

if you don't mind - may I ask you pls to make it in design and style similar to [TheVerge.com](https://www.theverge.com) :

<https://docs.google.com/document/d/1AMYwEdpdDarbMzJ7e9tKFdi8MIN8FiJl1SdNKsR4fc/edit?usp=sharing>

I like design of their articles, colours, fonts, illustrations - how to describe it in details? Do you know similar designed and styled websites? The Verge's design (post-2022 redesign) has a bold, modern, boundary-pushing aesthetic that's futuristic yet readable, blending sci-fi vibes with clean journalism. Here's a detailed breakdown:

Colors

Bright, vibrant palette with confident accents: Primary hues include bold blues (like Picton blue around #4CC2F1), pinks, purples, yellows, and neons for highlights, borders, and pull quotes.

Contrasted against clean white backgrounds and black/dark text for high readability.

Gives an energetic, immersive feel—like a neon-lit interface from the future.

Fonts/Typography

Headlines: Poly Sans (a geometric sans-serif with distinctive ink traps for a sharp, retro-futuristic edge).

Display/accents: Mānuka (bold, wood-type inspired for impact).

Body text: FK Roman Standard (a neutral, readable serif inspired by classics like Times New Roman, adding sophistication and ease for long reads).

Overall: Mix of sans and serif creates hierarchy—bold and playful up top, elegant and legible below.

Illustrations & Visuals

Custom, high-quality original illustrations: Often abstract, geometric, vibrant, and tech-inspired (think glowing elements, gradients, and cultural mashups).

Paired with stunning photography, embedded videos, and interactive elements.

Articles feature large hero images, colorful borders/frames, big pull quotes, and subtle animations for a dynamic, engaging flow.

Overall Layout

Homepage: A curated "Storystream" feed (like a modern Twitter/timeline) mixed with blog-style features—dense but organized, fun to scroll.

Article pages: Immersive with wide images, generous whitespace, colorful dividers, and embedded media.

Vibe: Playful, confident, and "fun to read"—edgy tech culture meets professional design.

Here are some recent visual examples of The Verge's homepage and article style:

Similar Styled Websites

Sites with a comparable bold, colorful, illustrative, modern tech/media aesthetic (often from the same Vox Media family or inspired by it):

Polygon (polygon.com): Gaming-focused sibling—vibrant colors, custom illustrations, playful typography, immersive article designs.

Vox (vox.com): Explainer journalism with bright palettes, bold graphics/charts, and clean serif/sans mixes.

The Cut or Eater (from Vox/NYMag): Lifestyle/food sites with edgy, colorful layouts and strong visual storytelling.

Wired (wired.com): Futuristic feel with neon accents, custom illus, and immersive long-form pages.

Input (former Inverse/Input Mag, now popculture brain): Bold colors and retro-futurist vibes in tech/culture coverage.

These share that confident, visually rich energy without feeling cluttered. If you're designing something inspired by it, focus on vibrant accents + readable serifs + custom art!

Architecting the Verge: A Deconstruction of Its Post-2022 Design System for AI-Powered Creation

Strategic Identity and Brand Philosophy

The 2022 redesign of The Verge represents a significant strategic pivot aimed at solidifying its digital presence and fostering a deeper connection with its audience [25](#). This was not a superficial cosmetic update but a foundational investment designed to build the technology news brand for its next decade of operation [25](#). The initiative was backed by a substantial \$6 million investment, which also encompassed refreshing the brand's identity and updating physical amenities at its headquarters, underscoring the top-down, high-priority nature of the project [29](#). The redesign was explicitly framed as a move to invest in a direct relationship with its audience, suggesting a shift away from purely traffic-driven metrics toward reader loyalty and engagement [2562](#). The success of this strategy is quantitatively supported by a notable increase in web traffic, with the site averaging 11 million monthly visitors between September 2022, the month of the redesign's launch, and August 2023 [21](#). This indicates that the new aesthetic and user experience resonated strongly with its target demographic.

A central element of this strategic rebranding was the introduction of a new, unifying design system dubbed "Pathways" [26](#). The term "Pathways" suggests a focus on guiding the user through content in a meaningful way, implying a more curated and intentional reading journey rather than a simple aggregation of links. This new system was brought into play across all platforms, indicating a desire for a consistent brand language both online and offline [26](#). The very conception of the new logo encapsulated this forward-looking philosophy; it was designed as an "unfinished interface between the present and the future," immediately communicating a sense of technological progression and futurism that became the cornerstone of the new identity [20](#). This strategic direction was further clarified in discussions about the redesign's goals. Editor-in-chief Nilay Patel emphasized the importance of creating a unique sense of place online, something that could differentiate The Verge from competitors and encourage users to return [62](#).

The redesign was part of a broader effort to rethink the entire news-reading experience, moving beyond the conventional formats that dominate the web [18](#). One of the most celebrated aspects of the new design was its departure from the typical "news site redesigns" of the era. Most redesigns focused on aesthetics, but The Verge introduced a functional innovation with its homepage [22](#). The new homepage was not just visually distinct; it fundamentally altered the user's entry point to the site. Instead of a static grid of curated features and blog-style posts, it was transformed into a dynamic, chronological "Storystream" news feed [1562](#). This format, described as being similar to a modern social media timeline, was a deliberate choice to make the homepage feel current, reactive, and ever-changing, thereby encouraging continuous engagement and discovery [1522](#). This structural innovation was seen as a key forgivable sin, even if other aspects of the redesign were initially met with mixed reactions, because it addressed a core need for a real-time pulse of news [22](#). The redesign was thus a holistic endeavor, combining a new brand philosophy ("Pathways"), a distinctive visual identity, and innovative structural layouts to achieve the ultimate goal of boosting reader loyalty and establishing a memorable, engaging digital ecosystem [212562](#).

The new visual language was a direct response to the often-dismal subject matter of technology journalism. The use of a bright, optimistic, and energetic color palette was an attempt to counterbalance coverage of a potentially dystopian tech reality, pushing instead for a vision of science fiction that inspires [133](#). This narrative intent is crucial to understanding the design choices. The vibrant red highlights of the past were replaced with a much brighter and more varied palette, signaling a break from the publication's previous visual heritage and a commitment to a new, more uplifting tone [34](#). The redesign was described as "radically new," emphasizing the scale of the change in both look and feel [33](#). It was a conscious effort to refresh the brand and align its visual presentation with a modern, fast, and beautiful user experience across every page, from basic articles to complex interactive features [1419](#). The publication itself, born in 2011, had long been a benchmark in tech journalism, and this redesign marked its attempt to evolve for the next chapter [23](#). The strategic pillars of the redesign—building a direct audience relationship, introducing the "Pathways" design system, launching a new logo with a futuristic ethos, and innovating the homepage structure—are all interconnected. They collectively form a coherent strategy to transform The Verge from a standard tech news aggregator into a distinctive and compelling digital destination. Every subsequent visual element, from color to typography, serves this overarching strategic purpose.

Strategic Element	Description	Supporting Source(s)
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Overall Goal	To build a direct relationship with the audience and boost reader loyalty by creating a unique digital space.	212562
Financial Investment	Part of a larger \$6 million investment covering brand refresh and physical office updates.	29
New Design System	An entirely new design system was created and named "Pathways".	26
New Logo Concept	Designed as an "unfinished interface between the present and the future", symbolizing a forward-looking ethos.	20
Homepage Innovation	Replaced static features with a dynamic, chronological "Storystream" news feed, similar to a social media timeline.	152262
Visual Tone Shift	Moved from darker backgrounds with red highlights to a bright, optimistic, and energetic color palette.	3334
Narrative Intent	Counteract dystopian themes in tech news by promoting a science fiction that inspires.	1

Traffic Performance

Averaged 11 million monthly visitors between September 2022 and August 2023 post-redesign.

21

Color System: A Vibrant Language of Emotion and Hierarchy

The color system is arguably the most defining and impactful component of The Verge's post-2022 visual identity, serving as the primary tool for establishing emotion, creating visual hierarchy, and reinforcing the brand's futuristic yet optimistic narrative. The redesign marked a decisive departure from the publication's previous aesthetic, which featured darker backgrounds and red highlights, opting instead for a bright, confident, and high-energy palette [3334](#). This shift was a core part of the new brand's DNA, intended to create a visually stimulating environment and counterbalance the often-serious subject matter of technology journalism [1](#). The official branding guidelines confirm the use of Picton Blue and black as primary colors, representing sincerity and sophistication [35](#). This established Picton Blue (#4CC2F1) as the central anchor of the brand's visual language [35](#).

The Verge's color palette operates on a multi-tiered system. At its foundation are the neutral colors, which provide a clean and highly readable backdrop. Clean white is consistently used for backgrounds, ensuring maximum legibility and preventing visual fatigue during long reads . For text, solid black or dark shades are employed, creating a stark and clear contrast against the bright colors . This high-contrast pairing is fundamental to maintaining the "clean journalism" aspect of the brand, providing a stable and professional base upon which the vibrant accents can stand out.

The heart of the system lies in its secondary and accent colors. The palette extends far beyond the primary blue, incorporating a range of vibrant and confident hues including pinks, purples, yellows, and neons . These colors are not used haphazardly; they serve specific functional roles within the design. Bright neon colors, in particular, are strategically deployed for highlights, such as pull quotes, borders, and interactive elements like buttons and hyperlinks . This targeted use of intense color draws the user's eye to key pieces of information or calls to action, effectively guiding their attention through the content. The overall effect is an energetic, immersive feel, evoking the sensation of a neon-lit interface from a futuristic world, which aligns perfectly with the brand's sci-fi-meets-clean-journalism aesthetic [1](#).

This deliberate use of color can be interpreted as a strategic narrative choice. By adopting a bright and optimistic palette, The Verge actively pushes back against the

potential for dystopian narratives within its coverage of technology [1](#). It creates a visual environment that suggests possibility and excitement, framing technology not just as a force of disruption but as a source of inspiration. The color scheme is therefore not merely decorative; it is a key component of the brand's storytelling toolkit. It helps to define the mood of an article, signal important information, and ultimately contribute to the feeling of a "fun to read" experience, where edgy tech culture meets professional design .

For the purpose of creating a reusable asset library for AI prompting, this color system must be documented with precision. Each color should be assigned a descriptive name, its hex code, and a clear usage rule. This allows for consistent application across different types of outputs, whether it's a generated illustration, an HTML/CSS webpage, or a React component. For instance, a prompt for an illustration might request the use of "Picton Blue (#4CC2F1) as a base color, accented with vibrant pinks and purples." A code generation prompt would reference CSS variables or Tailwind classes built around this specified palette, ensuring that the final product remains true to the brand's visual identity [4448](#).

Color Name	Hex Code	Usage Guideline
Picton Blue	#4CC2F1	Primary brand color; used as a base color for interfaces, icons, and primary links. Represents sincerity and sophistication. 35
Black	#000000	Primary text color for body copy and headings on light backgrounds. Ensures high readability.
White	#FFFFFF	Primary background color for all pages and components. Provides a clean, neutral canvas.
Pink	#FF69B4 (Example)	Secondary accent color for highlights, pull quotes, and decorative elements. Adds vibrancy and energy.

Purple	#9B59B6 (Example)	Secondary accent color for highlights, pull quotes, and decorative elements. Adds vibrancy and energy.
Yellow	#FFD700 (Example)	Secondary accent color for highlights, pull quotes, and decorative elements. Adds vibrancy and energy.
Neon Green	#39FF14 (Example)	High-impact accent color for calls-to-action, borders, and urgent alerts. Creates strong visual pop.
Dark Gray	#333333 (Example)	Secondary text color for captions, bylines, and less important information.

Typography: A Deliberate Mix of Retro-Futurism and Legibility

The typographic system of The Verge's post-2022 redesign is a carefully orchestrated selection of three distinct typefaces, each chosen for a specific role to establish a sophisticated and intuitive hierarchy. This mix of a geometric sans-serif, a bold wood-type-inspired display face, and a classic serif provides a rhythmic flow that is simultaneously modern, impactful, and highly legible. The redesign placed typography at its core, using it as a primary vehicle to convey the brand's new character: a blend of sharp, retro-futuristic energy and timeless elegance [1213](#).

The primary workhorse for headlines and subheadings is Poly Sans, a neo-grotesque sans-serif developed by Gradient Type's PolySans [1213](#). This font is central to the brand's modern aesthetic. Its clean lines and geometric construction reinforce the "clean journalism" aspect, while its distinctive feature—an intricate set of "ink traps"—gives it a sharp, almost mechanical edge [13](#). These small cuts in the letterforms, traditionally used in woodtype to prevent ink from blurring, lend the font a retro-futuristic quality that feels both vintage and contemporary. This characteristic makes headlines rendered in Poly Sans appear crisp, dynamic, and technologically

advanced, perfectly aligning with the publication's focus on technology and its futuristic theme [1213](#). As a geometric sans-serif, it contributes to the overall sense of order and clarity, forming a strong foundation for the typographic structure .

For special feature headlines and prominent branding accents, The Verge employs Mānuka, a bold and tightly condensed sans-serif from Klim Type Foundry [1112](#). This font provides a powerful contrast to the more restrained Poly Sans. Described as having roots in mid-century wood-type, Mānuka brings a sense of raw impact and playful confidence to the design system [11](#). Its boldness and condensed nature allow it to command significant attention on the page, making it ideal for section headers, large feature titles, or any element requiring maximum visual weight. The use of Mānuka introduces an edgier, more expressive personality, breaking up the page and preventing the typography from feeling too sterile or corporate. This font choice adds a layer of cultural resonance, subtly nodding to the history of American sign painting and printing, which contrasts interestingly with the high-tech themes of the content [11](#).

Perhaps the most critical typographic choice for the brand's long-form content is the selection of FK Roman Standard, a neutral and highly readable serif typeface by Florian Karsten [1213](#). Positioned as the body text typeface, FK Roman Standard provides classic elegance and superior legibility for sustained reading [13](#). Inspired by classic newspaper serifs like Times New Roman, it offers a sense of authority and sophistication that complements the journalistic integrity of the publication [13](#). The inclusion of a serif font in a predominantly sans-serif-heavy tech publication is a deliberate design decision. It creates a pleasing typographic balance and establishes a clear distinction between the various levels of information. While headlines are bold and impactful (using either Poly Sans or Mānuka), the body text is calm and easy on the eyes, ensuring that readers can engage with long-form articles without strain. This deliberate mixture of sans-serifs and a serif creates a sophisticated typographic hierarchy: the typography is bold and playful at the top of the page, but becomes elegant and legible as the reader moves down into the body copy . This combination ensures that the text is both scannable and enjoyable to read, fulfilling the dual requirements of modern web publishing: capturing attention quickly while also retaining it for longer periods.

Typeface	Role	Key Characteristics	Foundry / Designer
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Poly Sans	Headlines, Subheadings, UI Text	Neo-grotesque geometric sans-serif with sharp, retro-futuristic "ink traps" for a crisp, modern edge. 1213	Gradient Type's PolySans
Mānuka	Display Text, Feature Headlines, Accents	Bold, tightly condensed sans-serif inspired by wood-type, providing high impact and a playful, edgy personality. 1112	Klim Type Foundry
FK Roman Standard	Body Text, Captions	Neutral, highly readable classic serif inspired by newspaper types, adding elegance and ease for long reads. 1213	Florian Karsten

Illustration and Visual Motifs: Abstract, Geometric, and Tech-Inspired Artistry

The Verge's post-2022 visual identity is heavily reliant on a suite of custom, high-quality original illustrations that are integral to its brand expression. These visuals are not mere decorative flourishes; they are a core component of the brand's strategy to create a rich, immersive, and distinct digital environment. The style of these illustrations is consistently described as abstract, geometric, and tech-inspired, contributing significantly to the publication's futuristic and sophisticated aesthetic. This commitment to bespoke artistry distinguishes The Verge from many other publications that rely on stock imagery, reinforcing its premium content positioning and artistic credibility.

The signature style of The Verge's illustrations is characterized by several recurring visual motifs. Firstly, there is a strong emphasis on abstraction and geometry. Illustrations often consist of clean, stylized shapes and forms that suggest technological concepts, data flows, or abstract ideas related to the article's topic,

rather than depicting literal scenes . Secondly, the works are distinctly tech-inspired, frequently incorporating visual cues associated with digital interfaces, circuitry, or futuristic landscapes . Thirdly, a hallmark of these illustrations is the liberal use of vibrant gradients and glowing effects. Elements within the artwork often appear to emit light or have luminous edges, adding a layer of dynamism and otherworldliness to the compositions . Finally, many illustrations feature cultural mashups, blending disparate visual themes to create unique and unexpected narratives that complement the often-crossover nature of technology topics .

These custom illustrations are strategically integrated with other visual media on the site to create a multi-layered storytelling experience. They are often paired with stunning, high-resolution photography and embedded videos to break up text and add visual interest . On article pages, they can function as standalone visual essays or as supporting graphics that clarify complex points. This approach signals a premium content strategy, where visuals are treated as first-class citizens alongside the written word. The overall effect is a cohesive and visually rich experience that feels curated and intentional, enhancing the "sci-fi meets clean journalism" vibe that defines the brand . While not a primary source, the context of contemporary design trends like Neobrutalism is useful for understanding The Verge's style [56](#).

Neobrutalism is known for its bold, unapologetic use of color, distorted typography, and jarring juxtapositions. The Verge shares some DNA with this trend, particularly in its confident use of a vibrant color palette and geometric forms. However, The Verge maintains a cleaner, more editorial, and less chaotic feel, prioritizing readability and coherence over the raw, aggressive energy of pure Neobrutalism.

For the purpose of building an AI prompt library, documenting the key attributes of this illustration style is paramount. A successful AI prompt must capture the essence of what makes a Verge-style illustration unique. Generic prompts like "create a tech illustration" will fail. Instead, prompts must be highly specific, incorporating keywords that describe the desired aesthetic. For generating visuals, a prompt should explicitly request an "abstract, geometric illustration in the style of The Verge, featuring glowing elements, vibrant gradients, and a tech-inspired theme" . For code generation, the task would be different: the goal would be to generate SVG code or styled `<div>` elements that can replicate the look and feel of these illustrations, perhaps using CSS gradients and shadows to mimic the glowing effects. The library should include examples of these illustrations (where available) alongside these detailed prompt descriptions to ensure consistency and accuracy when generating new assets.

Attribute	Description	Example Keywords for AI Prompts
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Style	Abstract and Geometric	"abstract composition," "geometric shapes," "stylized forms"
Theme	Tech-Inspired	"futuristic," "digital interface," "circuit board," "data visualization"
Effects	Glowing Elements and Vibrant Gradients	"glowing edges," "luminous objects," "vibrant color gradients," "neon glow"
Palette	Aligns with Verge's main color system	"using the Picton Blue (#4CC2F1) and pink (#FF69B4) color palette"
Mood	Futuristic, Immersive, Sophisticated	"immersive atmosphere," "sophisticated aesthetic," "sci-fi vibe"
Content	Cultural Mashups	"blending [Concept A] and [Concept B]," "unexpected thematic fusion"

Layout Structures: From the Chronological Storystream to Immersive Articles

The structural overhaul accompanying The Verge's 2022 redesign was as transformative as its visual refresh, fundamentally altering the user experience on both the homepage and in individual articles. These new layouts were designed to create distinct modes of engagement: a dynamic, real-time discovery feed on the homepage and a serene, focused, and immersive reading journey within articles. This dual-structure approach was central to the brand's goal of becoming a more engaging and memorable digital destination.

The most significant structural change is the homepage, which was reimagined from a traditional blog-style layout into a dynamic, chronological "Storystream" news feed

1562. This format is akin to a modern social media timeline or a Twitter/X feed, presenting stories in the order they are published 1522. This decision was a deliberate move away from the curated, static grid of features that dominated the old homepage 17. The Storystream makes the homepage feel perpetually current and reactive, encouraging users to scroll continuously to discover new content as it emerges. This format was widely praised as a key strength of the redesign, as it offered a genuine alternative to the homogenized feeds common on other news sites and provided a real-time pulse of activity 22. The layout is dense but organized, mixing short "Quick Posts" with longer-form articles to create a varied and engaging scrolling experience 62. This structure supports the brand's goal of keeping readers focused and engaged by constantly offering new material 62.

In stark contrast to the bustling homepage, The Verge's article pages are designed for immersion and deep focus. The layout prioritizes the content itself, using generous whitespace and clean structural elements to minimize distractions. The immersive experience begins with a large, full-width hero image that sets the tone for the story . This is followed by the body text, which is presented in a clean column flanked by ample margins, creating a comfortable and uncluttered reading environment. Throughout the article, colorful borders and frames are used to separate sections or highlight specific content blocks, adding vibrancy and visual interest without overwhelming the reader . A key structural element is the prominent pull quote, which is often styled with one of the site's bright accent colors to make it stand out from the surrounding text . Embedded media, such as videos and interactive graphics, are seamlessly integrated into the text flow, often expanding to fill the full width of the column. Finally, subtle animations are employed throughout the page to guide the reader's eye and add a layer of dynamism to the otherwise calm and focused reading experience . This combination of a large hero, generous whitespace, colorful dividers, and embedded media creates a cohesive and engaging narrative flow, transforming the act of reading an article into an immersive event.

For an AI prompt library, these two distinct structural models must be clearly defined and codified. A prompt to generate a mockup of the homepage should specify the "chronological 'Storystream' feed" layout, detailing the placement of story cards, Quick Posts, and other header/footer elements. Conversely, a prompt for an article page should request the "immersive article layout," specifying the required components: a large hero image container, a main content column with generous whitespace, and a designated block for a prominent, color-accented pull quote. Defining these templates allows for the systematic generation of accurate wireframes and mockups, ensuring that any AI-generated design adheres to the established structural principles of The Verge's post-2022 identity. The separation of the homepage's discovery-oriented layout from the article page's consumption-oriented layout is a critical insight for structuring the component library, as the underlying grid systems and component behaviors may differ significantly between the two contexts.

Layout Structure	Key Characteristics	Purpose & User Experience	AI Prompt Keyword(s)
Homepage - Storystream	Chronological, dense, mixed-format feed; includes Quick Posts and longer articles; social-media-like timeline.	Real-time discovery, continuous engagement, feeling current and reactive.	"chronological Storystream feed," "social media timeline layout"
Article Page - Immersive	Large hero image; generous whitespace; clean text column; colorful dividers/borders; prominent pull quotes; embedded media integration.	Deep focus, relaxed reading, narrative immersion, reduced distraction.	"immersive article layout," "full-width hero image," "generous whitespace"
Navigation Bar	Fixed position at the top of the page; contains logo, main menu, and search functionality.	Consistent access to site-wide functions; orientation anchor.	"fixed navigation bar," "sticky header"

Component Library and AI Prompting Guidelines

To fulfill the research goal of creating a reusable asset library for AI-driven workflows, The Verge's post-2022 design system must be translated from a holistic aesthetic into a collection of discrete, modular components. This atomic approach allows for the precise reconstruction of interfaces and visuals using AI tools for illustrations, HTML, and React development. The following section provides a structured breakdown of these components, accompanied by guidelines for crafting effective AI prompts for each category. This framework transforms the complex identity of The Verge into an actionable toolkit, enabling developers and designers to generate assets that are stylistically consistent and technically sound.

The foundational step is to define the core UI components based on the observed layout structures. These components can be categorized into atoms (basic

elements), molecules (combinations of atoms), and organisms (complex, distinct sections of the page).

Atoms: Basic UI Elements

- Button: This component exists in several states and variants. The primary button likely uses a bright accent color like neon green or a vibrant pink for its background with white or black text. Secondary buttons may have a transparent background with a colored border and colored text. The `:hover` state would involve a color shift or animation. The typography would be derived from Poly Sans or Mānuka depending on the context. An AI prompt for a button would specify its variant, color, and text.
- Iconography: While not detailed in the sources, The Verge's icons would logically follow the same aesthetic: clean, geometric, and likely monochromatic (white or black) on a colored background or vice versa. Prompts for icons would need to be generic, as no specific icon set was identified.
- Input Field: Simple text inputs and search fields would feature clean styling with a subtle border, likely in a dark gray. Focus states would probably involve a colored outline (e.g., Picton Blue). Whitespace and padding would be generous.

Molecules: Composed UI Elements

- Card: This is a fundamental molecule, especially for the Storystream homepage. A card would contain a thumbnail image, a short headline (in Poly Sans Bold), a snippet of text, and a timestamp. It would have a clean white background, a subtle shadow, and a small border. The hover state might involve a lift effect with an increased shadow.
- Navigation Link: Links within the body text would be underlined with one of the bright accent colors, with a hover state that might animate the underline or change the text color.
- Pull Quote Block: This styled `<blockquote>` component is a key molecule for article pages. It would be wider than the main text column, have a colored background (e.g., a pale pink or purple), and the quote text would be in FK Roman Standard with a larger font size. The author's name would likely be in Poly Sans.

Organisms: Complex Page Sections

- Hero Image Section: This organism consists of a full-width image container that takes up the majority of the viewport height. It would contain overlay text (headline in Mānuka, byline in FK Roman Standard) and potentially a semi-transparent color overlay (e.g., a dark overlay to improve text readability).

- Article Content Area: This organism is the main container for an article's body. It would feature the large hero image (if applicable), followed by the main text column, interspersed with Pull Quote Blocks, embedded media embeds, and other content molecules.
- Footer: A standard footer would contain multiple columns of links (to sections, company info, etc.), social media icons, and copyright information, all styled with the brand's typography and colors.

AI Prompting Guidelines

Effective AI prompting requires specificity and the use of the established vocabulary of The Verge's design system.

For Illustration Generation (e.g., Midjourney, DALL-E):

Prompts should focus on describing the *style* and *content* of the image.

- Prompt Template: "Generate an image in the style of The Verge's custom illustrations: abstract, geometric shapes with glowing edges and vibrant gradients. Theme: [Insert specific tech theme, e.g., 'quantum computing']. Color Palette: Picton Blue (#4CC2F1), Neon Green (#39FF14), and Magenta (#FF00FF)."
- Example Prompt: "Create an abstract, geometric illustration of a neural network. Use glowing, interconnected lines and nodes with vibrant gradients. Adhere to The Verge's color palette of Picton Blue (#4CC2F1) and electric yellow (#FFD700)."

For HTML/CSS Website Mockup Generation (e.g., Figma's AI, Galileo AI):

Prompts should describe the *layout structure* and *component hierarchy*.

- Prompt Template: "Design a webpage mockup for The Verge's homepage using a 'Storystream' layout. Create a series of story 'Cards' containing a small image, a headline in Poly Sans Bold, and a timestamp. The overall color scheme should use white backgrounds and black/dark text."
- Example Prompt: "Create a mockup of an immersive article page. Include a large full-width hero image. Below it, create a main content column with body text in FK Roman Standard. Place a prominent pull quote to the side, styled with a pink background and Picton Blue text."

For React Application Code Generation (e.g., GitHub Copilot, Cursor, Figma Make):

Prompts should be highly technical, referencing specific components, props, and styling conventions.

- Prompt Template: "Using React and Tailwind CSS, create a 'StoryCard' component for the Storystream. The card should have a white background, a 1px border in a light gray, and a small shadow. Inside, render a small image, a title using the 'Poly Sans' font family, and a date. Implement a 'hover' state that increases the shadow and lifts the card slightly."
- Example Prompt: "Generate a functional React component for a 'PullQuoteBlock'. This component should accept 'children' (the quote text) and 'author' as props. The quote should be styled with the 'FK Roman' font, a larger font size, and italicized. The background should be a variable tied to the 'Verge-Pink' color token. Ensure the component is responsive."

Gaps and Limitations:

It is critical to acknowledge that this analysis is based on external observation and cannot replace official documentation. Several details are not available in the provided sources and would be necessary for a complete, production-grade implementation:

- Responsive Behavior: The exact breakpoints and behavior of the Storystream feed and other components on mobile and tablet devices are unknown.
- Accessibility Standards: There is no information on the implementation of accessibility standards, such as sufficient color contrast ratios, ARIA labels for interactive elements, or keyboard navigability.
- Iconography: No specific icon set or style was identified.
- Interaction Details: The specifics of micro-interactions, transitions, and animations (beyond general descriptions) are not detailed.
- Form Elements: Styling for complex form elements like dropdowns, checkboxes, and radio buttons is not covered.

Therefore, any output generated from this library should be considered a starting point. It must be rigorously validated against The Verge's live website, particularly on various screen sizes, to ensure fidelity and usability. This library provides the essential vocabulary and structure, but human oversight is required to refine and perfect the final product.



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üw o' r t-q o s' w' é oüs z -' vs q' s' o' r w oqq- | -e' wu w oz 2bvw
roüy po s w q- | -z | s' sr p o püwv 0qz o' vws ,#FFFFFF- t-ü-ü w öü s o' r
- vsüt-üsü- ' r sz | s' 0qüs o wu o öüy o' r z u w z r w w q w' ps ss' vs
poqyuü- ' r o' r vs q' s' oüs o2

bvs | - qüw qozsz | s' -t bvs dsüus -e s w w wuz 0 wüo' oqqz' q-z-ü 2bvw
q-z-üw' - sr rsq-ü wsz p w üo suw qozz rs-z sr -s opzvw w ozvw üöüqv 0
rüo o s' w' -w süoq ws sz | s' 0o' r s | -v o ws w -üo' wt-ü | o w' 2Jt sü
s s' ws -p sü o w' -t vs ws c Soqü- oüw q' s tü- | oü w z vs or z v s o' r
' o wo w' z v y -p -' o' r w -' vs q' ws' o' r s qz ws s-t-' s oqqz'
q-z-üs | süs 2bvw q-z-üw -üs qwsz ws' wsr o #FF3D00 o twü -üo' us lüs F I 2S
v w v o üo w' o' r oü | v | oys wo' wsoz —zt-üu w w u vs sü s s vü- uv
rs' s wt-ü | o w' ozzo - 2P-üw o' qs 0ozv -süw y 0qozl -loq w' p -' 0o' r
w süoq ws w -' wws vw #FF3D00 v s 0 w' oz w u - vs sü vo -eü -t vs -eüs
oüs oq w' opz 2bvw wu züt-q -' -' s oqqz' q-z-ü-üs s' w ozqz süo' r s' üs
vo s sü o—z q o w' -t vs q-z-ütssz w s' w' ozo' r w -e q t 2asq- roü s 0 qv o
o v-ü' o | s 0—p z q o w' ro s 0o' r - vsü | s oro o0w üs' rsüs r w o süw -t' s üoz
uüo 2bvs s w qz rs vors zys #888888 o' r #CCCCC0 v w v | ow ow vs - süoz

roiy| -rs os vs wq ww- q-| -s wu ww vs -üw öü oqqs' -ü vs vvwv lq- ' üo
pzoqylo' r1 vws s vwuüqv F I 2

bvs ü s — süo' r | -r zöüw -t bvs dsüüs q-z-ü s | zsw ww sqv' wqoz
w-| s' o w' 0 vvwv z süüs Maa q -| -ü-süw , öüopz -2e vws r wäs q
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rwq w' o' r o' oz s -t vs ws sqv' -z-u oqy is sozo ü- ' u üs z w' qs -' q -|
-ü-süw t-ü vs | wu GH GL 2bvwo-ü-oqv ozz- t-ür ' o | wq o' r so | z vs | s
wqv wu 0o tso is wqiso wuz q-| | -' w | -rsü spo-zqo w' 2bvs q-z-ü oz s
rs qüpsr op- s #1212120#FFFFFF0#FF3D000o' r vs o -qo sr üio öis ' -
voür q-rsr r wäs q z w - q-| -' s' z vss 2S sor0 vs öis rstwsr -' qs o vs ü-
z sz-t vs Maa0 -wqoz wwv vs :root szsq-ü0' r o w' sr -' o | sr öüopz 2
P-üs o | -z0 öüopz qv o --color-bg-base0--color-text-primary0--
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p sé s' z vü- uv- vs o-zqo w' vs' üstsüs' qs vs s öüopz üo vsü vo'
vs üo vs q-rs 2bvwo p üoq w' zö süw vo s' opz vs qiso w' -to ü z "zwwu"
z u ws2L -ü- wwu o' w süqws -uuz w vs u ws0o rs sz-süq- z qvo' us vs
oz s -t --color-bg-base0- | #121212 - - | s vwu zmv sü0o' r vo' y - vs
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o -| o wqoz Ors | -' üo wu o zmv | -rs ww- üsé wwu o' qvo' us -wrww oz
q-| -' s' z 2bv w | s v-r-z-u wops -üoq w t-ü | -rsü rs w' s | 0o' r
bvs dsüüs or--w' -t w v- qo s o t-ü öür 1vwüwü o-ü-oqv -t-ü' s' r
rs sz-| s' 2bvs s -t vs s öüopz oz- w-zwv | ow s' o' qs Dw o püo' r | o' ousü
rsqws - zmv z orx vs -üw öü oqqs' q-z-ü0- ' z -' s öüopz rstw w w' ' ssr -
ps -fo sr uz-pozz 2bvwo-ö sü w -üsr p s sü ozq-| | s' öü rwq wu vs
ps' stw -t Maa q -| -ü-süw t-üqiso wu t z wps o' r | ow owopz rs w' Os s'
vs' üstsüs' qwu bvs dsüüs o o' s o | -z -to ws vo s | püoqs | -rsü sp
sqv' wé s GH GL GM 2bvs opvwv -vo s vs s -ü-süw wvsvüvr- ' vs NYW üs s
t üvsüüwt-üqs vs s | sttw w' q Os' üwü vo qv w q-| -' s' o -| o wqoz
or-- vs q-üisq vs | s q' s t-ü | vs wü-öis' GM 2bvs üst-üs0 vs is-zqo w' -t bvs
dsüüs q-z-ü s | t-üo' s z u ws | psuw ww rstw wü vs s' o | sr q-z-ü
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f v	k f	fww' w	y f
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bs [üψ öü	#FFFFFF	--color-text-primary	Rsorzws Op-r q—0—üψ öü zopsz 2
Jqqs' Wow	#FF3D00	--color-accent-main	Vwy Op -' 0w süq ws wq-' 0vwvzmv 2
bs asq-' roü	#CCCCCC	--color-text-secondary	Ws oro o,o v-üDr o s-0qo—w' Orwopzsr o s 2
bs bsüwü	#888888	--color-text-tertiary	Vs ψ—üo' s oro o0r wwsü 2

bv w ü q üsr o—ü-oqv -q-z-ü | o' ous | s' wt ' ro | s' oz - ü' zo wu bvs dsüus
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x k Sx g Ax w

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 bv w -1-ëü s | sttsq wsz s-ëü s vs ü-zs -trw-zo o' r p-r s 0ooz- wu
 soqv - sü s w —ü- s —ψ ozz w- q- | -ü- | wwu vs - vsü2bvs | - -ü- | ws'
 o' r o v-üwo ws -stoqs w sr oz | - s qz wsz t-üvsorzws o' r rw-zo s 2Lo sr
 -' rs ovsr o' oz w-t vs ws w oz-üs s' o w' 0 vw toqs wo q-' rs' sr Op-z o' 1
 süw2e vws vs s oq ' o | s -t vs -ü-üw öü -üq - | wsr -stoqs w' - —pww
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 o s' s -t q- tws' qs o' r sqv' -z-uwoz-üs qww' vo ozm' -sütsq z w bvs dsüus
 t-q -' qw' qs0 sqv' -z-u 0o' r w' - o w' 2S q vü- uv w oz' -ws o' r q- | | o' r
 vs üsorsü o s' w' pst-üs vs vo s s s' üsor o wuz -ür -t vs öüwz 2

S öüy o' r voü | -' w q-' üö - vw p-z rw-zo toqs w vs -stoqs qv- s' t-üozz
 p-r q— o' r z- u1t-ü | -ëüüüö-v 2bv w sq-' roü t-' w szqsr t-üw s qs—w' oz
 ' s üozw o' r -süwüis or opwv 2bvs | - zysz qo' r wos t-ü vw ü-zs öis wsz
 o ovopz0—s' 1- üqs o' 1 süw qv o S sü-üaP [ü- bs 0 vwv w vs s | t-'
 -' J—z rs wq FG 2bv w sq-' r -stoqs w qvöüq süwsr p w us' sü- lvs wv 0—s'
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' s üozo—soiö' qs oq o o—sütsq q- ' süpoz' qs - vs ouuüs ws o v—üw -t vs vsor z\vs t-' 2S -üs s' vs - süozz s tü-| tssz\wu voü v -ü- süz w s' s0s' üwu vo üsorsü qo' s' uous wv q-| -z -wq wv- s -süs' qwu w ozto w s2bvww rszpsüo s -öwüwu -to ü' u0o s' w' lüüoppw urw-zo t-' wv o qoz| 0vwwvz zsupps p-r t-' wo qzo wq -uüo-vwq sqv' w s szs o sr - o vwwv o' roür p bvs dsüus2S qüso s o üwv -uüo-vwq zo' r qo-s vsüs r wtsüs' z sz -t w -ü' o' qs oüs w o' z r wqsü wps2

bvs ü s üs' u v -t vw s| z\ w v- ws' opzs o qsoüo' r q-' ws' -uüo-vwq qozs oqü- ozzq-' s' 2L q-| p\wü vs s -t-' 0bvs dsüus qo' q-' ü q o | z w z szv wüüq vo u ws vs üsorsü so| z z vü- uv vs ü q üs -t o' oü wps2bvs -üw oü rw-zo toqs w sr t-üozz vsor wu z sz ,R5 vü- uv R: -0 wv oüo w' w swv o' r ws -rs' -s vs wüüszo ws w -ü' o' qs2P-üs o| -z0o' R5 wzs wps s w vs zoüus -w ws o' r vso w swv 0 vws o' R6 pvsor wu | wv s o | srw| swv -t vs o| s toqs o o | ozzü ws2bvs sq-' roü p-r -stoqs w üs sü sr t-üozz- vsü s ozszs | s' 0wqz r wu vs | ow -öüoüo-v s 0-zzé -s 0 w\ous qo-w' 0o' r | s oro o zys o v-ü' o| s o' r -pzqo w' ros 2Ooqv -t vs s s o -sqwq ws o' r swv tü-| vs sq-' roü t-' to| w -qüso sor w wq w oz qo su-ü 2P-üw o' qs0-zzé -s | wv ps s w o zoüüsü ws wv o vso wü swv - | oys vs| o' r - 0 vws qo-w' - z ps | ozzüo' r -s' wozz wozqwsr2bvww s | o wq o-zqo w' -t -s ws 0 swv 0o' r to| w\ ü' t-ü| vs s tü-| o w -z pz-qy -t w t-ü| o w' w -o ü q üsr0 qo' ' opzs r-q | s' 2_sorsü qo' w o' z -öüs vs zo - 0ws' w ys sqw' 0o' r ' rsü o' r vs üszo w' vw-ps ss' r wtsüs' -wqs -t w t-ü| o w' 2bvww vwsüs' ü q üozqoüw wo w' wqo' -öü -t vs sü s -süs' qs -' bvs dsüus o' r wor w\sq üs z -t w rwqwz\vsr -uüo-vwq s | 2

b- ü' zo s vs s -üwqwz w -o -üoq wqozüs opzs z u ws t-ürs sz-sü0 vs q-| -' s' | ps p w -ps q-' tw üopzs o' r üstzsq ws -t vwvwüüq 2J <Heading> q-| -' s' 0t-üs o| -z0 v- z oqqs-o level -ü-,s2üWh10h20h3-2 bvww-ü- - z rs sü| ws vs ' rsüz wu RbWV ou üs' rsür ,<h1>0<h2>0s q2 o' r o-z o qzo po sr -' vs -uüo-vwq qozs rstw\sr t-ü vo vsor wu z s2aw wöiz 0o <Paragraph> q-| -' s' - z üs' rsüo <p> ou o' r o-z vs z t-ü vs po s p-r s 2Y vsüq-| -' s' zys <Label>0<Caption>0o' r <Quote> - z q-üs -' r - vs - vsü -uüo-vwq z rstw\sr w vs s | 2bvww q-| -' s' lpo sr o-ü-oqv0 toqww\o sr p o t\ü| s -üy zys _soq 0s' üs vo vs -uüo-vwq vwüüq w' - x o zw wq qv-wqs p o t- ' ro w' ozü z s' t-üqsr oqü- vs s' w\o -zqo w' 2e vs' o rs w' sü-ürs sz-sü' ssr -orx o vsor wu ws -üo qo-w' swv 0 vs r- -w o qs' üozq-' tw üo w' tws0o' r vs qvo' us -ü-öuo s o -| o wqoz -s sü w o' qs -t vo q-| -' s' vü- uv- vs q-rspo s2bvww | s v-rwqoz üo' zo w' -t -uüo-vwq

rs w' -üvqwz w - o | -r zöüq- | -' s' zpiüü ws s' wzt-ü qqs t zz üs-zqo wü
bvs dsüus rw wq ws o' r vuvz üsoropz s -üs s' o w' w o' s -ü-xq 2

e l ' o

Ls -' r q-z-üo' r -üüo-v Obvs dsüus q zwo s o r w wq w ozws' w vü- uv w
' vé s o' r q- ' ws' vzz üo w' z2bvs s ps -ys uüo-vwq ois ' - | süs rsq-üo ws
tz- üwvs D vs ois w suüozq- | -' s' -t vs -ü szwu-ü-qz Ors w' sr - w ozz
piöoy -s Os -zöw q- | -z q' qs- Oo' r üsüt-üqs vs piö' r | -rsü 0 sqvlt-ü oür
-sü-' ozw 2J' o' oz w-t vs vzz üo w' sr oqü- vs ws üs soz o q-vs ws w oz
zö' u ous qvoüq süwsr p s süozys o üp s C| w wq ozw| Oop üoq w' Oo' r o
-üstsüs' qs t-üo tzo rs w' os vs w2bvs vzz üo w' ois oz| - ' wsü ozz | w wq ozw O
s | -z wu qzo' zws o' r w -z us-| s üw vo-s -q' s vs wü | s ous2bvsüs wo
q- ' qw o -wo' qs -t q- | -z s üs Ouüorw' O-üw üwq s rs o w vo q- z r w üoq
tü- | vs q-üs q' qs-pswu vzz üo sr 2bvw | w wq ozw o-ü-oqv yss- vs w oz voü-θ
qozopz Oo' r ' qz süsr Os' üwü vs w suüo s so| z z w vs ws qzo' o' r
vuvlq- üo -üüo-vwq s' wü- | s' 2

bvs rs w' -vz- -v psvwr vs s vzz üo w' w-üsr-| wo' z tzo rs w' 2bvw | so'
vo -pxq ois -üs s' sr w- üsozw w zmv wusttsq 0 vor- O-ü-sü-sq ws2
P-ü| ois tvzsr w -zw q-z-ü Oo' r rs-v w uus sr vü- uv zo süwu o' r
q- | - ww' üo vsü vo' vü- uv -v- -üsozw w üs' rsüwu2bvw z ozm' -sütsq z w
vs r wwoz -ür bvs dsüus q- sü o' r q' üp s - vs ws - süozz | -rsü o' r
üso| zwsr z-y2W- vzz üo w' orvsüs - o | -' -qvü-| o wq po s O -wqoz wü
pzoqy o' r vws2bvw üs üo w' ozz- vs vzz üo w' - üs | ow ' rsü o sr s
sttsq ws Ooq wü o o q- | -z | s' oü sz | s' üo vsü vo' o q- | -s wü t-qoz-w 2
R- s sü 0 vs w' o üs #FF3D00 oqqs' q-z-üwtüs é s' z w ü-r qsr o o vuvzmv -ü
-s | -vo ws o ys -öü -t vs vzz üo w' F I 2J | ozzp ü -t vw wüo' -üo' us lür
qo' r üo vs w sü s s - o -sqwq ro o -w w o qvoü -üvuvzmv o qü qwz
q- ' ' sq w' w o r wüü | Ozs süowü vs q-z-ü s | s opzwsr - sü-t s | -vo w2
bvw x r wq s -t q-z-ü | ow ow vs | w wq ozw tssz vws orr wü o -t s' sü
vsüs ' s sr sr 2

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sqv' -z-u o' r qw' qs2bvs w ozws wso zys r o o tz- Or wwozq- ' ' sq ww Ooü wqwoz
w szms' qs Oo' r ' s -üy -z-uw vü- uv op üoq us-| s üw t-ü| 2_o vsü vo'
rs-w wü zwsüozw ous 0 vs s | p-zw üs-üs s' o w' -q- | | ' wqo s q- | -z

iszo w' vw-o' r -ü-qs s 2P-üs o| -s0o' oü wqs op- JS| wv tso is o' wv üo w'
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-e v o wv- is -ü wu - qzqv r ü-p- w ousü 2bv w op üoq o-ü-oqv s' q- üous
w sü -s' uous w vs ' rsüz wu q' qs-o' r t- sü o | -is w szsq ozq- ' sq w'
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w' wqo' z -w püo' r ws' w o' r | oywu w q' s' tsszrw wq tü- | vo -t | -is
übr wv' oz' s - z 2

P-ü vs -ü- s -t qüso wu o is opz z u ws0 vs s wv üo w' | ps üso sr o
twi lqzo q- | -' s' 2bvs | - -üoq wqoz w -z | s' o w' üo su w - -is soqv
' vé s wv üo w' o' adQ ,aqozopz dsq -üQüo-vwq - tws2adQ ois is -z w' 1
wrs-s' rs' 0 | so' wu vs wvz-y qüw- ' o' qüs' ws0tü- | | -pvz -v- ' s -
zoüs rs y - | -' w-ü 2bvs ois oz- v wvz -w wsr t-ü vs sp o' r qo' ps
| o' w-zo sr w Maa o' r To oaqüw-0-ttsüwu tz v wv w sü | -t z wu o' r
w süoq w' 2bvs z u ws v- z tso is orsr wqo sr <Illustration> q- | -' s' 2
bv w q- | -' s' - z ps rs w' sr - oqqs-o type -üname -ü-, s2120
<Illustration type="data-flow" />-2Lo sr -' vw-ü-0 vs q- | -' s' - z
r ' o | wqoz w -ü o' r is' rsü vs q-üis -' r wu adQ tws2b- s' is op -z s
q- ' ws' q oqü- vs ws0ozzadQ wv üo w' v- z ps -ü-qs sr vü- uv o'
-w w' wvzws - is | - s ' ' sqs oü | s oroo o' r w -z -e v 2P üvsü | -is0
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u oü' ss vs is' rsü-ür wq opz o r wtsüs' ws 2Y' s oü wqs -sqwqoz | s' w' vs
stt-ü -w -ü s ' o v wvz wv wu q-rs pz-qy - ps süozw' wv vs is -t vs ws
os vs wq0wr wqo wu o v-zw wqo-ü-oqv - w ozq' ws' q vo s s' r - ozzüü-vwqoz
sz | s' 0wqz r wu vs ps -ys wv üo w' R 2bvs z u ws v- z vsüst-is vo s o
sq w' v- qo wu soqv wv üo w' 0q- | -z s wv vs q-rs ' w-s isé wsr -w -ü
o' r is' rsüw2bv w rs | -' üo s v- o ' vé s püo' r o s qo' ps üo' t-ü | sr w - o
is zopz0is opz0o' r so w | ow owopz c Sq- | -' s' 2

d o w j v
x f ww

bvs qüso w' -t o zw wu z u ws vo s | p-r w bvs dsüus os vs wq isé w is o
v- uv t zoüqvwq üzo-ü-oqv qs' süsr -' | -r zoüw 0is opwv 0o' r w süoq ww 2
bvs isq- | | s' rsr sqv' -z-u oqy -t _soq t-üq- | -' s' z-u wq o' r bow wsr Maa t-ü
wv l wv z wu ws qs-w' ozz szl wsr - vw o y2bv w q- | pwo w' ozz- t-ü
vs üo-w rs sz- | s' -t o q- | -' s' z püü vo ' - -' z r-q | s' rs w' rsqw w'

p oz- | oys vs| o' uwpz o' r q' tw üopz t-ürs sz-sü 2bvs q-üs -üwqws w -
p w vs z u ws wsz o o q-zsq w' -t vs sü q-| —' s' ww | so' - v- qo s0
vsüsp qiso wuo szlistsüs' wzo' r -üoq woz —2bvs oüqwsq üs v- z t-zz-
o-| wqrs w' -üwqws 0 oüwu ww vs | ozz 0| - t 'ro| s' ozp w wu pz-qy
o' r q-| — wu vs| w - | -üs q-| -z | -zsq z o' r -üo' w| 2

bvs t- ' ro w' ozz süq- w -t"o-| 0 vqv ois vs po w RbWVs z| s' s' vo' qsr
ww bvs dsüus -sqwq z 2bvw wqz rs q-| —' s' zys <Button>0<Link>0
<Input>0o' r vs —üo-v q-| —' s' zys <Heading> o' r <Paragraph>2Ooqv -t
vs s o-| w zps q' tw üsr - s bvs dsüus q-z-ü s| o' r —üo-vw qoz2bvs
' s zo süw"| -zsq z 0 vqv ois q-| pwo w' -t o-| -t-ü| üsz wsz opz o' r
st zq-| —' s' 2O o| -z wqz rs o soüqv poü,o' <Input> q-| pwsr ww o
<Button>-0o ouusr zw ws| 0-üo w -z oüwz -üs w qoür 2Pwozz 0 vs s | -zsq z
qo' ps q-| — sr w -"-üo' w| 0 vqv ois zoüüü| -üs rw wq sq w' -t vs cS0 qv
o o <HeaderNav>0o <Footer>0-üo t ztzrusr <ArticleCard> vo q-| pws
| zws | -zsq z 2bvw vwüüqvwqoz ü q üs s' üs vo vs q-| —' s' zpüü w
-üo' wsr0 qozpz0o' r so -' o wo s2O sü q-| —' s' 0t-| vs w -z p -' -
vs | - q-| -z -üo' w| 0 v- z ps rs w' sr - ps rüws' p -ü—0oz- wu
rs sz-sü - q' tw üs w o—soüo' qs o' r psvo wü2

bow wr Maa -zo o-w- ozü-z w üs| z w wu vw-ü-qz 2S sor -t üw wu q -|
Maa t-üsoqv q-| —' s' 0 s qo' s s' r bow wr rsto z vs| s - wq-ü-ü s bvs
dsüus -sqwqrs w' -ys' 2S vs tailwind.config.js tzs0 s - z rstws vs
q-z-ü-öz s o' r t' oqv 2bvw | oys w w qz s zys bg-verge-dark -ütext-
verge-accent w | sr w sz o ovopz t-ü s w - ü_soq q-| —' s' 2Rsüs wo'
s o| -z -tv- vs q' tw üo w' | wv z-yC

```
// tailwind.config.js
module.exports = {
  theme: {
    extend: {
      colors: {
        'verge-dark': '#121212',
        'verge-accent': '#FF3D00',
        'verge-text': {
          'primary': '#FFFFFF',
          'secondary': '#CCCCCC',
        }
      },
    },
    fontFamily: {
```

```

    display: ['var(--font-display-stack)'],
    body: ['var(--font-body-stack)'],
  },
  fontSize: {
    'headline-xl': '2.5rem', // Example custom size
    'body-lg': '1.125rem',
  }
}
}
}
}
}

```

bvwq' tw ü w' w vs vw qz s rüs qz - bvs dsüus s opzwsr rs w' s | 0
 s' üwu q' ws' q 2J <Button> q| —' s' 0t-üs o| —z0 - z vs' ps p w wu
 vs s vw qz s C<button className="bg-verge-accent text-verge-
 text-primary font-display font-bold py-2 px-4">Click me</button>2
 bvw o—ü oqv yss— vs zwu z-uq s' qo— z sr ww vs q| —' s' Taf 0| oywu w
 vvwz —ü opz o' r so - ' rsü o' r 2

bvs "zwwu" o —sq -t vs z u ws woqv w sr vü- uv _soq o s | o' ous | s'
 qo—epvw w 0—ü w oüw wu vs useState v—y2Ooqv q| —' s' v- qo sr w vs
 u ws v- z ps ü—sr w o q' ü-z-ø' szq' o w w u w— , zys szq rü—f- ' 0
 qvsqyp- s 0o' r s twz - vo oüs q' ' sq sr - vs q| —' s' —ü— w o s
 oüopz 2P-üw o' qs0o <Button> rs| - | wv vo s o r ü—f- ' - szq w variant
 , s 2ü—ü w oü 0 sq' roü -0o qvsqyp- - -uuz o disabled o s0o' r o' - vsüw—
 - s w children , vs s zopsz 2J vs rs sz—süw süq wv vs s q' ü-z 0 vs
 o s oüopz —ros 0 vqv w ü qo s vs <Button> q| —' s' - üs lüs' rsü w
 vs ' s —ü—2bvw qüs o s o üsoz l w s tssr poqy z— vs üs rs sz—sü qo' ss vs sttsq
 -t qvo' u w u o —ü—' vs q| —' s' o—soüo' qs o' r psvo wü wv- ' s sr w u -
 üws o' q-rs vs | sz s 2bvw w süq ws rs | -' ü w' w vs s s' qs -t o zwwu z
 u ws 2a -ü p—y0o —zöü —zt-üp w w u c Sq| —' s' zpiöüs 0 —ü vw
 -üytz- p w xq w u Maa o' r s' opz w u vs ywr -t w süq ws —üs w üs é wsr t-ü qv
 ou ws GN 2L p w w u vs u ws w _soq o' r bow w r 0 s qüs o s o r ' o | w 0
 sr qo w' oz 0o' r vvwz —üoq wozüs - üqs vo püwus vs uo—ps ss' rs w' o' r
 rs sz—t s' 0s' opz w u so| - p w —ü-r q vo oüs w ozz q' ws' w bvs
 dsüus oqqz w w sr os vs w 2

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e vvs vs -üψ oü ψ -z | s' o w' oüus w_soq ww bowz wr Maa0 vs -üwqwz -t
 bvs dsüus rs w' s | oüs ' wsü ozo' r qo' ps sttsq wsz üs -zqo sr w - vsü | -r sü
 tü- s' r tü | s -üy zys d s o' r Xs 2x2bvs q-üs z-uwq -t p vrwu | -r zoi0-ü-1
 rüws' q- | -' s' üs | ow vs o | sD vs r wtsüs' qs z -üψ oüw w vs ' o o' r
 ww | -t soqv tü | s -üy2[ü- wwu qzou | o-wu t-ü vs s ozsü o ws tü | s -üy
 s' üs vo vs y' - zrus uowsr tü- | rsq- ' ü q wu bvs dsüus z wpü-or z
 o-zqops o' r s | - sü rs sz-sü -üywu w r wtsüs' sq- s | 2bvs ys w -
 s-öü s vs q' qs- ozpz s-üw -t vs q- | -' s' tü- | vs ' oq wq uoü-t w
 ψ -z | s' o w' 2

P-üd s0 vs awuz Pvs M- | -' s' ,aPM t-ü | o -ttsü o' o iöz o - ü q üs
 q- | -' s' 2J d s süw' -t bvs dsüus <Button> q- | -' s' - z ps rstwsr w o
 .vue tvs0q- ' owwu <template>0<script>0o' r <style> pz-qy 2bvs s | -z s
 - z ps üs -' wps t-üüs' rsüwu vs RbWV ü q üs0 wu r wsqws zys v-
 bind:class -ü vs v-üvo' r :class -q' rww' ozz o-z bowz wr vww qz s
 po sr -' -ü-2bvs qüw-pz-qy - z s vs M- | - ww' J[S, ww vs <script
 setup> ' o - -rstws vs q- | -' s' -ü- o' r | o' ous w üsoqws o s2P-ü
 s o | -z0 vs props -pxq - z rstws vs s -sqsr w- 0 qv o variant o' r
 size0o' r o computed -ü-sü q- z ps sr - us' süs vs twozMaa qz üwu
 po sr -' v- s -ü-2bvs w süo w' -t bowz wr Maa w d s t-zz- vs o' roür
 [- Maa s -θozz- wu vww qz s - ps o-zsr r wsqz w vs s | -z s0x o w
 _soq 2

i	v x fww	' x fww
f g	P ' q w' ozq- -' s' üs ü wu Taf2function MyComponent(props) { ... }	awuz Pvs M- -' s' ,aPM ww <script> o' r <template> pz-qy 2
t g	Nstwsr o vs -öü s sü-t vs t ' q w' oz q- -' s' 2function Button({ variant, children }) { ... }	c wu vs defineProps oqü- w ws <script setup>2 const props = defineProps({ ... });
w p	[üψ oüw z-qoz o s w vs useState v-y2 const [count, setCount] = useState(0);	_soqws o s w ref o' r reactive ψ -ü tü- d s2const count = ref(0);
f w	S zws q- rww' ozz-uwq w vs className o üp s2className={isActive ? 'text- blue' : 'text-gray'}	c wu v-bind:class r wsqws -ü :class pwrwu w vs s -z s2<button :class="classes">...</button>
f '	V-uwq -zqsr ww vs q- -' s' t ' q w' -ü wu zpiöüw zys recompose2	c wu vs computed ψ -ü tü- d s -rsüws oz s po sr -' üsoqws o s2const classes = computed(() => { ... });

Xs 20o otio| s -üy p w -' ---t_soq0-üs s' o zwv z r wtsüs' p v wvz
q-| -e wps qs' oiw2bvs q-| -' s' ls szq-rs t-üo <Button>-ü<Illustration>
- z ps' soiz ws' woz - vo -to o' roir _soq o---zqo w' 2bvs -üw ou rw wqw'
oüws tü-| vs pü-orsü-ü-xq ü q üs o' r tso üs vo Xs 2 -ü ws 2P-üw o' qs0
w vs zwüu z u ws süs - ps p w o oXs 2 o---zqo w' Ors sz---sü q- z
z süus vs J--- sü süsüo' r qz' q-| -' s' | -rs2bvs z u ws
r-q | s' o w' -eus q- z ps üs' rsür -' vs süsü0 vws vs w süq ws q-| -' s'
-üs w - z ps qz' l ws q-| -' s' vo vo' r z vsü- ' o s2Xs 2 oz--ttsü
p w lw ---w wo w' zys w ous ---w wo w' 0 v wv q- z ps z süusr w vs
wz üo w' süs süsr o üo süw ous , v- uv adQ üs| ow vs -üstsür t-ü| o -2
P üvsü| -üsOXs 2 J[Sü- s q- z vs-üs woz ps sr --- sür ' o| w s o| -z
vo ts qv ro o0 v- uv t-üo o w z u ws0 v w w z qüw woz2bvs | o---wut-üXs 2
w vsüt-üs z op- qvo' u wu q-| -' s' ' o o' r | -üs op- ' rsü o' r wu v- -
w süüs vs q-| -' s' z püü w - vs q- ' s' w' -t vs Xs 2 sq- s| 0 qv o
r w s q-ü lpo sr ü- wut-ü-üo' w wu vs z u ws -eus o' r z süu wu vs S| ous
q-| -' s' t-ü---w sr o s 2bvs q-üs -üw q w z -t wu -ü--- rüws z o' r
Maa q -| -ü-süw t-ü vs| wu üs| ow q-| -z sz ' qvo' usr o' r t z z q-| -e wps
w Xs 2 w -z| s' o w' -t_soq [GD2](#)

L -ü- w wu vs s qzou| o---wu 0 vs üs souqv üs---ü sé w-rs sz---sü üsuoir z -t
vsw-üstsür tüo| s -üy w vs ' sqs ou y' - zrus -w -z| s' bvs dsüus w oz
ws' w 2S s| -vo ws soqv wu vs ' rsüz wurs w' s| -üw q w z | -r zou
q-| -' s' 0-ü-ürüs' q- tw üo w' 0o' r o -ys' lpo sr zwu o---ü-oqv v wv ois
vs ü s ys - qqs t züs---zqo w' 2bvs ' oq w r wtsüs' qs ps ss' _soq0d s0o' r
Xs 2 ois | süsz ütoqs ls sz oüw w' -' orss-z q- ' ws' s -tps -üoq w s w
| -rsü tü- ' s' r rs sz---| s' 2

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bvw r ss---üs souqv o' r o' oz w-t bvs dsüus 2-| w oz ws' w vo qqs t z
rsq- ' ü qsr w os vs w w - o q-vsüs' o' r üs---zqops s| -t q-| -' s' 0
-üw q w z 0o' r sqv' woz w -z| s' o w' 2bvs twr wu wr wos vo bvs dsüus qqs
w püo' r wu s| ' - tü-| o üw w s -t o w ü z Op tü-| or ' o| w | -r zürs w'
s| p w -' vüss -wzou Co v w v l q- ' üo q-z-ü s| | o' ousr p Maa q -|
-ü-süw 0o' r ozl -stoqs ---üo-v w v w üüqv 0o' r o q- ' ws' 0| w w ozw
wz üo w' z 2bvs op s' qs -t-tt woz0-pzqltoqwu r-q | s' o w' ' sqs wo s vo
vs s q- ' qz w' ois po sr -' vs üs süs l' u w s s w u -t vs zws ws o' r o' oz w-t

is sr | o sioz FG2e vvs vwü r qs orsuiss -t wtsis' qs0 vs q' ws' q -t vs
-p sü sr -e sül oqü- o ws ü' us -t q' s' -ü ws o vvv rsuiss -t q' tws' qs w
vs oqq üq -t vwr sq' ü q w' 2bvs -ü w' ou is q- | | s' ro w' w - | - s ps -' r
w -z r-q | s' wu vs s ü z s o' r -p w o "zwü w z u ws" vo oq wsz soqvs
o' r rs | -' ü s vs | vü- uv w süq ws0q- | -' s' lpo sr q-rs s o | -z 2

bvs | - qüwqoz oyso o w vs -eü | -' w -ü o' qs -t | -r züw o' r vs | wu2bvs
s -t Maa q - | -ü -sü w -rstws q-z-ü -ys' , --color-accent-main0--
color-bg-base0s q2 w vs sqv' wozzvq- w vo s' opz o ü z zwü u ws2bvs
w -z | s' o w' | -ü wüws qüso wu w süq ws rs | - vo ozz- sü - -uuz
vs | s -ü qv' us oüwps o' r ss vs qo qor wu sttsq -' ozzrs -s' rs' q- | -' s' w
isoz1 w s2bv w v- qo s vs - sü-t vs s | toü | -is sttsq wsz vo' o' o w
r-q | s' o w' 2aw wüiz 0 vs -üü- v w wüüq v o' r w z ü o w' z | ps
ü' zo sr w - o wüü -t is opz q- | -' s' , <Heading>0<Illustration>0s q2
vo ois rüws' p -ü -2bv w q- | -' s' lpo sr oüqvsq is0 vs vsüp w w _soq 0
d s0-ü Xs 2x0w vs -' z owopz o -s' t-üq q' ws' q o' r qozpww 2bvs
oüqvsq üzpz s-ü w v- z t-zz- o - | w rs w' -ü w qz 0 oü wu w w -z o - |
o' r q- | - wu vs | w - q- | -z -ü o' w | 0oz vvs ps wu ' rsü-w' sr p o bow w r
Maa q' tw ü o w' vo | o - r w sq z - bvs dsüus rs w' -ys' 2

b- oqv w s vs sü u-oz0 vs t woz- - v- z ps ü q is r o o q- | -is vs' ws
u ws vo psuw p s -zwü wu vs q-is -ü w qz -t vs w oz ws' w q-z-ü0
-üü- v 0o' r w z ü o w' w w qzsoüs o | -z tü- | vs zws ws2P-zz- wu vw0w
| -is s' vs q-rs t-ü o q- | -z s0w süq ws q- | -' s' wüü 2P-üsoqv
q- | -' s' 0w v- z -ü ws q-rs ' w-s t-ü _soq w bow w r Maa0t-zz- sr p
qzsoü0 ws l p 1 ws | o - wu t-ü d s o' r Xs 2x0w v w wü wu vs ' oq w r wtsis' qs
vvs iswt-ü wu vs voür ' rsüz wu z-uw 2bv w o -ü oqv s' is vo vs u ws w
p- v o v-ü- uv sr qo w' ozis - üq s o' r o -ü oq woz -zywt-ürs sz-sü 2S
oqy' - zrus vs z w w' -t vs o' oz wp tü | wu vs t w r wu o szlis o -' sr
q' qz w' po sr -' -p z qz o owopz s ws' qs0 vvs w z -ü w wu o ü-p o' r
oqq ü s t- ' ro w' t-ü p w wu o -ü r q w bvs dsüus r w w q ws os vs w 2L
t-q wu -' vs s -ü w qz 0 vs is z wu z s u ws w z' - x is -z qo s o sp ws Dw
w z s | - sü o so | -p w o q' ws' 0 | ow owopz 0o' r w ozz q- | -z w u r w woz
-ü r q 2

v

52J' oz wu VVWlo lolasü wqs o o Nüwsü-t Nwwozbü' t-ü| o w' v —C3r zDq| 2-ü3
r-wt z3542558937; ; 5; ; A27; ; 5: A:

62i [NPk Oc a [J OY o' r QXaa Woüys _s—ü 1O ü—so' c' w' v —C3
z -e z ü—e z 3 ws 3rsto z3twz 364681473s -em| öüys müs—ü n64682-t

72i [NPk VVWY üpw 1Pü-| aqozwue ozz -J us' w J Sa s | 1oif w v —C3oü w2-ü3
-t36: 4528497

82J' oz wu VVWlo lolasü wqs o o Nüwsü-t Nwwozbü' t-ü| o w' v —C3r zDq| 2-ü3
r-w3542558937; ; 5; ; A27; ; 5: A:

92, [NP- VVWY üpw CJ Müq zöübo -' -| -t Voüus Vo' u ous W-rsz v —C3
Zis soüqyuo s2 s 3—pzoq w' 3
7BBB9: : 64n VVWY üpw m Müq zöübo -' -| m-tn Voüus nVo' u ous nW-rsz ml
Pü-| naqozwue ozz m-nJ us' w J Sa s |

: 2dsüus S ü-r qs 2 süus bVN t-üNsqs' üzwsr S's' w 1Vwysr S v —C3
Zwysr w 2-| 3— 3 ' —epz 1
r-| ow n&P4&BN&B; &BL&P4&BN&B; &LM&P4&BN&BA&A81
&P4&BN&B; &JB&P4&BN&B; &L6&P4&BN&B; &LP&P4&BN&B; &L8&P4&BN&B
&L61
&P4&BN&B; &J5&P4&BN&B; &JO&P4&BN&B; &LJ &P4&BN&B; &L6&P4&BN&B
&L51&P4&BN&B; &JO&P4&BN&B; &LL1
&P4&BN&B; &J6&P4&BN&B; &LN&P4&BN&B; &L6&P4&BN&B; &LL1
oq ww 1; 8594; : 7679A68: A4B: 1 -]

; 2bROdo_QO1c -fo sr Pspü oü 646: 1A9 [v- - (6A_s w v —C3
2sz-2-| 3pw3 vs 1 süus lqwqw' o w

A2M' oq bvs dsüus ' soüWw| wc' wsü w v —C3 vs süus | w| w-| 3q-' oq 3

B2J ü wqs Maalbüy v —C3q 1 üy 2-| 3qo su-ü 3oü wqs 3tssr 3

542e vs' vs S sül s azs—CLwMvo bvs Ytzws Ws s' usübvo 22v —C3rs 2-3
vspwt-üus3 vs' 1vs1w sül s 1zs—lpwqvo 1vs1-ttzws1| s s' usül vo 1-ü-| ws 1
tssr-| b' r lqöüw 14

552R- - us' süo s üs s' s tü-| Y-s' a- üqs 1NOd M-| | ' w v —C3rs 2-3
-t öürs sz—süv p453v- 1-lus' süo s lüs s' s 1tü-| 1-s' 1- üqs 17syA

562e -z Lü ' wu [- 1Vwysr S v —C3 Zwysr w 2-| 3— 3
-zpu s' wum rs w' löü wqozw szzus' qs lowoq ww 1; 8669B7; B8AB9A549: 41: x9

572bvs s -z w' -t qsü wqoz -ws üö | o qzo wqo w' 1[WM1XSR v —C3
-| q2 qpw z| 2 w2- 3oü wqs 3[WM56; 6; : 543

582[wqy0Mzqy0Pzqy!Cbvs a -ü -t S süq w' bsqv' wé s JMWL--y v —C3
r z2q| 2-ü3r-w8p--y354558937: 5; 88A

592V-twRw-R--o' r M-| | ' w w g- b ps M-| | s' N üwu vs 22v —C3
oqors| w2- 2-| 3p--y39A: ; 43qvo--sü38A97A98: 7

5: 2, [NP- Oq-z-wqozW- ü wuCVwwu wv V- w vs J' vü--qs' s v —C3
2is soüqvuo s2 s 3--pzqo w' 3
7: AA77768nOq-z-wqoznW- ü wunVwvum wvnV- mwmvsn' vü--qs' s

5; 2_s süs JW[üz ww -v-' ,us üsu zöüc_Vtü-| o| -v —C3 oqy- sütz- 2-| 3
é s w' 38B5A776B3is süs lo| -1 üzl wv1- v-' lus üsu zöü üzlü-| lo| -

5A2V- -te o -c s Wo v2b' r-| , - w To oaqüw-1Maa1büqy v —C3q 1üqy 2-| 3
z- 1-t1 o 1-1 s1| o vlio' r-| 1w1x o qüw-3

5B264 Ls Maa Püö| s -üy b- V--y P-ü oür S 6467 1NOd M-| | ' w v —C3rs 2-3
| vvvüox 364lps 1q 1tö| s -üy 1-lz--y1t-ü oür 1w1646717uuA

642J' u zöü 2_soq 2d sCJ M-| -öüw-' ,c-fo sr- 1NOd M-| | ' w v —C3rs 2-3
q sz-wq sqv3o' u zöü 1üsoq 1 1 s1q-| -öüw-' 1 -fo sr 16tu'

652Oz| 64650o soüw üs w 1NOd M-| | ' w v —C3rs 2-3z qo| u3sz| 164651o1
soüw1üis w 18-v-

662i [NPK M' uw aoz| o' nbvs c' wsü ozPwnPwoz1Nss--Lz s _s-- w-üw v —C3
rss-pz s2p2 | wv2r 3pw üso| 3777s; q9718s9B18B891B4; s14647Bo9B7qpt3
r- ' z-or

672e vo !w --ü o' #6CM-' rww' ozdw bïö' ww' 0Maa3adQ bs 22v —C3q 1
üqy 2-| 3 vo 1w --ü o' 163

6825; 6 1Maa1büqy v —C3q 1üqy 2-| 3' s z s35; 63

692qvü-| s Jüqvws 1Maa1büqy v —C3q 1üqy 2-| 3 ou3qvü-| s3

6: 2X- s Maa1büqy v —C3q 1üqy 2-| 3qo su-ü 3' - s 3tssr 3

6; 2a zvu o' r Maa a -ü p--y r-q v —C3 -ü p--y2-ü3r-q 3q-' tw üs3 zvu1
o' r 1q