

The Dallas Morning News

Graphics Stylebook

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SETTING A HIGHER STANDARD

This stylebook marks the beginning of a new phase for graphics at *The Dallas Morning News*. We are committing to a higher standard in our graphic identity and to a better visual integration with the rest of the paper. This stylebook will define that look and its implementation.

In the following pages you will find more than just specifications of our graphics style; you'll find guidelines that should be considered for every graphic you make as well as clarity of graphic choices. The commitment to this set of rules by each member of our staff is essential for the success of this project. From now on, we expect you to think about style whenever you're doing a graphic.

Our main goal is to make our graphics more attractive and useful to the reader. To that end, one of the primary goals is to increase the amount of white space in our work. If there's too much information, make the graphic bigger. If the space is tight, cut something out. We need to remember that compressed graphics tend to be unattractive and uncomfortable to read. And if the reader doesn't look at it, we have lost an important opportunity to make an impact.

Another change that comes with the new style is on the various

specifications of headline sizes. This should allow us to emphasize different levels of hierarchy and help make our graphics easier to navigate. We will also strive for graphics with smaller amounts of text if possible, to make them a faster and more attractive read. In a nutshell, we're aiming at simplicity, minus the gimmicks. As a general rule, whenever you're in doubt, if there's no one around for you to ask an opinion, choose the simplest solution possible.

Finally, this document is not exactly a bible for our graphics. It is more a set of guidelines for your graphic work. The style is strong, but it's flexible. It can bend, but it shouldn't be broken. There will be many occasions that could never be foreseen (and actually, that shouldn't be foreseen). The truth is that ultimately it all comes down to a moment when we have to rely on the judgment and talent of our staff. But to start, here is a new way of creating valuable graphics for this paper, all within a new, clean, organized style.

Chris Morris
Presentation Director

Layne Smith
Graphics Director

Sergio Pecanha
Design Editor/Graphics

1 & 2 COL GRAPHIC HEAD 16PT

Gotham Cond Bold 16pt/19, AV30, T 110%

Graphic heads are
always UPPERCASE.

3 & 4 COL GRAPHIC HEAD 20PT

Gotham Cond Bold 20pt/24, AV30, T 110%

5 & 6 COL GRAPHIC HEAD 24PT

Gotham Cond Bold 24pt/29, AV30, T 110%

GRAPHIC SUBHEAD

UPPERCASE

Gotham Bold 9pt/11

Intro copy lorem ipsum dolor sit.....
amet, consectetur adipiscing
elit. Fusce placerat volutpat
mauris. Aliquam sit amet dolor.
Donec elit magna, faucibus vel,
congue sit amet,

Gotham Book. Sizes can vary. Examples:

- 8pt/10 (intro copy, 1 and 2 columns)
- 9pt/11 (intro copy, 3 columns & up)
- 7pt/8 (most labels)

GOTHAM WE USE

- Gotham Condensed bold:
Only for graphic heads, with
proper tracking and spacing.
Nowhere else.
- Gotham Book (intro chatter,
source line, long callouts, labels
etc.)
- Gotham Book italic (rivers,
landmarks etc)
- Gotham Bold (subhead,
callouts)
- Gotham Bold Italic

GOTHAM WE DON'T USE

We don't use any other version
of Gotham on graphics. Special
attention to these:

- Gotham Condensed (all
versions). Reason: the font is
too condensed to read in small
sizes.
- Gotham Ultra and
Condensed Ultra. Reason: so
bold the fonts merge.

Font Callout font: 8/9pt Gotham Bold

■ 4pt square, 100M, 100Y, 25K

— Pointer stroke is .5pt, black

··· Dotted pointer line .65pt, black, dash 0.2 - 2pt

○ 4pt circle, .35pt black stroke

→ Arrow when needed

For city in a state map



For points inside a city



For Business charts

**1 2 3 10 22****1 2 3 10 22**

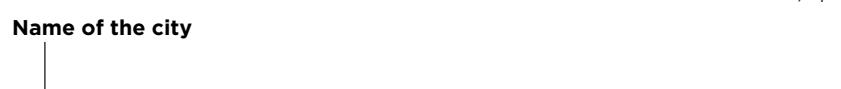
Number labels:
Gotham Bold 8/9pt.
Don't make it smaller than
this. But you can make it
bigger, as needed.

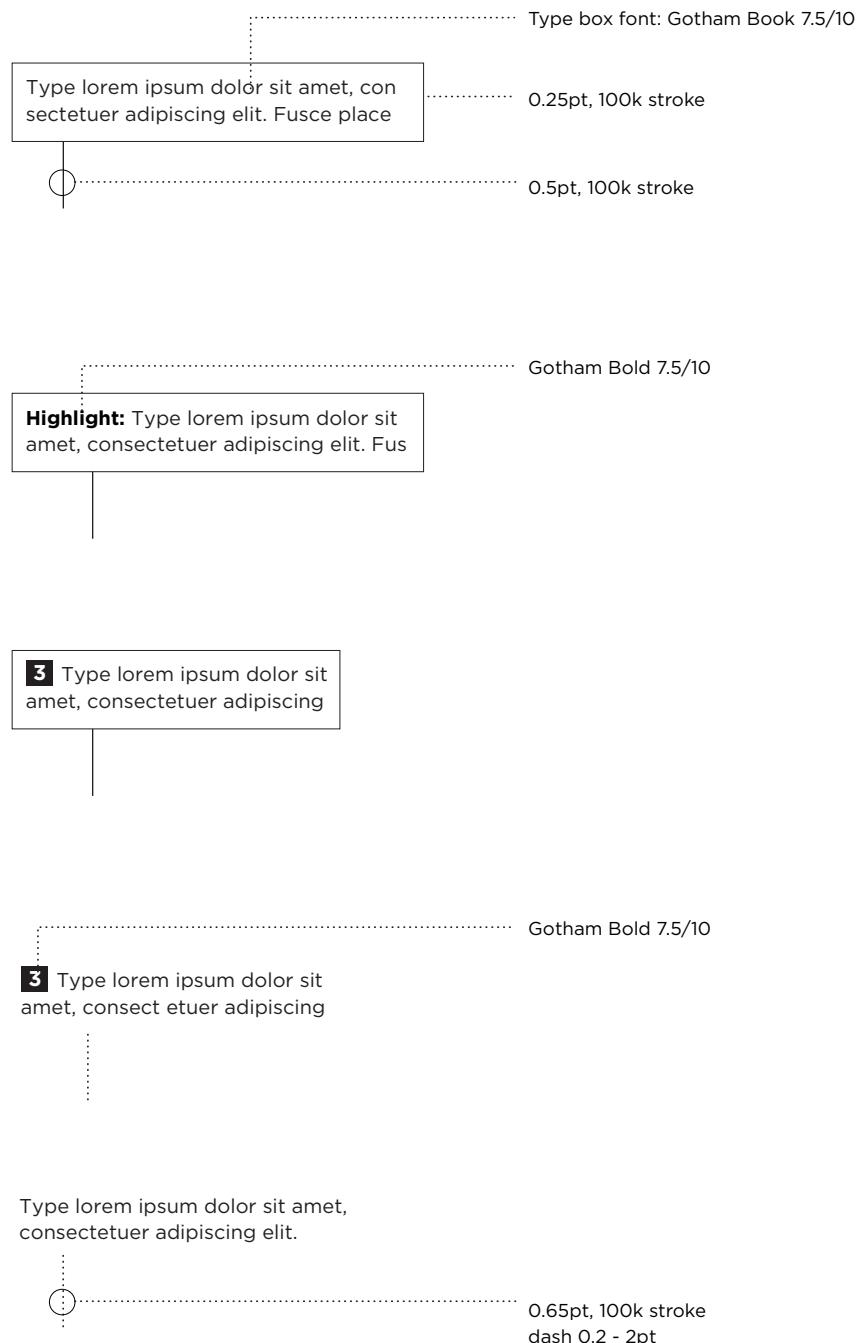
CALLOUTS

■ Callouts are generally going to be the heaviest element you'll use in a graphic. So, avoid making callouts that are too long or having too many of them in the same graphic.

■ Black callout is the standard. But if the map has more than three callouts you might need to use white callouts to help prevent clutter.

Note: Avoid using too many black callouts in the same graphic. If you do that, you might clutter the graphic and not highlight anything. Here are some options for when you need to point to multiple spots:



**LONG CALLOUTS**

- You have editing powers. Work with reporters, editors and copy editors to avoid callouts and type boxes from being too long in your graphics. No more than 20 words (130 characters).

- Don't cheat on font size, tracking or leading. Specially: don't make fonts smaller. Remember that an illegible graphic is useless.

Gotham Bold 9/11

SUBHEAD

Intro copy lorem ipsum dolor sit amet, consectetuer adipiscing elit. Fusce placerat volutpat mauris. Aliquam sit amet dolor. Donec elit magna, faucibus vel, congue sit amet. Intro copy lorem ipsum dolor sit amet, consectetuer adipiscing elit. Fusce placerat volutpat mauris. Aliquam sit amet dolor. Donec elit magna, faucibus vel, congue sit amet.

Break long blocks of copy with subheads every 10 to 15 lines.

SUBHEAD

Intro copy lorem ipsum dolor sit amet, consectetuer adipiscing elit. Fusce placerat volutpat mauris. Aliquam sit amet dolor. Donec elit magna, faucibus vel, congue sit amet. Intro copy lorem ipsum dolor sit amet, consectetuer adipiscing elit. Fusce placerat volutpat mauris. Aliquam sit amet dolor.

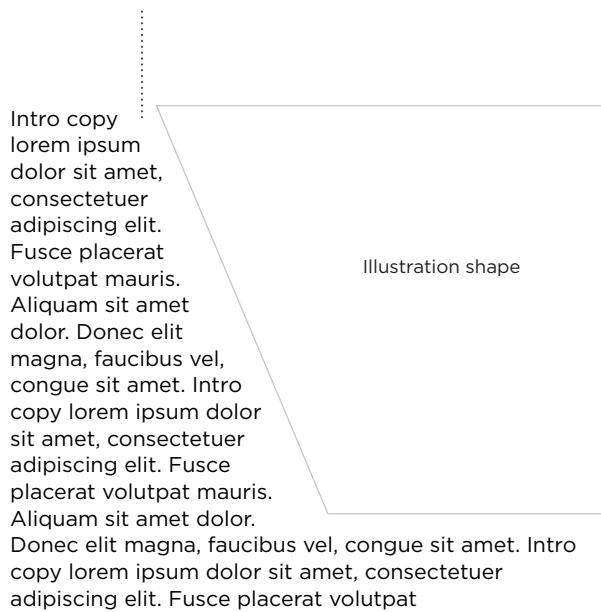
TYPE BOXES

■ Try to keep type boxes one column wide or shorter. Avoid as much as possible to spread blocks of type along two columns or more.

■ Break long blocks of copy in small pieces. That will help the reader to digest. Use subheads if you have blocks of copy longer than 15 lines.

■ Don't wrap text around illustrations (avoid examples like in the bottom left). It generally makes the graphic look bad and steals breathing space. Treat type boxes the **simplest** way possible. In most cases, it should be a square shape.

Don't wrap text like this



Page

Deck copy goes

Use this mostly for
feature graphics
Miller Deck Cond
Roman 90pt
(Suggested starting size
for full page graphics)

Page subhead

Miller Display Cond
light 24pt

Miller Display Cond
light 37pt

Page

Deck copy goes

Use this mostly for news
and sports graphics
Miller Deck Cond
Bold 86pt

Page subhead

Miller Deck Cond
Roman 24pt

Miller Deck Cond
bold 35pt

HEADLINE AND DECK

Gotham is the headline font on
graphics. However, on pages
where the graphic plays the
lead image (taking at least half
of the page), graphics can use
Miller Deck on the headline.

■ Full page graphics must have
Miller on headline.

■ As a general rule, headlines
and decks on graphics follow
the same rules of the section
where the graphic is going to be
published.

■ Never use a box if you use
Miller on the headline.

GENERAL RULE

The use of Miller on graphics
should mimic the standards of
the rest of the paper. Miller
headlines should never be in
uppercase or use kerning or
tracking that make the font
look different from what's
present on other parts of the
paper.

By REPORTER.....Miller text bold 9/10

Staff writer

.....Miller text roman 7/9

.....Drop cap: Miller Deck Condensed Bold or Roman
(whatever is used on headline)

By REPORTER.....Byline is centered with intro
Staff writer

Understanding the continuing allure of anabolic steroids is simple. They work, and they work fast. One recent study shows that amateur athletes taking relatively low doses of testosterone made their biggest strength gains in the first three weeks of use. In a world where small advantages make big differences, that's huge. In the Olympics, a fraction of a second can be the difference between sports immortality

Intro copy:
Miller Text 9.6/14
with 95% character width
and -10 tracking

Understanding the continuing allure of anabolic steroids is simple. They work, and they work fast. One recent study shows that amateur athletes taking relatively low doses of testosterone made their biggest strength gains in the first three weeks of use. In a world where small advantages make big differences, that's huge. In the Olympics, a fraction of a second can be the difference between sports immortality.

Body copy:
Miller Text 9.6/10.5
with 95% character width
and -10 tracking
(Use this specifications in
case you have to put a
story in your graphic.)
Text must be justified.

DEAN HOLLINGSWORTH/Staff Artist Credit for graphics and photos:
Miller Text Roman 7pt

DROP CAPS

Should take three lines of the depth and use same font of the headline (either Miller Deck Condensed Roman or Bold).

INTRO COPY, BYLINES AND CREDITS

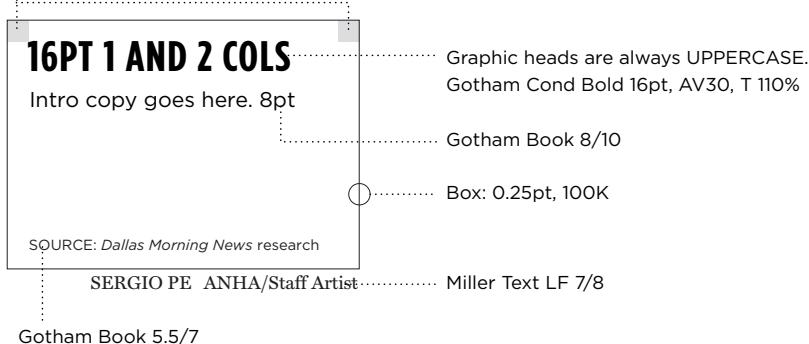
■ Repeat the style of the rest of the paper.

■ Intro copy can grow up to 11pt/16. Make it grow proportionally.

■ On full-page graphics, the artist's credit can be made like byline.

GRAPHIC BOXES AND HEADLINES

Spacing for 1 and 2 column graphics: 8pt square (on all corners)



Spacing for 3 and 4 column graphics:
10pt square (all corners)

Gotham Cond Bold 20pt, AV30, T 110%

HEAD 20PT 3 AND 4 COLUMNS

Intro copy goes here. 9pt on 11

Gotham Book 9/11

Spacing for 5 and 6 column graphics:
10pt square (all corners)

Gotham Cond Bold 24pt, AV30, T 110%

24PT HEAD 5 AND 6 COLUMNS

Intro copy goes here. 9pt on 11

Gotham Book 9/11

DIFFERENT HEAD SIZES

■ Now we have three different graphic headline sizes: 16pt (1 and 2 columns), 20pt (3 and 4 columns) and 24pt (5 and 6 columns).

■ Each graphic size has a different spacing on the borders (represented by the gray boxes on the right). The boxes mark an imaginary line: all elements of the graphics should be contained inside this border.

WHEN TO USE BOX AND WHEN TO USE MILLER

■ A box around graphics is standard. But it can be taken off in large graphics, if it works better on the page, and in small graphics that will go inside CCI boxes. Discuss it case-by-case with layout person and art directors.

■ If the graphic is half-page or bigger, consider using Miller Deck Cond Roman or Bold at the headline. Font size should be 35pt & up. Full-page graphics **must** use Miller. Font size 80pt & up.

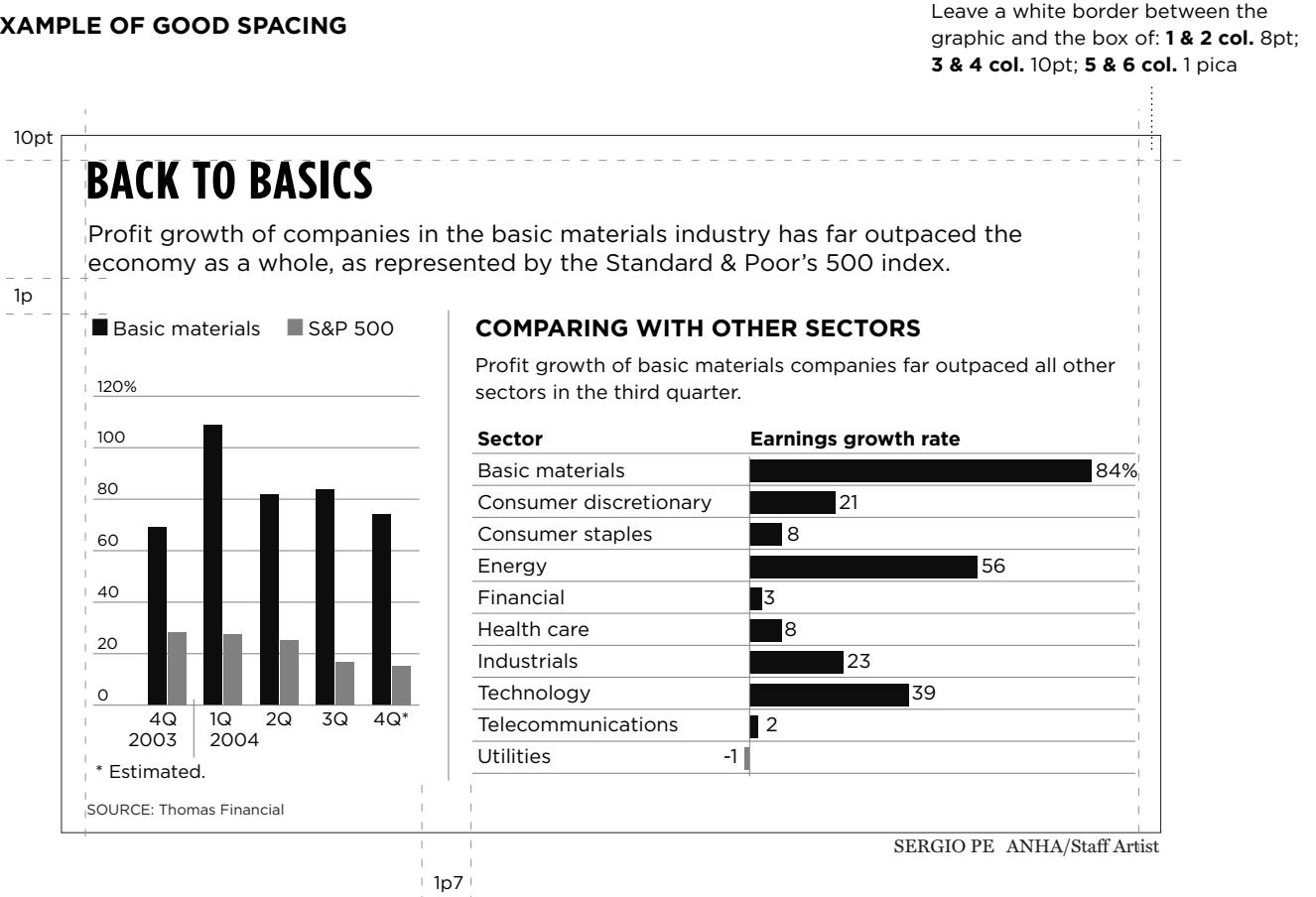
■ Never use a box if you use Miller on the headline.

■ Along with color palette and fonts, spacing and alignment are the most important elements of the graphics at *The Dallas Morning News*.

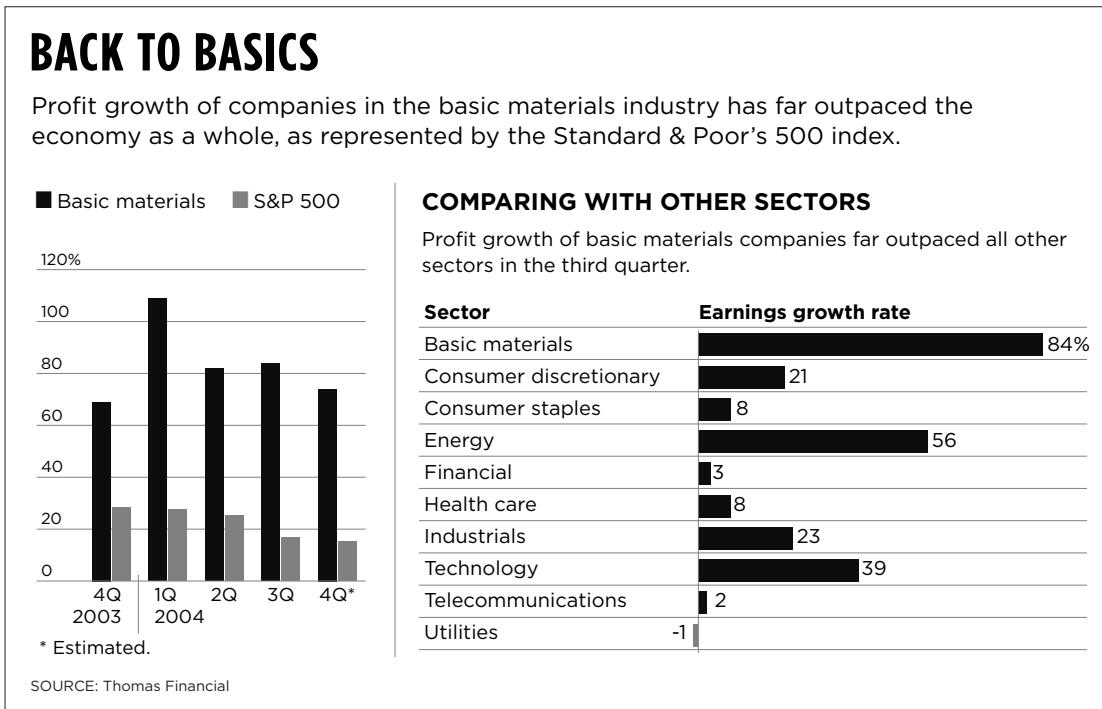
■ As a suggested spacing, try to leave **at least** one pica between elements of the graphic. Leave more if you need.

■ It's a mistake to compress excessive information on small areas. Cluttered graphics tend to be illegible, unattractive and, ultimately, useless.

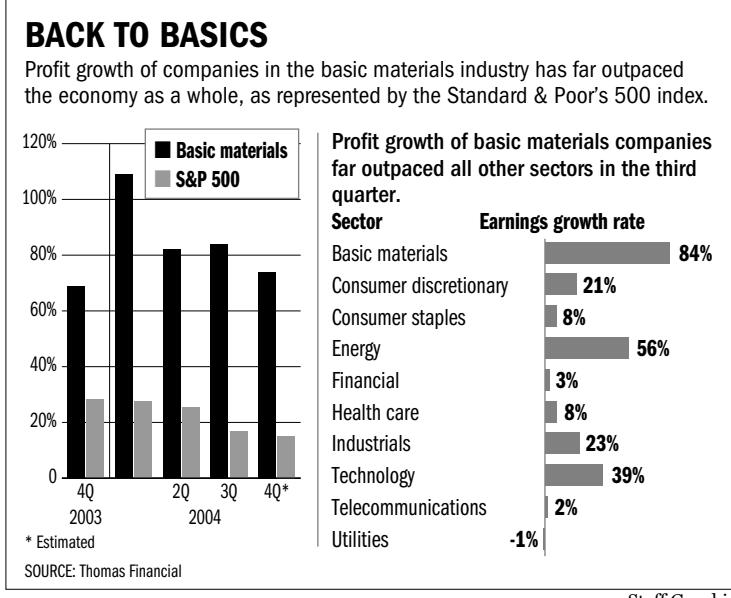
EXAMPLE OF GOOD SPACING



COMPARISON OF WHITE SPACE



SERGIO PE ANHA/Staff Artist



BAD SPACING

In this case the graphic needed to grow one column to have the proper spacing. If the space is tight, the information needs to be edited.

	C	M	Y	K	
LAND	0	0	10	15	
WATER	15	0	0	0	
NEIGHBOR	0	0	10	25	
PARK	10	0	10	20	
COUNTRY	0	0	15	35	
PINK	0	20	20	20	
SILVER	5	0	0	15	
RED	0	100	100	25	
BLUE	50	0	0	35	
BEIGE	0	0	30	20	
OCRE	0	20	70	20	
GREEN	25	0	40	55	
ORANGE	0	50	100	0	

Maps

These colors can be converted to black and white automatically. But always double check automatic conversions.

Charts**WHY DOES IT MATTER?**

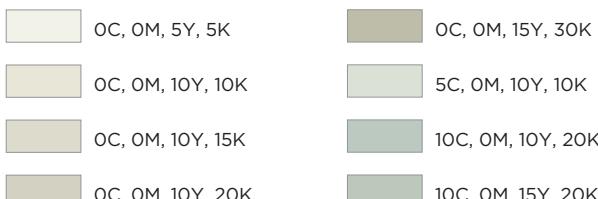
- Color palette is not just a rule. Colors are essential to build a family structure to the graphics at the DMN. Use these colors as a starting point for every graphic you do.

CREATING VARIATIONS

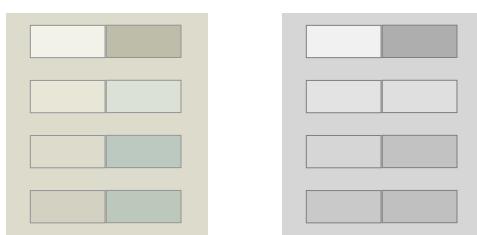
- On Illustrator, go to Filter, Colors, Saturate.
- Always double-check automatic conversions to grayscale.

TIP

Using a 0.25pt, 50K stroke can help to distinct areas of similar colors.



How do they look with automatic grayscale conversion



COLOR PALETTE

Saturation example:



If you blend similar colors, you can have a wide range of tones in between and still be in the same family:

Land Country

Water Blue

Park Green

Pink Red

Beige Ocre

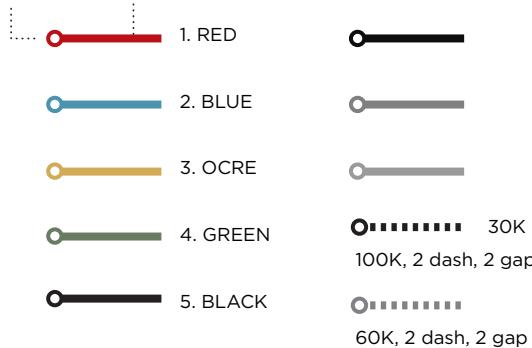
CREATING VARIATIONS

■ On Illustrator, go to Filter, Colors, Saturate.

■ Colors you create can't be automatically converted to grayscale. Always double-check automatic conversions.

Fever charts

5pt circle
1.5 stroke
White fill



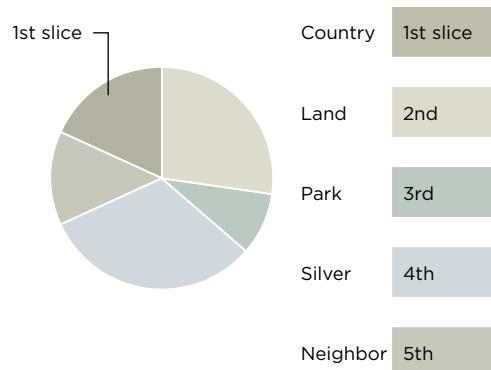
COLORS FOR PIE, FEVER AND BAR CHARTS

■ Fever and bar charts should always start with red line or bar. If you need more colors, follow the order they appear on the left.

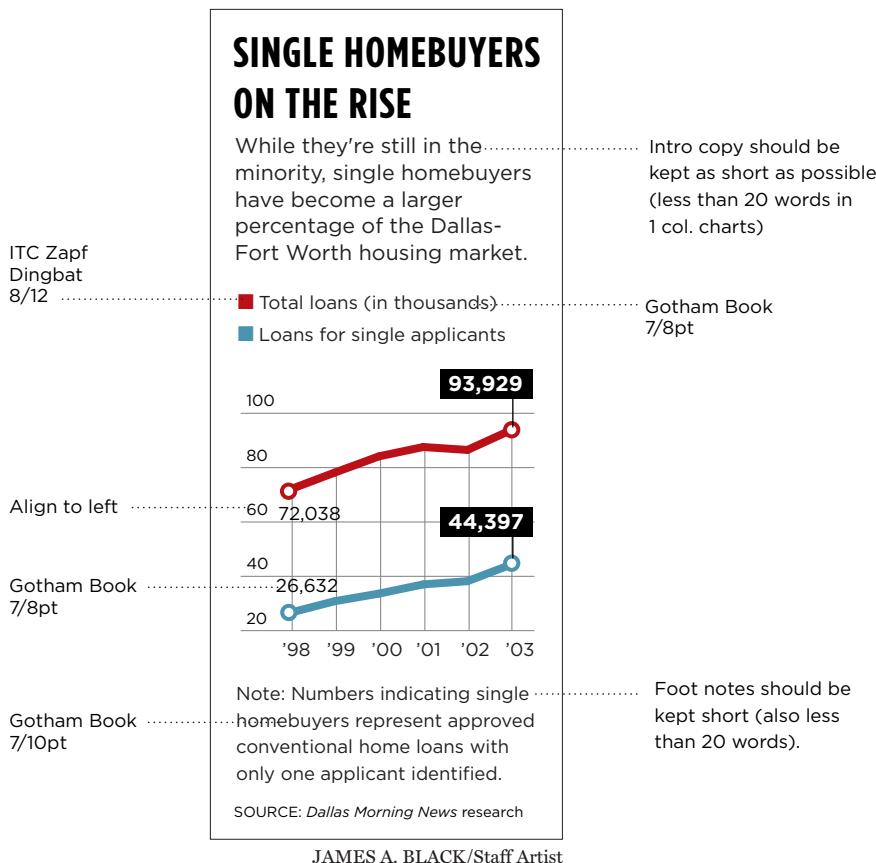
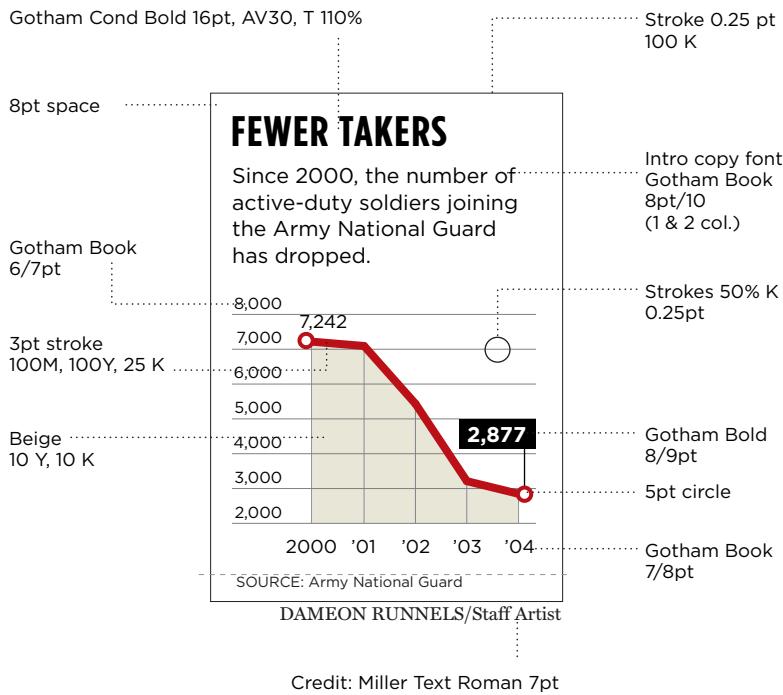
Bar charts

	C	M	Y	K	
1. RED	0	100	100	25	1st color
2. BLUE	50	0	0	35	2nd
3. BEIGE	0	0	30	20	3rd
4. OCRE	0	20	70	20	4th
5. GREEN	25	40	0	55	5th

Pie charts



Note: You can make pies with shades of one color if you have too many colors going on. But prefer to use pastel colors and use a color from the color palette as a starting point.



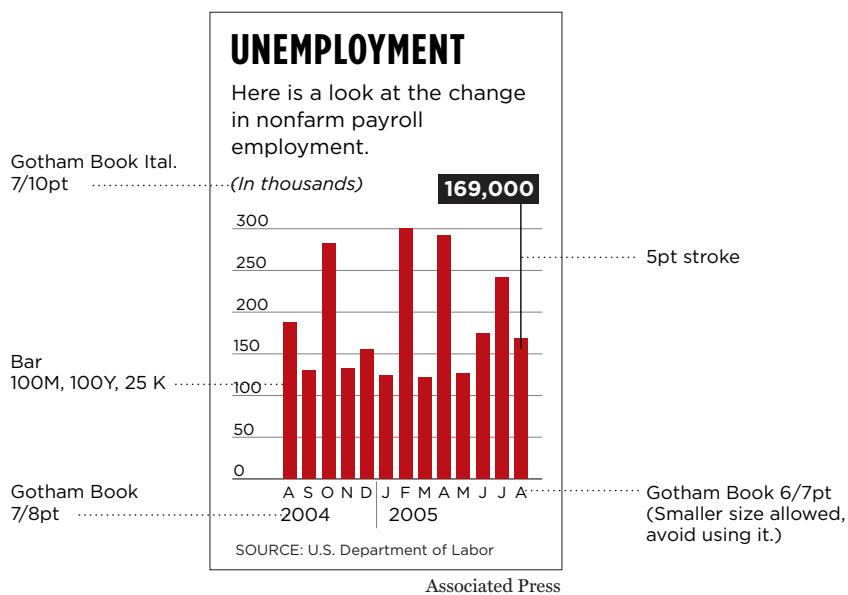
INTRO COPY

- Intro copy and footnotes should be as short as possible: less than 20 words (130 characters). If you need more than that to explain a graphic, you should consider whether or not it's worth doing a graphic that needs so much explanation.

- Fever charts with only one line should have beige box. Charts with more than one line shouldn't.

USE COLORS ON THIS ORDER

	C	M	Y	K
1	0	100	100	25
2	50	0	0	35
3	0	20	70	20
4	25	0	40	55
5	0	0	0	100

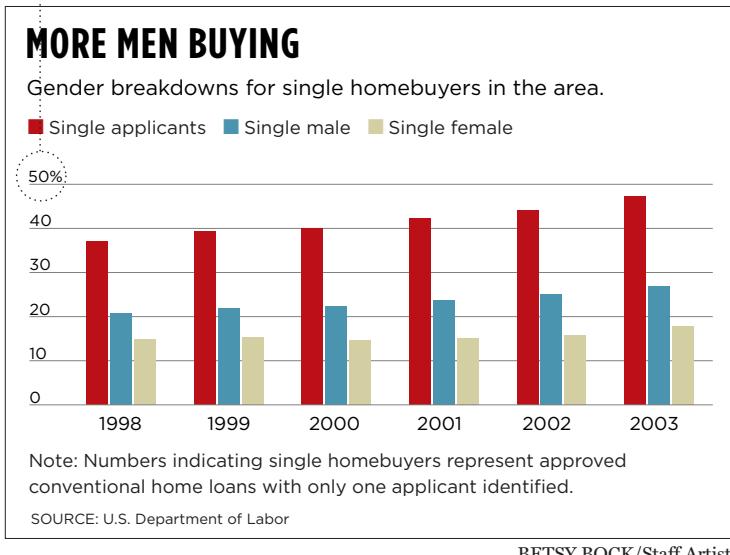
**SCALE**

■ If you use a scale (axis) on the graphic, don't put numbers on the bars (except the callout). If you put the numbers on the bars, delete the scale.

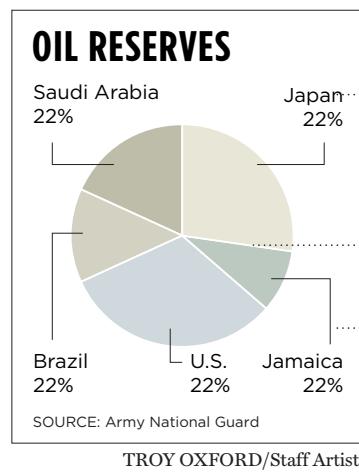
USE COLORS IN THIS ORDER

	C	M	Y	K
1	■	0	100	100
2	■	50	0	0
3	■	0	0	30
4	■	0	20	70
5	■	25	0	40

If you use a scale (axis) on the graphic, don't put numbers on the bars (except the callout).



PIE CHARTS AND TABLES



Gotham bold
7.5pt

Column widths

1 col.	11p
2	22p9.6
3	34p7.2
4	46p4.8
5	58p2.4
6	70p

Strokes 50% K
0.25pt

Gotham book 7.5pt/14

Alignment to the left
Gotham bold
7.5pt
Units only in the first

Sector	Earnings growth rate	Profit
Basic materials	84%	\$ 70 million
Consumer	21	\$ 30.5
Consumer staples	8	\$ 2.3
Energy	56	\$ 13.7
Financial	3	\$ 1.7

Gotham book 7.5pt/14
Strokes 50% K
0.25pt

7 PICAS CIRCLE

■ For one-column charts, make the pie 7 picas circle.

■ All callouts should be **outside** the pie. Use 0.5pt black stroke to point to the slices.

■ Pies with more than five slices should be treated as bar chart or table.

USE COLORS IN THIS ORDER

	C	M	Y	K
1	0	0	15	30
2	0	0	10	15
3	10	0	10	20
4	5	0	0	15
5	0	0	10	25

Note: You can make pies with shades of one color if you have too many colors going on. But prefer to use pastel colors and use a color from the color palette as a starting point.

Land



10Y, 15K

Water



15C, .25pt 50K outline
Label: *Gotham Book Ital 7/8*

Use the colors below to differentiate states, countries and to and highlight areas of the map (malls, universities, amusement parks etc.)

C	M	Y	K	
0	0	10	25	(neighbor states)
0	0	15	35	(neighbor country)
10	0	10	20	(parks: .25pt 50K outline)
0	20	20	20	(site of construction)

Patterns and strokes can also be used to highlight areas:



••••• Dotted line (100M, 100Y, 25K, 2pt dash)

• Capital (8 pt circle; *Gotham Book 7/8*)

○ City (4pt circle, 0.25pt 100K stroke; *Gotham Book 7/8*)

— *TARRANT CO.* - - - - County line: 0.35pt, 50K, dash 3pt, gap 4pt
Label: *Gotham Book Ital 5.5/6.5*

Detail 2pt rule, RED
Gotham Bold 8/9

MAP COLORS AND LABELS

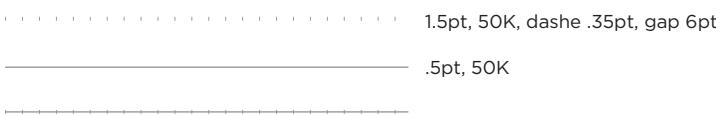
■ If you use the colors on the right, locator maps should easily convert to grayscale.

■ Despite that, when you convert to black and white, always check to see if the graphic elements are still clearly different.



Railroad tracks

One rule on top of another:



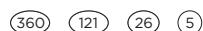
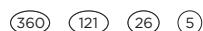
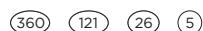
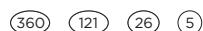
State Highways



Interstates



Rural or farm roads



Gotham Book 5.5 30

..... 100K

Stroke: 0.3pt, 100K

100 miles

..... 2pt stroke

100 miles Gotham Book 6pt/7

N
100 miles

Gotham medium 6pt/7

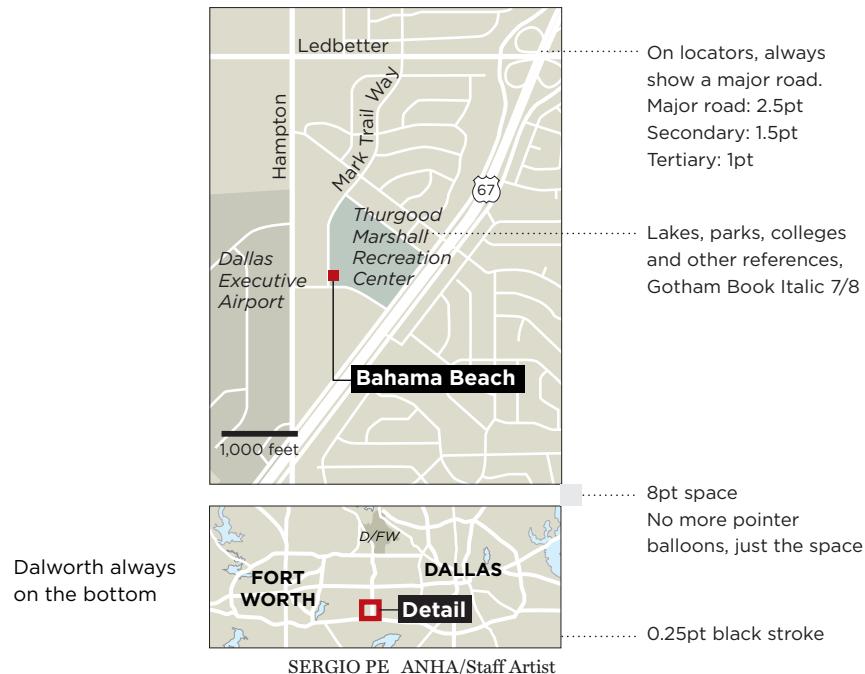
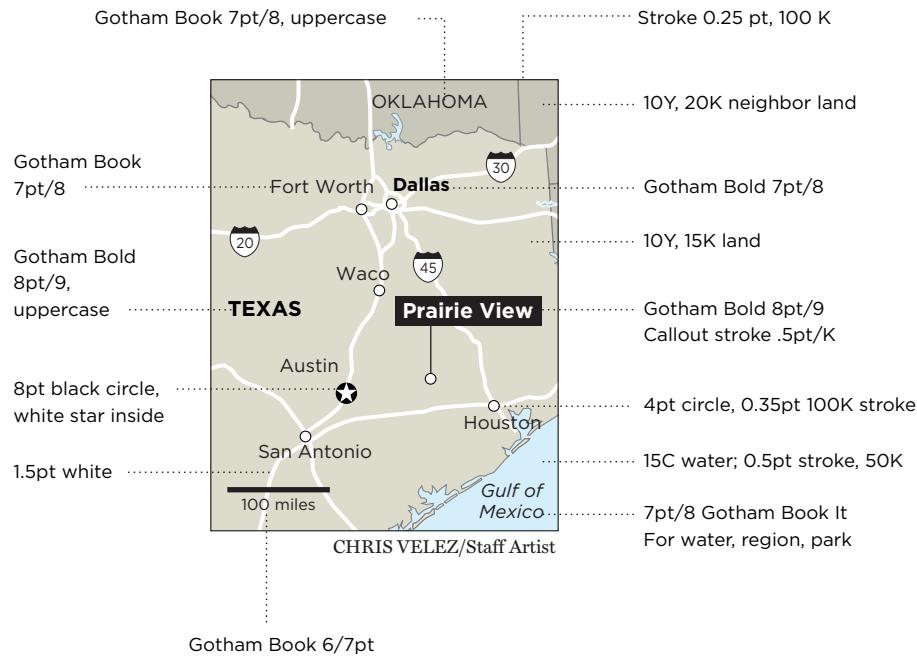
Note: We only indicate north if it's essential
for the information. Otherwise, we don't.

ROAD STROKES

■ If the map only shows one level of roads (example: only interstate highways), use 1.5pt stroke. Other than that, use the hierarchy on the right.

■ If the map has so many small roads that white areas are covering most of the land, consider making the small roads using at 0.5pt, 40% black. Leave major roads white.

LOCATOR MAPS



DALWORTH

■ Place Dalworth always on the bottom of the locator.

■ Always double-check the automatic conversion to black and white.

■ Use map colors as a starting point for bigger maps, but you can change it according to the needs of each case.

COLORS OF EASY CONVERSION TO GRayscale

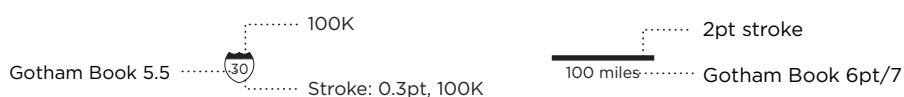
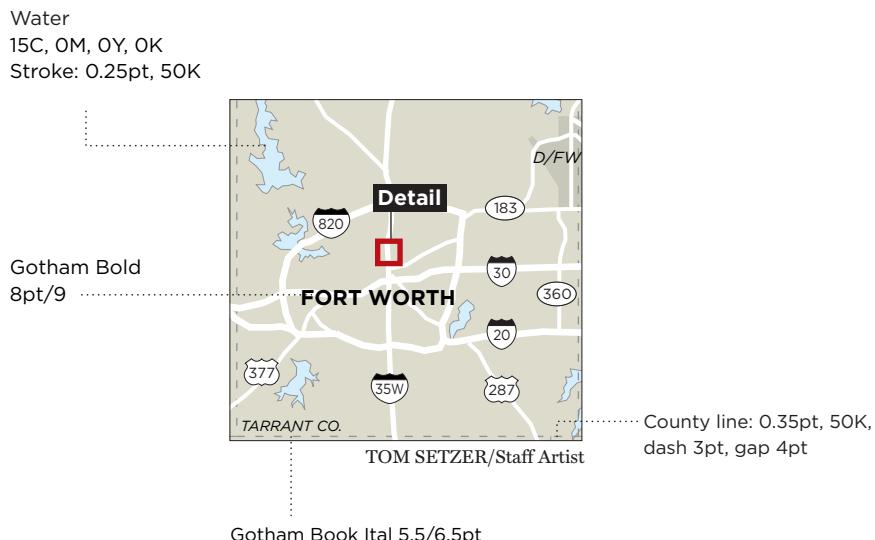
	C	M	Y	K
Light Gray	0	0	10	15
Light Blue	15	0	0	0
Medium Gray	0	0	10	25
Medium Green	10	0	10	20
Dark Gray	0	0	15	35

LOCATOR MAPS



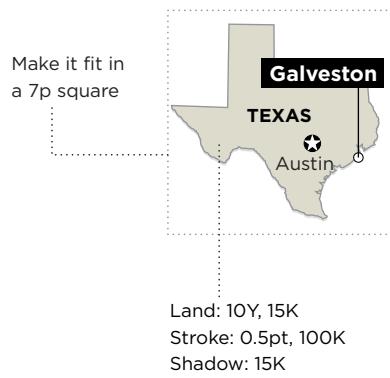
STATE MAPS

■ Follow the example on the left for reference on colors. Use 50% black line for state and country limits.





Ear maps



EAR & WORLD MAPS

■ Ear maps are state maps with capital and callout with name of the city being located. This is all the information that fits on that space.

■ For world locators, use the maps on the right. Don't use rounded globes or continent shapes.

Small icons 27.5pt square

27.5pt square

100% black



White stroke: 1pt (always)

3 lines deep



Sewage treatment: Gotham Bold 7.5/10

Also shut down.

Floodwaters probably contaminated with sewage.

1 line space



Oil refineries:

Inundated industrial facilities could expose people to chemicals.



Toxic waste sites:

Contaminants could be washed offsite.

Large icons 4P square



27.5pt

→ 173%



4 picas square

Make the icon on the small size and blow it up 173% with strokes scaled also

Large icons go on page ears

II Thursday, September 1, 2005 Page 9A

NATION



Small quakes shake California desert

Dozens of small earthquakes up to magnitude 4.6 shook the desert of southeast California on Wednesday.

TWO SIZES

- Icons are always black, drawn with 1pt white stroke.

- 27.5pt and 4 picas square.

- No other variations on size. Don't squeeze it, nor make it bigger. If there's no space, either cut the text or remove the icon.

WIRE SERVICES

Provider	Address	Username	Password
Associated Press	http://apwebgraphics.ap.org	-----	-----
AP Archive	http://photoarchive.ap.org	-----	-----
Knight Ridder Tribune	http://www.krtdirect.com	-----	-----
NewsCom	http://www.newscom.com	-----	-----
LA Times/Wash. Post	http://www.latwp.com	-----	-----

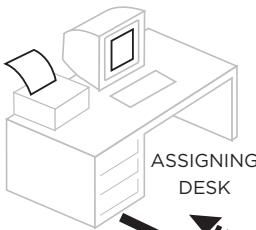
AGENCIES

- Download KRT material only from [krtdirect.com](http://www.krtdirect.com), not from Newscom.com.

GETTING GRAPHICS IN AND OUT OF THE DEPARTMENT

CREATING THE GRAPHIC

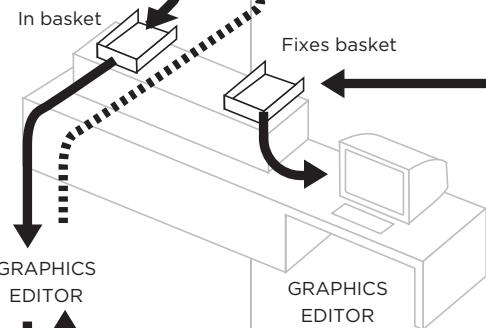
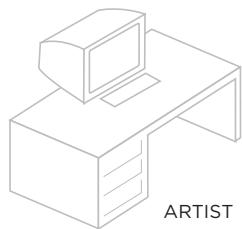
- 1** Assigning editor places request online via SCC. That request prints out of the editor's printer and a duplicate prints back in News Art.



- 2** The editor walks his or her assignment (along with pertinent reference or resource material clipped to it) back to News Art.

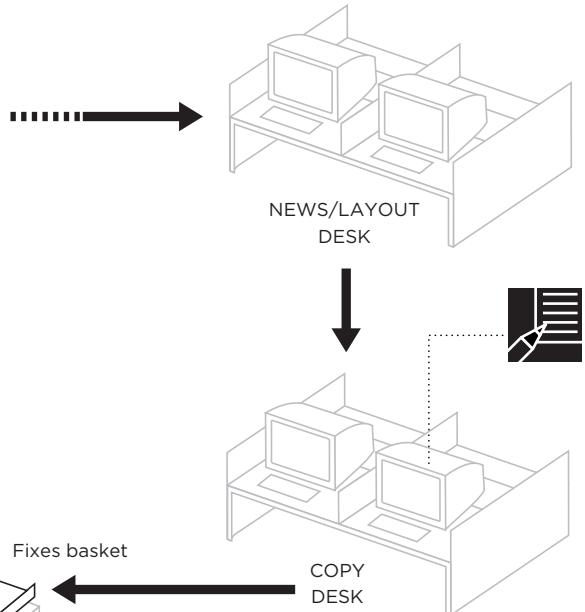
Artist, editor and reporter should talk

- 3** We assign it to the artist. Artist and assigning desk should communicate. When work is completed, it is given to a News Art manager.



CORRECTING AND SHIPPING IT

- 4** After the assigning editor checks the graphic, he is responsible for getting the proof to the layout desk.



- 5** After the copy desk proofs the graphic, it is returned to News Art. We make the fixes and put the graphic in CCI.

Fixes between editions: are brought to News Art by a News Clerk or a Copy Editor and can be placed in the Fixes basket at the Graphics Desk.

Suburban workflow: the artist makes an Acrobat file and emails it back to the assigning editor. After the assigning editor has made corrections, a new printout is made, placed in the plexiglas bins in front of the Graphics Desk.

WELCOME TO NEWS ART

Here you'll find answers to a few questions you might have. While this might offer some basic help, don't hesitate to ask these questions to anyone in the staff if you feel like you need to verbalize it.

How do I get in the system?

Call extension 2911 for IT Help Desk. They will help you to set up a password and an email account. They also can get you a password for phone calls outside our area code.

What's the log-in information for the News Art server?

Our files are stored in:
<afp://dmmnmacshare.tdmn.belo.com>.
 Username: -----
 Password: -----

Where should I store my files?

Look for the News Art Server. Chris Morris or Layne Smith will assign a folder in the Daily Dump, the place on the network where all files are saved.

Where can I retrieve base maps?

There's a folder in the News Art server called New Graphics Resources. Go there for base maps and other resources. Talk to Tom Setzer if you have questions.

How do I put a file into CCI?

The graphics editor should do it most of the time. But if you need to do it, just drop the EPS file onto the icon NewsArtInOSX on your desktop. The file will appear in CCI in a few minutes.

How can I get text from CCI?

There's a folder in the News Art Server called Text_from_CCI.

How do I set up the News Art printers (printer names, settings, etc.)?

Call the Help Desk: 2911.

How do I look for archived files?

We have CDs and DVDs with files that go back to 1996. To find recent files, connect to server
<afp://dmmnmacshare.tdmn.belo.com>
 Click on the server Current Year. For older files, ask James Black.

How can I get staff and wire photos?

On your browser, go to <http://scc/> (just type SCC and hit enter)
 Username: -----
 Password: -----

How can I find out extensions and e-mail addresses of DMN's employees?

On your browser, go to
<http://tdmn.com>
 Click on Telephone Directory.

To who should I talk if I have questions about graphic style?

Sergio Pecanha and Chris Morris.

How can I see production pages and get PDFs of my work?

On your browser, go to:
<http://pagetracker>
 Click on Archives and find the page you want by date of publication.
 Click on the page thumbnail. To download the PDF, click on Web PDF, on the top right.

How can I get CCI on my machine?

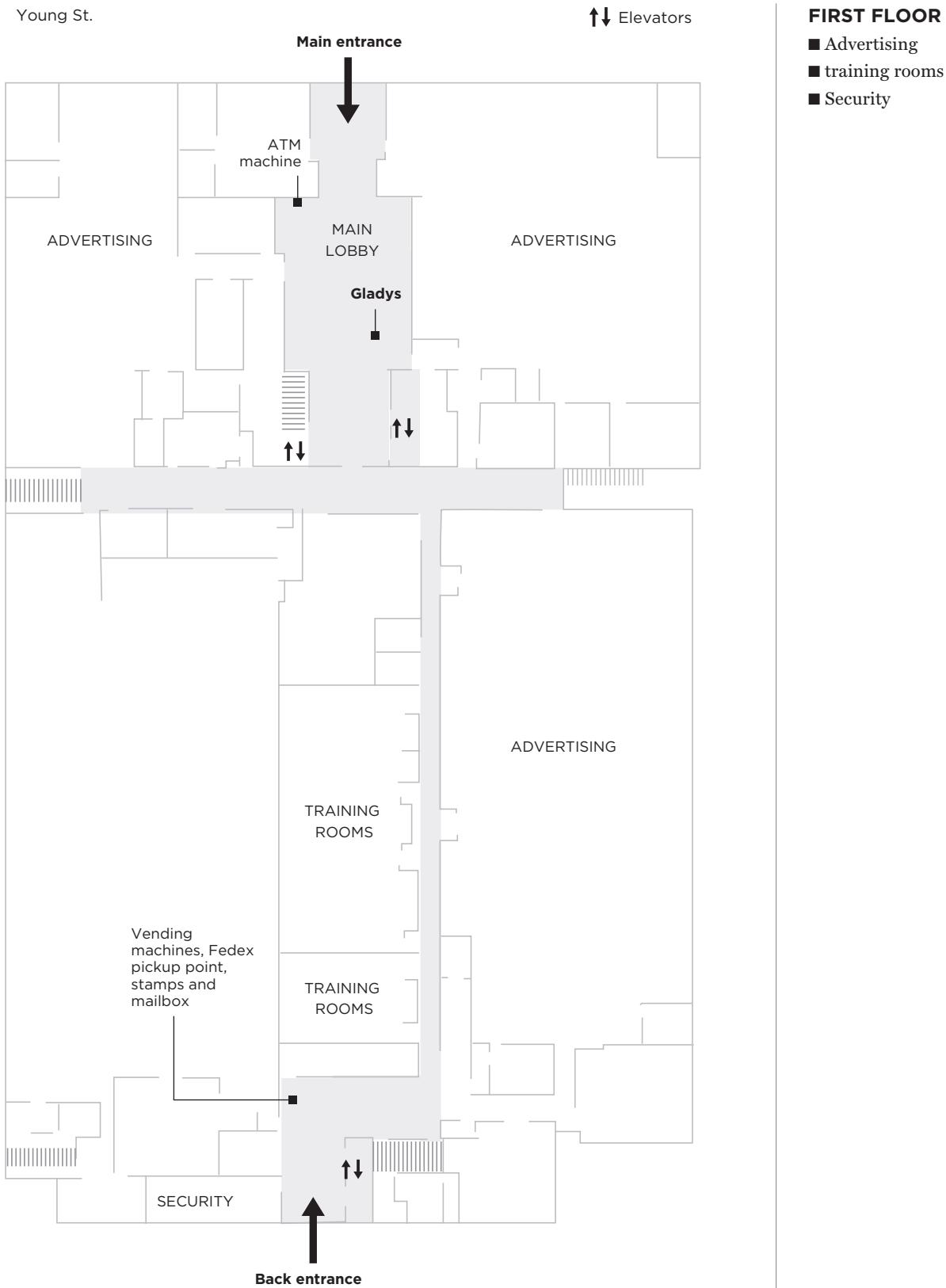
Ask the Chris Morris. He can get the right people in the Help Desk to do that for you.

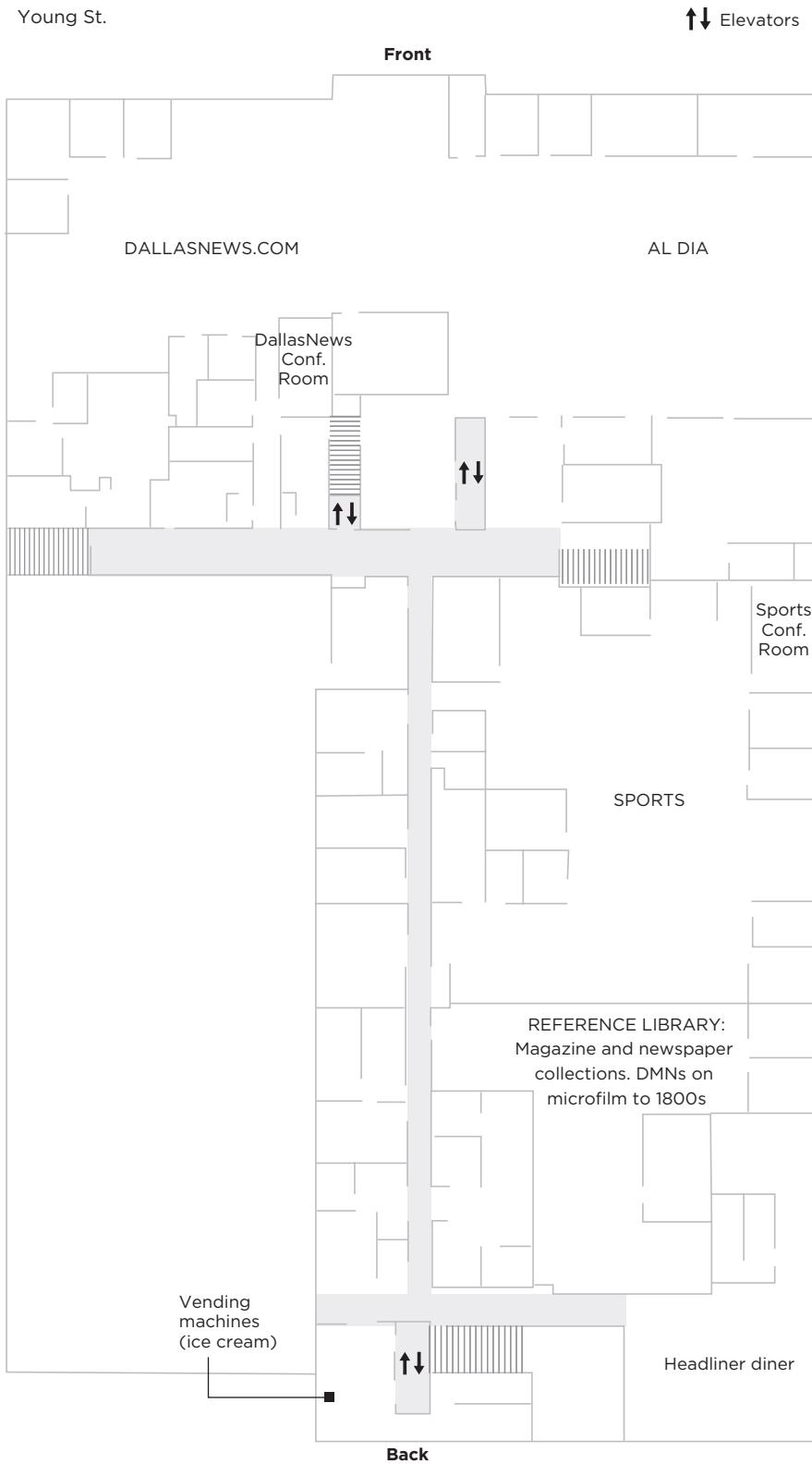
How can I get information about human resources?

For timecards, go to
<http://tdmn.com> and click on Kronos Workforce Timecards. For other questions, start by talking with Lisa Patton. She knows everything about everything and she'll tell you who you should look for.

How can I check my e-mail from home?

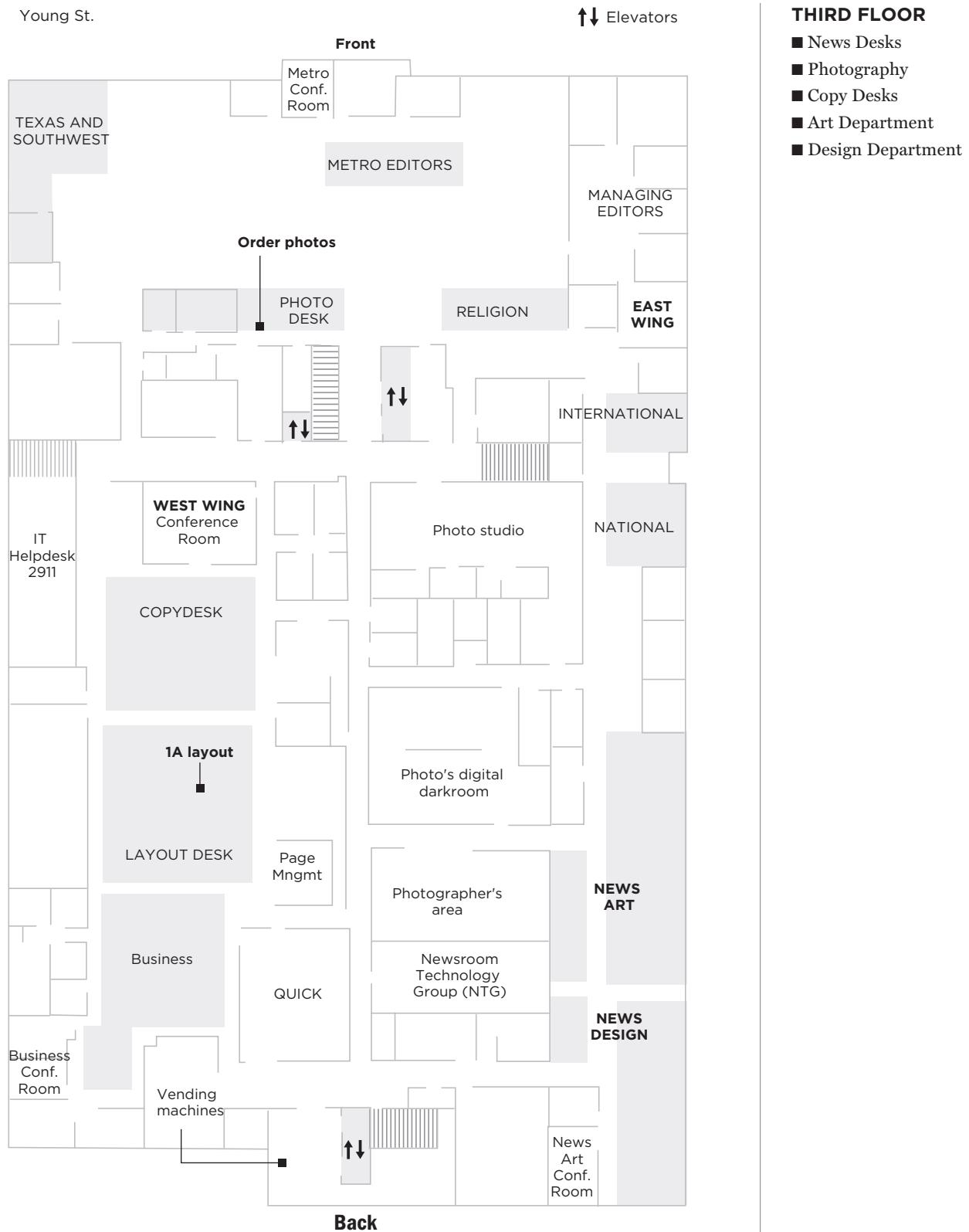
Log in to www.belo.com. On the bottom of the page you'll find the link Employee Login. You'll need your employee number (on your paycheck) and intranet password (set it up with the Help Desk). To call Help Desk from outside the building: 214-977-2911.

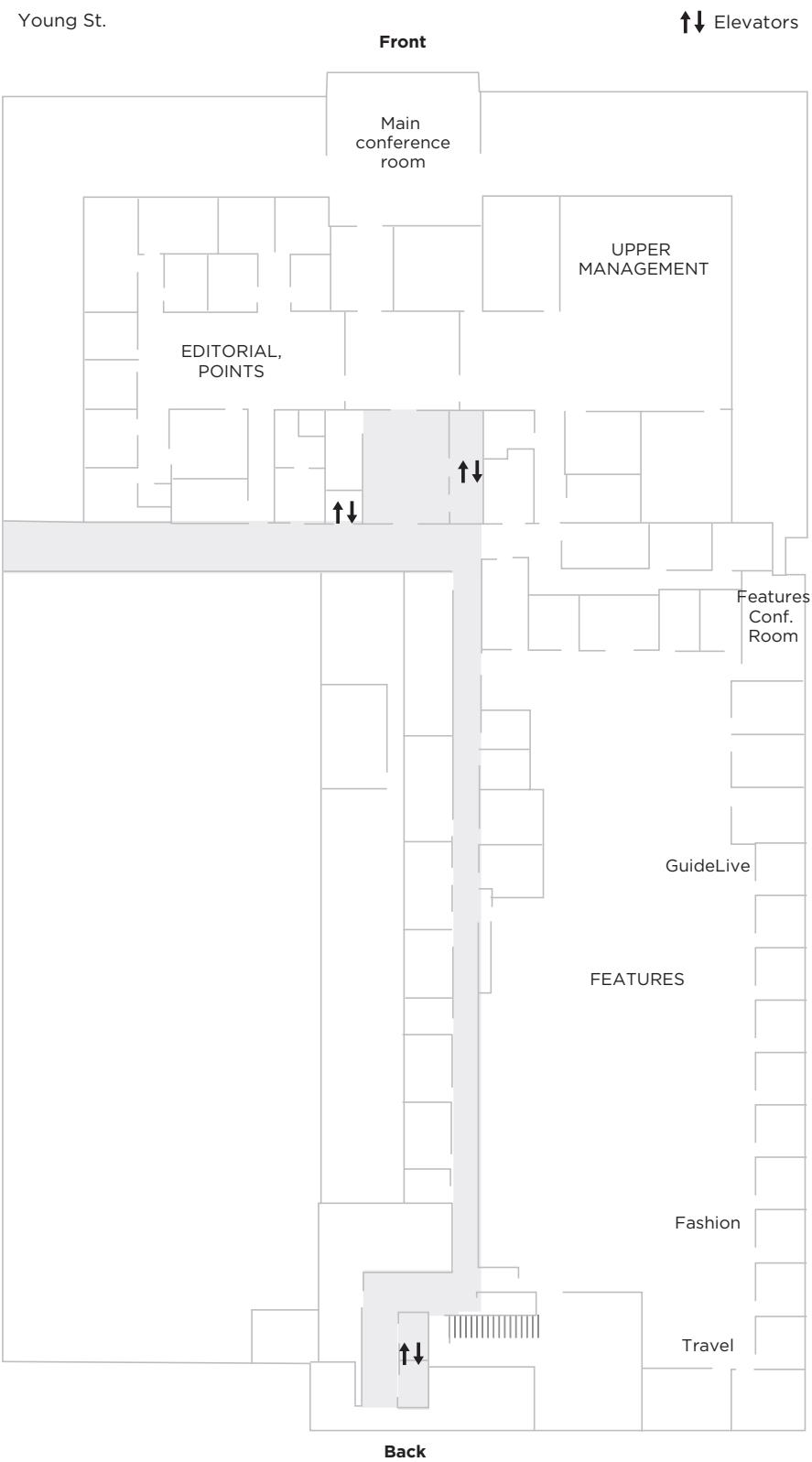




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AROUND THE BUILDING

