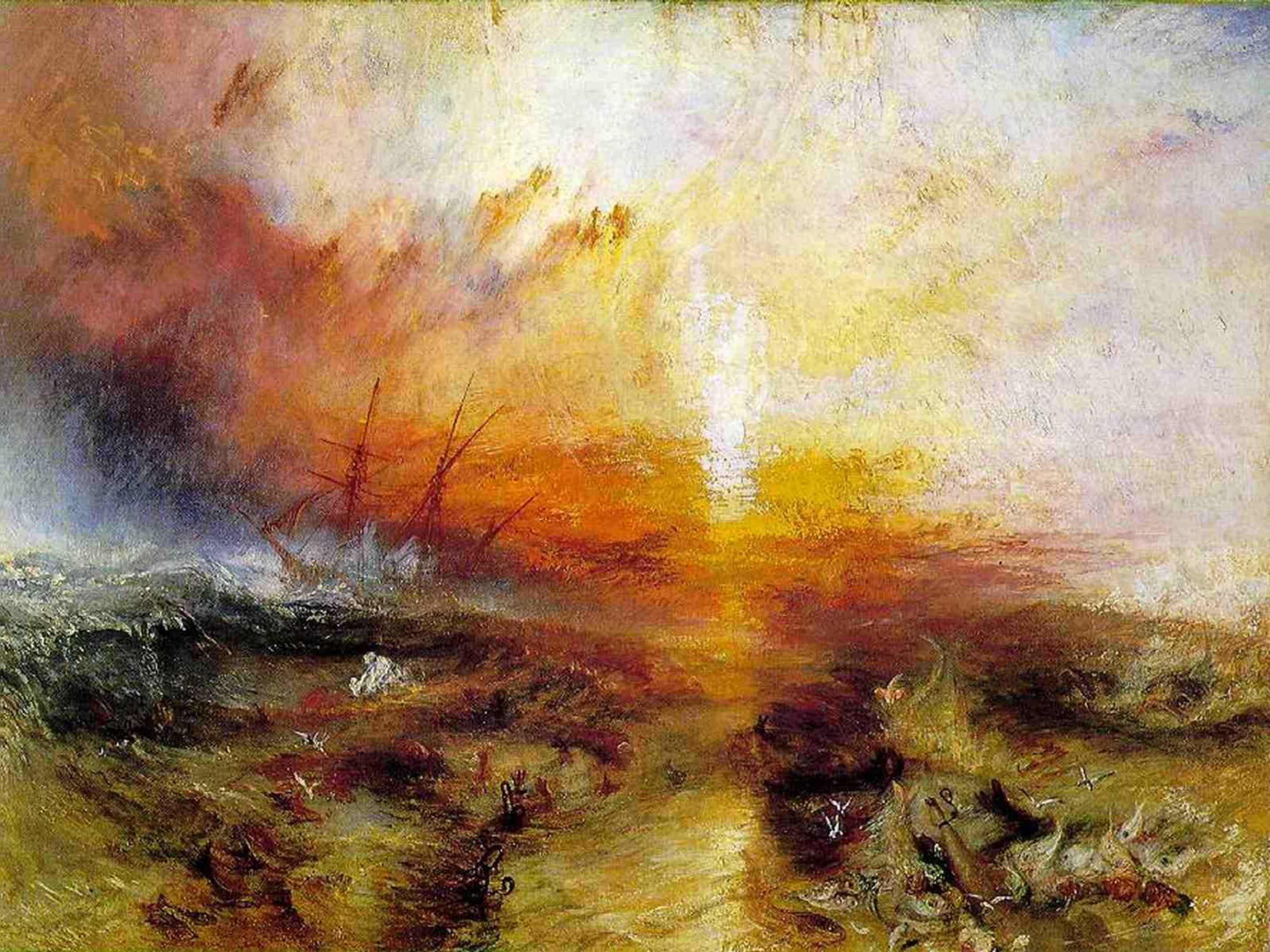


Color



























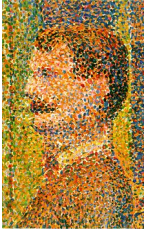














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AMBASSADEURS



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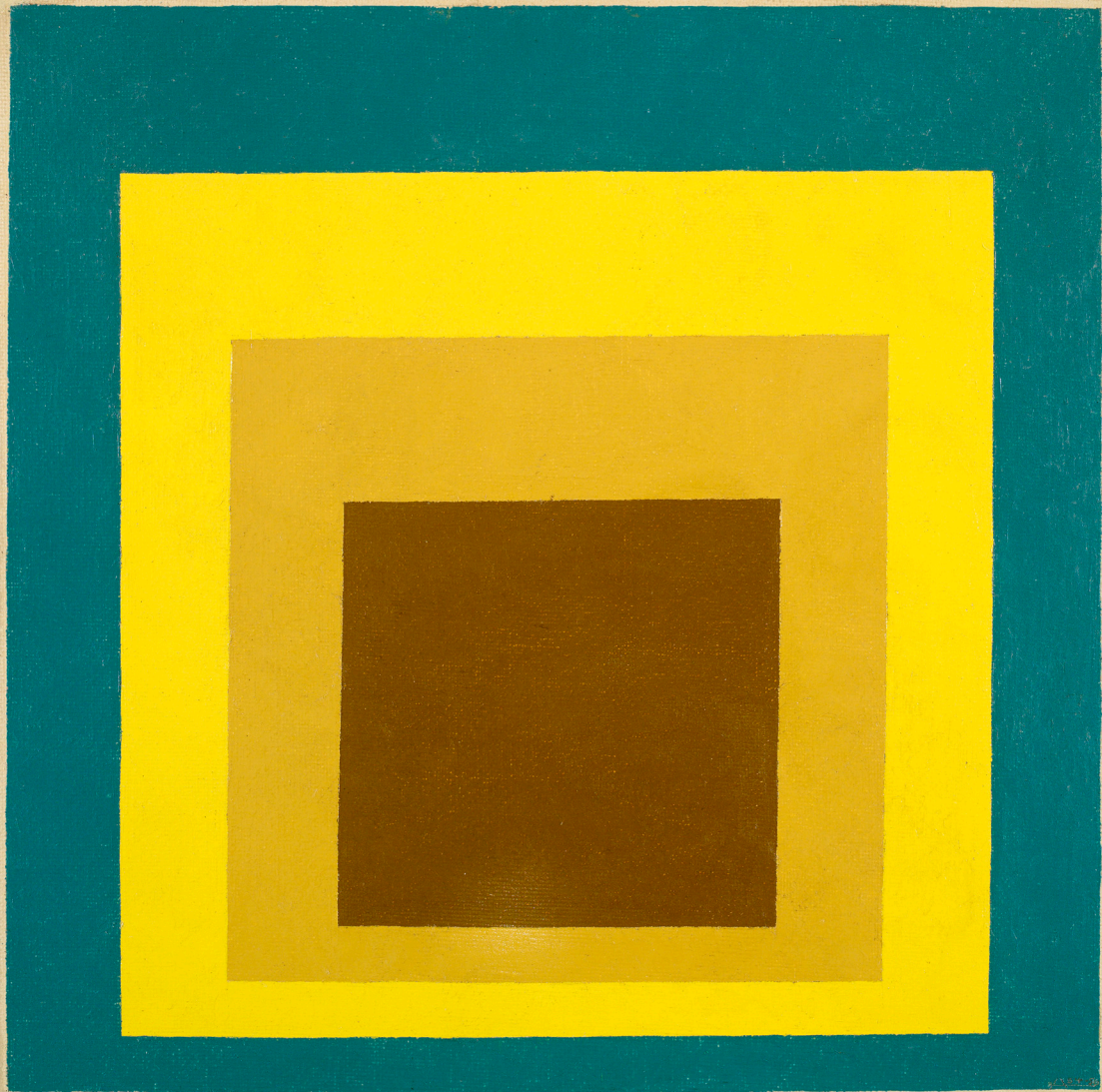
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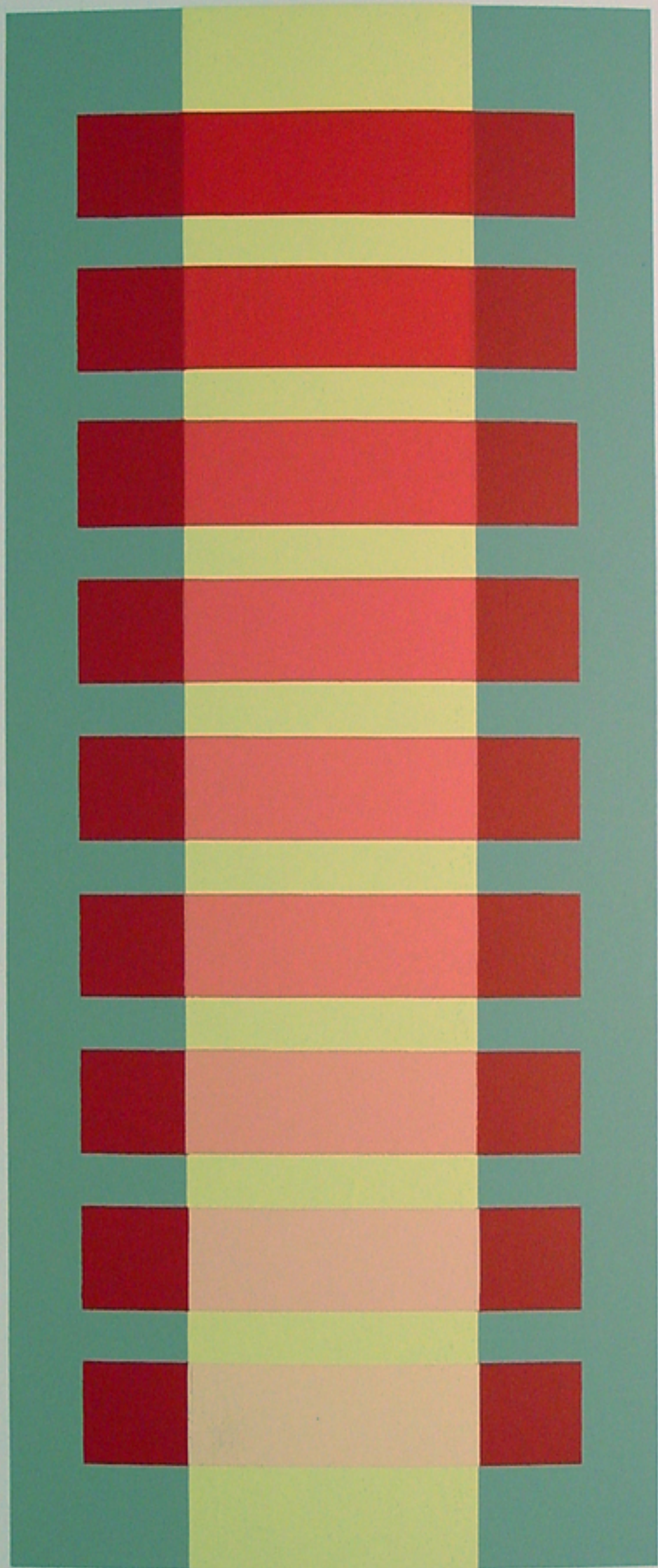
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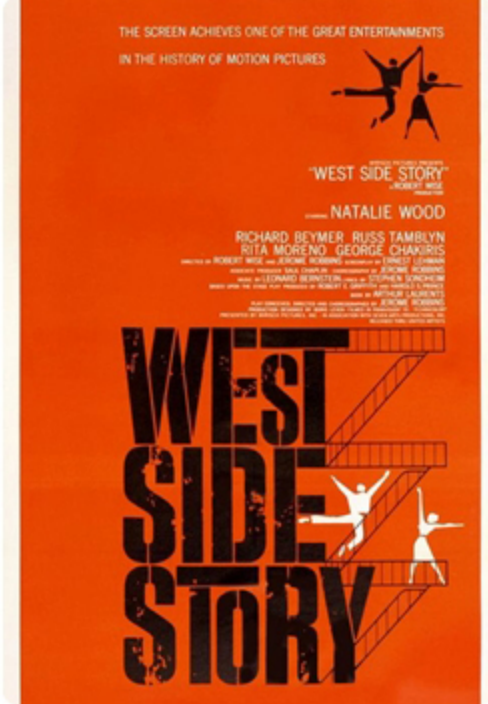
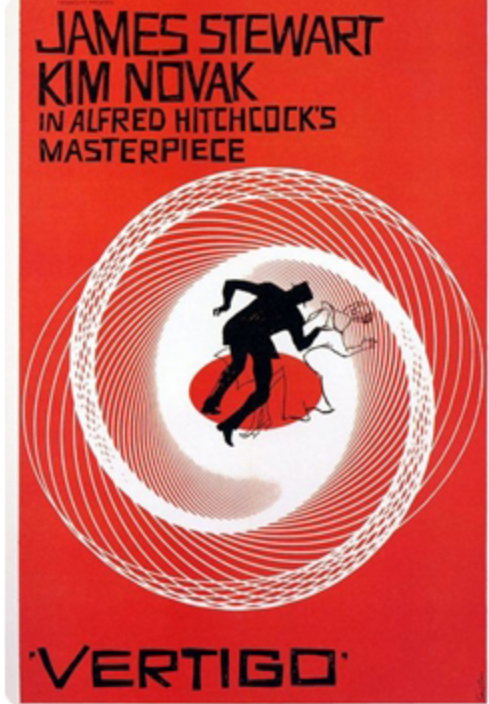
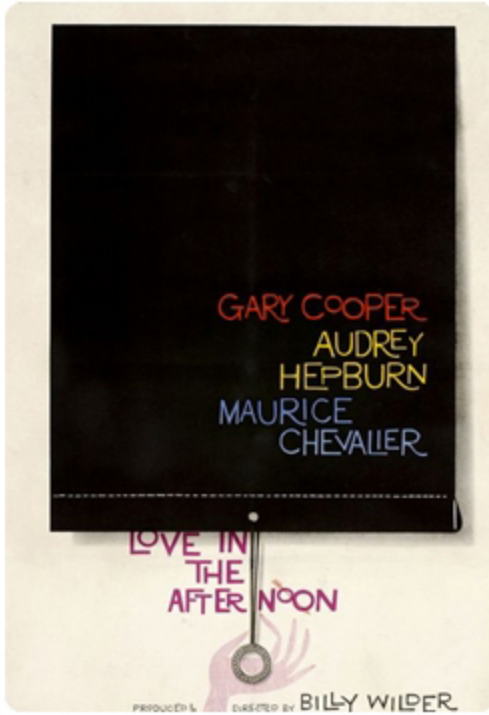
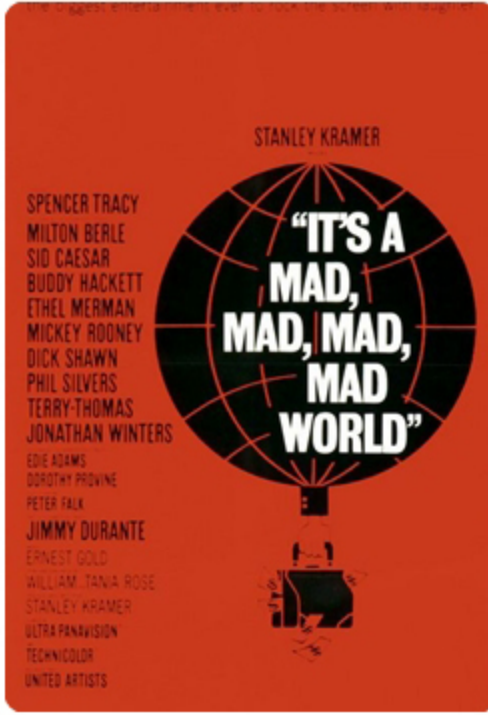
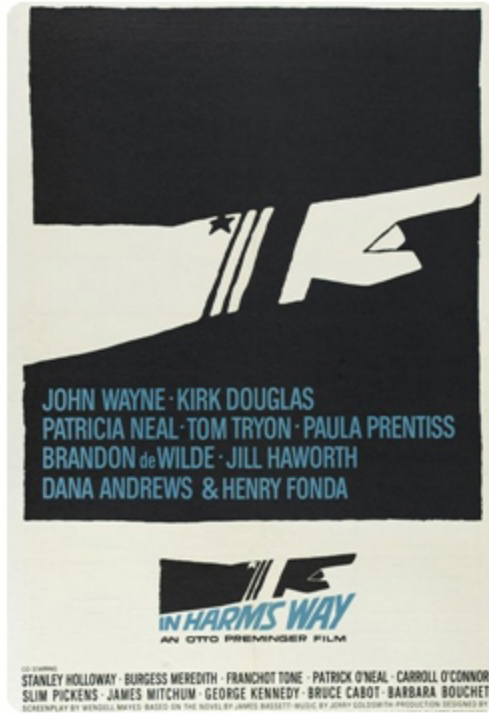
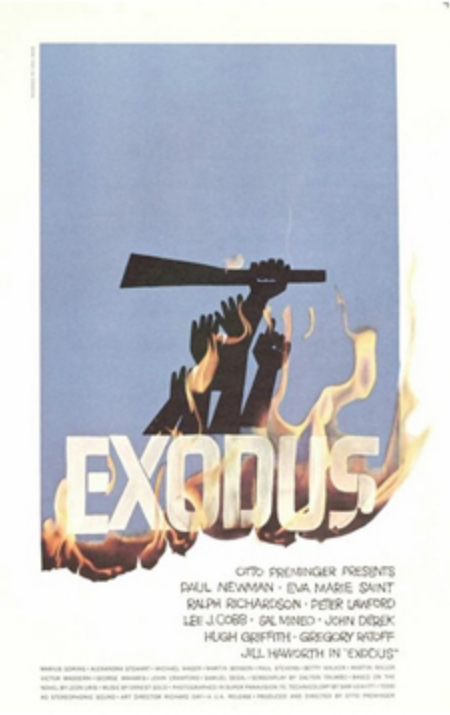














PAUL CONROY ISN'T READY TO DIE.



U R I

COMING SOON

LIONEL



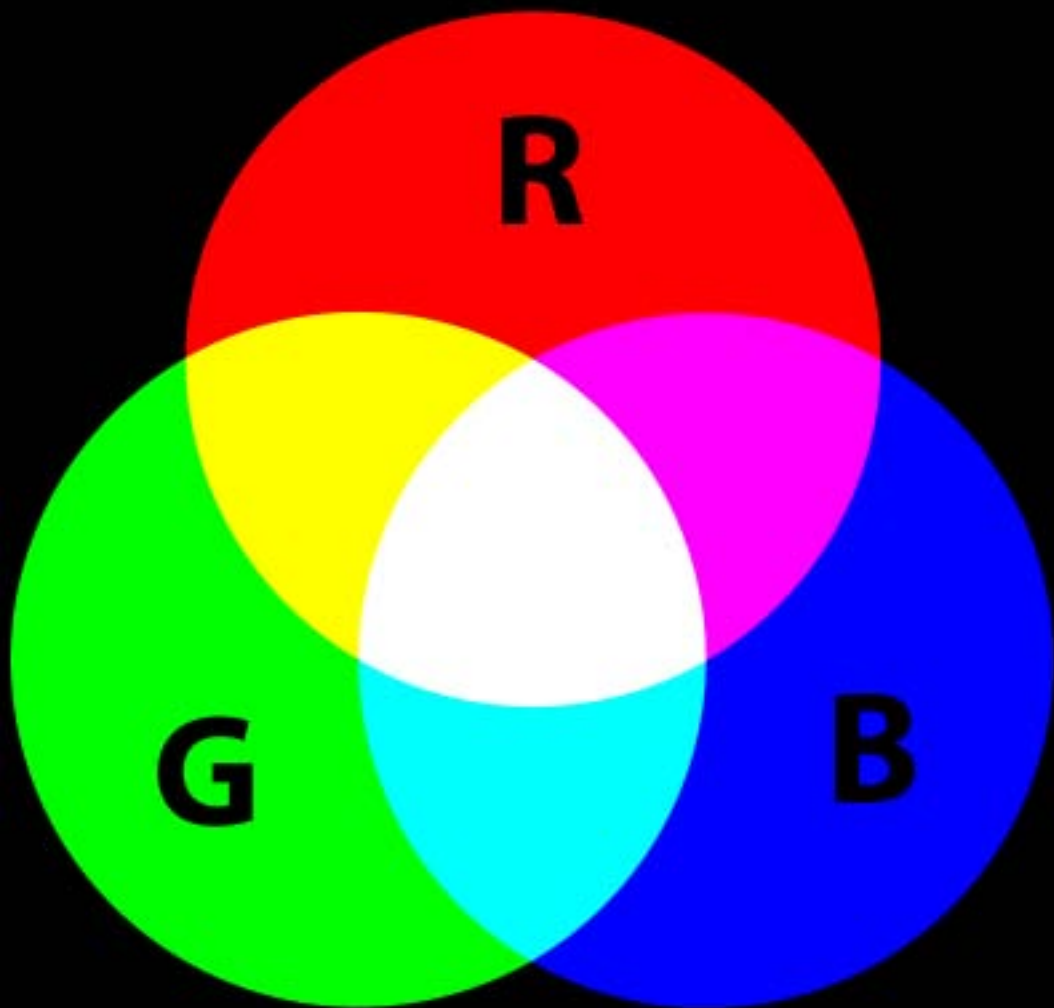


*The Clash*

LONDON

CALLING







W. H. Longman  
OPTICKS:

OR, A

TREATISE

OF THE

*Reflections, Refractions,  
Inflexions and Colours*

OF

L I G H T.

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THE FOURTH EDITION, corrected.

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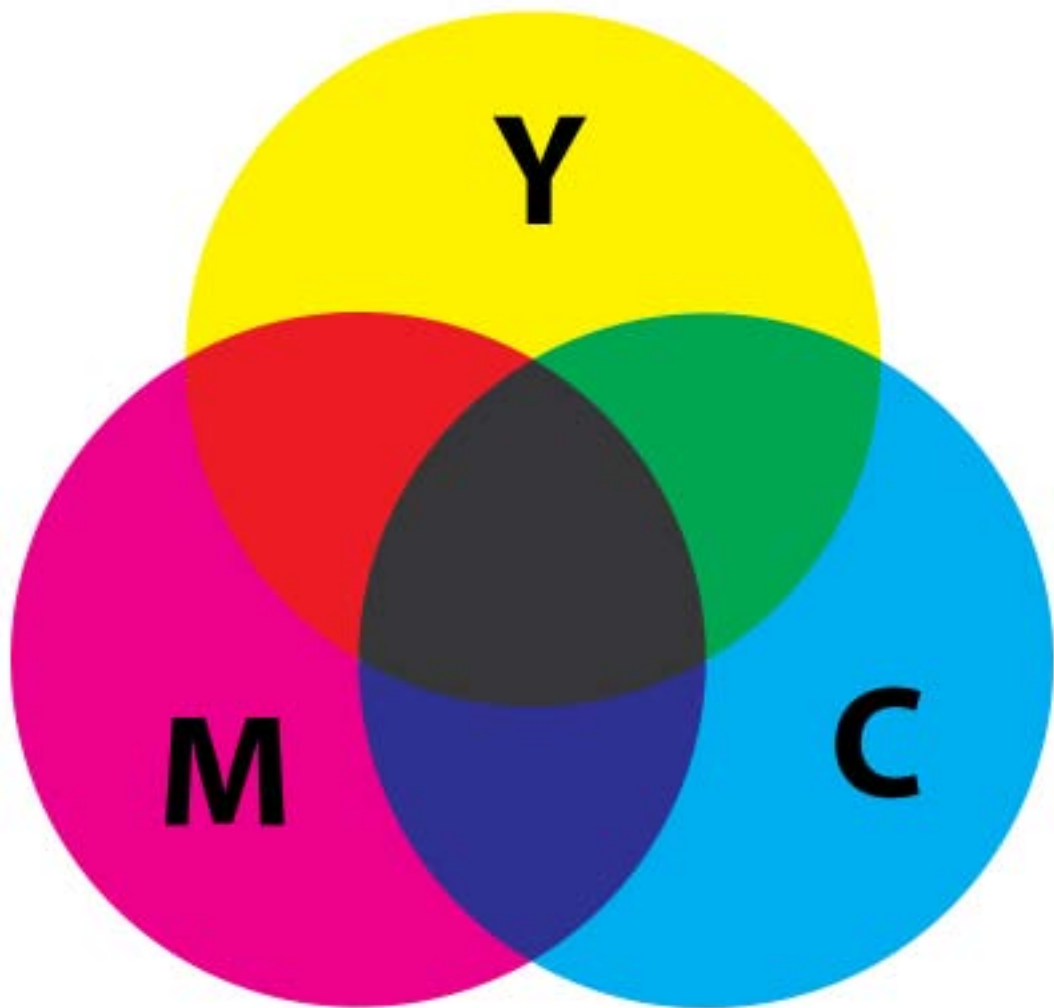
By Sir ISAAC NEWTON, Knt.

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L O N D O N :

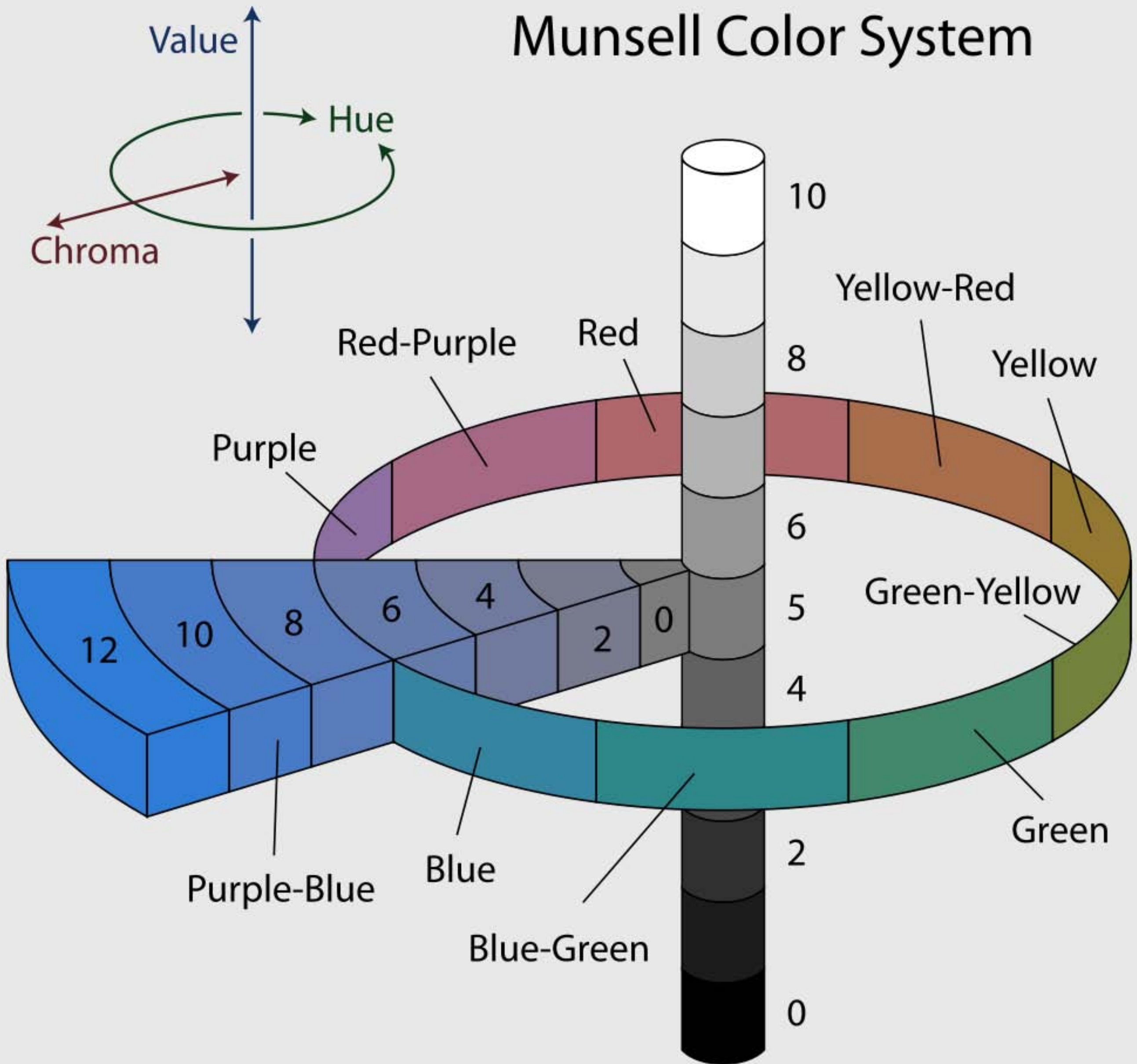
Printed for WILLIAM IUNY at the Well-  
End of St. Paul's. MDCCLXXII.



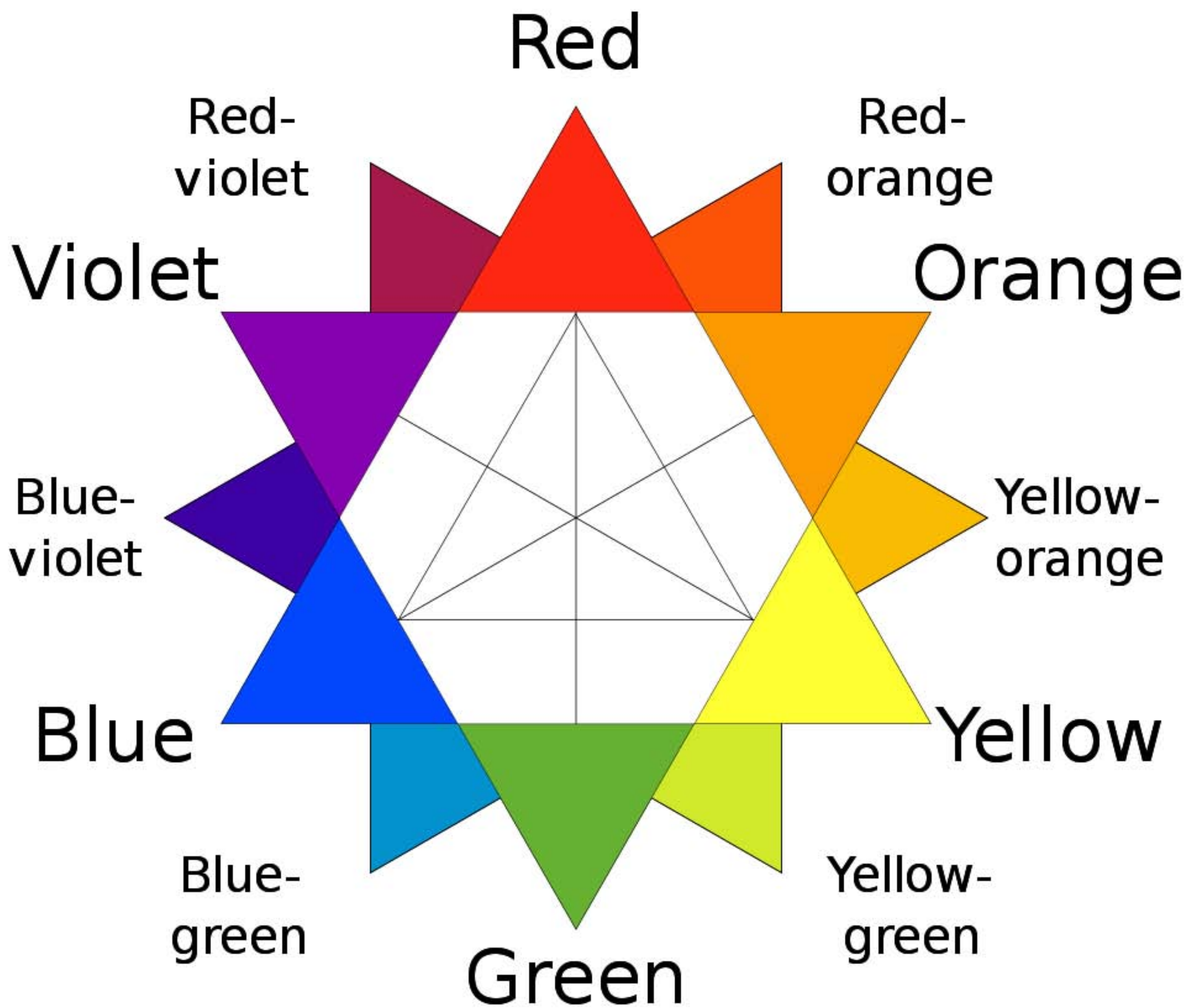




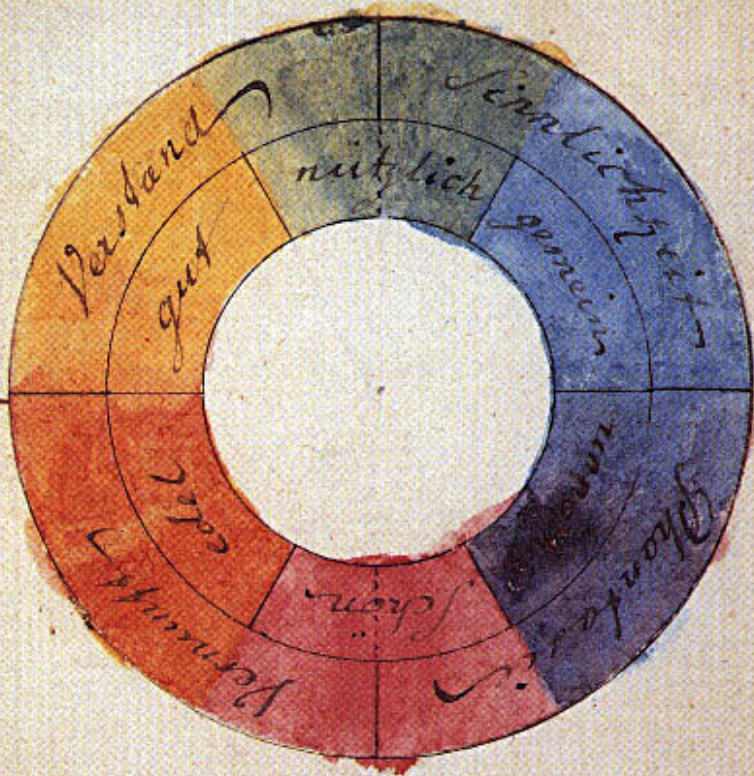
# Munsell Color System















INVISIBLE MONSTERS

CHUCK PALAHNIUK

AUTHOR OF FIGHT CLUB AND LULLABY



# CHUCK PALAHNIUK

LULLABY



  
DOUBLEDAY



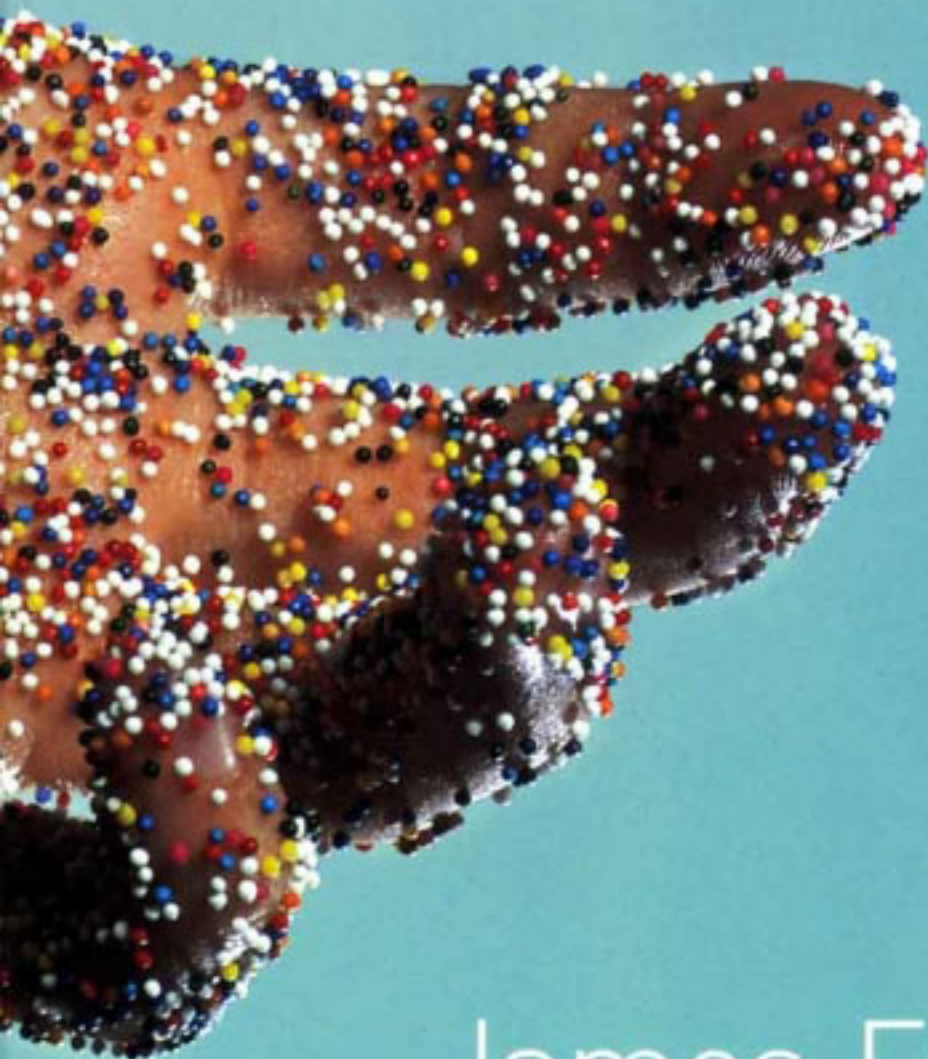


CHUCK  
PALAHNIUK  
• ПУГМЫ •





# A Million Little Pieces



James Frey

"The most lacerating tale of drug addiction since  
William S. Burroughs' *Junky*." —THE BOSTON GLOBE





HOPE

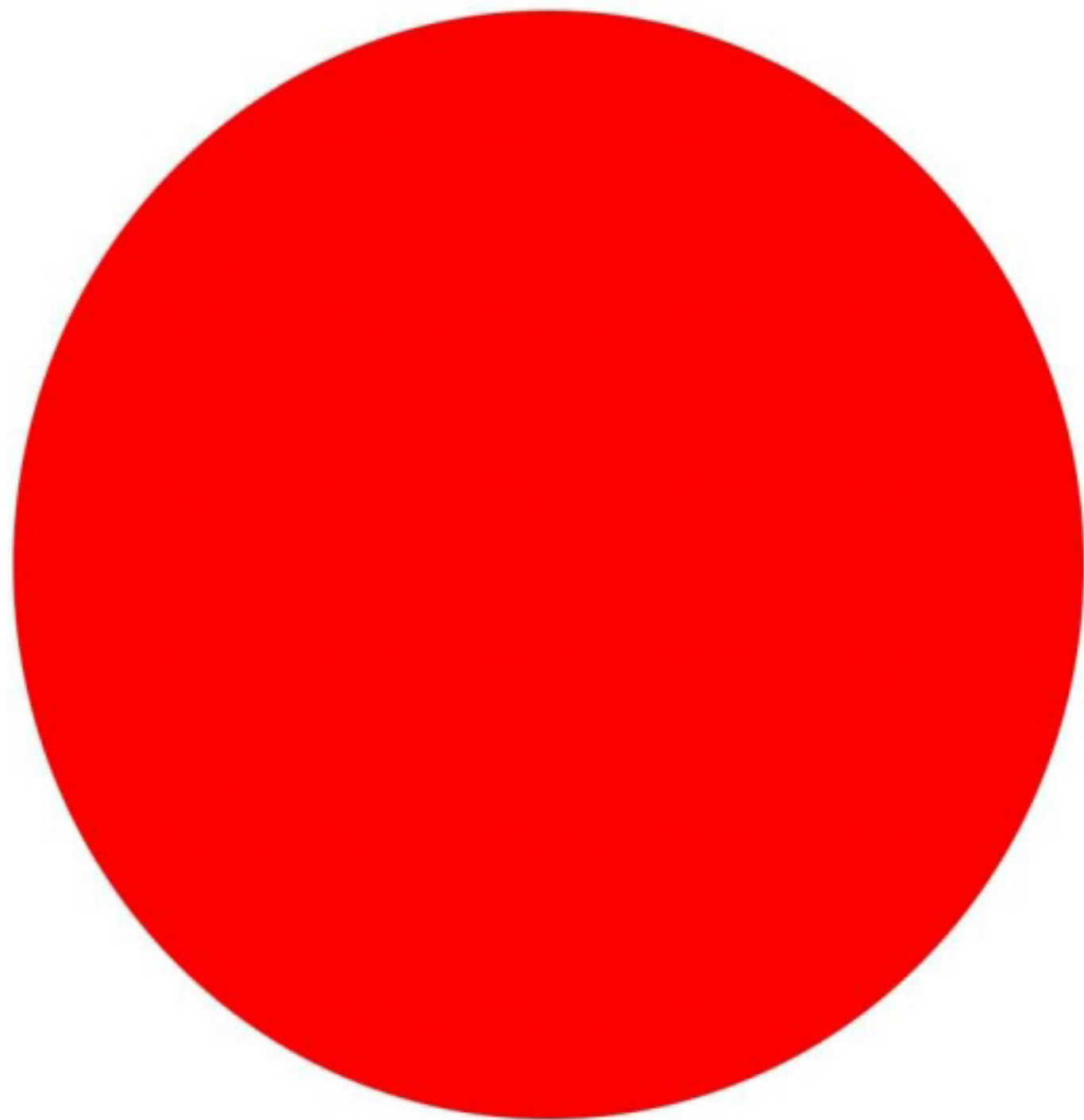




































Vincent  
la cafe de nuit









FROM THE VISIONARY DIRECTOR OF PAN'S LABYRINTH

# HELLBOY II

THE GOLDEN ARMY

7.11.08



© 2008 UNIVERSAL STUDIOS















The 4th Film by  
**Quentin Tarantino**

# KILLBILL

2003.Autumn  
[killbill.jp](http://killbill.jp)

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Home Theater Forum used by permission © Lucasfilm LTD



KIRSTEN DUNST

MARIE ANTOINETTE  
**MARIE ANTOINETTE**  
MARIE ANTOINETTE

Written and Directed by **SOFIA COPPOLA**

COLUMBIA PICTURES Presents in association with PRICEL and TOHOKUSHINSHA An AMERICAN ZOETROPE Production KIRSTEN DUNST "MARIE ANTOINETTE" JASON SCHWARTZMAN  
JUDY DAVIS RIP TORN ROSE BYRNE ASIA ARGENTO MOLLY SHANNON SHIRLEY HENDERSON DANNY HUSTON and STEVE COOGAN Music Producer BRIAN REITZELL Costume Designer MILENA CANONERO  
Production Designer KK BARRETT Film Editor SARAH FLACK Director of Photography LANCE ACORD, ASC Co-Producer CALLUM GREENE Based on the book "Marie Antoinette: The Journey" by ANTONIA FRASER  
Executive Producers FRED ROOS FRANCIS FORD COPPOLA Produced by ROSS KATZ SOFIA COPPOLA Written and Directed by SOFIA COPPOLA  
PG-13 PARENTS STRONGLY CAUTIONED  
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN UNDER 13  
SOCIAL CONTENT, PARTIAL NUDITY AND DRUGS  
sony.com/Marie  
COLUMBIA PICTURES  
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KIRSTEN DUNST

24 MAI



FESTIVAL DE CANNES  
SÉLECTION OFFICIELLE

# MARIE ANTOINETTE

Écrit et Réalisé par **SOFIA COPPOLA**

PRICEL présente en association avec COLUMBIA PICTURES et TOHOKUSHINSHA Une production AMERICAN ZOETROPE / RK Films KIRSTEN DUNST "MARIE ANTOINETTE" JASON SCHWARTZMAN JUDY DAVIS  
RIPTORN ASIA ARGENTO ROSE BYRNE MOLLY SHANNON SHIRLEY HENDERSON DANNY HUSTON et STEVE COOGAN Musique BRIAN REITZELL Costumes MILENA CANONERO  
Décors KK BARRETT Montage SARAH FLACK Directeur de la Photographie LANCE ACORD A.S.C. Directeur de Production CHRISTINE RASPILLERE Coproducteur CALLUM GREENE  
d'après le livre de ANTONIA FRASER "Marie Antoinette" Producteurs Délégués FRED ROOS FRANCIS FORD COPPOLA Producteurs ROSS KATZ SOFIA COPPOLA Écrit et réalisé par SOFIA COPPOLA





KIRSTEN DUNST

24 MAI



FESTIVAL DE CANNES  
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# GOD SAVE THE FRENCH QUEEN.

**MARIE ANTOINETTE** UN FILM DI SOFIA COPPOLA  
**THE FIRST ROCKOCÒ STAR**

DAL 17 NOVEMBRE, PERDERETE LA TESTA PER LEI.





**MARIE ANTOINETTE**







































THE GREATEST BATTLE LIES WITHIN.



SPIDER-MAN 3

MARVEL

[sony.com/Spider-Man](http://sony.com/Spider-Man)





MICHEL  
GONDRIY

"GONDRIY, CARAX AND BONG HAVE EACH CONTRIBUTED A POIGNANT COMMENTARY ABOUT WHAT LIFE IS LIKE IN TOKYO AND BEYOND, AND WHEN PIECED TOGETHER THE RESULT IS QUIETLY OBSERVATIONAL, IMAGINATIVE AND OFTEN VERY FUNNY."  
- NYLON MAGAZINE

LEOS  
CARAX

TRANSFORMATION.

ANARCHY.

REBIRTH.

OFFICIAL SELECTION  
**CANNES FILM FESTIVAL**  
UN CERTAIN REGARD

B  
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G

JOON-HO

TOKYO!

LIBERATION ENTERTAINMENT PRESENTS COMME DES CINÉMAS PRODUCTION TOKYO! A FILM BY MICHEL GONDRIY, LEOS CARAX AND BONG JOON-HO  
WITH AYAKO FUJITA AND RYU KASE INTERIOR DESIGN: DENIS LAVANT AND JEAN-FRANÇOIS BAUMIER IMMERSEL TERUYUKI KAGAWA AND YU ADITSUKINO TOKYO!  
SCREENPLAY BY MICHEL GONDRIY AND GABRIELLE BELL. BASED UPON GABRIELLE BELL'S COMIC BOOK "CÉCILE" AND "JORDAN IN NEW-YORK" MUSIC: COMPOSED BY LEOS CARAX, SHINGO TEXE; SCREENPLAY BY BONG JOON-HO  
DIRECTOR OF PHOTOGRAPHY: MASAKI SAWADA AND MICHAEL YOSHITAKE PRODUCTION: COMME DES CINÉMAS  
CO-PRODUCTION: BITTERS END, KANSAI TELECASTING CORPORATION, SPONGE ENTERTAINMENT, ARTE FRANCE CINÉMA, WOR, SON FILM - MACHINERY AND BACKUP FILMS

TOKYOTHEMOVIE.COM

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LIBERATION  
ENTERTAINMENT



## The Color of Type

In [typography](#), color refers to how text appears on your page based on its density. If it is bold or condensed, it will naturally look darker. Variation in the color of type is used to emphasize on specific words, or [ideas](#). It's the typographer's primary tool for building the hierarchy of a page. Imagine a page that has a large box of "gray" text with no headlines or areas of focus. It will be very difficult to locate specific information on such a page.

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### Leading

- Leading or [the space](#) between lines has a big impact on how your type appears. Condense lines of text may interfere with each other whereas too much line spacing vexes the eye.

### Point/Font Size

- In [web design](#), the point size of type has very specific peculiarities. Because of the low resolution in which [letters](#) are rendered, small changes in font size can significantly alter the qualities and feel of your type.

### Tracking (Letterspacing)

- Tracking changes how your text feels and is very important in both display sizes (kerning) as well as large volumes of text. You should consider adjusting it every time you are changing the pitch or [applying](#) new fonts. Take note how the typeface appears: if your [letter](#) characters are competing with each other or if they have enough breathing room.



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

At this point I says to myself: "Hallo! 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 closer-up . . . I try again:

"OK, you old scum? You coming? . . ." I tug at him . . . He doesn't want to move . . . He's instant . . . He doesn't want to leave . . . He wails full in the meat . . . "Hut! Hut!" 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 curtain . . . 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 dips into all the holes . . . He tears away the soft edges . . . He polers around . . . He gets stuck . . . His wrist is caught in the bones . . . Crack! . . . He raps . . . He struggles like in a trap . . . Some kind of pouch bursts . . . The juices pour out . . . it gushes all over the place . . . all full of brains and blood . . . splashing . . . He manages to get his hand out . . . I get the noise full in the face . . . I can't see a thing . . . I fall 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 . . . Hello! . . . I don't want him yanking 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 pans . . . That gets him all the way up . . . the old lady catches a whole

basin of water . . . It was plenty cold . . . over his dome . . . He starts sighing and whispering again . . . Isn't that lovely! . . . But then he falls up all in a piece . . . The rotten stinker! . . . Bam! . . . He collapses . . . He quivers like a rabbit . . . then he stops moving completely . . . The house! . . . He can't take it . . . I give a look out the door . . . Then the two of us take him out to the side of the road . . . We didn't want to leave him around and get blamed for him too . . . Well, not . . . 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 in a crisp! . . . They mustn't even know we've had him in the house . . . What people don't know won't hurt 'em . . . Write no notices . . . OK . . . out with him . . . breath for the fresh air . . . unconscious or not! . . . He started grunting a little after all . . . He wailed around in the sack . . . 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 ralls . . . 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 as how 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 lumpy . . . I tried to clean 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



Two decades ago, when they first began buying homes, the Donegans decided that creating a beautiful garden would be a weekend pastime they could share. "I hated boring yards!" Lorene, a writer who specializes in 19th century New York history, recalls. "Even though the yard was nearly two acres, we knew it could be a magic place."

Lorene and Joe shared a vision of natural foliage mixed with fragrant native flowers, with a border of wild raspberries. Together, the couple created a tranquil, comfortable garden that includes both annuals — many in raised beds — and perennials. Roses in many vivid colors add the final touch.

A major task for the retired couple each spring is the raking and removal of more than 100 garbage bags full of leaves, applied as a winter compost cover the previous fall to the many rose bushes. Eventually, the decomposing leaves become mulch used on perennials, except in winter, when the soil at the base of some bushes is kept bare.

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WINNER OF THE  
HUGO AWARD



ONE OF *TIME* MAGAZINE'S 100 BEST NOVELS

# WATCHMEN



ALAN MOORE  
DAVE GIBBONS





