



1.



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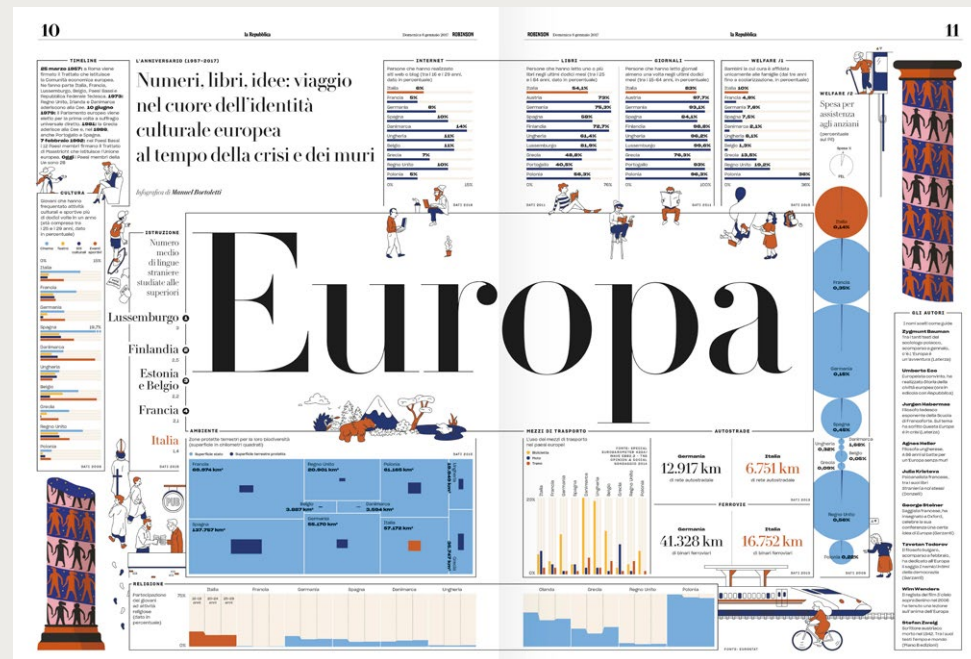
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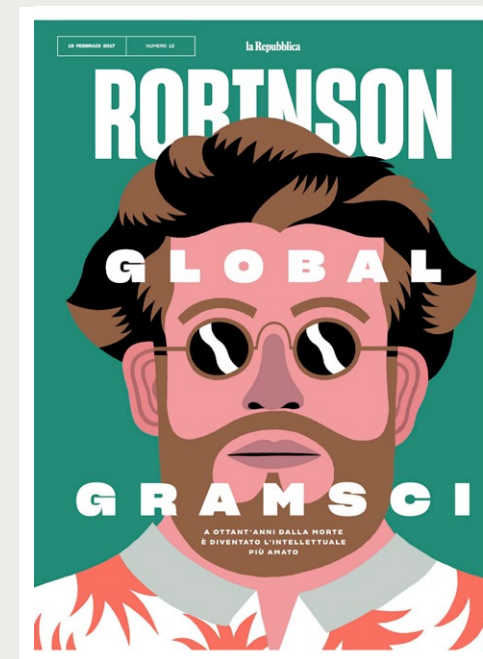
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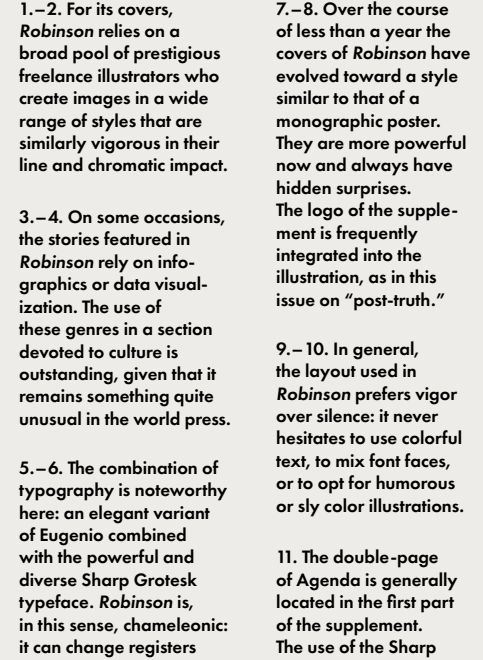
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11.



11.

1.-2. For its covers, Robinson relies on a broad pool of prestigious freelance illustrators who create images in a wide range of styles that are similarly vigorous in their line and chromatic impact.

3.-4. On some occasions, the stories featured in Robinson rely on infographics or data visualization. The use of these genres in a section devoted to culture is outstanding, given that it remains something quite unusual in the world press.

5.-6. The combination of typography is noteworthy here: an elegant variant of Eugenio combined with the powerful and diverse Sharp Grotesk typeface. Robinson is, in this sense, chameleonic: it can change registers and tone of voice from one issue to the next.

7.-8. Over the course of less than a year the covers of Robinson have evolved toward a style similar to that of a monographic poster. They are more powerful now and always have hidden surprises. The logo of the supplement is frequently integrated into the illustration, as in this issue on "post-truth."

9.-10. In general, the layout used in Robinson prefers vigor over silence: it never hesitates to use colorful text, to mix font faces, or to opt for humorous or sly color illustrations.

11. The double-page of Agenda is generally located in the first part of the supplement. The use of the Sharp Grotesk font for the days of the week is striking.