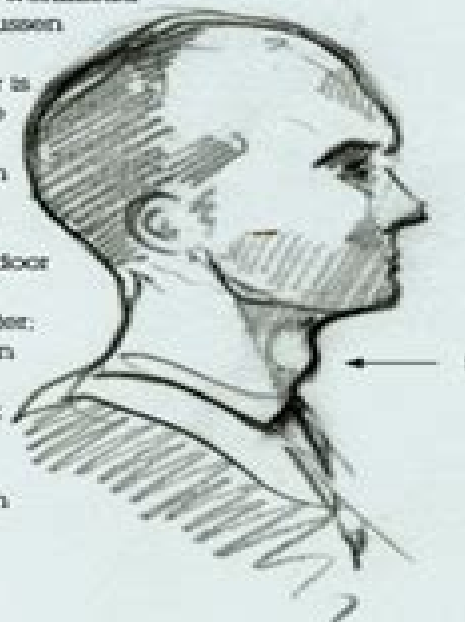


Mannelijke en vrouwelijke eigenschappen

Mannen- en vrouwengesichten hebben bepaalde eigenschappen waardoor ze mannelijk of vrouwelijk lijken. Maar alle gezichten hebben eigenschappen die we met beide geslachten associëren, trekken waarbij het label 'mannelijk' of 'vrouwelijk' er niet toe doet. Een mannelijk gezicht kan veel vrouwelijke trekken bevatten en andersom. Het is goed om die gelaatstreken te leren kennen, omdat bepaalde accentuerende trekjes ervoor zorgen dat een gezicht er mannelijker of juist vrouwelijker uitziet. U kunt deze aanwijzingen naast al uw tekeningen houden en die eventueel aanpassen. Maar bega niet de vermisting om typisch mannelijke of vrouwelijke eigenschappen te verwamen met subjectieve ideeën over aantrekkelijkheid.

- a) Een mannelijk voorhoofd loopt meer schuin naar achteren; een vrouwelijk profiel is platter. Een mannelijk voorhoofd heeft meer prominente randen in de wenkbrauwen.
- b) Vrouwenogen lijken vaak groter, doordat de wenkbrauwen minder zwaar zijn en er meer ruimte is tussen wenkbrauw en ooglid.
- c) Mannenneuzen zijn vaak groter en langer. Er is een flinke ruimte tussen de onderkant van de neus en de bovenkant van de lip.
- d) Vrouwenlippen zijn vaak donkerder van toon dan de huid eromheen. Dat accentueert de volle vorm. Mannenlippen kunnen even vol zijn, maar zijn vaak lichter van toon en daardoor minder prominent.
- e) Een mannelijke kaak is zwaarder en vierkanter; een vrouwelijke kaak verloopt vloeiender van oorlel tot kin.
- f) Bij een man is de adamsappel vaak duidelijk te zien; die van een vrouw is doorgaans minder prominent.
- g) De hals van een vrouw is langer; die van een man is dikker en meer gespierd.



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International Publishing in the Netherlands, 1933-1945 Hendrik Edelman, 2010-09-24 International publishing in the Netherlands had a glorious tradition in the seventeenth and eighteenth centuries A remarkable revival took place after 1933 when several Dutch publishers began to issue books written by exiles of the Nazi regime in the German language The decline of German scholarly and scientific publishing during the same time inspired a number of other Dutch publishers to expand their programs or start new ones As the English language became more prominent internationally enterprising Dutch publishers began to explore these markets as well After the Germans invaded the Netherlands a number of printers began to produce finely printed books and pamphlets in many languages clandestinely as an act of defiance or to raise money for underground causes This book documents these trends and events in the form of a series of bio bibliographical portraits of the major participating publishers

Boekmakers Rudi Boltendal, 1965 Veertien geschreven portretten van Nederlandse uitgevers en hun fonds

De regiekamer van de literatuur Frank de Glas, 2012-09-20 Uitgeverij Meulenhoff heeft zich in de loop van de twintigste eeuw ontwikkeld tot een cultureel A merk Het fonds telde auteurs als Gabriel Garc a M rquez Mario Vargas Llosa Philip Roth Julio Cort zar en Louis Ferdinand C line Gezichtsbepalende Nederlandse auteurs waren J M A Biesheuvel Adriaan van Dis Renate Rubinstein en Jan Siebelink Zij waren de opvolgers van eerdere succesvolle schrijvers als Arthur van Schendel Bertus Aafjes Anna Blaman Hubert Lampo en de jonge Jan Wolkers Frank de Glas biedt een kijkje achter de schermen van deze uitgeverij Hij gaat na welke auteurs v r en na de Tweede Wereldoorlog de ruggengraat van het Meulenhoff fonds vormden Hij laat zien hoe de bedrijfsleiding door de jaren heen de koers bijstuurde successen voortzette en mislukte plannen bijstelde Om auteurs en titels onder de aandacht te brengen bedacht de uitgeverij uitgekende exploitatiestrategie n met reeksen herdrukken pocketedities gebundelde uitgaven coproducties met andere uitgeverijen of Verzameld Werk edities Ook werkte Meulenhoff samen met verenigingen en musea nam tijdschriften over of stootte ze weer af Hoofdrolspelers hierin waren onder anderen de visionaire oprichter J M Meulenhoff de latere Arbeiderspers uitgever Theo Sontrop en de getalenteerde maar jong gestorven Willem Bloemena Dit boek laat ook zien hoe de boekenuitgeverij in de laatste decennia sterk veranderde en meer en meer onderdeel van de entertainmentindustrie is geworden

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