

# MUTABLE DECEPTIONS

## VOLUME I: JAZZ AGE NEWSPAPERS

### LAY MURDER TO "DEVIL WORSHIPPERS" LETTER WRITTEN IN BLOOD IS FOUND

(By the Associated Press)  
Oakland, Cal. — Evidence that a society of "devil worshippers" may have been in some way responsible for the recent death here of Macario Timon, goat raiser and suspected bootlegger, was being investigated by the police.  
Found with his throat cut in a house containing many weird, cabalistic books and documents, there is some suspicion that Timon may have been the victim of a secret order, possibly a cult of "devil worshippers." Supporting speculation is a letter addressed to "Lucifer," signed by Timon and written in a fluid that may have been blood.  
Among the books reported found in the house was a ritual of "Lucifer," a lower, weaker, they were more inclined to believe that Timon was a member of some occult order. It is in Latin.



Baker sat silently in the court-room, impassive, while the charges against him were read aloud.

### MARSH TRAPPING ARMING F AGAINST

NEW ORLEANS. — Trappers of the marsh parish, down from this city, are arming against Sheriff L. "was" against Sheriff L. The five are alleged charge of murder. The trappers come were made to intimidate the sheriff and his police in making of the section industry, Vito Molero arrested. Sheriff Monroe charges an organized crime the ends of justice" on Spaniards who hate all other trappers.

A  
CTHULHU REBORN  
PROP RESOURCE

GHOST  
LONG

# MUTABLE DECEPTIONS

## VOLUME I: JAZZ AGE NEWSPAPERS

PERIOD NEWSPAPER props and handouts are a much-treasured staple of Investigative and Mystery roleplaying games, in particular Jazz Age horror games like *Call of Cthulhu* and *Trail of Cthulhu*.

MAKING YOUR own realistic-looking period newspaper clippings is not necessarily a quick and easy task. There are distinctive typographic styles, including font choice and layout conventions, which distinguish well-crafted period-authentic props from cheap imitations.

SO, WHAT'S a Gamemaster/Keeper/Dungeon Master to do when he or she wants to create an authentic-looking newspaper prop for a new scenario? Or maybe craft a quick newspaper report mid-adventure recording the consequences of actions taken by the players ... or which leads them off on a tangent of their own devising?

MUTABLE DECEPTIONS, VOLUME 1 aims to make the process of creating realistic-looking newspaper props from the 1920s and 1930s quick and easy. It does this by providing fourteen different article templates, each a fillable PDF form in the style of a fully-editable 1920s/1930s newspaper clip. Bring your own text, or manipulate the bizarre real-world stories already pre-filled into the forms.

AS A BONUS, a sampling of 1920s photos are provided to embellish your handouts with just the right type of blurry, grainy illustration.

BAFFLE YOUR players. Have them chasing shadows. It doesn't get any easier than this ...

### A CTHULHU REBORN PUBLICATION

This book is one in an expanding collection of high-quality products designed to enhance your tabletop roleplaying experience. For a full list of titles available — including free PDF scenarios, character sheets and game aids — visit: [cthulhureborn.wordpress.com](http://cthulhureborn.wordpress.com)

# MUTABLE DECEPTIONS

## VOLUME I: JAZZ AGE NEWSPAPERS

### A Note About Copyright and Licensing

The raw materials which make up the templates found in *Mutable Deceptions, Volume 1* — the fonts, text from period news stories, and graphics from period newspapers — are all free from licensing requirements, either by virtue of expiration of copyright, release into the public domain by their creator(s), licensing under a creative commons license permitting derivative works and commercial exploitation, or other similar means.

The templates themselves (the arrangement of components and re-engineering of period articles from raw text) are derivative works which are copyright © 2013 by Cthulhu Reborn Publications.

In purchasing this product, you have purchased a license for *unlimited personal use* of the templates. You can use the PDF form templates to produce any number of prop documents; you can create alternate “templates” by modifying the text contained within the form fields and saving these as new PDF files.

You cannot, however, re-distribute the unmodified template PDFs (i.e., the product as you received it).

When you create props — either physical printed props, digital images captured from a PDF reader, or saved PDF forms — you are free to distribute them to others for personal use, for example as part of a pen-and-paper roleplaying game.

This license in no way extends to commercial use of the PDF templates. If you would like to use the material contained in *Mutable Deceptions, Volume 1* as part of a commercial project (e.g., to create props for a film, handouts for a commercial publication, or for use within a computer game), please enquire with Cthulhu Reborn regarding a commercial license.

If you have a special requirement for higher-resolution versions of these templates, you can similarly get in touch with us at Cthulhu Reborn to discuss availability of enhanced versions of this product.

### CREDITS

The PDF templates which make up the heart of *Mutable Deceptions, Volume 1* were assembled and re-typeset from numerous historical sources by *Dean Engelhardt*, who also wrote, edited and produced this information booklet.

The PDF templates were tested prior to their release by: *Badger McInnes* and *Clint Warlick*.

The fonts used in this product are all available on the Internet for free download; see the detailed typographical notes on page nine for details and font credits.

Support material for *Mutable Deceptions, Volume 1*, including download links for modified versions of text body fonts, can be found at [cthulhureborn.wordpress.com](http://cthulhureborn.wordpress.com). The Cthulhu Reborn blog also hosts a range of free support material for Lovecraftian roleplaying games including free scenarios and designer character sheets.

# INTRODUCTION

Period newspaper props and handouts are a much-treasured staple of most Investigative and Mystery roleplaying games, in particular Jazz Age horror games like *Call of Cthulhu* and *Trail of Cthulhu*. Players love the tactile thrill of receiving a well-crafted newspaper clipping, whether it be the clue which kicks off an investigation, the reward for hours of hard library research, or a piece of misdirection designed to send them off on a wild goose chase.

But making your own realistic-looking period newspaper clippings is not necessarily a quick and easy task. There are distinctive typographic styles, including font choice and layout conventions, which distinguish well-crafted period-authentic props from those which have been hastily-drafted using modern word processing software. And, in keeping with high standards of realism set by commercial products, such handouts should also incorporate evocative graphics in the form of realistic photographs or advertisements appearing on the reverse-side of the page.

So, what's a Gamemaster/Keeper/Dungeon Master to do in situations where he or she wants to create an

authentic-looking newspaper prop for a new scenario, or for a published scenario which lacks good-quality handouts? Or maybe knock together a quick newspaper report mid-adventure recording the consequences of actions taken by the players? Or which leads them off on a tangent of their own devising?

*Mutable Deceptions, Volume 1* aims to make the process of creating realistic-looking newspaper props from the 1920s and 1930s quick and easy. It does this by providing a selection of article templates, each a fillable PDF form. Included in this package are fourteen templates of varying shapes and sizes which can be effortlessly customised to create an endless array of 1920s/1930s-authentic props. Bring your own text, or manipulate the bizarre real-world stories already pre-filled into the forms.

As a bonus, a sampling of 1920s photos are provided for you to use as you like to embellish your handouts with just the right type of blurry, grainy illustration.

Baffle your players. Have them chasing shadows. It doesn't get any easier than this.

## What's In This Package?

Apart from this instruction booklet, *Mutable Deceptions, Volume 1: Jazz Age Newspapers* is made up of a collection of sixteen pages of editable templates for newspaper articles of different sizes and shapes. All up, there are fourteen different double-sided article templates, each of them rendered in a style reminiscent of American newspapers of the 1920s and 1930s.

The main element of each article template is the central editable article itself (consisting of an article body and at least one editable headline and perhaps other fields as well). The main article is surrounded

by clipped parts of other articles or advertisements; these representing other parts of the newspaper which were typeset around the main article. The templates also include a reverse side of each of the clippings, containing further articles or advertisements that were typeset onto the other side of the page featuring the main article. Both the surrounding parts and the reverse sides of the templates are static and cannot be edited.

Although the use of photographs in Jazz Age newspaper articles was much less common than we are used to, you may wish to use the tem-

plates in this kit to create illustrated newspaper articles. Generally, in order to do this you will need to find some appropriate images yourself. However, in order to provide some quick and easy material which may be helpful in illustrating the types of articles most likely to feature in role-playing scenarios, *Mutable Deceptions, Volume 1* includes four bonus pages of period-authentic photographs clipped from real newspapers of the era. Each of the images on these bonus pages includes a small editable field where you can enter a caption for the photograph.

### PRE-FILLED CONTENT

Although the templates in *Mutable Deceptions, Volume 1* are intended for you to fill with your own news stories, we have pre-populated them with some representative articles just so you can see how the template looks with text in it. This text can easily be deleted simply by selecting it and hitting delete.

### ASTOUNDING NEWS

The news articles which make up the pre-filled content — as well as the material which makes up the “decoration” around the article and on its reverse side — all come from real-world newspapers. Dozens of different American newspapers from the era 1920 to 1935 were con-

### STRANGER THAN FICTION

sulted in order to faithfully recreate these items. No modification was made to the stories, advertisements or letters which make up this content ... which only goes to show that even in the real-world, bizarre things happen more often than you would think.

# HOW TO USE THE TEMPLATES

To use *Mutable Deceptions*, you will need a recent version of Adobe Reader, available for free download from <http://get.adobe.com/reader>

The form templates may work with other PDF readers, but they have not been tested with software other than the standard Adobe Reader and no guarantees are made with respect to compatibility with other software. Some cut-down

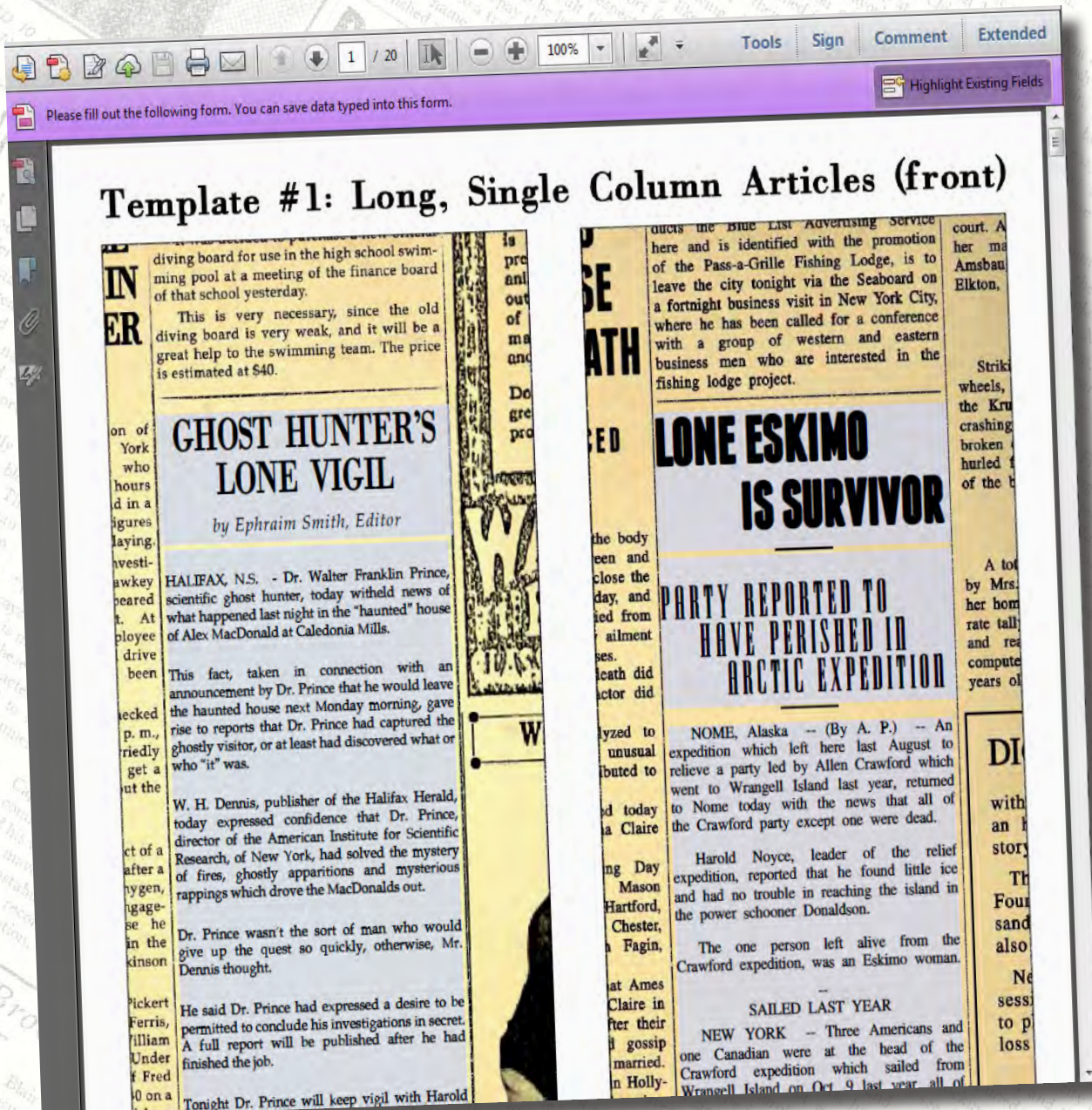
versions of PDF readers, such as non-Adobe products provided for tablets and mobile devices, have limited or no support for fillable PDF forms, and as such are unlikely to work with *Mutable Deceptions*. At the time of release, the official Acrobat Reader for iOS and Android does not support the editable form fields contained in these templates (although it will happily display a form cor-

rectly once it has been filled in using a laptop or desktop computer).

Once you have opened the *Mutable Deceptions, Volume 1* Templates PDF in Acrobat Reader, you should see something approximating the nearby figure. This is the front (article) side of the first template. If you scroll through the PDF file, you will see that this page is immediately followed by the reverse side of Tem-

plate #1, then Templates #2 through #8.

The front sides of each of the eight templates are fillable PDF Forms. The sections shown in blue are editable form fields. For comprehensive help on using Acrobat Reader to fill in forms, consult the in-built Help from within the reader software. The notes below give some specific pointers which are specific to *Mutable Deceptions*.



# Anatomy of a Template

The figure below shows the different parts which make up each of the article templates included with *Mutable Deceptions, Volume 1*. Note that the "Properties Bar" (shown as ③ in the figure) will likely not be visible when you first open the PDF — see the notes below for "Editing Article Bodies" for instructions on how to open this dialogue.

Each article is made up several text fields, of which there are two distinct types — short fields of highly formatted text (headlines and the like, marked as ① in the figure) and larger fields (the body of the article, possibly divided into several columns, marked as ② in the figure). The editing options for each of these types of fields are quite different.

## EDITING HEADLINES, BYLINES AND TRAILER ADS

The formatting of these fields is fixed — editing is limited to changing the text itself. This ensures that your headlines will retain the right "look and feel" (and also frees you from the painstaking fine manipulation that goes into making headline fonts look period-appropriate).

In Adobe terminology, these fields are "Plain Text Only."

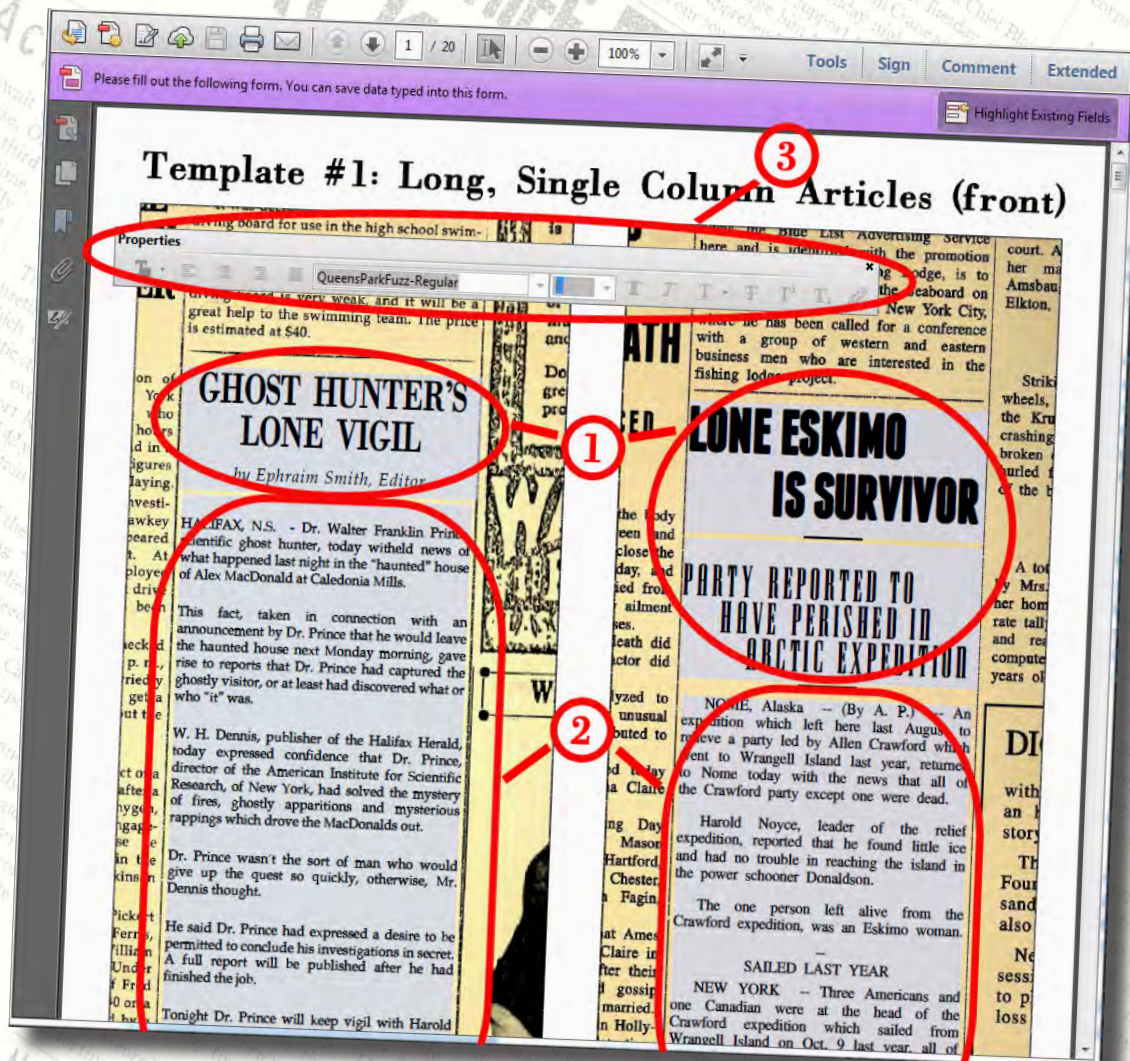
## EDITING ARTICLE BODIES

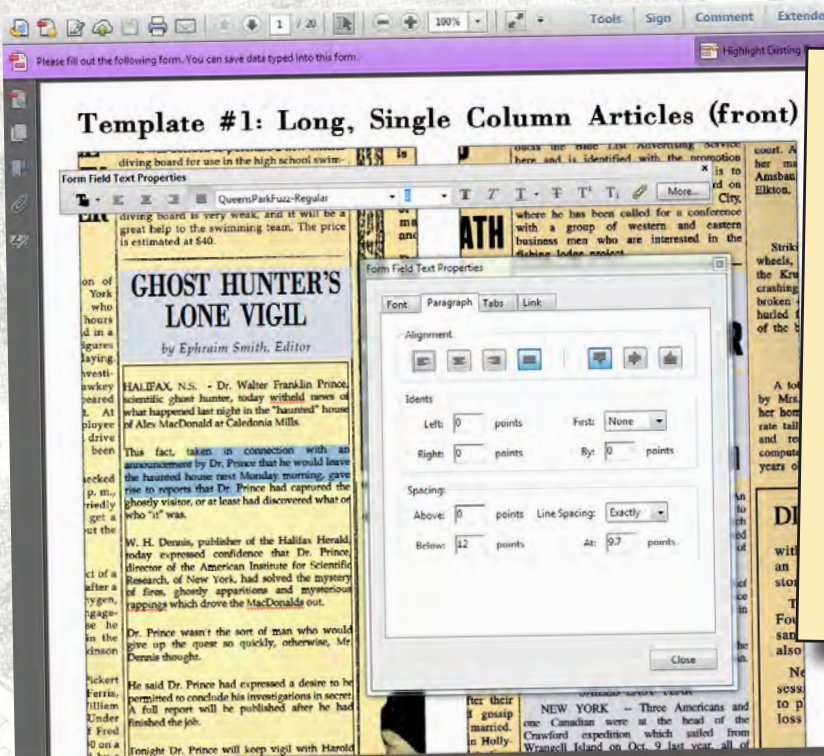
In contrast, the fields which make up the bodies of the articles themselves are Adobe "Rich Text Fields" which allow you significant leeway in changing many aspects of text formatting (a little like a cut-down version of a word processing package). Using the in-built format editing capabilities of Adobe Reader, you can make changes

to: font, font size, paragraph indentation, inter-line spacing and inter-paragraph spacing. Tweaking these parameters can significantly change the look of your article and also allow you to stretch or squeeze text to fill the space available in the template (see below)

Changes to the formatting of Rich Text Fields are done in Adobe Reader through the Properties Bar. The easiest way to make this dialogue visible is by hitting *Ctrl+E* (although you can also access it through the menu system — in the latest version of Adobe Reader it may be found under "View > Show/Hide > Toolbar Items"). Once the Properties Bar has been made visible, each time you click into a Rich Text Field you should see detail about its default font displayed in the bar, as shown in the figure above (marked by ③).

CONTINUED ON PAGE FIVE





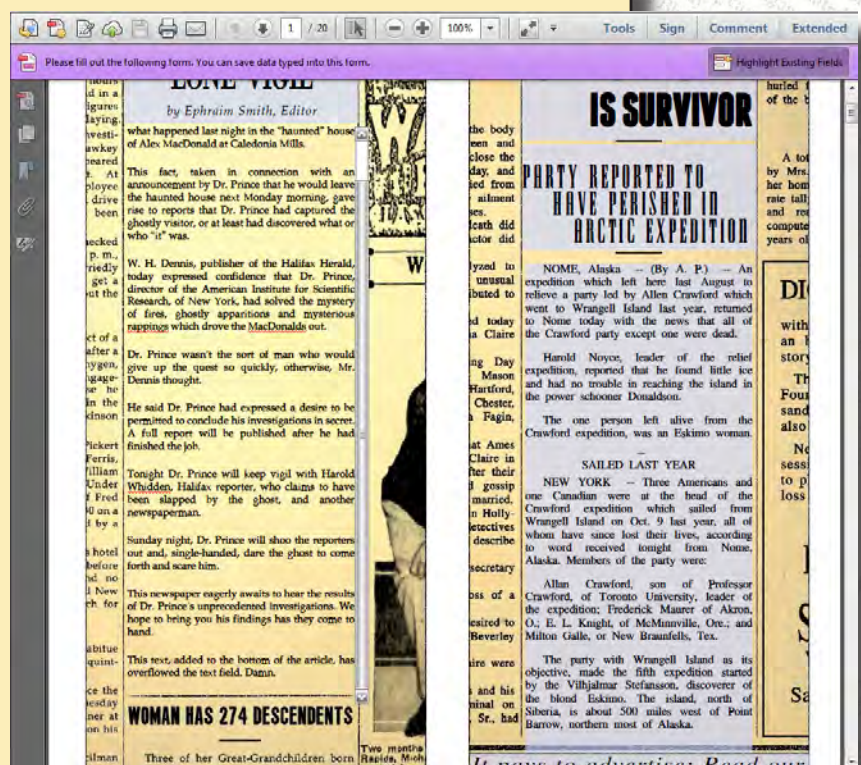
While you can make some simple changes using the basic Properties Bar, for any serious formatting you will want to click the “More” button at the right end of the bar. This brings up a further dialogue that lets you make finer changes to font and paragraph. The figure, left, shows the paragraph tab of this “Form Field Text Properties” dialogue.

An important point to note about the changes you make in either the “Properties Bar” or the “Form Field Text Properties” dialogue is that they only apply to the text that is currently highlighted in the field. So, if you want to mix several fonts in your article, or have some sections shown in larger font, or centred, all of this can be achieved by selecting the parts you want changed and tweaking the formatting.

## FITTING TEXT INTO FIELDS

The form fields in the *Mutable Deception* templates are all fixed size. So what happens if you keep typing, and the text goes over the end of the field? The figure, right, shows how Adobe Reader handles this situation: it puts a scroll bar at the side of the field and lets you keep on typing. While this lets you put more text into the field, it doesn't mean that the field has changed in size — it's just Adobe Reader's way of letting you see everything that has been typed even if it's going to get chopped off when displayed on the page. If you leave a field in this overflowed state when you exit it, Adobe Reader takes away the scroll bar but leaves a small “+” icon next to the field to remind you that it still has too much text in it to display. If you print the template while a field is overflowed, you will simply see the part of the field which was on display when you last left that field.

So, how do you avoid all your articles overflowing the text fields? Simple: you use the Rich Text reformatting capabilities described in the “Editing Article Bodies” section to change the way the text is spaced. In the example shown above, the article body includes 12 points of spacing between each paragraph — if the entire article body was selected (*Ctrl+A*), the Properties Bar made visible (*Ctrl+E*) and the “More” button pressed, the spacing after each paragraph could easily be changed from 12pt to



8pt. This would fit the extra text into the field by squeezing paragraphs closer together. An alternative solution would be changing the line spacing, set by default at 9.7pt, to something smaller thereby squeezing each line of text closer together while leaving the space between paragraphs untouched.

With only a little practice, making these small formatting “tweaks” quickly becomes an easy technique to avoid text fields overflowing.

## Multiple Column Articles

Several of the templates included in *Mutable Deceptions, Volume 1* have their article bodies split over multiple “columns.” Due to limitations in the PDF format, there isn’t currently a good way of linking multiple text boxes together to cause the contents to “flow” between them. Believe us, we tried several different techniques before deciding each was impractical. What this means is that these templates currently include several independent Rich Text fields representing the body of the article (one per column). You will need to cut and paste text between them to get the parts of your article to go into the columns where you want them.

Columns that overflow will, as with any other text box, show up with a “+” icon which indicates they will be clipped when printed. You should use a combination of the techniques described above, and simple

movement of text between columns via Cut (*Ctrl+X*) and Paste (*Ctrl+V*) to ensure that no text drops off your multi-column article.

## Saving a Completed Template

Fillable Adobe PDF forms come in two types – those you can fill out and print but not save, and those which also allow you to save upon completion (keeping all data entered you have typed into the form). The templates PDFs in *Mutable Deceptions, Volume 1* are of the latter variety.

This means that once you have finished crafting your perfect news articles using the templates, you can select “File > Save As” to save a copy of the PDF form with your data stored in it.

# MAKING REALISTIC PROPS

The templates included in *Mutable Deceptions, Volume 1* give you a huge head-start in creating newspaper clippings which look authentic to 1920s and 1930s America. Below are a couple of other tips and tricks which may help you in using the templates to craft props which will impress your players:

❖ **LOW-GRADE PAPER:** Modern printer paper tends to be of a much higher grade and considerably thicker than that used to print newspapers (particularly back in the Jazz Age). You can drastically increase the “tactile realism” of a vintage newspaper prop by obtaining lower-grade, lighter-weight paper. Props printed on such paper feel more like newspaper to the touch and also allow parts of the reverse page to “show through” in a similar manner to print on real newspapers. Some paper suppliers and art stores sell “Newsprint” paper which is perfect; if you cannot find this, a trip down to the local office supplies store is likely to give you numerous options for purchasing paper which is lighter and pulpier than usual. Sometimes things like “Kid’s Sketch Pads” are a convenient way to buy low-quality

paper already pre-cut into a size suitable for your printer. ONE WORD OF WARNING: putting lightweight paper through your printer may require additional care to avoid paper jams — thin paper is also much harder to remove from your printer if it does get jammed. So exercise caution until you are certain your printer is comfortable with printing on things like newsprint.

❖ **PRINTING WITH WHITE BACKGROUND OR TEXTURED BACKGROUND:** Some people like to print their props as black and white ink placed directly onto “blank” paper. This is a particularly good option if you have realistic paper stock to use as the basis of the prop (e.g., the newsprint paper described above). Other people prefer an easier option of printing a faux paper texture along with the article, making it look like it is printed on aged paper. *Mutable Deceptions, Volume 1* allows you to do to either — simply use the Black and White version of the templates or the Paper Texture version as appropriate.

❖ **STYLE OF WRITING:** If you read through the sample content pre-filled into the templates, you will quickly notice that real-world

journalists from the 1920s and 1930s wrote in an idiosyncratic style which is quite different to the way in which modern news is written. There is a certain formality in the tone of articles, and a prevalence of run-on sentences, not to mention numerous other little quirks. If you are willing to invest the time in trying to write your own articles in a similar style, you will reap rewards when it comes to the authenticity of your finished props. Interestingly, it was apparently quite common for newspaper articles to list not only the names but home addresses of local individuals mentioned in stories — so it would actually be quite period-authentic to write something like “the victim was Mr. Jonathan Smith, of 1612 Third avenue in Southside”.

❖ **FORMATTING ARTICLES:** In real-world newspapers of the Jazz Age era, the body text was almost always fully justified (i.e., “Align Justified” using the terminology from the Adobe Reader’s Properties Bar). The only exception to this was in-article section headings (really mini-headlines): these were always typeset as centred in the column.

# ADDING PHOTOGRAPHS TO ARTICLES

Real-world Jazz Age news articles – particularly those from the early-to-mid 1920s – tend to be pretty sparse when it comes to illustrating their content with photographs. For purposes of creating compelling props, however, sooner or later you are going to want to use the templates from *Mutable Deceptions, Volume 1* to create an article incorporating one or more photographs. There are two basic approaches to this task – the “low-tech” approach, and the “digital trickery” approach.

## THE LOW TECH APPROACH

Probably the easiest way of getting a photograph into a printed prop is to use good old-fashioned (physical) cut and paste. This involves creating the text of your article using one of the *Mutable Deceptions* templates and leaving a sufficiently large blank space into which your photograph will fit. Then simply, print out the template, print out the photo, cut both out and glue or tape the photo into the article. If you are

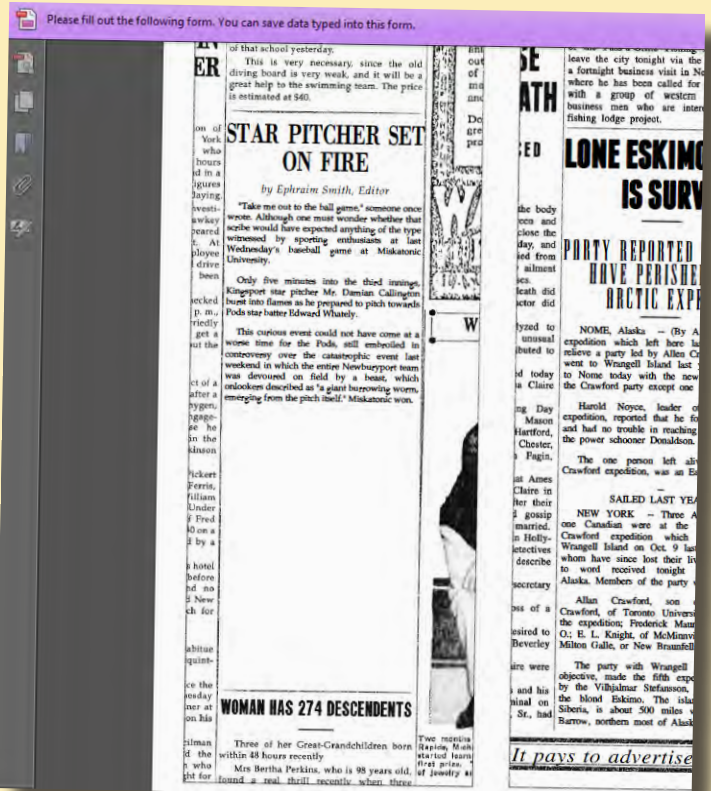
planning on photocopying the prop anyway, you can easily create a seamless composite in this way.

Don't worry if you paste the photograph in slightly skewed, or if there are visible lines around the edges of the picture – if anything, both of these will add to the realism rather than detract.

## DIGITAL TRICKERY

Alternatively, if you want to do your cutting-and-pasting in the digital realm before you commit anything to paper, Acrobat Reader versions X and XI include some features that can be coerced into doing something along these lines.

Be warned, however, that doing this is definitely venturing into the more advanced end of Adobe Reader usage, so you may encounter some of the quirkier features of the software that are less intuitive. But if you're keen to give it a go, here's a step-by-step guide to pasting custom graphics into a PDF (technically as a comment, using the “Stamp” tool).



## STEP ONE

The first task is to create the text of your article in one of the *Mutable Deceptions* templates with a blank space where you would like the photo to be pasted.

The figure above shows a simple example.

## STEP TWO

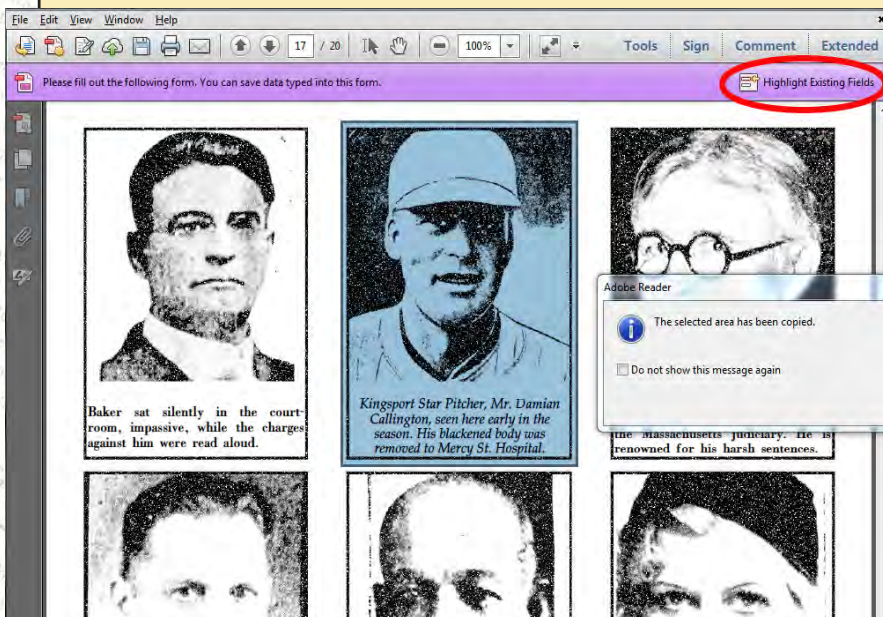
Next, locate the image you would like to paste into the article. You can either bring your own image (although you will need to somehow get it copied into the clipboard using software of your own choosing), or you can use one of the pictures included with this product.

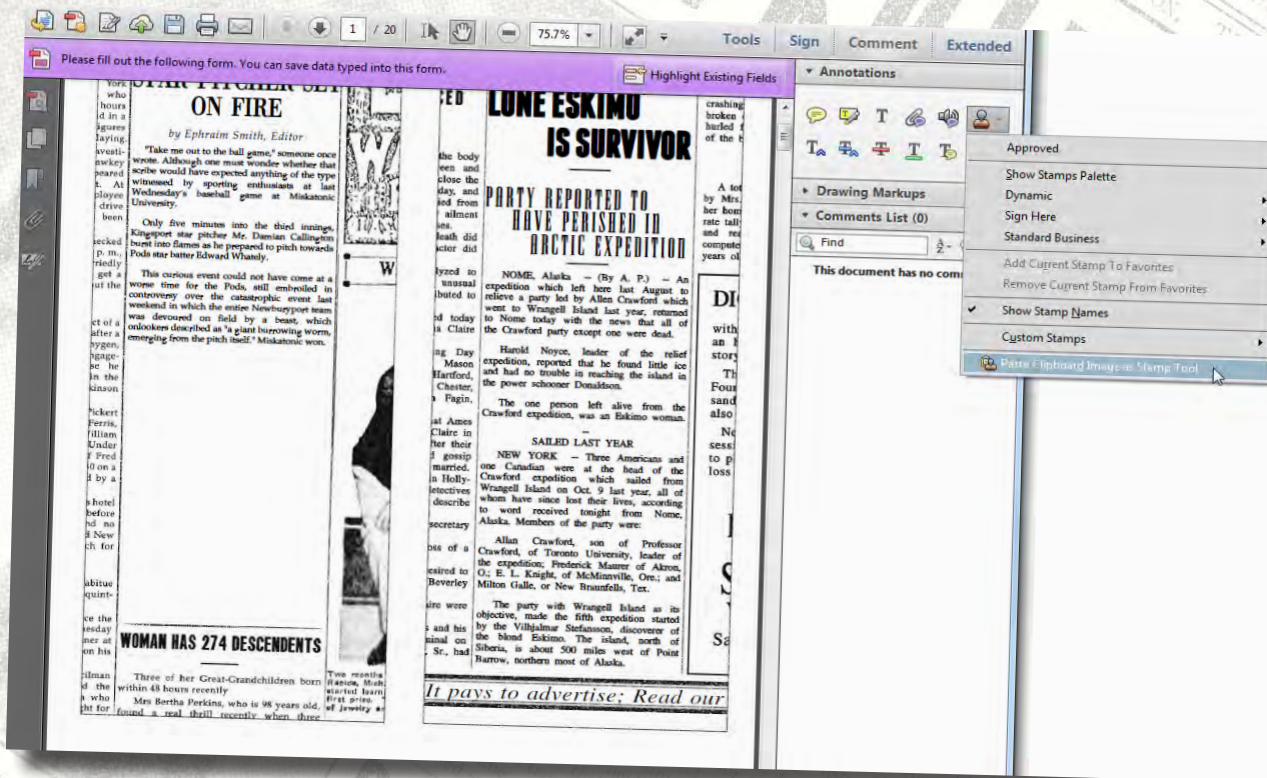
case, the figure below shows one of the bonus photo pages from the end of the *Mutable Deceptions, Volume 1* templates PDF. The caption on the baseball player photograph has been customised to something suitable for the article we are writing.

The next task is to get a bitmap copy of this picture into the clipboard. Before starting, it's a good idea to turn off spell-checking (unless you want red-squiggly lines in your article under words not in Adobe Reader's dictionary): you can do this by unchecking “Check Spelling while typing” on the dialogue accessed via “Edit > Preferences > Spelling.” If Adobe Reader is still showing the text field highlighted in blue, you will also want to turn that off before we capture the picture – this can be toggled by clicking the “Highlight Existing Fields” button in the coloured bar immediately above the template page (highlighted in the figure left).

To illustrate the latter

CONTINUED ON PAGE EIGHT





Once you have everything ready to go, select “Edit > Take a Snapshot” – the cursor will change to something resembling a cross-hairs. You can click and drag to mark out a rectangular region to copy – as you go, you’ll see the current region highlighted in blue. When you release the mouse button a dialogue should pop up telling you the selected area has been copied into the clipboard.

### STEP THREE

Once your carefully-constructed photograph is copied into the clipboard, the next task is to paste it into the article template. Go back to the PDF page for the article you prepared in Step One.

The image will be pasted in technically as a custom comment annotating the PDF form ... so we will need to open up the “Comments Panel” in Adobe Reader. You can do this in one of two ways:

in the figure below. We want to select the very bottom option – “Paste Clipboard Image as Stamp Tool”

Once you have selected the “Paste Clipboard Image as Stamp Tool” menu item, the cursor should change into something resembling a rubber stamp. Move it around the screen until its somewhere close to where you want the photograph to go and click the mouse. This will cause whatever image is in the clipboard to be “stamped” into the PDF as a comment.

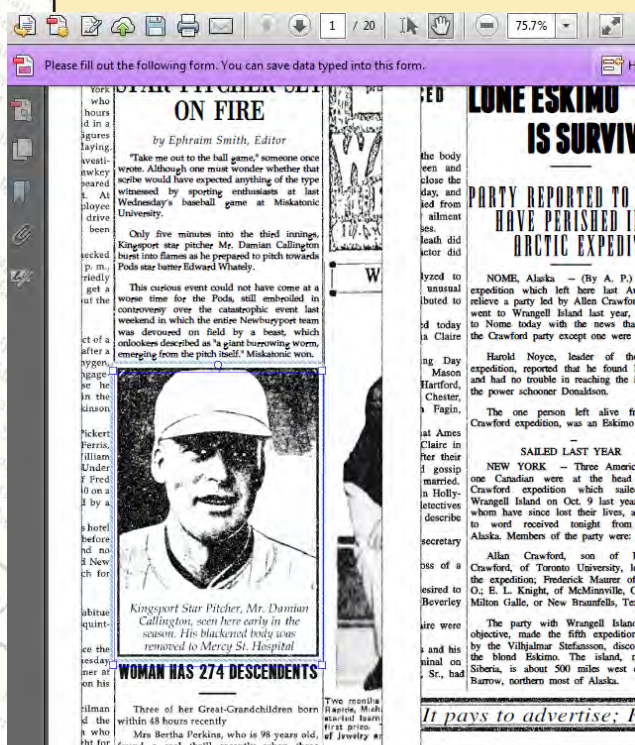
Chances are that the picture won’t be in exactly the right place or be exactly the right size. That’s ok, you can scale it by selecting the corners and dragging. Similarly, you can move the image by clicking anywhere in the middle and dragging it around.

Once you have sized and placed your stamped photograph, it should look something like the figure left You are now ready to save or print the form with the photograph embedded.

**TROUBLESHOOTING** **LO-RES**  
**SNAPSHOT IMAGES:** If the images you clip out using the Snapshot tool always look blocky, take a look at “Edit > Preferences > General” and see whether Acrobat Reader is set to capture snapshots at a particular (low) resolution. The option is “Used fixed resolution for snapshot tool images” and is generally better left unchecked.

the easiest is just to click on the “Comment” button to the upper right, just above the “Highlight Existing Fields” button. Another way is to select “View > Comment > Annotations” using the pull-down menus. Either method should open up a panel at the right hand edge of the Adobe Reader window, at the top of which is a selection of “Annotation tools”, each shown as an icon.

Click on the tool that looks like a Rubber Stamp. This should open a pull-down menu as shown



## ONE VERY IMPORTANT LIMITATION OF STAMPS IN PDF FORMS.

For whatever reason, Adobe Reader places stamps into a layer which sits *behind* the fields of the form. This means that clicking on part of a stamp which overlaps a text field will usually NOT select the stamp, but instead send that click to the text field. In particular, this can make it frustrating to pick up the corners of a stamped image which overlap a field. And if you ever resize your stamp such that it entirely overlaps a form field (i.e., it is completely inside a column of the article), you won't be able to select it at all anymore. This is a feature of Adobe Reader, and there's nothing much we can do about it. We recommend you always keep stamped photos just a little bit wider than the columns into which you paste them and making sure that at least one edge is always outside the text column.

## TECHNICAL TYPESETTING INFO

If you want to attempt more advanced projects using the templates provided in *Mutable Deceptions*, Volume 1 it may be helpful to have some technical information about the fonts which were used to make the templates and data about sizing and spacing of text.

All fonts used in the editable parts

of the templates have been released by their creators as public domain or free fonts, usable for any purpose (commercial or otherwise) without paid license. Quick searches on [www.fontspace.com](http://www.fontspace.com) and [www.dafont.com](http://www.dafont.com) may locate free downloadable versions of these fonts. For the two fonts used for the article bodies, slightly modified versions of the relevant

free fonts were created (Cardiff Fuzzed and Queen's Park Fuzzed) — these modified versions can be downloaded from the page on the Cthulhu Reborn blog which describes this product.

Two different "Jazz Age" layout formats were created for *Mutable Deceptions*, Volume 1, each with their own "look & feel."

### "Jazz Age Newspaper 1" format

MAIN HEADLINE: Roger White's "Orgreave Bold" set at 24pt; stretched to 80% horizontal and 110% vertical; leading is 25pt; tracking is -25.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ0123456789

SUB-HEADLINES: "Wagner Zip-Change Condensed" by AbdulMakesFonts, set at 17pt; stretched to 90% horizontal; leading is 22pt; tracking is -25.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789

BYLINE: Roger White's "Queens Park Italic" set at 10pt; leading is 11pt; tracking is +50.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789

ARTICLE BODY: "Fuzzed" version of Roger White's "Queens Park" set at 8pt; leading is 9pt; tracking is +50. The first line of each paragraph is indented by 10pt and paragraphs are separated by 2pt.

### "JAZZ AGE NEWSPAPER 2" FORMAT

MAIN HEADLINE: "Franchise Bold" by Weathersbee Type, set at 36pt; leading is 37pt; tracking is between 0 and +100 depending on template.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
ABCDEFGHIJKLMNOPQRSTUVWXYZ

SUB-HEADLINES: "HFF Iconic Ionic" by Have Fun With Fonts, set at 24pt and stretched horizontally by 110%; leading is 21pt; tracking is +100.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789

BYLINE: There isn't a byline for this format in any of the templates — if there were it would probably be an italic version of Roger White's "Cardiff" set at 10pt or 11pt.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz0123456789

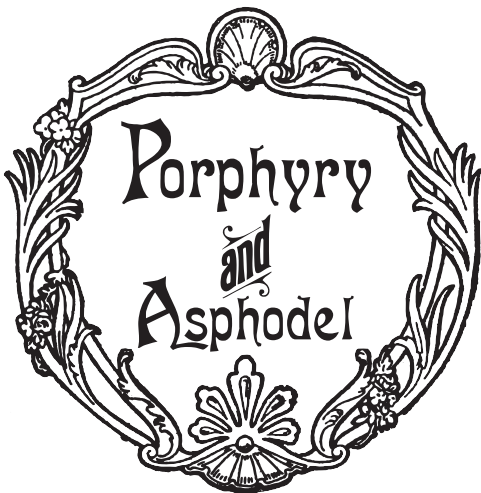
ARTICLE BODY: "Fuzzed" version of Roger White's "Cardiff" set at 9pt; leading is 10.5pt; tracking is +25. The first line of each paragraph is indented by 14pt; no space is inserted between paragraphs.

# ALSO FROM

## CTHULHU REBORN

AN ONLINE RESOURCE FOR RECYCLED  
CALL OF CTHULHU SCENARIOS & STUFF

Penelope Love's



A classic Quest through the land of Dreams, written by one of the most passionate and accomplished writers of *Call of Cthulhu's* early years, Penelope Love. Dare to revisit the Enchanted Forest and the impenetrable city of Thran in a desperate journey to save the soul of an Arkham girl cursed to unending slumber.

MARK MORRISON'S  
**DEADWAVE**



Somebody is back from the grave. Somebody bad. Somebody the Investigator killed with good reason. Somebody who should have stayed dead. Somebody who didn't. Deadwave is a classic *Call of Cthulhu* scenario of zombie-fuelled revenge, written by one of the game's favourite authors.

GEOFF GILLAN'S  
**THE PAST IS DOOMED**



The 1990s ... a decade of anticipation for Witch-haunted Arkham. The disappearance of a noted occult author shatters the quiet of the sleepy college town; a disappearance made all the more shocking by a bizarre trail which has culminated in the writer's latest book literally being erased from existence.

## Designer Character Sheets for Call of Cthulhu

Your players spend more time during play staring at their Character Sheets than anything else — even the Cheetos box. So, why not give them something attractive and functional to look at? Even better, if you like involving gadgets, computers and general technology into your game, why not give your players editable PDF versions of their character sheets?

Cthulhu Reborn currently hosts four different custom-designed character sheets for *Call of Cthulhu*, each designed for a different era of play and decorated in a style evocative of that era, whether it be the Art Nouveau of the 1890s, the Art Deco of the 1920s, the classical Romanesque look particular to *Cthulhu Invictus*, or the retro-futuristic look reminiscent of the 1950s "Atomic Age".



*Gaslight*



*1920s*



*MRP Cthulhu Invictus*



*Atomic Age*

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