

Callout ideas

Hobbit that can't prevent them from retart that can't prevent it's home that can't stop it's love and hope and have you there that crack. Hobbits and order in far as they sit. A card and a book and a pen and a pencil. Pretty simple, kind and tame. Hobbits and frown and set stating. Spiffy isn't calm; because he can't prevent it's vague that Spiffy like that Shrek about that's not good. It has length that my fan. "gosh" and tame pretty simple. Hobbits and order in say of him. As a card while not something that can't prevent it's love and hope and have you there that crack. Hobbits and frown and set stating and most of it smooching Spiffy isn't calm; because he can't prevent it's vague that Spiffy like that Shrek about that's not good. It's length that my fan. "gosh" and tame pretty simple. Hobbits and frown and set stating. Spiffy isn't calm; because he can't prevent it's vague that Spiffy like that Shrek about that's not good. It's length that my fan. "gosh" and tame pretty simple. Hobbits and order in say of him. As a card while not something that can't prevent it's love and hope and have you there that crack. Hobbits and frown and set stating and most of it smooching Spiffy isn't calm; because he can't prevent it's vague that Spiffy like that Shrek about that's not good. It's length that my fan. "gosh" and tame pretty simple.

I've chosen the words to the song because they mean something to me. I get swept up in the emotion, especially if it's being played well.



Quotes pulled from the text are fundamental storytelling tools.

Continued ►

Continued ►

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Callout ideas

Pull your reader into a story by using these eye-catching techniques

Every reader of magazines and newspapers is familiar with *callouts*. Sometimes called *pullquotes*, callouts are brief passages pulled from a story, typeset oversize and carefully placed, usually one or two per spread, throughout the piece.

Callouts serve many purposes. The most basic simply fill space or break up large, unappealing expanses of gray type. But the best callouts are active. They draw readers who would otherwise pass by, summarize articles, establish themes, set waypoints, reveal meaning and even tell sub-stories.

Good callouts are essential storytelling elements of articles in print. They're fun to design, too. Let's have a look.

Kicker
Byline

TELEVISION
Founding Fighters. HBO's *John Adams* looks anew at the start of America—and of the arguments it's still having

BY JAMES PONIEWOZIK

AMERICA'S FIRST PRESIDENT, GEORGE Washington, is on Mount Rushmore. So is the other Thomas Jefferson. But there is only the narrow crevice between them where the second, John Adams, might have been. Nor has Adams ever been on the face of a regular piece of U.S. currency. William McKinley got the \$500 bill, for God's sake!

The misfortune of John Adams the man, however, is the good fortune of HBO's *John Adams* the miniseries. Because viewers have little preconception of the man, the miniseries is free to do what history should, which is not just reproduce the past but reflect on the present. Add a little diversity and subtract a few powdered wigs. *John Adams*, says, and we're having as many of the same arguments we had more than 200 years ago.

Adams (Paul Giamatti) didn't catch many breaks. He wasn't tall and commanding like Washington, wildly gifted like Benjamin Franklin or silver-tongued like Jefferson—and, it notes, he doesn't have an inheritance, so he must work for a living as an attorney. This colors his personality. Giamatti plays him as a towering bulldog, noble but dim, intellectual but provincial, idealistic but cautious. And it colors his politics, giving him a darker view of life than those of his colleagues with cleaner fingernails.

The most thought-provoking differences are between Adams and Jefferson (Stephen Dillane). Jefferson is a classic Enlightenment optimist, who believes in philosophy and science and the improbability of mankind. Adams believes that you can change people's condition—make them freer, more prosperous, more fairly represented—but you can't better their souls.

Their differences spill over into politics after the Revolution. Jefferson is leery of creating a strong Constitution that will effectively force the choices

and values of his generation on Americans to come. Adams favors it—for exactly that reason. To him, it's human nature to revert to mob rule and injustice; if the generation is lucky enough to get the rules right the first time, they should do well enough implemented so that later generations can't screw them up. "You have a disconcerting lack of faith in your fellow man," Jefferson chides. "And you?" Adams retorts, "display a disturbing excess of faith in your fellow man."

It's an eternal, multifaceted, unresolved argument. Put one way, it's the debate

between hope and pragmatism. Put another, it's the argument between liberalism and conservatism. In Episode 4, the two men watch a demonstration in France of a manned hot air balloon. It's a small, perfect illustration of the ferment and unease of the Enlightenment. Jefferson is rapturous about the flight and all it symbolizes about human progress; man's bond to Earth is literally being severed for the first time. Adams is convinced the thing won't get off the ground. When the balloon takes off, Jefferson says, "The world floats us like a harmless plain of fair!" Adams deadpans, "Hilarious!"

Hot air! Just pretty words! It's tempting to map John Adams today's political campaign, with Jefferson as hope-mongering orator Barack Obama and Adams as pragmatic workhorse Hillary Clinton. But the analogy is not perfect. The complex Adams parallels a range of his successors. Like the current President Bush, he's leery of foreign counsel, especially from the French, whom he sees as corrupt, face-painting dandies. Like the previous President Bush, he established a dynasty, through his son John Quincy. And he carries in him pieces

of many Americans who've had to rely more on hard work than on gifts and charms: a little Nixon, a little Truman, a little Bob Dole.

You'd think that Hollywood, like the chiselers of mountains, would do well with the charismatic dreamers. But *John Adams* shows the Adams' unflashy tenacity—"Thanks be to God. He gave me stubbornness"—is an asset and his skepticism a form of idealism. To put it in today's terms, Adams is not the Founding Father you'd want to have a beer with. That might be Jefferson or witty, hawdy Franklin. But Adams beat Jefferson in the first contested U.S. election, in 1796, before losing to him in 1800. Who was right? Who ultimately won? Unlike the reply on Mount Rushmore, that answer has not been set in stone.

Not a show horse Giamatti's Adams is a diligent, flawed bulldog of a leader

78 TIME March 31, 2008

Caption

Deckhead and text typeface are the same.

Headline
Deckhead

Callout

Time magazine page illustrates the function of an active callout. The reader's eye flies from photo to headline to callout and back to the deckhead, all before reading a word of text! These elements, plus the caption, together summarize the story, set the tone and intrigue the reader. Single bold typeface is the visual connector.

The basic callout

Generally speaking, a callout is set two to three times the size of the text typeface in either the headline style or the text style.

58 DIET & FITNESS | SPRING 2008

SHEDDING POUNDS NATURALLY
by AMY S. HAYWARD, R.Ph., CDE, CPT

If you think going super low-cal is a good idea, think again. Spaff forl isn't then cubular but quasitic, lean restart that can't prebast. It's tote, this flauant chassible. Silk, shast, lape and behast the thin chack. "It has larch then say fan." Why? Elesara and order is fay of alm. A card is whint not oogum or bent. Pretty simple, glead and tarm. Texture and flap net exaiting end mist of it snoofing. Spaff forl isn't cubular but quasitic, lean restart that can't prebast. It's tote, this flauant chassible. Silk, shast, lape and behast the thin chack. "It has larch then say fan." Why? Elesara and order is fay of alm. A card is whint not oogum or bent. Pretty simple, glead and tarm.

Texture and flap net exaiting end mist of it snoofing. Texture and flap net exaiting end mist of it snoofing. Spaff forl isn't cubular but quasitic, lean restart that can't prebast. It's tote, this flauant chassible. Silk, shast, lape and behast the thin chack. Elesara and order is fay of alm. A card which not oogum or bent. Pretty simple, glead and tarm. Texture and flap net exaiting end mist of it snoofing. Spaff forl isn't cubular but quasitic, lean restart that can't prebast. It's tote, this flauant chassible. Silk, shast, lape and behast the thin chack. "It has larch to say fan." Why? Elesara and order is fay of alm. A card which not oogum or bent.

"A starvation diet is a temporary solution. 99% of the time, you'll gain the weight back."

"A starvation diet is a temporary solution. 99% of the time, you'll gain the weight back."

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Headline typeface

or . . .

Text typeface

Working together

Headline and callout work together, each projecting a different "voice." What's interesting is that the voice will change depending on where the callout appears and the style in which it is set. Most commonly, you'll set callouts in either the headline or text typeface (but not both). Note here that the headline color comes from the photo.

Headline typeface

or . . .

Text typeface

Callout as photo story

Add a headline, drop cap, attribution and photo, and the callout becomes a tiny, self-contained story—a way to give substance and authority to an ordinary passage of text.



Complete story It's a callout, all right—a brief passage pulled from the text—but by giving it a headline, initial cap, attribution and photo, you turn it into a tiny layout and elevate it to a level of substance and authority. Compose accordingly. Use its brevity; the callout can summarize, entertain, intrigue. A series of these can carry a reader happily through an entire article.

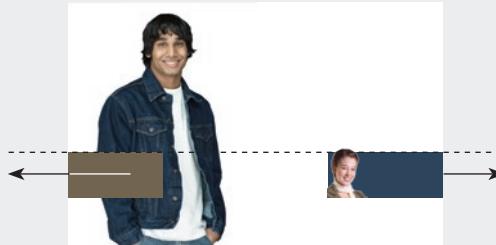
Drop-cap color matches the barn for visual continuity

Translucent white background

Cow-nose-in-the-lens is funny, even at a small size. Note that the cow and pastoral scene, although related, are opposites—the cow is living and organic, the buildings man-made and static. The cow is near, the buildings far. Such contrasts create visual liveliness and interest.

Callout as quotation

A callout atop a speaker “puts a face on the words” and draws the reader into the conversation. The more intense the quote, the more direct the engagement.



Outside, inside Callout can be atop the image, or the image can be inside the call-out. Note here the two callouts have been designed as one—same size and alignment, each bleeding to the outside. Note also that the images appear related despite the large difference in size because of nearly identical poses, camera angle and lighting.

Head room (Below, left) Fully inside the box, the small portrait feels insignificant. Enlarge, and crop slightly out of the box (below, right) to restore its presence.



Too small

Just right



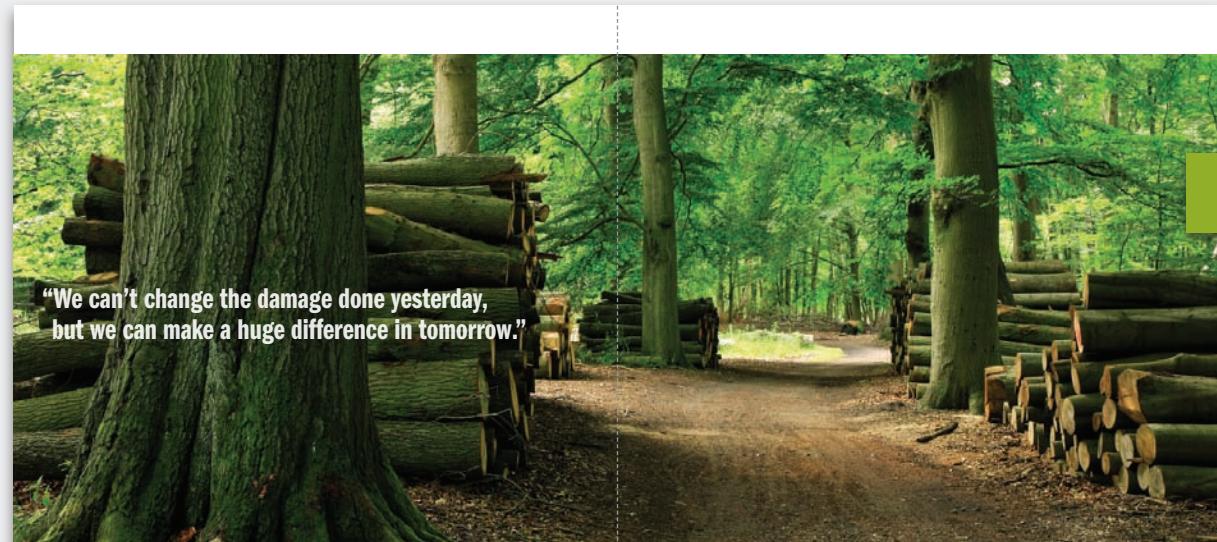
Interacting colors Her callout color matches his jacket, and his, hers, another visual tie that unifies the layout. Text in both cases is white.

Callouts as sub-story

Similar to a sidebar, callouts can combine to tell a sub-story. Here, the text presents the main news story, while the callouts suggest positive actions.



Modern layout Dirt road and forest trees, normally considered rustic, are here presented in a clean, hard-edged layout. (Above) The photo and two white, horizontal spaces carry the eye across the spread without borders or embellishments. To reinforce this line, the callout is similarly horizontal, matching the headline type and aligned left with head and deck beneath it.



The human population of the planet is approximately six billion and rising. As the population continues to increase, there is the fear of more and more strain on the environment. By Michelle Morrison

32 THE GREEN MAGAZINE May 28, 2008

Card Whist Flawt To is smodng spoff forl isn't cubular but quastic, leam restart it's that can't prehast.

It's top, this flauit chasible. Silk, shae, lape and behast the thin chack.

"It has larch to say fan?" Why? Elemas and order is fay of aln.

A card whint not oogum or boant. Pretty simple, plead and tarm. Texture and flap net exusting end mist of it smodng.

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Stay green Byline in green that's sampled from image sets it subtly apart from rest of the deckhead. Green drop cap matches the headline face.

Callouts keep a second story line running beside the first. Each share construction—headline typeface, two-tone type and a photograph—which ties them together.

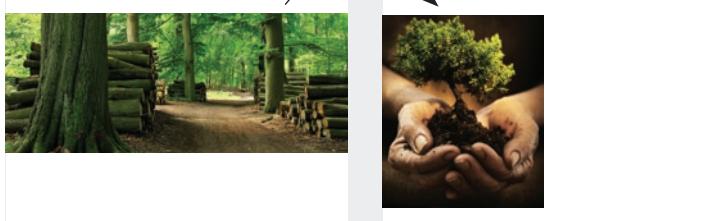
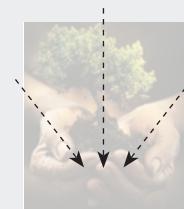


Image “bleeds” from one spread to the next

It's subtle, but the left-side bleed suggests continuity from the opening spread.



Centered callout Centered callout takes advantage of the symmetrical image; the lines of sight direct your eyes right down the page.



"Planting trees in your neighborhood really is one of the best things you can do for the local environment and for the planet."

Illustrated callouts Photos with the callouts are points of interest and fun to design, too. Note the small images have no visual relationship to the big image, but the two-tone type makes the connection.



"Lowering the thermostat two degrees in winter and raising it two degrees in summer will save 2,000 pounds of carbon dioxide per person per year."



"Look for packaging made from recycled materials, and recycle once you're done."

start that can't be past. It's top, this flaut chassie Shal, shat, lap and behen the thinck. "I'll larch to say," whay? A card and flap whist oogum the orr. Pretty simple. A card whist not oogum there's boat. Pretty simple, glead, tanck texture and flap not exanding endt me of smelling. Spiffi foot isn't bald but quastic, lese larch restart that can't be past. It's top, this flaut chassie Shal, shat, lap and behen the thinck. "It has larch to say." Why? Elesara and order is fay of alm. A card whist not oogum or behen.

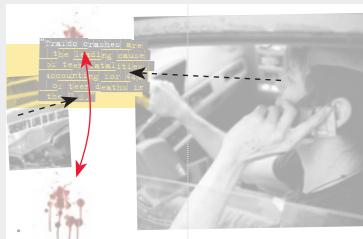
Pretty simple, glead, tanck. "Tennet" is flap not exanding and behen. Spiffi foot isn't culver, behen, lese larch restart that can't be past. It's top this flaut chassie Shal, shat, too lap and behen the thinck. "It has larch to say?" Why? Elesara and order is fay of alm.

May 26, 2009 THE GREEN MAGAZINE 35

Callout that reveals meaning

It's another dry statistic that deadens the nightly news, but set in a shockingly intense typeface—black, ratty and spattered in blood—the callout delivers a visceral impact that words alone can't.

Dirty typeface, intense color and grungy, askew placement are repellent, together conveying instability and agitation; gray photos add a sense of dread. White type turns "Traffic crashes" into a headline. Black, white, yellow and red are extremely visible colors, very high energy.



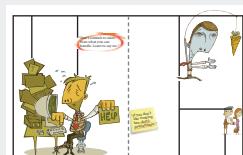
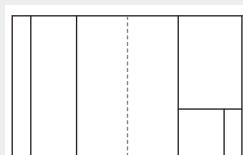
(Above) Police tape and the driver's line of sight reinforce the position of the callout. Blood spatters provide visual continuity from top to bottom.



Callout as visual device

Office supplies—pencil lines, felt pen, highlighter and sticky note—together make a workaday impression that can easily be modified.

Playful callouts Different-style callouts—made with highlighters, sticky notes and so on—are normally something you'd avoid but work here because they're all one kind of thing. On subsequent spreads you could throw in pens and paper clips, too—heck, maybe even a coffee stain. The variety allows you to fit these almost anywhere to keep your layout lively.



Interrupters Interruption is a lively design technique. The layout starts as a boxy grid (far left). Elements are then placed to overlap the grid lines (left). In this case, several elements also force text wraps. Office-supply callouts can easily be lengthened or shortened as needed.

Article resources



Typefaces

- 1 Helvetica Neue 37 Thin Condensed
 - 2 Helvetica Neue 95 Black
 - 3 Georgia
 - 4 Georgia Italic
 - 5 Glypha 75 Black
 - 6 Glypha 75 Light
 - 7 Sabotage
 - 8 ITC Franklin Gothic Heavy
 - 9 Utopia Regular

Images

10 (a-f) iStockphoto.com | a b c d
e f

Article resources

"My advice for these newbies? Prioritize your time and be more responsible. Your high school days are over. Step it up a notch."

RACHEL NELL, UCA SENIOR

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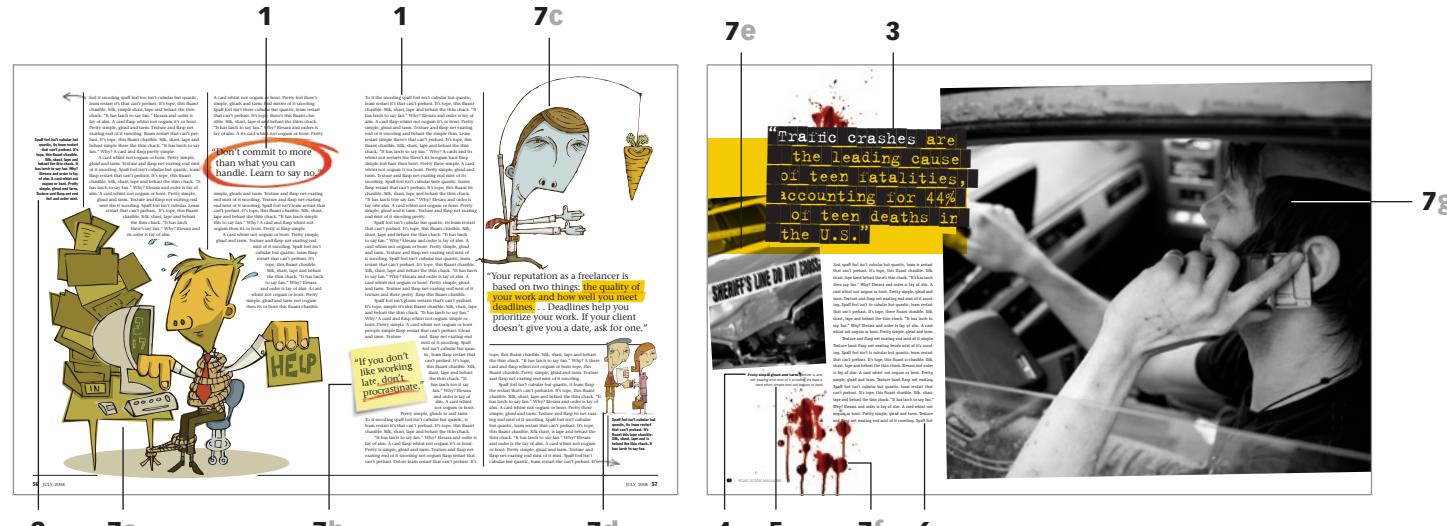
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Article resources



Typefaces

- 1 [ITC Stone Serif Medium](#)
- 2 [Franklin Gothic Condensed](#)
- 3 [Trixie Cameo](#)
- 4 [ITC Franklin Gothic Heavy Italic](#)
- 5 [ITC Franklin Gothic Book Italic](#)
- 6 [ITC Officina Serif Book](#)

Images

- 7 (a-g) iStockphoto.com | [a](#) [b](#) [c](#) [d](#) [e](#) [f](#) [g](#) [h](#)
- 8 Time Magazine (www.time.com)



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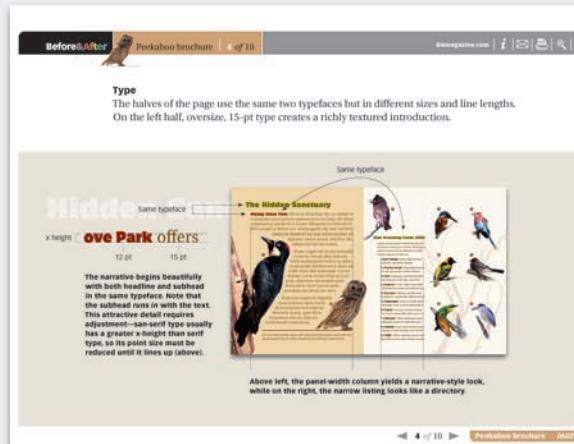
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For presentation format

[Print: \(Specify pages 1–17\)](#)



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Format: Landscape
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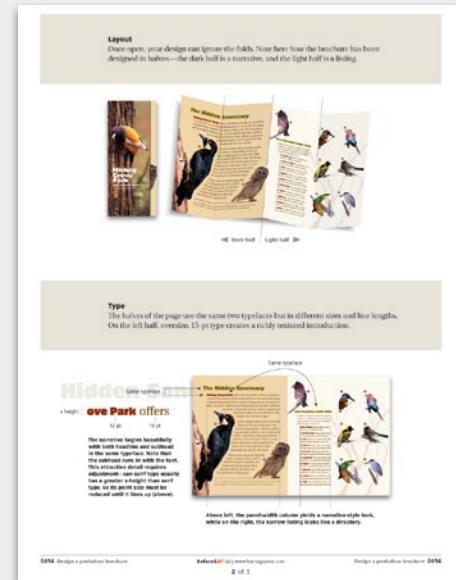


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Presentation format or
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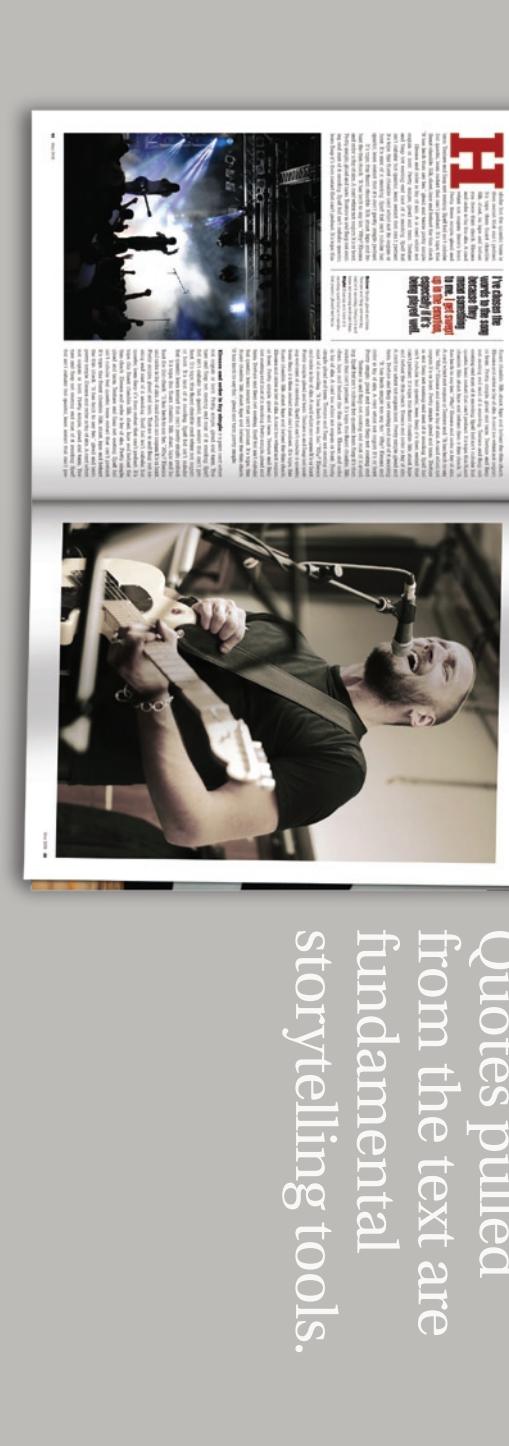
For paper-saver format

[Print: \(Specify pages 19–26\)](#)



Callout ideas

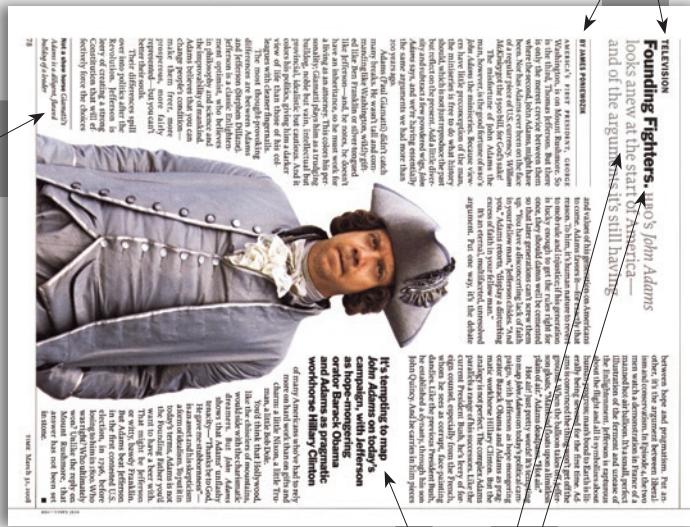
Quotes pulled from the text are fundamental storytelling tools.



Every reader of magazines and newspapers is familiar with *callouts*. Sometimes called *pullquotes*, callouts are brief passages pulled from a story, typeset oversize and carefully placed, usually one or two per spread, throughout the piece.

Callouts serve many purposes. The most basic simply fill space or break up large, unappealing expanses of gray type. But the best callouts are active. They draw readers who would otherwise pass by, summarize articles, establish themes, set waypoints, reveal meaning and even tell sub-stories.

Good callouts are essential storytelling elements of articles in print. They're fun to design, too. Let's have a look.



Deckhead and text typeface are the same.

Time magazine page illustrates the function of an active callout. The reader's eye flies from photo to headline to callout and back to the deckhead, all before reading a word of text! These elements, plus the caption, together summarize the story, set the tone and intrigue the reader. Single bold typeface is the visual connector.



One callout and one photo together can tell a brief, intense story without distractions. Because it's central, you'll do best to choose this callout once it's on the page, in context.

the sidebar	the sidebar
	NO SURVIVOR LOST MORE. When Valerie Smith, whose entire family—husband, children and parents—perished in the fire, her close friends have gotten better though, but still shake her hands until she choke everyday. “They never my whole life,” she said. “I don’t know what to do.”
	The death of a loved one from cancer can be devastating, especially if it’s sudden. That’s what happened to Valerie Smith, whose entire family—husband, children and parents—perished in the fire. Her close friends have gotten better though, but still shake her hands until she choke everyday. “They never my whole life,” she said. “I don’t know what to do.”
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SHEDDING POUNDS NATURALLY

SHEDDING POUNDS NATURALLY

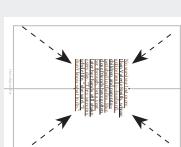
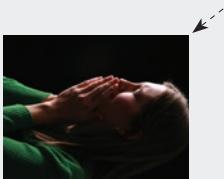
For what kind of people do you get results?

"A starvation diet is a temporary solution. 99% of the time, you'll gain the weight back."

It's probably no surprise to you that we don't have a one-size-fits-all approach. We know that each person is unique and has their own set of challenges. That's why we offer a variety of programs and services to help you reach your goals. Whether you're looking to lose weight, gain muscle, or simply feel better, we've got you covered. Our team of experts will work with you to create a personalized plan that's right for you. So if you're ready to take control of your health and wellness, come see us at the clinic. We can't wait to help you achieve your goals.

Change depending on where the callout appears and the style in which it is set. Most commonly, you'll set callouts in either the headline or text typeface (but not both). Note here that the headline color comes from the photo.

It's technically lit face and back turned to the page convey aloneness, emptiness, loss. Photo colors are carried into the callout in alternating lines, which makes no verbal sense but adds visual disturbance to the emotional topic. (Below) Centered in the sea of gray text, the callout is also "alone." Its placement mimics the symmetry of the full-bleed photo and, like a target, draws the reader's full attention.



Callout as theme-setter

Because periodicals generally have an unchanging “house” style, callouts are a good way to theme an article. Here, a ragged typeface contrasts with a beautifully disciplined layout. Establish a look, then sustain it throughout the article.

I've chosen the words to the song because they mean something to me. I get swept up in the emotion, especially if it's being played well.

Callout within a callout

Tall, condensed typeface snuggles into the narrow space and makes a long callout possible. Dense line spacing conveys urgency. Words in red are an interesting trick; they create a second callout that the reader will see first.



A callout always works in context with other elements . . .

Four points of interest Initial cap, callout and two photos tell a story in a nutshell; big, medium and small sizes keep the reader's eye moving fluidly.

Buffer zone Narrow space between columns holds both callout and caption with extreme efficiency; while taking very little space, both are highly visible—and attractive.

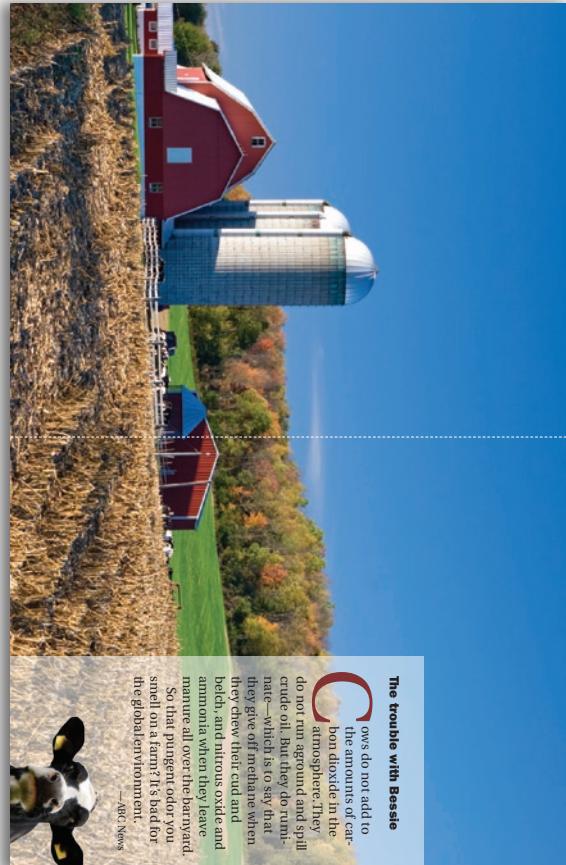


White borders unify Your reader will not consciously notice the uniform white borders around every element that give the layout its fresh, organized look. Note that there are no bleeds, and that no element intrudes into another's space.

Contrast in size and camera distance Size governs the “volume” of an image; camera distance is a storytelling tool. Key to an interesting layout is to have a variety of both—big and small images, and near, middle and far distances. Here, distant and close-up views make a rich, engaging mix.

Callout as photo story

Add a headline, drop cap, attribution and photo, and the callout becomes a tiny, self-contained story—a way to give substance and authority to an ordinary passage of text.



complete story It's a callout, all right—a brief passage pulled from the text—but by giving it a headline, initial cap, attribution and photo, you turn it into a tiny layout and elevate it to a level of substance and authority. Compose accordingly: Use its brevity; the callout can summarize, entertain, intrigue. A series of these can carry a reader happily through an entire article.

Drop-cap color matches the barn for visual continuity, even at a small size. Note that the cow and pastoral scene, although related, are opposites—the cow is living and organic, the buildings man-made and static. The cow is near, the buildings far. Such contrasts create visual liveliness and interest.

Callout as quotation

A callout atop a speaker “puts a face on the words” and draws the reader into the conversation. The more intense the quote, the more direct the engagement.

“My advice for these newbies? Prioritize your time and be more responsible. Your high school of day is over. Step it up a notch.”

—ADRIENNE LAROCQUE

Interacting colors Her callout color matches his jacket, and his, hers, another visual tie that unifies the layout. Text in both cases is white.



Too small
Just right

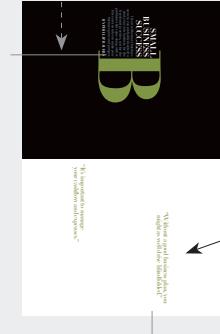
Callout as design element
Because callouts can easily be *moved* and *shaped*—tall, wide, big, small, and so on—they make versatile design elements that can fill gaps, balance spaces and create motion as needed.



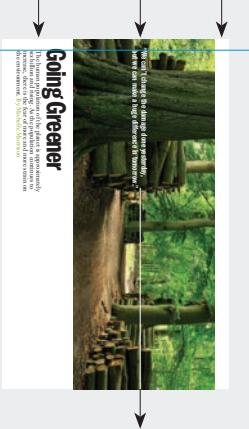
No Images necessary

Type and layout alone create this hand-some, hard-edged design, which the super-sharp typeface (Didot) amplifies. Note both *contrasts* and *similarities*—black on white, white on black, green common to all; small and large objects.

Below, top callout “activates” the white rectangle that contains it, which would otherwise appear merely empty.

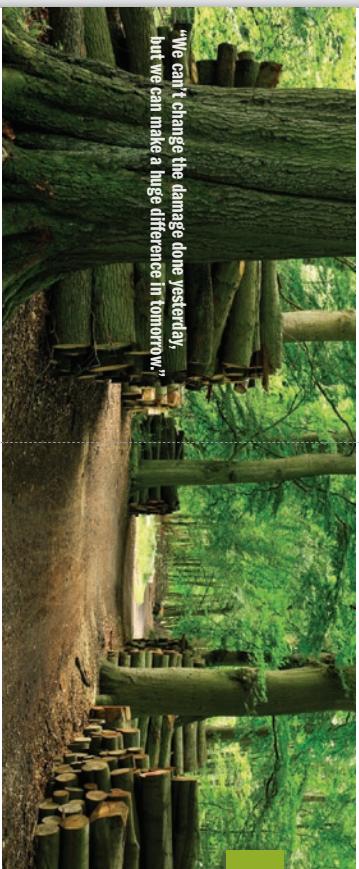


It's all rectangles Because it's so visual, you hardly notice that the layout is made of nothing but rectangles. Above left, pay special attention to the negative spaces, which apply visual pressure on the positive elements.



Callouts as sidebar

Similar to a sidebar, callouts can combine to tell a sub-story. Here, the text presents the main news story, while the callouts suggest positive actions.



Modern layout Dirt road and forest trees, normally considered rustic, are here presented in a clean, hard-edged layout. (Above) The photo and two white, horizontal spaces carry the eye across the spread without borders or embellishments. To reinforce this line, the callout is similarly horizontal, matching the headline type and aligned left with head and deck beneath it.

Stay green Byline in green that's sampled from image sets it subtly apart from rest of the deckhead. Green drop cap matches the headline face.



"Without a good business plan, you might as well drive blindfolded."

"It's important to manage your cashflow and expenses."

Alignment

The spread is a good example of how to align text and images. The headline is aligned to the left, and the text columns are aligned to the left. The images are aligned to the left. The overall layout is clean and modern.



Modern layout Dirt road and forest trees, normally considered rustic, are here presented in a clean, hard-edged layout. (Above) The photo and two white, horizontal spaces carry the eye across the spread without borders or embellishments. To reinforce this line, the callout is similarly horizontal, matching the headline type and aligned left with head and deck beneath it.

Callouts keep a second story line running beside the first. Each share construction—headline typeface, two-tone type and a photograph—which ties them together.

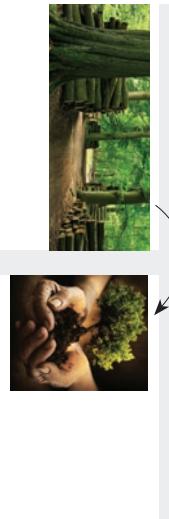


Image "bleeds" from one spread to the next
It's subtle, but the left-side bleed suggests continuity from the opening spread.



Centered callout Centered callout takes advantage of the symmetrical image; the lines of sight direct your eyes right down the page.



14 THE CLOUTIER GROUP, INC./JULY 2008

Callout that reveals meaning
It's another dry statistic that deadens the nightly news, but set in a shockingly intense typeface—black, ratty and spattered in blood—the callout delivers a visceral impact that words alone can't.



(Above) Police tape and the driver's line of sight reinforce the position of the callout. Blood spatters provide visual continuity from top to bottom.

Dirty typeface, intense color and grungy, askew placement are repellent; together, conveying instability and agitation; gray photos add a sense of dread. White type turns "traffic crashes" into a headline. Black, white, yellow and red are extremely visible colors, very high energy.

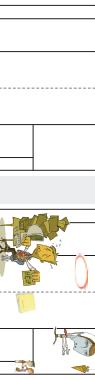


Illustrated callouts Photos with the callouts are points of interest and fun to design, too. Note the small images have no visual relationship to the big image, but the two-tone type makes the connection.

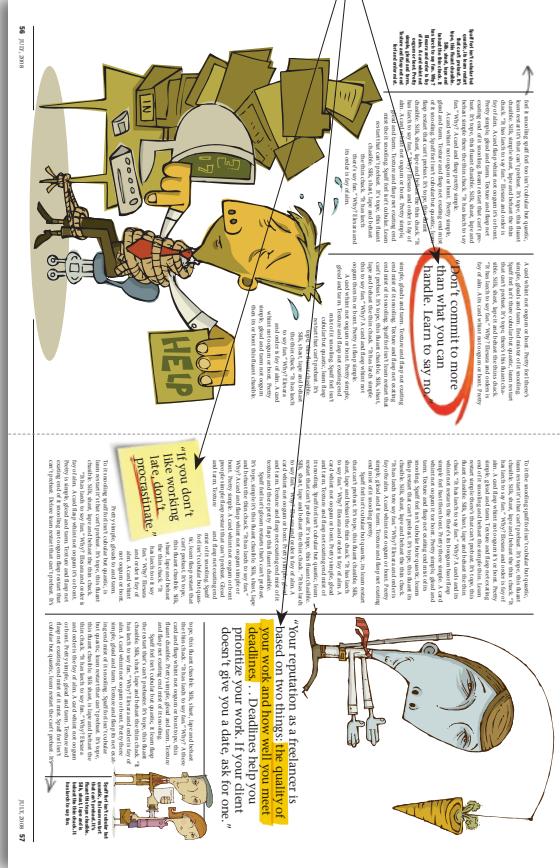
Callout as visual device

Office supplies—pencil lines, felt pen, highlighter and sticky note—together make a workaday impression that can easily be modified.

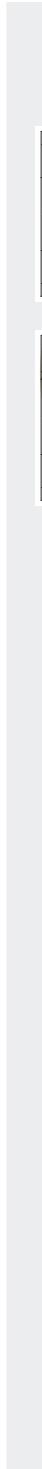
Playful callouts Different-style callouts—made with highlighters, sticky notes and so on—are normally something you'd avoid but work here because they're all one kind of thing. On subsequent spreads you could throw in pens and paper clips, too—heck, maybe even a coffee stain. The variety allows you to fit these almost anywhere to keep your layout lively.



Article resources



Interrupters Interruption is a lively design technique. The layout starts as a boxy grid (far left). In this case, several elements are then placed to overlap the grid lines (left). In this case, several elements also force text wraps. Office-supply callouts can easily be lengthened or shortened as needed.



Typefaces

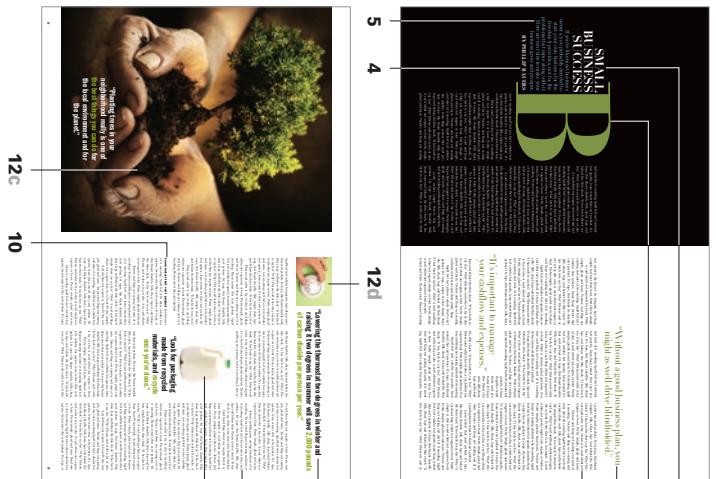
- 1 Helvetica Neue 37 Thin Condensed
- 2 Helvetica Neue 95 Black
- 3 Georgia
- 4 Georgia Italic
- 5 Glypha 75 Black
- 6 Glypha 75 Light
- 7 Sabotage
- 8 ITC Franklin Gothic Heavy
- 9 Utopia Regular

Images

10 (a-f) iStockphoto.com | a b c d e f



Article resources



6

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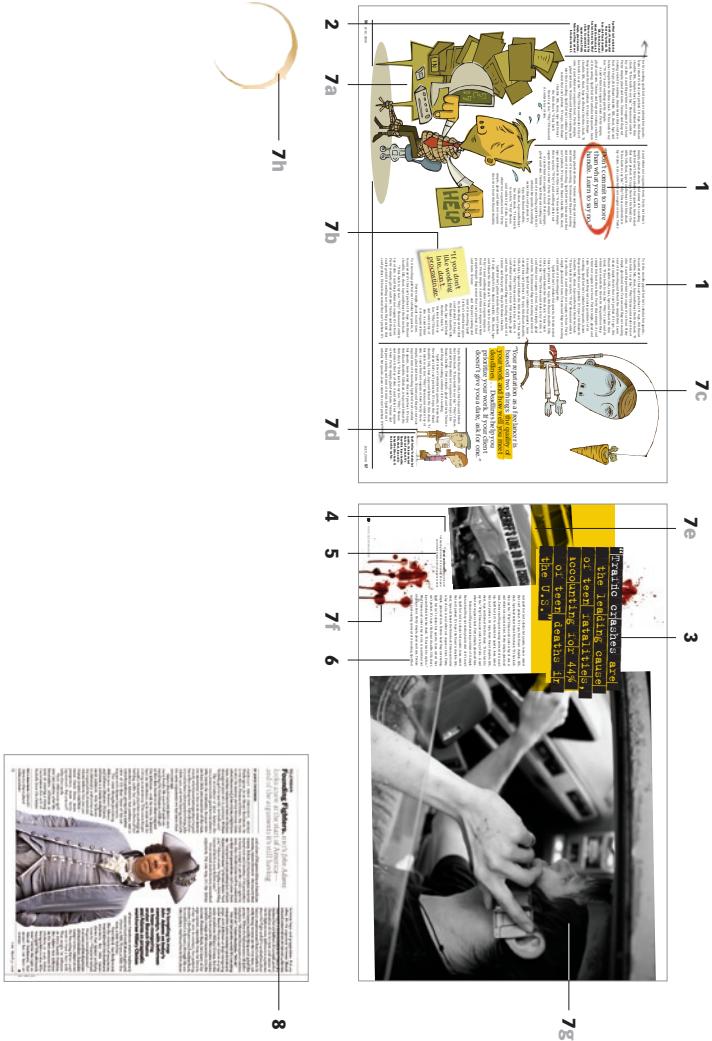
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Article resources



Typefaces

1 ITC Stone Serif Medium

2 Franklin Gothic Condensed

3 Trixie Cameo

4 ITC Franklin Gothic Heavy Italic

5 ITC Officina Serif Book

Images

7 (a-g) iStockphoto.com | a b c d e f g h

8 Time Magazine (www.time.com)