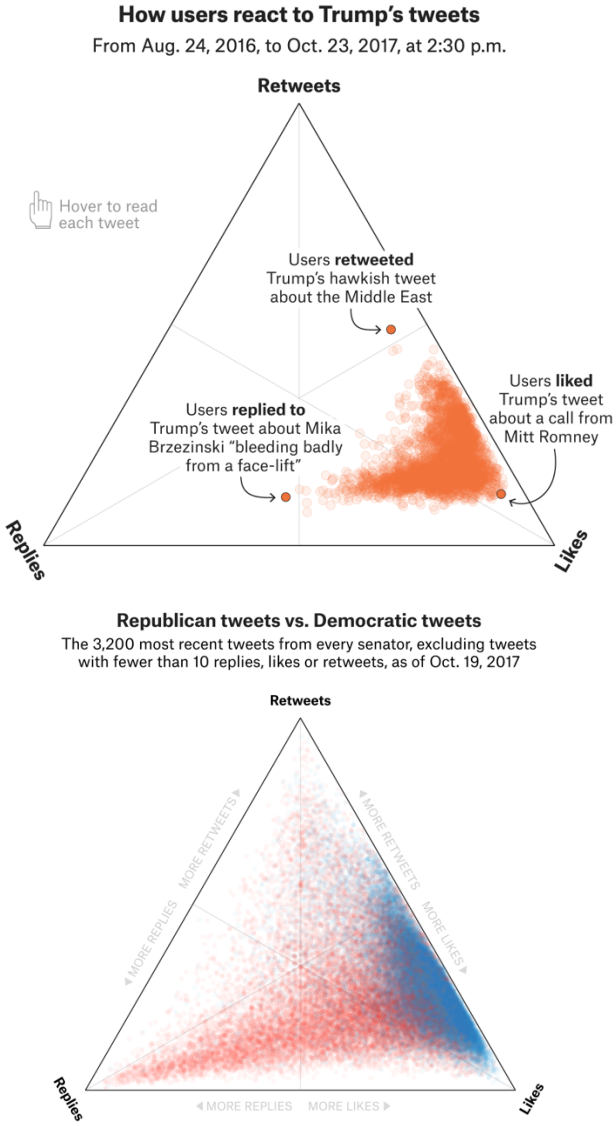
Piece One: https://fivethirtyeight.com/features/the-worst-tweeter-in-politics-isnt-trump/

President Trump's individual tweets have received ample coverage, of course. But we hadn't seen much work on the corpus of Trump's tweets as a whole, nor those of other politicians. We chose to examine them using the Twitter concept of The Ratio—the idea that the breakdown of retweets, likes, and replies can tell you something about how a tweet was received. These three categories suggested to me triangular "ternary" plots, which historically have been used to show the component makeup of soil or metal alloys, for example.

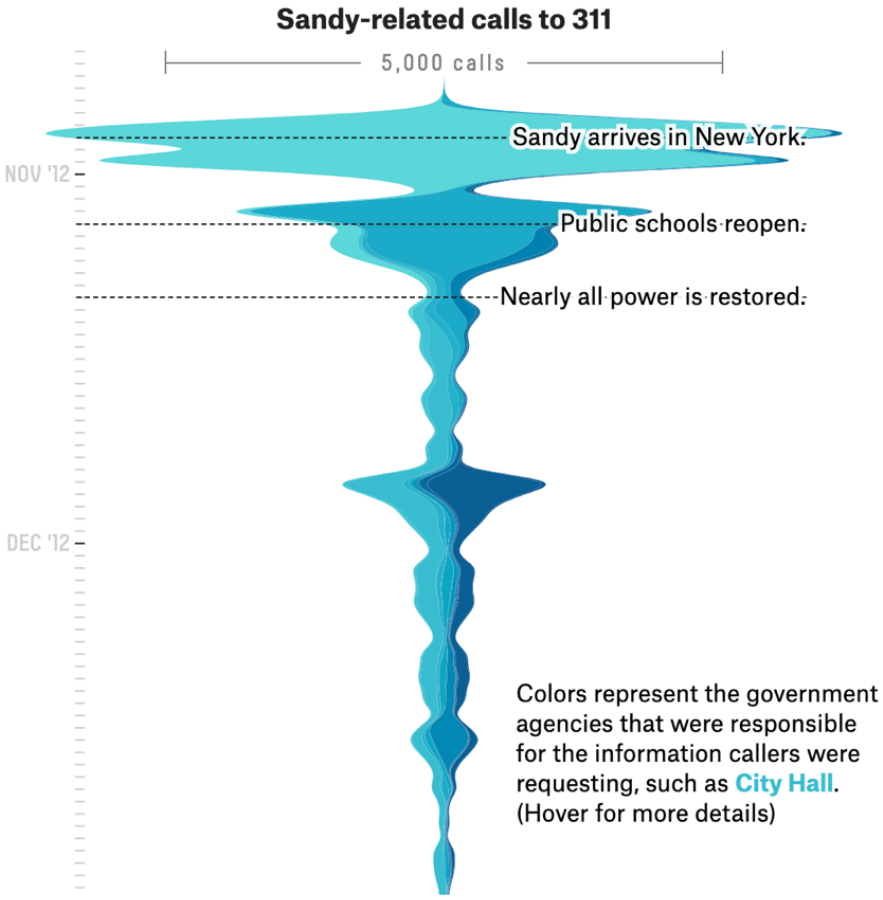
We made these charts, in some cases interactive, for Trump, President Barack Obama and every U.S. senator. We found stark differences in the reactions to tweets from Democrats and Republicans, with the latter typically eliciting far more replies. The story idea and graphics concept were mine, the graphics were a collaboration with my colleague Gus Wezerek, and the data collection was aided by my colleague Dhrumil Mehta.



Piece Two: https://projects.fivethirtyeight.com/sandy-311/

In the wakes of hurricanes Harvey and Irma in Texas and Florida, we wanted to examine the roads to recovery from these major storms. We chose to look at another storm that had made landfall five years earlier: Hurricane Sandy. We downloaded and analyzed some 36 million calls made to New York City's 311 hotline, identifying nearly 80,000 that were directly related to Sandy. The callers sought assistance with, for example, locating cars, rebuilding businesses, storm-related fraud, children's mental health, and property tax relief.

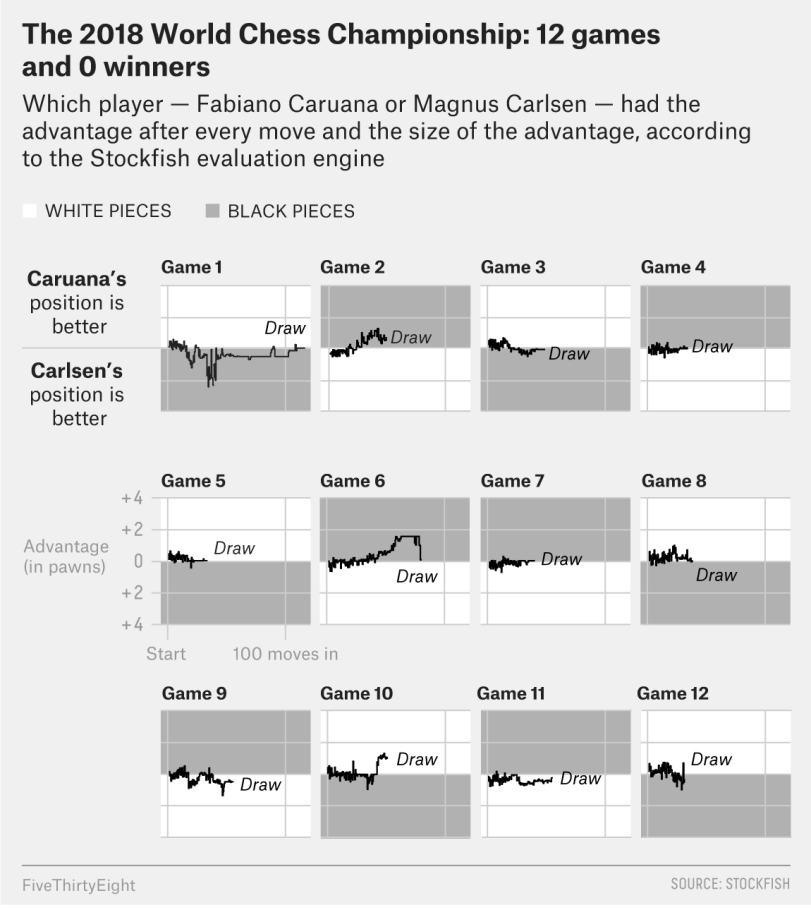
The graphical result was a long, interactive, vertical scroll, allowing users to experience the initial deluge and then never-ending trickle of New Yorkers seeking help during the years-long and ongoing recovery from the storm. This piece was a collaboration with my colleague Julia Wolfe.



Piece Three: https://fivethirtyeight.com/tag/world-chess-championship/

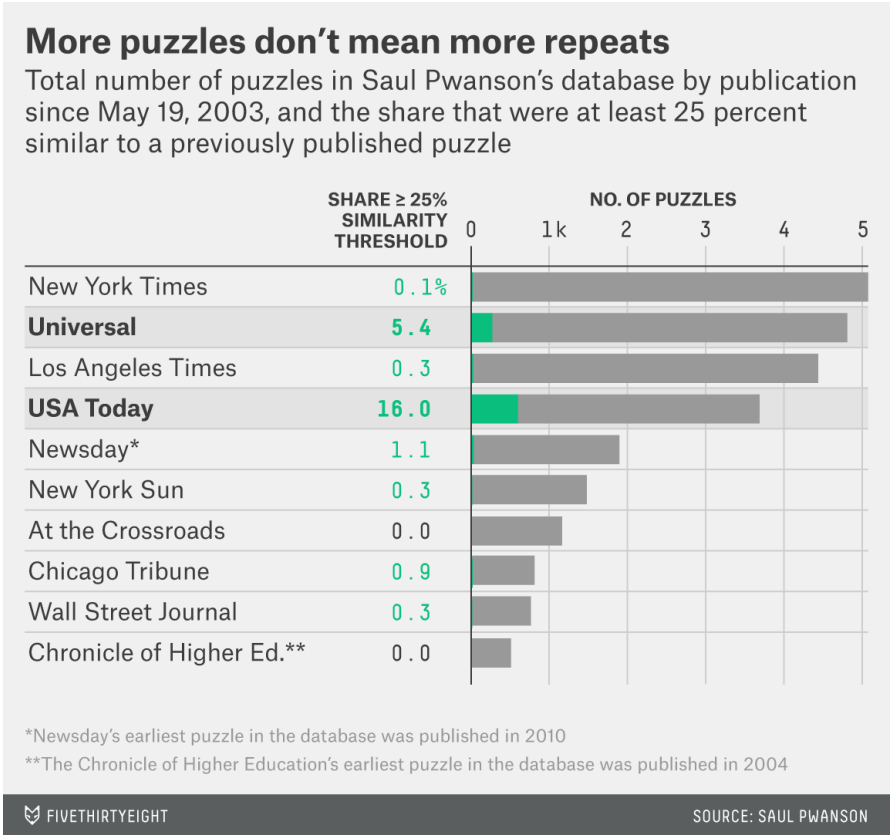
Since 2016, I've written daily coverage of the World Chess Championship, perhaps the world's most hallowed intellectual competition. The most recent edition featured an American, Fabiano Caruana, vying for the title for the first time since Bobby Fischer, and facing off against perhaps the greatest player ever to live, Norway's Magnus Carlsen. The graphical centerpiece of this coverage has been charts like the one below, providing a full picture of each game of the match: who held the advantage after every move according to the all-powerful computer engine, who played which pieces, how long the game lasted, what its outcome was, and when the next game was scheduled. The charts and these stories were meant to bring the excitement and subtleties of chess to a large, and often lay, audience.

As you can see below, this specific championship's regulation games ended with an unprecedented 12 straight draws. But this didn't deter readers—more than 2 million read FiveThirtyEight's coverage of the match. I think this is a testament to two things: one, the power of graphics to illuminate both technically and logistically complex events (and to show that not all chess draws are boring); and two, the hunger of readers for enthusiastic coverage of narrow but rich corners of culture. The reporting, writing, data generation and graphics are all my own work, with final edits for style by the FiveThirtyEight charts team.



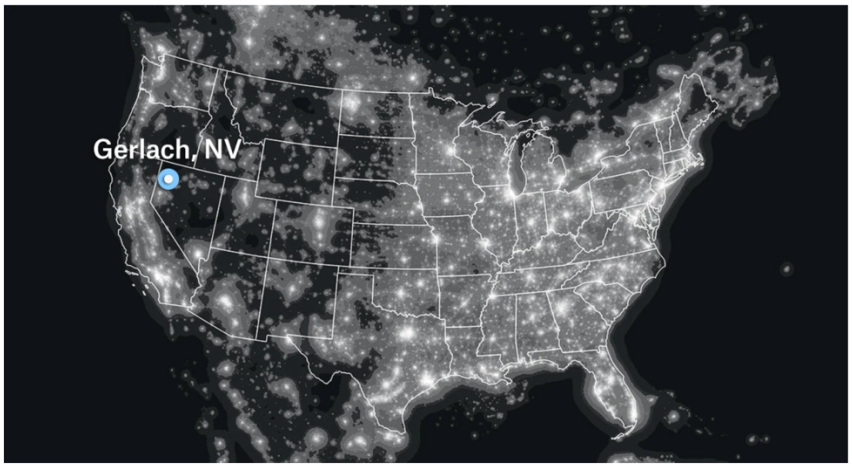
Piece Four:
https://fivethirtyeight.com/features/a-plagiarism-scandal-is-unfolding-in-the-crossword-world/

The editor of the USA Today crossword puzzle—the Guinness record holder for most-syndicated crossword constructor and reportedly a multimillionaire from these efforts—had apparently been plagiarizing puzzles from other newspapers for years. I broke the story, using a huge Web-scraped database of puzzles and microfilm dug up in the New York Public Library. Internal investigations were launched, and the editor in question was dismissed shortly after publication of my article. This story was a finalist for the investigation prize at the 2016 Data Journalism Awards. The reporting, writing, data collection and graphics are all my own work, with final edits for style by the FiveThirtyEight charts team.



Piece Five: https://fivethirtyeight.com/features/darkest-town-in-america/

Fourteen times a day, a minivan-sized NASA satellite circles our planet, gathering light data. I obtained and analyzed that data and headed to the darkest town in the continental United States: Gerlach, Nevada, population 100, on the edge of the Black Rock Desert. It's a town of alien geothermal outcroppings and bad storms, reckoning with the creeping forces of Silicon Valley. Meanwhile, a "dark-sky movement" tries to keep the lights off. The reporting, writing, data analysis and photography are all my own work, with additional design elements by the FiveThirtyEight team.



Recent analysis has revealed some of the few pockets of the U.S. that are sheltered from the sprawl of light pollution. Gerlach sits in one such dark refuge. LIGHT POLLUTION SCIENCE AND TECHNOLOGY INSTITUTE

Will Roger Peterson's desert labyrinth was inspired by a similar path laid out in the floor of the Chartres Cathedral in France.

Piece Six: https://www.economist.com/democracy-in-america/2015/07/14/jailers-in-chief

In this piece for The Economist's Democracy In America blog, as criminal justice had again become a salient issue with both parties calling for reform, I compared the state incarceration rates over time in the tenures of the governors that were running for president in the 2016 election. The U.S. has a starkly high incarceration rate overall (5 percent of the world's population yet 25 percent of its prisoners), but the rate varies dramatically both across the country and over time, as the chart below reveals. The reporting, writing, data collection and chart were my own work, and the chart was styled by The Economist's team; it also appeared in the paper's print edition.