen in de jeugdzorg niet te breiden. Dat is een oplossing voor de

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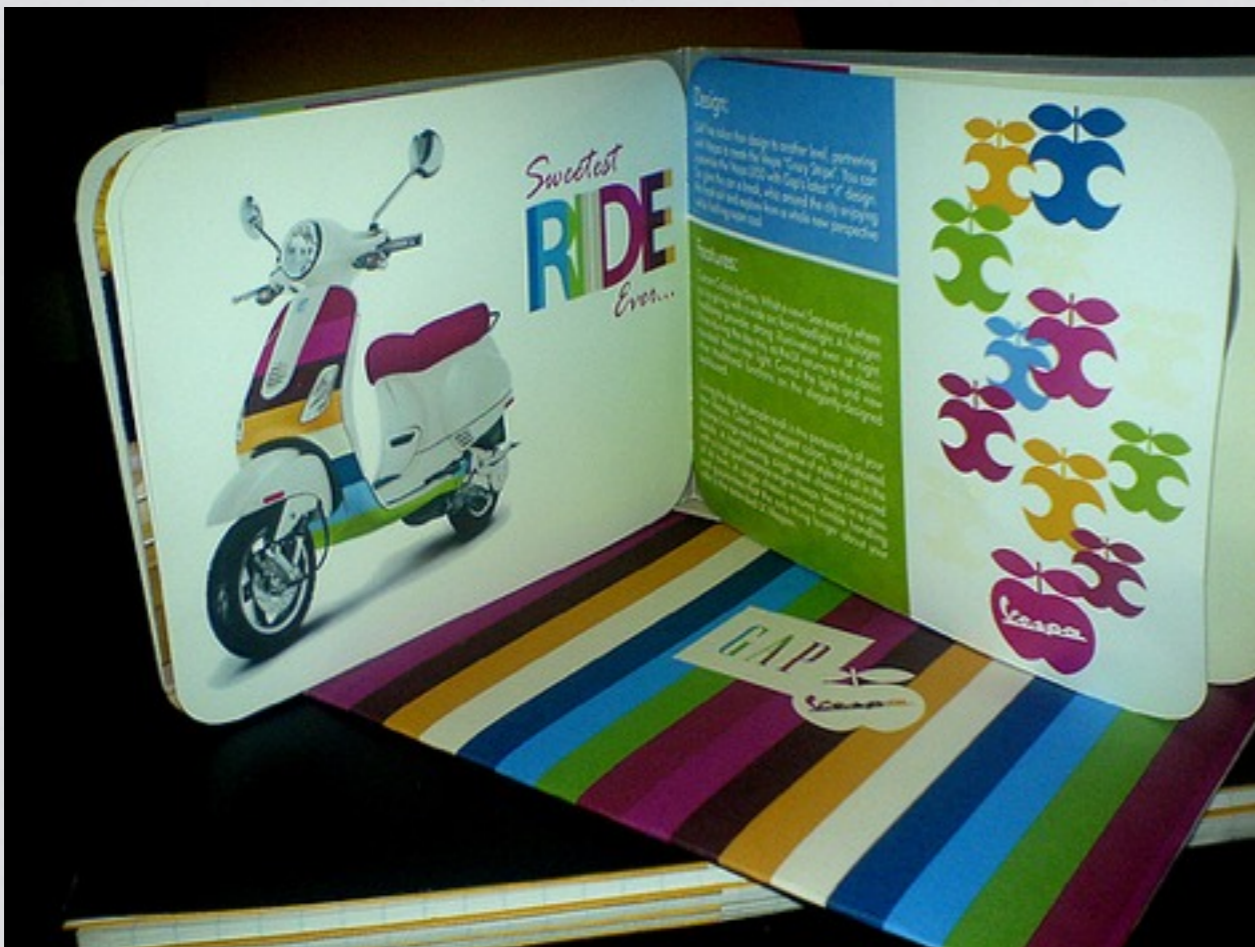


Eén lezer wint alle prijzen
spaarpunt op pagina 28

Un ejemplo clásico es utilizar sans-serif para los titulares y serif para cuerpos de texto

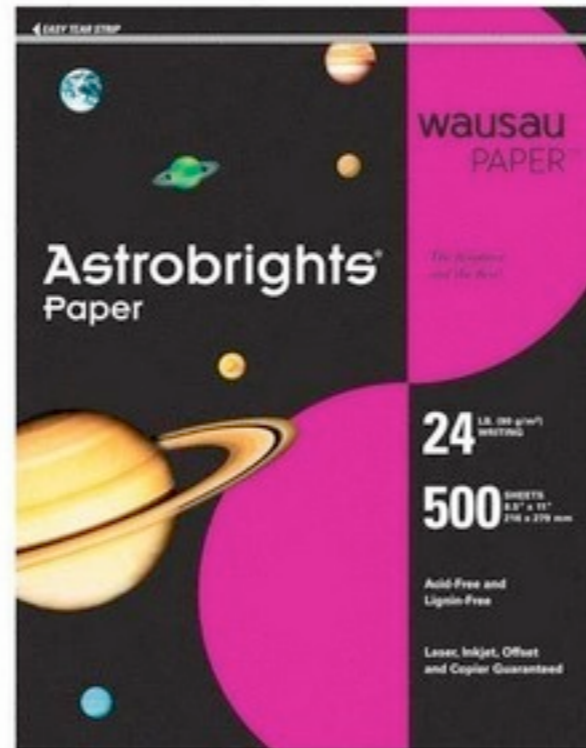
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Conoce los formatos y experimenta con ellos



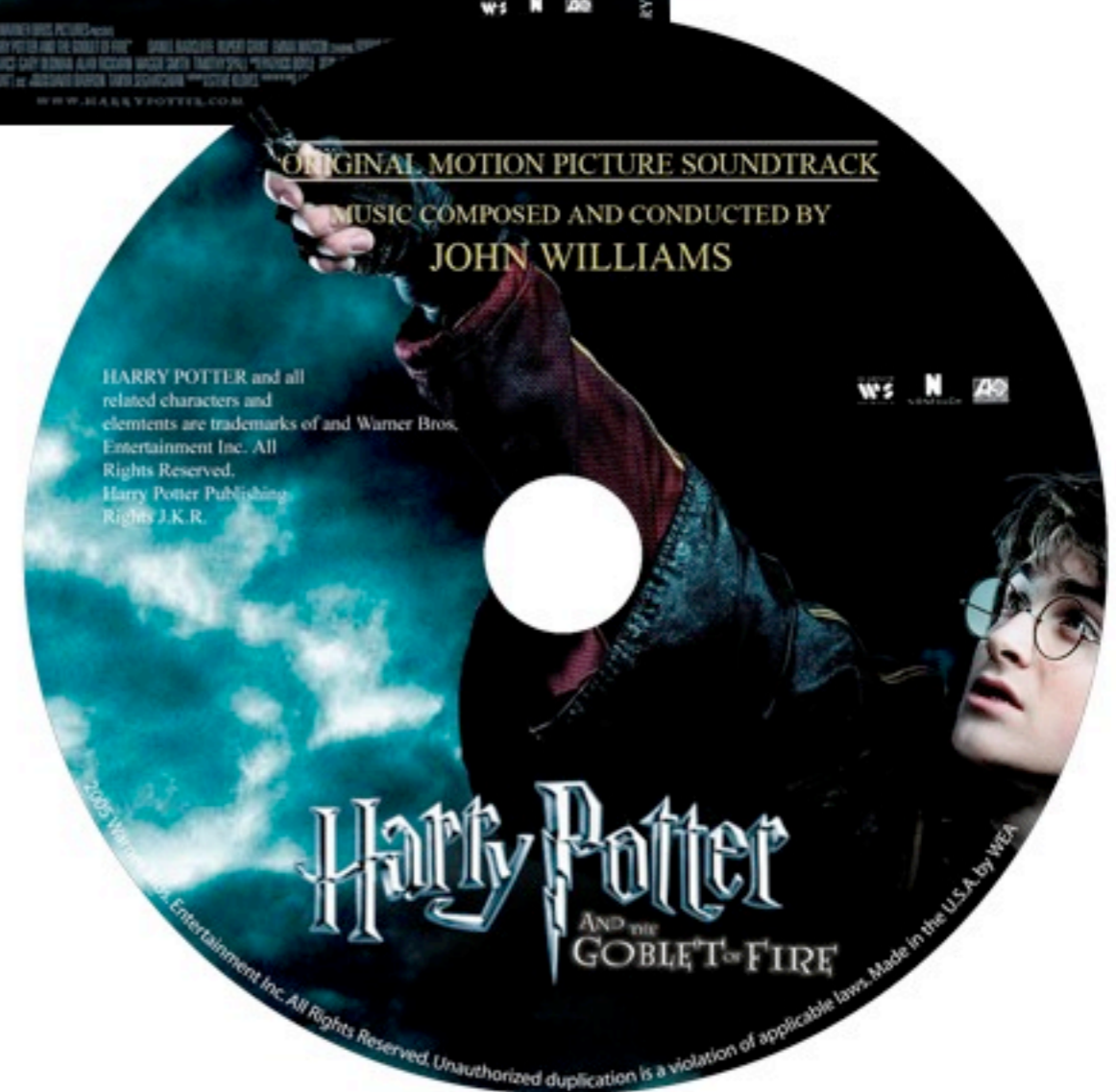


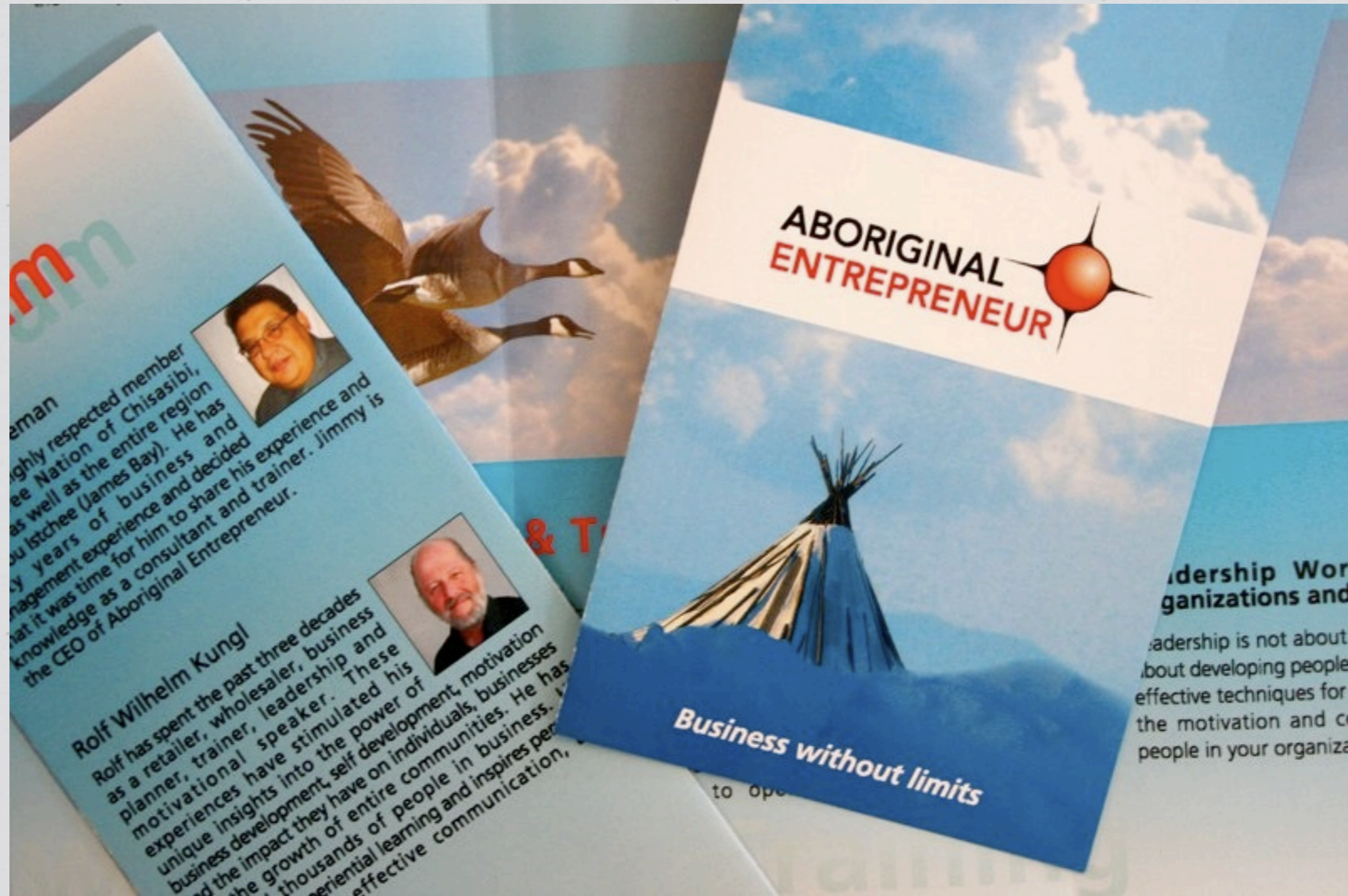
Conoce los diferentes tipos de papel y tintas



Mantén uniformidad en todo el diseño







m
am

eman
ghly respected member
ee Nation of Chisasibi,
as well as the entire region
ou Istchee (James Bay). He has
y years of business and
management experience and decided
that it was time for him to share his experience and
knowledge as a consultant and trainer. Jimmy is
the CEO of Aboriginal Entrepreneur.



Rolf Wilhelm Kungl

Rolf has spent the past three decades
as a retailer, wholesaler, business
planner, trainer, leadership and
motivational speaker. These
experiences have stimulated his
unique insights into the power of
business development, self development, motivation
and the impact they have on individuals, businesses
and the growth of entire communities. He has
thousands of people in business per
sential learning and inspires per
effective communication,



**ABORIGINAL
ENTREPRENEUR**



Business without limits

**Leadership Wor
ganizations and**

Leadership is not about
about developing people
effective techniques for
the motivation and c
people in your organiza



Estudia los casos de éxito





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Web advertising that is actually useful.

ON THE COVER: VINCE VAUGHN PHOTOGRAPHED EXCLUSIVELY FOR ESQUIRE BY JAKE CHESSUM. PRODUCED BY EMILY ROTH FOR PRODUCT. STYLING BY ALIX HESTER FOR THE GERSH AGENCY. GROOMING BY CHERYL NICK. PROP STYLING BY FI CAMPBELL JOHNSON. TWO-BUTTON WOOL SUIT BY BOSS BLACK. COTTON SHIRT AND SILK TIE BY HUGO BOSS. LEATHER BELT BY ALLEN EDMONDS.



Trend: Stripe Tease

Lights, color, action! The runways were lit up in a big way for cruise.

Recent collections aren't always about breezy living and far-flung wanderlust. This season, designers also faunted a love affair with stripes in vibrant fluorescent hues: à la artist Dan Flavin. Dior's John Galiano kicked off the festivities with a lavish ode to Millicent Rogers in colorfully streaked blouses and shirts. Jonathan Saunders, Hervé Léger and others soon followed, tacking the rainbow palette in ribbon patterns. So get electric, and relish a little Flavin flavor. —VENESSA LAU

PHOTO BY ANTHONY COCHRAN, STYLED BY MARCUS TEO

From bottom left: Giuseppe Zanotti's silk satin shoe; Patrick Marguet's acrylic resin chair for Cappella; Jimmy Choo's patent-leather, suede and Lucite shoes; Giuseppe Zanotti's patent-leather shoe; Hervé Léger's nylon, rayon and spandex dress; Giuseppe Zanotti's silk satin bag

Cuida TODOS los detalles



H&M

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de putilla

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Un error tipográfico le cuesta el puesto al presidente de la Bolsa de Tokio

Portada [ctrl-alt-z]

De Wikinoticias, la fuente de noticias libre

20 de diciembre de 2005

El presidente de la [Bolsa de Tokio](#), [Takuo Tsurushima](#), de 67 años, dimitió este martes por un error tipográfico, cometido a comienzos de mes, que ocasionó una baja general en los índices bursátiles y afectó la reputación de la Bolsa.

Tsurushima declaró: *"Les pido disculpas a los inversores y funcionarios por la confusión en los mercados. La Bolsa de Valores de Tokio hará su mejor esfuerzo por obtener la confianza del mercado"*.

El pasado 8 de diciembre, un corredor de valores de [Mizuho Securities](#) deseaba vender 1 sola [acción](#) de la firma J-Com en 610.000 [yenes](#), pero en lugar de eso, dio por error la orden de vender 610.000 acciones a 1 yen. Al darse cuenta de su equivocación, trató de cancelar la transacción, pero fallas en el sistema se lo impidieron. Las pérdidas netas fueron de US\$330 millones, que deberán ser asumidas por Mizuho y la Bolsa.

Junto con Tsurushima, Sadao Yoshino, uno de los altos directores de gestión, y Tomio Amano, uno de los principales ejecutivos, renunciaron, mientras que el resto de la junta directiva de la Bolsa verá sus salarios disminuidos en 10% durante los próximos 3 meses. Taizo Nishimuro sustituirá a Tsurushima, Yasuo Tobiyama reemplazará a Yoshino y Koichiro Miyahara hará lo propio con Amano a partir de este miércoles 21.

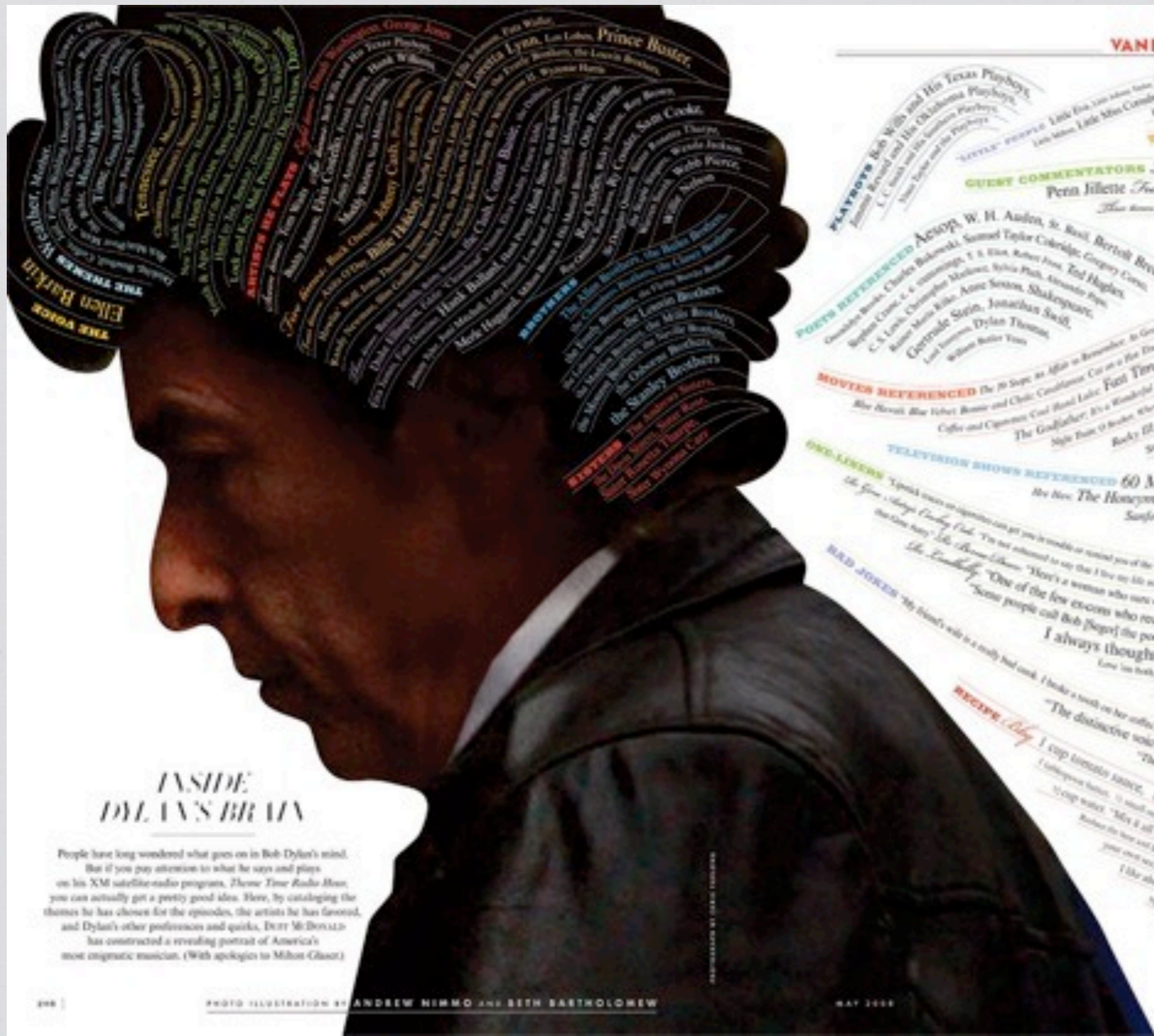
Jonathan Head, corresponsal de la [BBC](#) en la capital japonesa, afirma que esta situación es conocida como el *"síndrome del dedo gordo"*: el oprimir el botón equivocado en un sistema computarizado puede conducir a pérdidas financieras considerables.



Sede de la Bolsa de Tokio

Experimenta, diviértete y practica





INSIDE DYLAN'S BRAIN

People have long wondered what goes on in Bob Dylan's mind. But if you pay attention to what he says and plays on his XM satellite-radio program, *Theme Time Radio Hour*, you can actually get a pretty good idea. Here, by cataloging the themes he has chosen for the episodes, the artists he has favored, and Dylan's other preferences and quirks, DREW McDERMOTT has constructed a revealing portrait of America's most enigmatic musician. (With apologies to Milton Glaser.)

ILLUSTRATION BY JAMES TAYLOR

PHOTO ILLUSTRATION BY ANDREW NEMMO AND BETH BARTHOLOMEW

VANITIES

- PLAYBOYS** Bob With and His Texas Playboys, James Brown and His Outback Playboys, C. C. Conner and the Louisiana Playboys, Andy Sheppard and the Playboys
- POETS REFERENCED** Aesop, W. H. Auden, St. Basil, Bertolt Brecht, Geoffrey Chaucer, Charles Bukowski, Samuel Taylor Coleridge, Gregory Corso, Stephen Crane, E. E. Cummings, T. S. Eliot, Robert Frost, Ted Hughes, C. S. Lewis, Christopher Marlowe, Sylvia Plath, Antonine Starbuck, Rumi, Maya Angelou, Anne Sexton, Shakespeare, Gertrude Stein, Jonathan Swift, Louis Untermeyer, Dylan Thomas, William S. Burroughs
- MOVIES REFERENCED** The 400 Blows, An Affair to Remember, As Good as It Gets, The Ballad of Cable Hogue, Badly Habited, Blue Hawaii, Blue Velvet, Bonnie and Clyde, Casablanca, Cat on a Hot Tin Roof, Charlie Chan's Greatest Case, Chinatown, Cool World's Christmas, The Godfather, It's a Wonderful Life, Life of Brian, The Last Weekend, The Maltese Falcon, The Night of the Hunter, Coffee and Cigarettes, Cool World, Lulu, Foot Times of Ridgeman High, For a Few Dollars More, Godfather: Part II, The Grapes of Wrath, The Godfather, It's a Wonderful Life, Paper Moon, Preacher's Big Adventure, The Private Secretary, Rocky III, Runaway Train, The Shrewsbury Kidnapping, Sleeping Beauty, Snow White and the Seven Dwarfs, Strangers on a Train, A Street Named Desire, Sweet Smell of Success, Taxi Driver, The Ten Commandments, This Is Spinal Tap, The Wild Bunch
- TELEVISION SHOWS REFERENCED** 60 Minutes, The Beverly Hills Club and the Mob, The Ed Sullivan Show, The Howie Mandel Show, The Homecomingers, Julia and the Postcards, Leave It to Beaver, L'il Abner, Mork and Mervyn, Sanford and Son, The Simpsons, The Sopranos, The Tonight Show, Welcome Back, Kotter, The Way
- QUICK COMMENTARY** Five albums: Delirious?, Delirious?, The Homecoming, The Homecoming, The Homecoming, The Homecoming
- THE YEARS** —A full 40 percent of the songs he has played were recorded before 1960. Only 9 percent of the songs he has played were recorded in the 1970s or more recently.
- RECIPE** 1 cup lemon juice, 1 cup vinegar, 5 tablespoons Worcestershire sauce, 1/2 cup water, 1/2 cup water, 1/2 cup water. Mix it all together in a large pan. Bring it to a boil. Reduce the heat and simmer for 10 minutes. Strain the mixture through a fine-mesh sieve. Add a pinch of salt. Like about three drops of Worcestershire sauce.
- OLD JOKE** "My friend's wife is a really hot chick. I think a week on her would be a really hot chick." "That's a really hot chick." "You're not supposed to say that. I live my life according to that code. Only a man like you can change a lady like that." "You're not supposed to say that. I live my life according to that code. Only a man like you can change a lady like that." "There's a woman who sure doesn't sound like the sleepiest woman I've ever heard of." "One of the few ex-cons who recorded a popular children's album." "Some people call Bob [Peggy] the poor man's Bruce Springsteen, but personally, I always thought Bruce was the rich man's Bob Seger." "You and I go back a long way. Not all the way back, but pretty far. I've been in a car with him. Ani was driving a Lincoln. Excellent driver. I felt safe." "Not all songs about crying are necessarily sad." "I always had my own car and never really worried about it." "I've been in a car with him." "I've been in a car with him." "I've been in a car with him." "I've been in a car with him."
- FOR FURTHER DRY DRINKING: BOB DYLAN'S BRAIN. GO TO VE.EGUE.**