



Denken in structuur

Het visuele verhaal vertellen

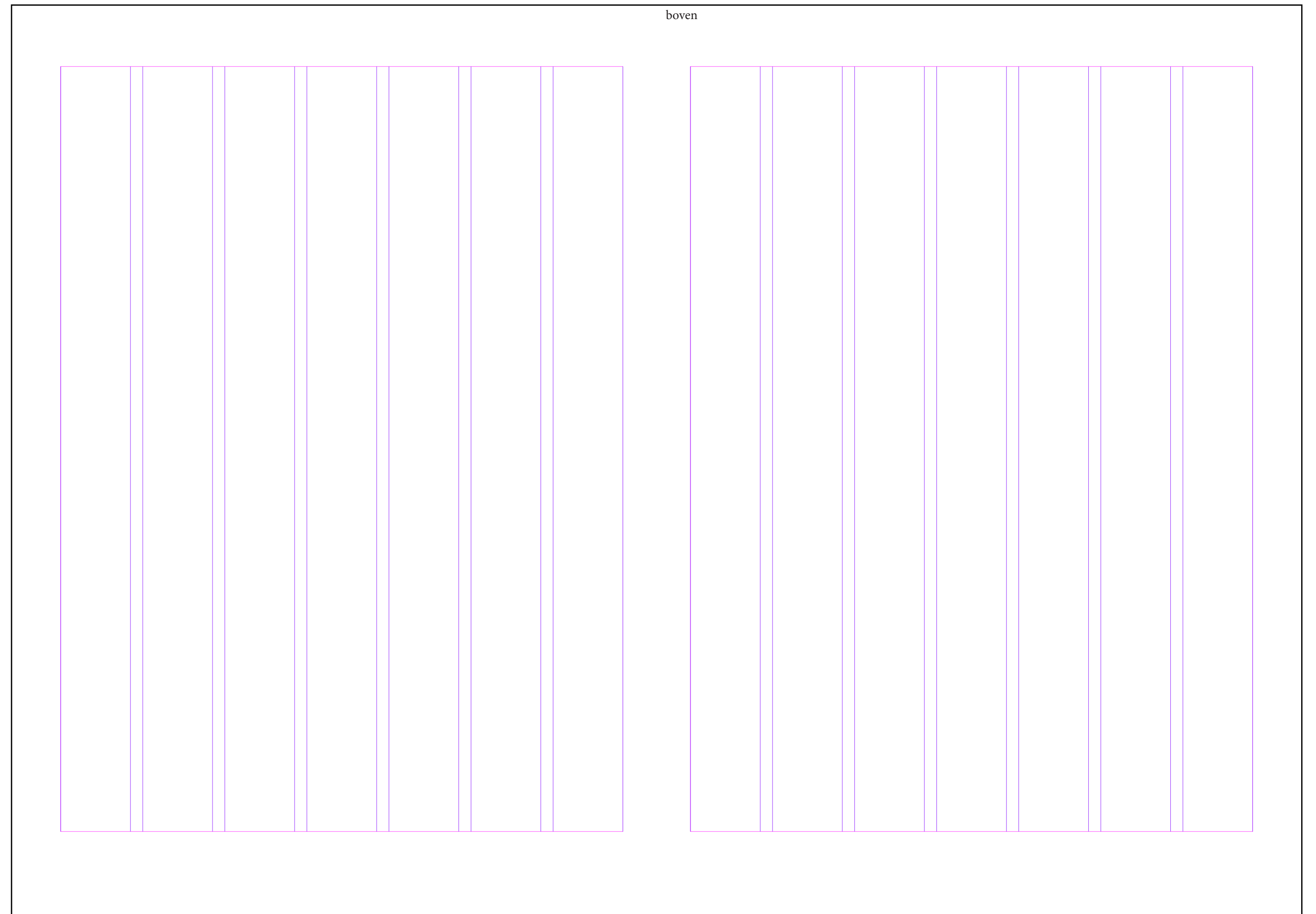
**Wat is een stramien/grid?**

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# Wat is een stramien?

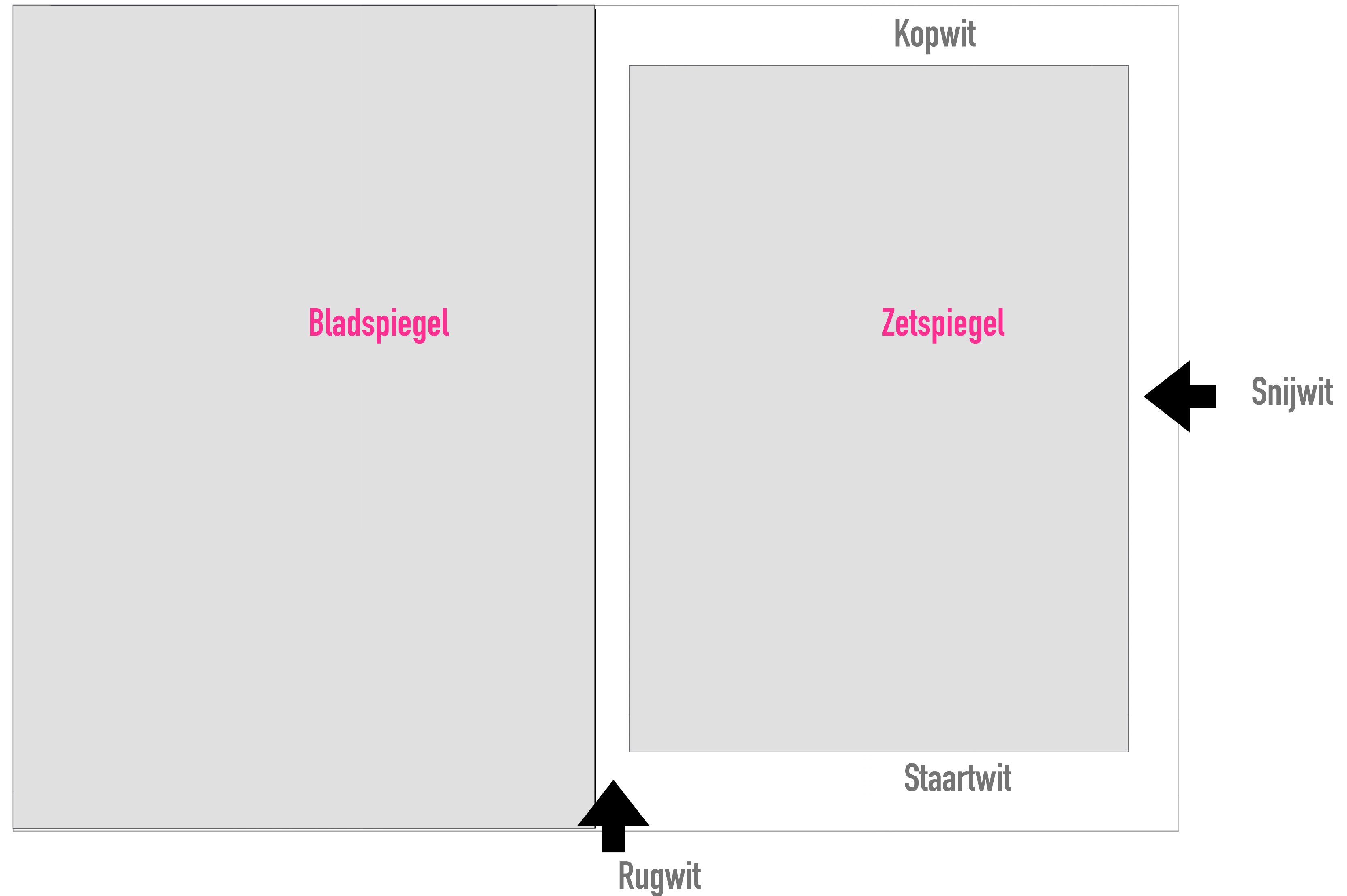
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Een STRAMIEN heeft marges en kolommen



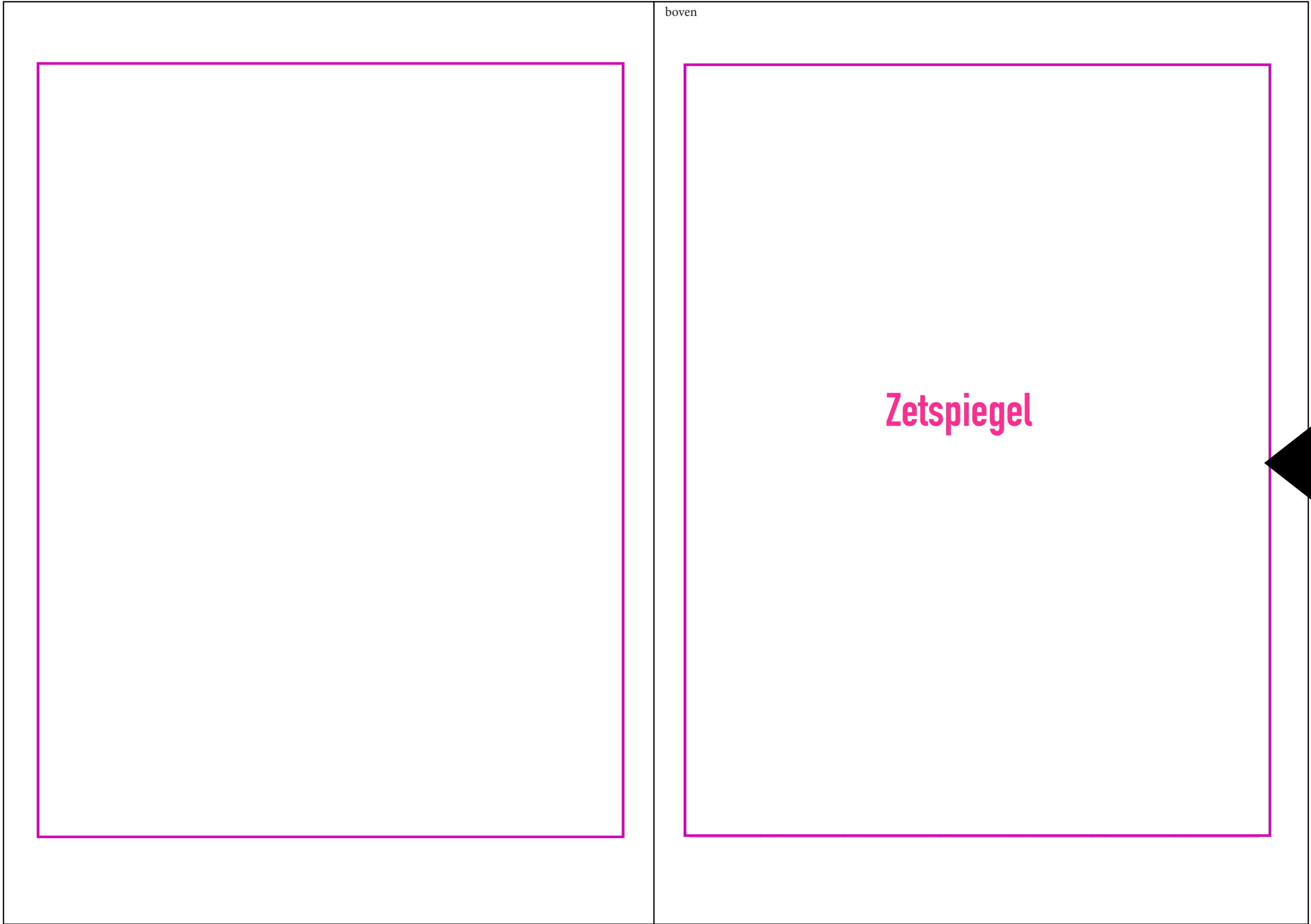
# Stramien pagina

Spread (2 pagina's naast elkaar)

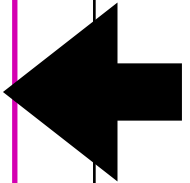


# Marges

---



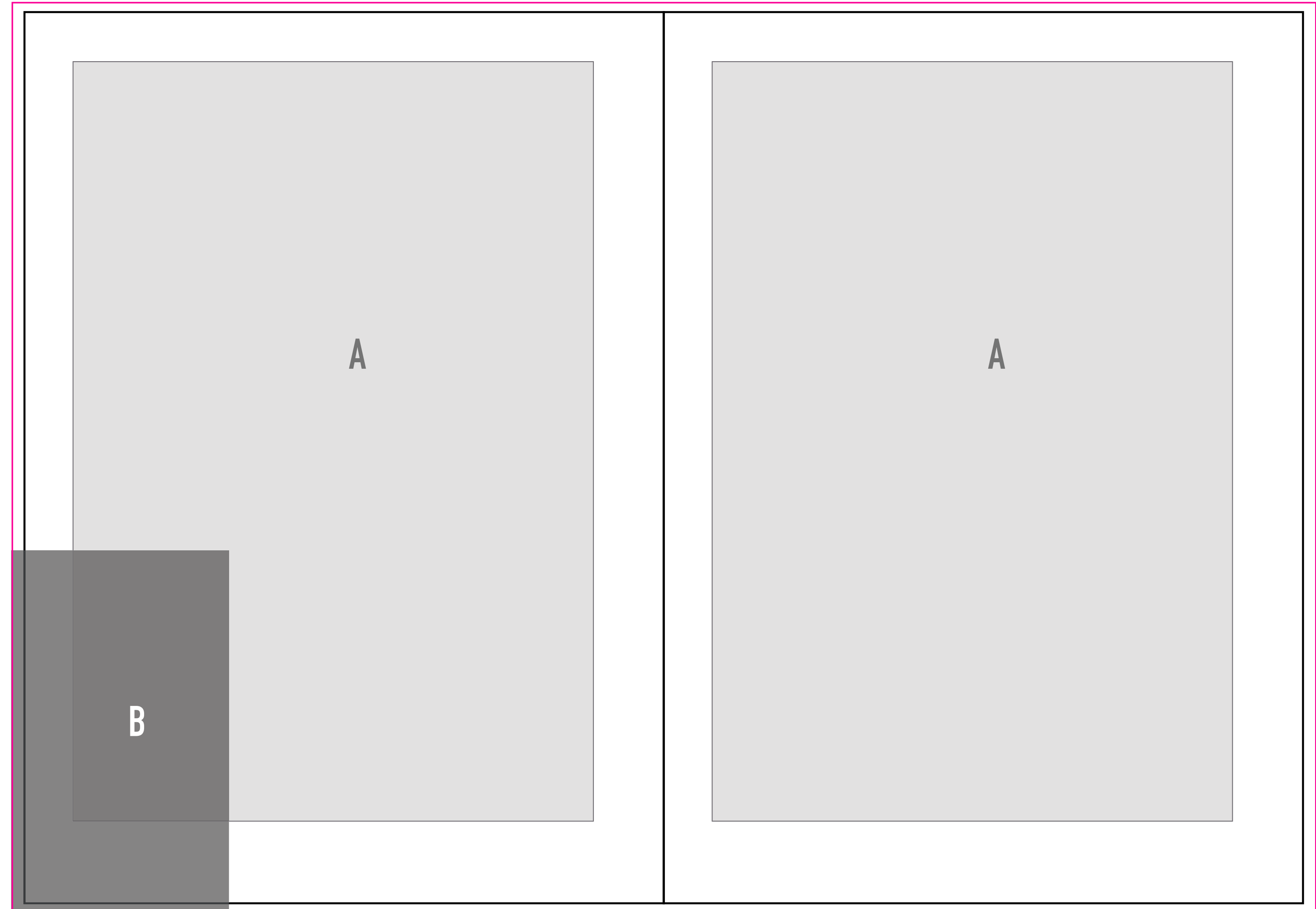
De roze lijnen zijn de **marges**  
Afstand van zetspiegel  
tot aan de rand van de pagina



# Stramien pagina

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A = zetspiegel  
B = aflopend beeld



# Stramien pagina

Kolommen (verticale verdeling)

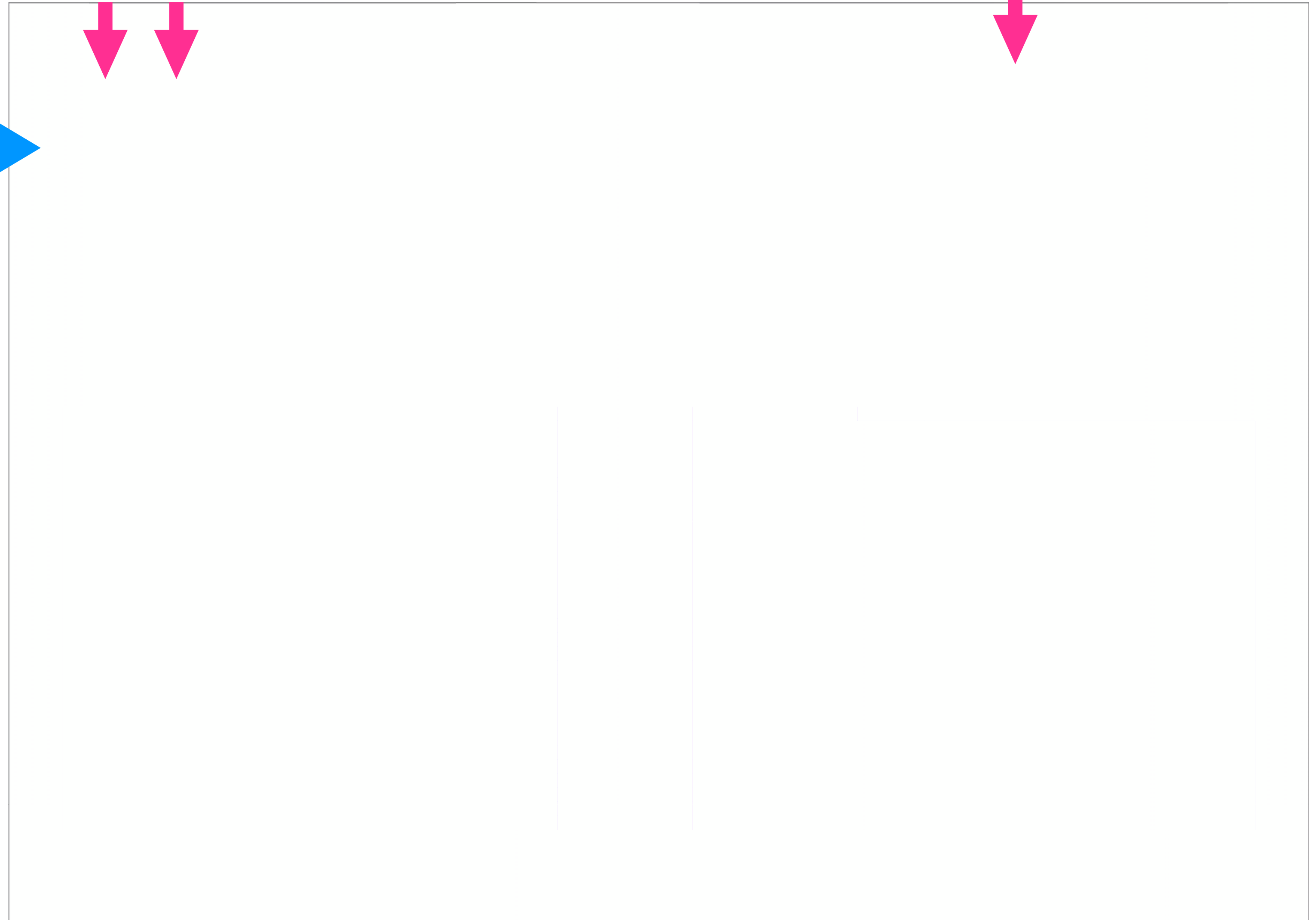
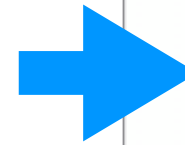
Kolomwit (gutter, margin)

Een stramien/grid bestaat uit (denkbeeldige)

**horizontale** en **verticale** lijnen of kolommen.

Tussen elke kolom zit **witruimte** (kolomwit of gutter); deze is kolom na kolom hetzelfde is.

Basislijnen  
(horizontale  
verdeling)



# Waarom een stramien gebruiken?

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Een stramien/grid brengt structuur en rust

# Hoe gebruik je een stramien?

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Theorie gebruik van kolommen

# Is je magazine groter dan A5?

- Gebruik altijd **minimaal 2** kolommen
- Want 1 kolom leest niet prettig

Kijk Maar >

# Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

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I had been worried Dawson would be too tired to talk properly. Earlier in the day, she had called to put the interview back two hours, pleading jetlag, her voice full of mid-Atlantic grogginess. But she arrives at the Guardian on foot, poses quickly for a photo, sits down and she's away, words tumbling out.

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The piece Dawson is performing is radical. Written by *Periel Aschenbrand*, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," *Aschenbrand* writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

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*2 kolommen zijn leuk*

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***3 kolommen of meer zijn beter***

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**3** kolommen>

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When she was growing up, Dawson's father worked in construction, and her mother did a variety of jobs – electrician, plumber, typist – but the family faced financial straits. They lived, initially, "in this slumlord apartment, with rats, tilted floors, a bath tub in the kitchen". There was a farmers' market nearby and her mother "used to get food out of the bins. It was fresh food, but technically speaking, she was bin-diving. We still ate and we were eating organic," she gives a wry smile. "But that's a pretty tough thing as a Mom to have to do."

They moved into a squat when she was six and her brother Clay was one. "A place with a huge, gaping hole in the ground and plastic for windows. I saw the stress on my parents. We were the only children in the building for years, because no one else was that crazy. But we had a wonderful childhood because of it. Everybody who moved in had different apartments, and it wasn't until

Moet de kopij  
altijd  
helemaal  
boven aan  
de pagina  
beginnen?

Nee

Moet de  
pagina altijd  
helemaal  
vol?

Nee

Kijk maar >

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Moet de kopij dan **over al deze kolommen verspreid** worden?

**Nee**

Zinnen die korter zijn dan 8 woorden lezen niet prettig

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Wat kan je nog meer met al die kolommen

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**Je kan een vluchtkolom creëren**

# Vluchtkolom

Soms zorg je alleen voor meer rust op je pagina

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5 of 7  
kolommen geeft  
het meeste  
vrijheid

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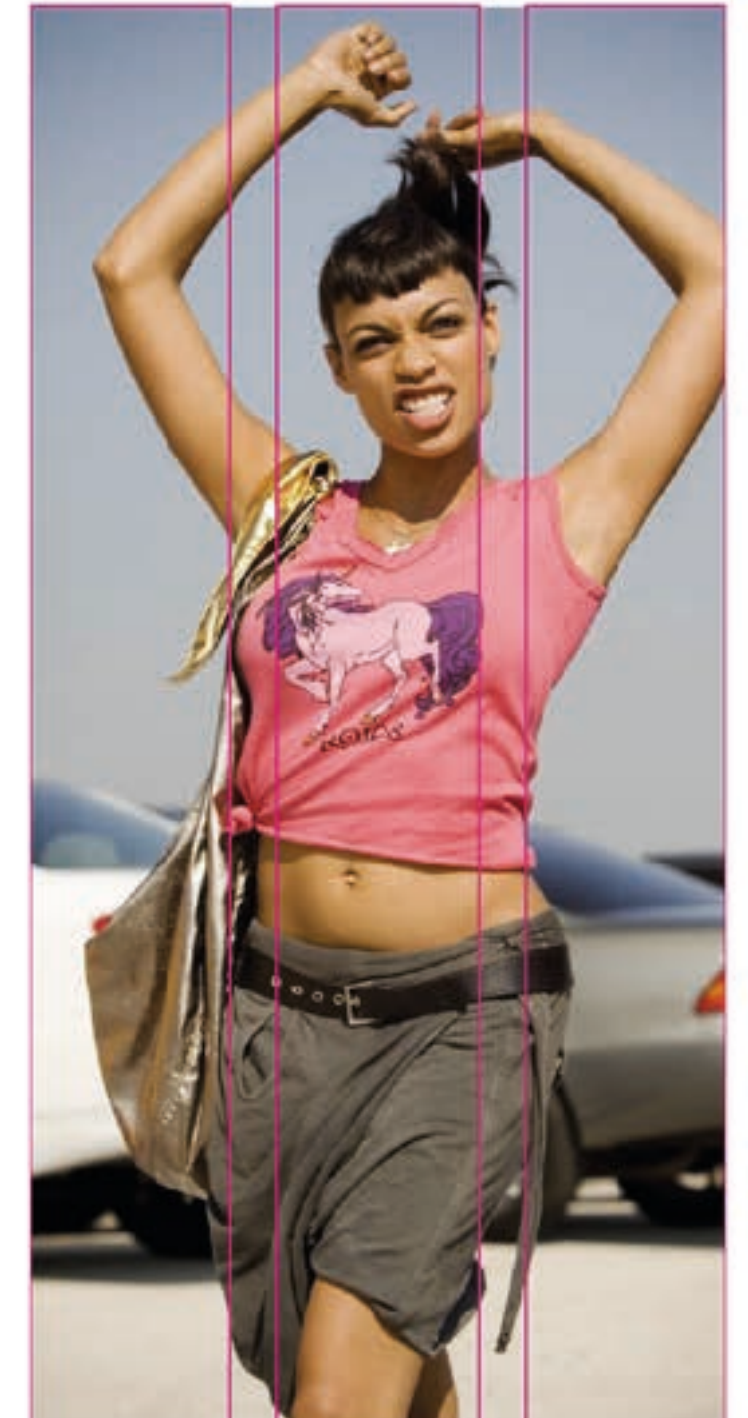
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*"There are horror movies that are made, but those are fake horrors"*

She's been a women's activist for years, and I realise how steeped she is in feminist argument when she talks about how public-sector cuts are affecting women in the UK. (Dawson has a flat in London, but this still takes me aback.) She's active in all sorts of ways – she's a long-time volunteer with a girls' club where she grew up in Manhattan, and appears in the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory, a Monologue, a Rant and a Prayer*, a benefit in London for the organisations V-Day and Women for Women International.

**Radical**  
The piece Dawson is performing is radical. Written by Periel



Aschenbrand, in *Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live

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# Red Hot Rosario

Rosario Dawson's acting break came when she was just 15, in Larry Clark's troubling film *Kids*. She's built a thriving career since, but it's her work as a political activist that sets her apart.

KERIA COCHRANE

Rosario Dawson is not like other Hollywood actors. Consider this: she's 32, and in her 20s decided she'd had enough of being judged on her looks, so took to wearing enormous sweat-shirts to auditions.

"I'd perform my ass off, and the casting directors would be like, 'You are perfect for this role, but can you wear something a little less shapeless?'" Her manager would bargain with her. She could wear a roll-neck jumper, he said – but could it at least be a fitted one? "I'm like, 'Ugh, fine', but these stupid conversations needed to be had, because unfortunately, don't believe what they tell you, there's very little imagination in Hollywood." She hoots with laughter.

It annoyed her when casting directors asked to see her in more revealing clothes, she says, because she was naked in the film *Alexander*, "so go



to any crazy, sick website and you'll be able to look at it in slow motion if you like". Does that bother her? "No, not at all, my point being: then don't complain. 'We don't know what she really looks like.' Are you kidding?! Do your research. 'She looks a little fat right now,' she

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the feminist documentary *Miss Representation*. Later this month she's performing in *A Memory*, a *Monologue*, a *Rant* and a *Prayer*, a benefit in London for the organisations *V-Day* and *Women for Women International*.

## Radical

The piece Dawson is performing is radical. Written by Periel Aschenbrand, *In Memory of Imette* starts with the narrator being terrified by the murder of a female student near her apartment. She arms herself with weapons including "a big-ass hunting knife," Aschenbrand writes, "with which, if need be, I could slice off someone's testicles". I ask how Dawson feels about performing the monologue, and she says she completely agrees with its central message, that men and women need to talk more about rape. "You know, don't just walk down the street and be like everything's peaches and roses. It's one in three women



who are going to be raped, killed, beaten or abused in her lifetime, and that's just real. To not live with that as a reality is really dangerous for women, and it lets a lot of guys off the hook from really paying attention to what's happening to the women around them. Because it's not all the men who are doing it, but not every single guy that boasts in the locker-room about the hot sex he had last night, had it with someone who was conscious."

It's not the first time Dawson has addressed the subject of rape head-on. She produced the 2007 film *Descent*, written and directed by her friend Talia Lugacy, and starred as Maya, a student

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## **Jullie werken met 7 kolommen**

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Het stramien wordt jullie gegeven (geprint)