

# special effects

Create *stylish pages* that go beyond the ordinary.

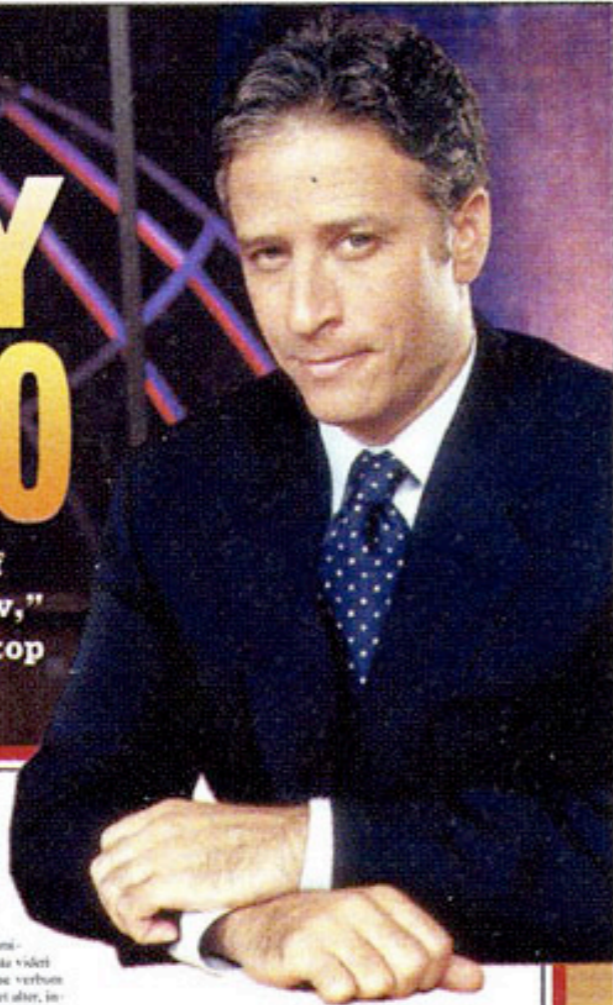
- Bend the rules to create visual interest.
- Use large photos and infographics.
- Use display headlines and color.
- Be clever but always match the tone of content.





# The DAILY SCHMO

After 10 years as host of  
the popular "Daily Show,"  
Jon Stewart sits at the top  
of the TV comedy heap



By PATRICK MINNEAN  
Daily Show contributor

**A**d interduin vulgus rectum videt, est ubi peccat. Si veteres ita miratur laudisque potas, ut nihil amiferat, nihil illis comparat, errat. Si quaedam nimis antiquae, si peraque dure dicere credit eos, ignave multa fatetur, et sapit et moerens facit et lova inducit aequo.

Non equidem insector defendere carmina Livi esse nec, memini quae plagiarum mihi parvo Orbiliam dicitur: sed emendata videri pulchraque et exactis motuum distantia miror. Inter quae verbum amicitia si forte dixerim, et si verum paulo concesserit unus et alter, in ista totum dicit vendique poema.

Si meliora dies, ut vina, poemata reddidit, scire velim, chartis pretium quibus amiget amos, scriptor abhinc annos centum qui decidit, inter perfectos veterisque referri debet an inter vili atque novos? Encladit targa finis, "Est vates atque probus, certum qui perficit amos." Quid, qui deperit minor uno mense vel anno, inter quos referendus erit? Veterone potas, an quos et praesens et postera respicit actus?

"Iste quidem veteris inter ponitur honeste, qui vel mense brevi vel toto est minor amos." Uxor permissa, caedatque pilos ut equitae paulatim vel lo unam, dano etiam unam, dum cadit etiam ratione mentis acceri, qui rudit in fastos et virtutum aestimat annis miraque nihil nisi quod Libitina sacra sit.

Ennius et sapiens et fortis et alter Homerus, ut citius dicant, in iter cedere videntur, quo praesens cadunt et somnia Pythagorae. Naevius in manibus non est et mentibus haeret praesens necesse? Adus sacrum est vates omne poema, ambiguit quoniam, uter uno sit prior, aulget Pacuvius docti fatum senis Accius alii, dicitur Afrani toga convenerit Menandri, Plautus ad exemplar Siculi propeperat Epicharmi, vincens Caecilius gravitum, Terentius arto.

His edocuit et hoc arto stiptata theatro spectat Roma potas: habet hos numeraque potas ad novum tempus Livi scriptoris ab aere.

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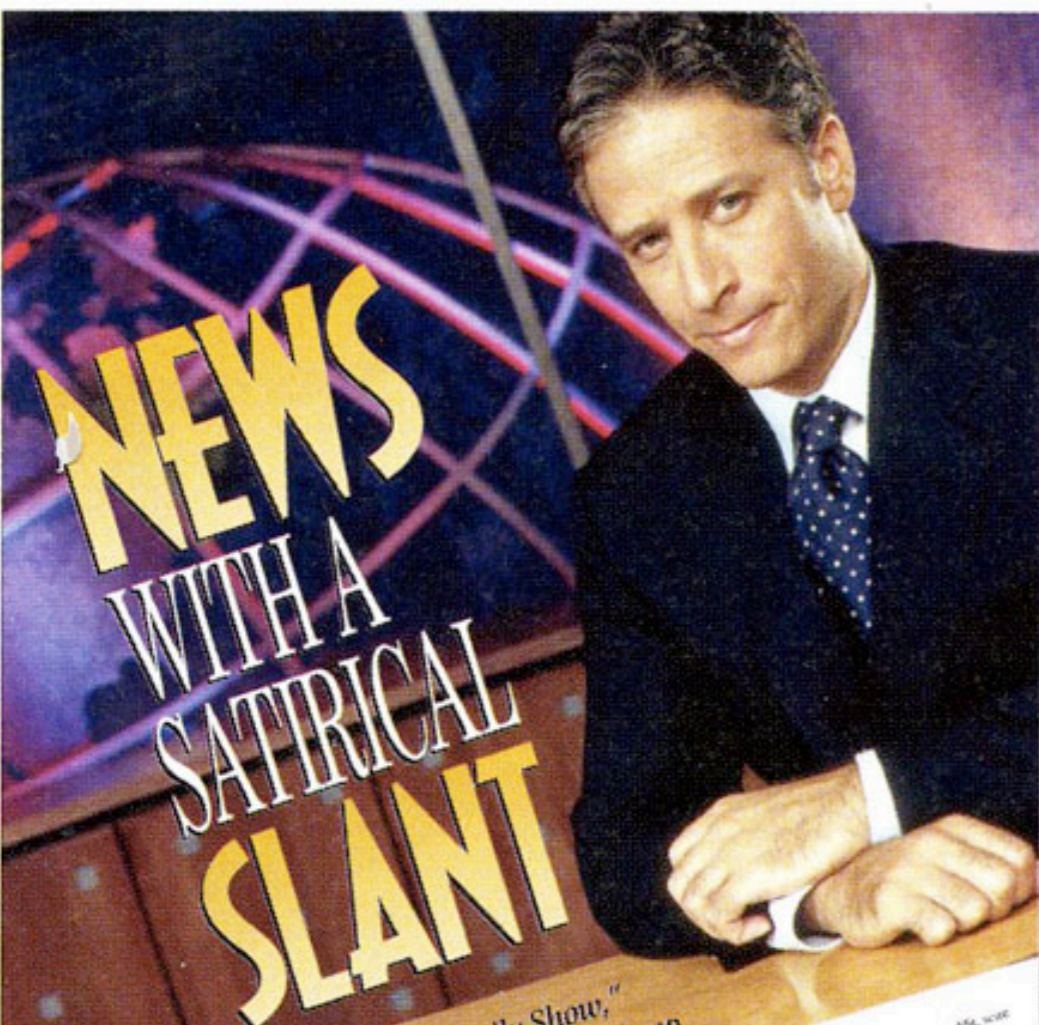


Jon Stewart's 10-Year  
"Daily Show"  
Anniversary  
Tuesday, 9 p.m.  
Comedy Central

Please see STEWART, Page 2



INSIDE:  
Letterman asks  
"What about me?"  
Page C2



# NEWS WITH A SATIRICAL SLANT

After 10 years as host of "The Daily Show," Jon Stewart sits squarely atop the TV comedy heap



Jon Stewart's 10-Year Anniversary  
Tuesday, 9 p.m.  
Comedy Central

By PATRICK MINNEAR  
Page 100

**A**d utroque vulgus rictum videt, ut ille pueri. Si veteris ita videntur laudatque poetas, et nihil amfert, et nihil illis comparat, errat. Si quando non anteque, si peraque dicitur exultat, ignora multa fuerit, et sapit et moxiam facit, et lova indicat aequo. Non equidem intractor delenda carmina Livi esse nocet, memini quae plagiatoribus parvo Orbilius dicitur, sed emendata videri pulcherrime et exactis minutim distantia miror. Inter quae verbum emittit si forte decorum, et si versus paulo concinnior uno et alter, anista totum dicit venditque poema.

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Please see STEWART, Page 2

INSIDE:  
Letterman asks  
"What about me?"  
Page C2



★★★ JON STEWART ★★★

# AMERICA'S ANCHOR

After 10 years as host of the satirical "Daily Show," Jon Stewart finally sits at the top of the comedy heap

By PATRICK MINNEAR  
Page 100

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Jon Stewart's 10-Year Anniversary  
Tuesday, 9 p.m.  
Comedy Central

"That's the beauty of our show. Comedy or politics. We're sort of a mix. A space-age polymer of both. A synthetic comedy-like material."

JON STEWART



## Escolas públicas Alunos com mais de dez anos vão ter cartão multibanco

Ministério da Educação prepara reforma em 1201 escolas. Novo cartão não permite levantamentos nas caixas, mas os alunos vão poder pagar em museus, bibliotecas, livrarias e transportes // PÁGS. 14-17

### Idade

O cartão será carregado em máquinas ATM, por transferência bancária ou directamente nas escolas.

### Pais

Será criado um site de controlo para os pais, com palavra-passe. Os novos cartões não estarão associados a contas bancárias.

### Vérbas

Ministério da Educação passa a gerir dinheiro depositado pelos pais. Caixa Geral de Depósitos foi o banco escolhido.

### Orçamento Acordo entre PS e CDS cada vez mais próximo

**2004** Governo e CDS estão perto de um acordo, mas há duas questões-chave a travá-lo: o PS recusa o aumento das pensões rurais e a redução do pagamento especial por conta, pedidas pelo PP. Triceteira dos Santos reúne-se hoje com o PSD. // PÁG. 25

### Bruxelas Equipa de Durão Barroso sofre a primeira baixa

**FADAR** A búlgara Roumiana Jelova desistiu da corrida a comissão, na sequência de suspeitas de irregularidades financeiras. Na reunião no Parlamento Europeu, a futura-comissária da Ajuda Humanitária foi acusada de não ter conhecimentos suficientes para desempenhar o cargo. // PÁG. 12



### Cultura Director do Museu de Arte Antiga afastado

**O I no Haiti.** Reportagem em Port-au-Prince. O último balanço oficial aponta para 70 mil mortos no Haiti. // PÁGS. 28-29

**MAIS** Depois da demissão, há três anos, de Dália Rodrigues, o Ministério da Cultura voltou a alistar um director do Museu de Arte Antiga. Paulo Henriques não foi reconduzido devido às novas "orientações estratégicas" para os museus, que serão apresentadas hoje. // PÁG. 40

### SANTO E PECADOR

Um ano depois da tomada de posse, o presidente Obama atingiu o ponto mais baixo de popularidade. A intervenção no Afeganistão, a política de imigração e os ataques ao Irão revelaram um presidente realista. Ainda há esperança em Obama. Mas os dias negros vieram para ficar. // PÁGS. 30-33

### AO AR LIVRE

Correr é a melhor forma de estimular a memória, diz estudo inédito // PÁG. 22

Eles vivem em autocaravanas  
"Já tive um jipe, mas era pequeno. Não dava para cozinhar" // PÁGS. 36-37



**Diário**

INFLUÊNCIA NA MÍDIA



**O homem do gás**

STANLEY KIRBY vive a dor de um pai e de um amigo que ainda se lembra de que sofreu com o terremoto de 2010. Kirby, 52 anos, é um dos poucos que sobreviveu ao sismo. Ele nasceu em 1958, em uma família de classe média. Kirby, 52 anos, é um dos poucos que sobreviveu ao sismo. Ele nasceu em 1958, em uma família de classe média. Kirby, 52 anos, é um dos poucos que sobreviveu ao sismo. Ele nasceu em 1958, em uma família de classe média.

# Jean-Louis. O rapaz que nasceu depois do terremoto

No meio da catástrofe humanitária há quem fale de Messi e Ronaldo. Há cinco dias nasceu Jean-Louis Gardy

**Intervista especial**  
de **Flávia**

JEAN-LUIS PEREIRA DE SAZ, JARIBANNA e PIERRE-ALEXANDRE (Haiti)

Jean-Louis tem cinco dias. De pelo não cresceu e nem se mexeu. Não tem nem um grama de cabelo. Ele nasceu em um hospital de emergência em uma cidade que não tem nem um médico. Ele nasceu em um hospital de emergência em uma cidade que não tem nem um médico.

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**"Desde a Guerra da Crimeia que não se amputavam tantos membros"**  
Diana Maranhão

**"Ainda há esperança. Foram salvas mais duas vidas. Estas são as boas notícias"**  
Aline de Sá

**"Há mortos por todo o lado, ao pé de miúdos a brincar e a comer"**  
Marta Saraiva



Promessas mundiais de ajuda ao Haiti



## A ajuda começa a chegar. As tropas também. Balanço oficial vai em 70 mil mortos

O número é avançado pelo primeiro-ministro haitiano. General americano avança hipótese de 200 mil

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# special effects | *display headlines*

Use display headlines to highlight special *feature stories*.

- Be creative but use sparingly.
- Keep headlines short and punchy.
- Use one font.
- Match the tone of the story.
- Use a grid.
- Go easy on gimmicks- avoid cheesiness.



Use one font.

Solid black type ..... **BEAUTY**  
Widely tracked type, centered on a .5-pt. rule ..... **AND THE**  
Solid black type ..... **BEAST**

30% black type ..... **BEAUTY**  
Type centered in a 12-pt. bar; screen fades from 0 to 50% to 0 ..... **AND THE**  
Solid black type ..... **BEAST**

20% black type with a 50% shadow ..... **BEAUTY**  
Type centered between .5-pt. rules spaced 2 pts. apart ..... **AND THE**  
Solid black type with a 20% shadow ..... **BEAST**

**BEAUTY**  
**AND THE**  
**BEAST**

10% black box with a .5-pt. border and a 20% shadow

Type reversed out of a solid black 6-pt. bar

**BEAUTY**  
**AND THE**  
**BEAST**

20% black type (uses two .5-pt. shadows: one white, one 50% black)

Box uses a graduated screen (from 50% top to 5% bottom). Shadow is 40% black, blurred in Photoshop

**BEAUTY**  
**AND THE**  
**BEAST**

Type reversed out of a black box with a .5-pt. reversed inline

50% black type

Type reversed out of black, with .4-pt. rules spaced 1.5 pts. apart

Match the tone.



Avoid gimmicks.



**Novelty type:** Sorry, but some typographic clichés are hopelessly corny. Silly or gimmicky type can instantly make you look like an amateur.

**Special effects:** Tilting, tinting, stretching, shading — a little goes a long, long way. It's fun to do, but it just adds noise and distraction.

**Sharing letters:** Enlarged caps can add a decorative touch. But trying to share jumbo letters can be confusing. (SUNDAY CHOOOL? CHOOOLY?)

**Rules and bars:** The stacks in this headline go on and on and on. Too many rules, bars and words make headlines dense and stripey.

Use a grid.

**WEAK**  
*Singin'  
in  
the  
Rain*

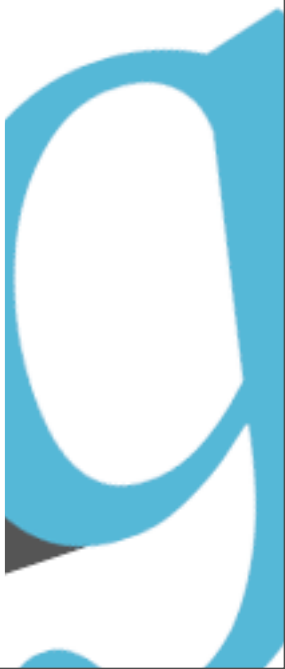


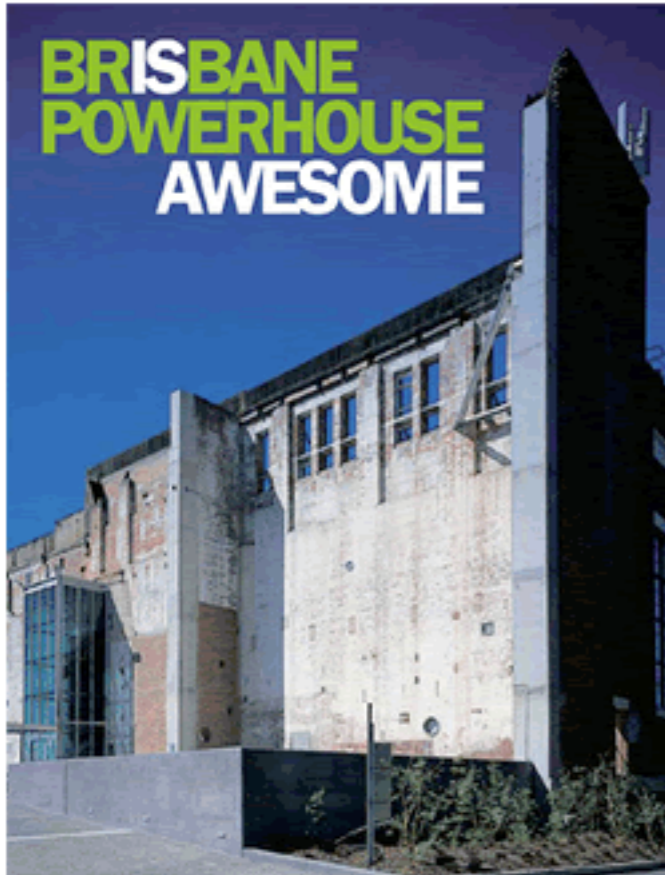
**GOOD**  
*Singin' in  
the Rain*  
*Singin'  
in  
the Rain*

**WEAK**  
the  
story  
of  
life

**GOOD**  
the  
story  
of  
life

**GOOD**  
The  
STORY  
of  
LIFE





Brisbane Powerhouse is a contemporary multi-arts, dining and conference venue nestled on the beautiful banks of Brisbane River beside New Farm Park. The former power station has become a vibrant Brisbane landmark, both as a stunning industrial creation and as a hub for everything creative, including theatre, music, comedy, film, visual arts, festivals and ideas.

Founded by Brisbane City Council (BCC), Brisbane Powerhouse opened as an arts centre in 2000 after its 90-year reign as a diesel power station. Bold industrial structures lined with European film, art screens and powerful graffiti walls combine to create the perfect artistic space and have turned the building a heritage listing. The recent refurbishment in early 2017 creates a vibrant arts and dining experience with additions including a new cafe bar, a reimagined Terrace Platform to constitute a concert stage, a reimagination of the Powerhouse Theatre, an additional Reading Terrace and a roof on the existing Reading Terrace. Brisbane Powerhouse reopened on 1 June 2017 with its continuing vision to bring the world's finest arts to Brisbane, and take the best of Brisbane arts to the world!

From the late 1970s to 1990s the Brisbane Building stood commercially barren. The building gradually deteriorated and appeared derelict to the naked eye. How do you reclaim an empty room, disassemble and the walls and floors as a canvas for creating alternative film, and street art-based refuge in the commercial realm. The Artsy used the site for 'large practice' and various art projects have been undertaken on site. In September 1994, the innovative artistic artist Thomas Plant was undertaken on site. Many well known street and performing artists were invited to this significant cultural event. Various photographs and film makers also have used the site to produce both commercial and artistic works.

Excited, the urban legacy of the demolition, the creation and the street art to be found as graffiti and screens on the walls of the Powerhouse building and surrounding structures, each with a unique and individual role to fill.

Single rows of the Powerhouse ended and the age of screens returned in 1989 when Brisbane City Council re-acquired the building through a land exchange. Within three years, the council had identified the Powerhouse as being culturally significant and the new concept of the Brisbane Powerhouse as a centre for the arts was born.

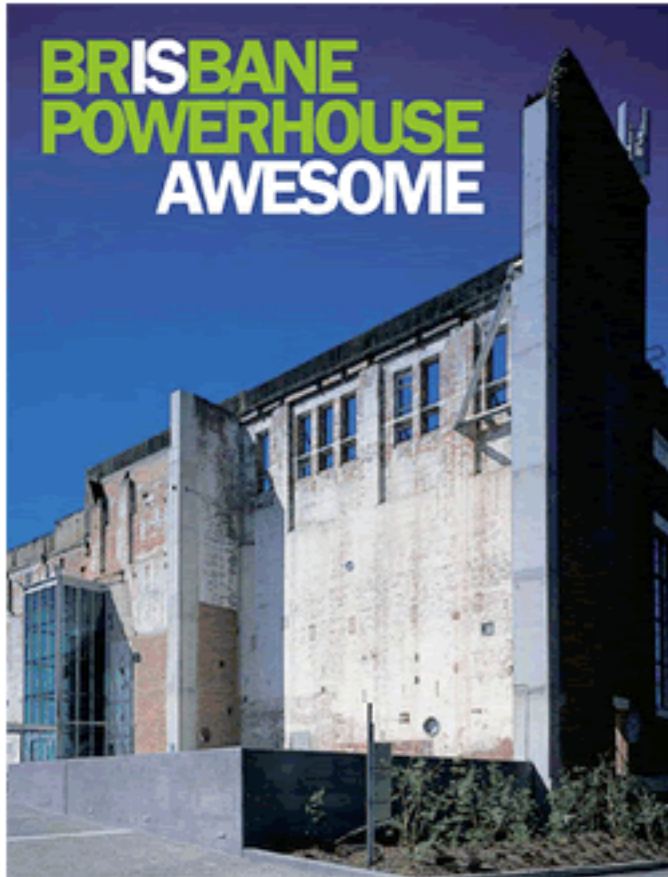
Designed by architect Peter Ray in collaboration with industrial structures, new screens and graffiti walls with contemporary performance spaces, meeting and rehearsal rooms, outdoor performance area, and an essential music location adjacent to the open spaces of New Farm. Brisbane Powerhouse now hosts two sites of the art-theatre, the 425 seat Powerhouse Theatre and the 300 seat 'The Theatre'. The program draws on outstanding performances from local, national, and international artists spanning all genres of music, theatre, dance, comedy, children's programming, community based arts and visual art exhibitions.

The design philosophy aims to preserve the true heritage of the old powerhouse, as an industrial site generating self-generated electricity and from 1973 as a derelict building where people found refuge, staged parties and left their marks. Under strict community and industry guidelines, Architect Peter Ray maintained existing features, creating each period of the site history was documented and acknowledged physically in the walls, the floors and the three feature screens of the New Farm project.



© 2013 BCC





Brisbane Powerhouse is a contemporary multi-arts, dining and conference venue nestled on the beautiful banks of Brisbane River beside New Farm Park. The former power station has become a vibrant Brisbane landmark, both as a stunning industrial creation and as a hub for everything creative, including theatre, music, comedy, film, visual arts, festivals and ideas.

Founded by Brisbane City Council (BCC), Brisbane Powerhouse opened as an arts centre in 2000 after its 90-year reign as a diesel power station. Bold industrial structures fused with European Arts, new terraces and preserved graffiti walls combine to create the perfect artistic space and have opened the building to heritage listing. The recent refurbishment in early 2017 creates a vibrant arts and dining experience with additions including a new cafe bar, a reimagined Terrace Platform to constitute a concert stage, a reimagination of the Powerhouse Theatre, an additional Reading Terrace and a roof on the existing Reading Terrace. Brisbane Powerhouse reopened on 1 June 2017 with its continuing mission to bring the world's finest arts to Brisbane, and take the best of Brisbane arts to the world!

From the late 1970s to 1990s the Brisbane Building stood commercially dormant. The building gradually deteriorated and appeared derelict to its naked eye. How do you people reclaim an empty room, disassemble steel and walls and floors as a canvas for creating alternative film, and street art-based refuge in the commercial realm. The Artsy used the site for 'larger practice' and various artsy activities have been undertaken on site. In September 1994, the innovative artistic artist Tracey Plant was undertaken on site. Many well known street and performing artists were involved in this significant cultural event. Various photography and film makers also have used the site to produce both commercial and artistic works.

Essential, the urban legacy of the building, the creation and the street art to be found on graffiti and terraces on the walls of the Powerhouse building and surrounding structures, each with a unique and individual role to play.

Since most of the Powerhouse existed and the age of terraces returned in 1989 when Brisbane City Council re-acquired the building through a land exchange. Within three years, the council had identified the Powerhouse as being culturally significant and the new concept of the Brisbane Powerhouse as a centre for the arts was born.

Designed by architect Peter Rice to combine bold industrial structures, new terraces and graffiti walls with contemporary performance spaces, meeting and rehearsal rooms, outdoor performance areas, and an essential terrace location adjacent to the open spaces of New Farm, Brisbane Powerhouse now hosts one stop of the art-theatre, the 425 seat Powerhouse Theatre and the 300 seat 'The Terrace'. The program shows an increasing performance from local, national, and international artists spanning all genres of music, theatre, dance, comedy, children's programming, community based arts and small art exhibitions.

The design philosophy aims to preserve the true heritage of the old powerhouse, as an industrial site generating coal-powered electricity and from 1977 as a diesel building where people found refuge, staged parties and all their marks. Under strict community and industry guidelines, Architect Peter Rice maintained existing features, creating each period of the site history was documented and acknowledged physically in the walls, the floors and the three terrace terraces of the New Farm project.



Image 07

"stiletto heels, although fashionable, can also have damaging effects, but certainly not as painful as foehindung."



# beauty bound

The popular idea of "pain is beauty" fits perfectly when it comes to the idea of beauty and feet.

The million-dollar question has long been answered but in the high-heeled shoes in the United States. Dancer foehindung is often listed as being most and common in the female it seems like such a strange thing to do just to be considered beautiful. Why do they go through all that pain and suffering to be beautiful? If you were to look more closely into our society you would realize that we are doing the same. High heels are used in a lot of women's body jobs and although there are many differences between the two, high heels still have some of the same effects as the Dancer foehindung.



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"stiletto heels, although fashionable, can also have damaging effects, but certainly not as painful as foehbinding."

## beauty bound

The popular idea of "pain is beauty" fits perfectly when it comes to the idea of beauty and feet.

The million of women just looking for comfort but in the high-heeled shoes in the United States. Women just looking for comfort as being real and genuine in the female it seems like such a strange thing to do just to be considered beautiful. Why do they go through all that pain and suffering to be beautiful? If you were to look more closely into our society you would realize that we are doing the same. High heels are used in a lot of women's body and although there are many differences between the two, high heels still have some of the same effects as the women's foehbinding.



