



The Daily World

Style Guide

Revised 3/12/98

A1 philosophy	42	Jump policy	39
Advertising	6	Listings	30
Art.....	7	Modular design	2
Body type.....	28	Mug shots	13
Bottom rule	6	Page labels	16
Boxes	20	Page structure	3
Briefs	31	Photography	10
Bylines	32	Photo bylines	33
Charts.....	9	Photo cutlines	34
Copy blocks	36	Photo Do's and Don'ts	12
Credit lines	32	Photo namelines.....	34
Design checklist	48	Photo sizing.....	11
Design philosophy	1	Power head	24
Drop heads	25	Profile.....	45
Editorial page	43	Pull quotes.....	41
Editor's notes	40	Ragged right	29
End bylines	32	Refers	40
Flag.....	14	Section flags	15
Folios	17	Spacing	5
Front page	42	Sports Page	46
Graphics	8	Standard measures	4
Headlines.....	22	Standing heads	18
Illustrations.....	9	Subheads	27
Infoboxes	21	Summary graph	26
Jumplines	37	Taglines	32
Jump heads	38	What's Happening	30

Our design philosophy

First and foremost, newspaper design must serve the reader. An exciting design that the reader cannot follow is a design that fails.

Proper design techniques serve to ease and speed the reader's way through the newspaper. They provide balance, order, focus, proportion and unity.

Those techniques assist both kinds of readers:

1. Skimmers, who breeze through our newspaper, looking only at headlines, pullout quotes, informational graphics and photos.

2. Devoted readers, who benefit from improved typography, and better illustrations, graphics and photography.

A good design uses type that is legible in a form that is most readable. It pays close attention to page architecture, type texture, internal spacing, type size and length.

It is also consistent. The choices made for the typography of the newspaper apply to all sections, for all pages — the only exceptions being those pages where rules are broken to provide the reader a surprise. On those pages where you wish to appear different, typography and design immediately and clearly make that statement. But throughout the paper, most typographic elements will be the same, reassuring the reader that the design is crafted to provide unity.

Design is flexible, to respond to demands of the news. A paper that adheres too strictly to formula makes it difficult to put the reader first: the formula tends to become more important than the reader it was developed to serve. In the case of extraordinary events or extraordinary enterprise by the newspaper's staff, we put into play a design that also is extraordinary.

Our readers come to us for our content.

They want to know the day's news and they look forward to our enterprise reports and the daily features our newspaper provides.

Good design must serve to illuminate and work in concert with content. It is a basic of any type of design: form follows function. The news function is to deliver information and meaning to readers. And design helps to deliver: sometimes as a long story, sometimes as a small graphic, sometimes a map, sometimes a chart — often a combination of forms and elements. Each is carefully chosen to place the information before the reader in a way that is pleasing and easy to understand.

Fine design also is exactly what the word implies: designed. It is thought-out. It is crafted. It is based on a firm knowledge of design techniques and the principles that underlie those techniques. It allows for the breaking of design rules — but not without an understanding and appreciation of those rules.

The application of fine design can impart an abiding beauty and elegance to a newspaper. It can become refined without being snobbish. It can show high-class taste without turning its back on its working-class roots. It can go for the bold, especially in feature pages. It can be creative and stylish while keeping in mind a design fundamental: styles change, style doesn't.

Our design approach must reflect our community to our readers. Those readers should be able to see in our newspaper an image of what they are and what they are striving to be — as individuals and as members of their community.

Design, graphics, typography, illustration, photography, color — each is a means to an end. Each is a tool which, used properly, helps the reader assimilate and comprehend the news.

STRUCTURE

Modular design

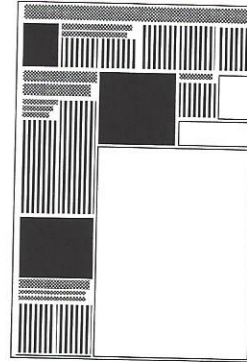
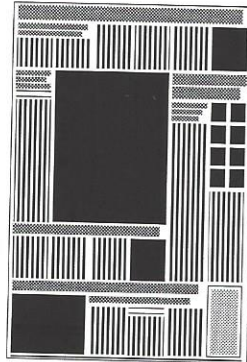
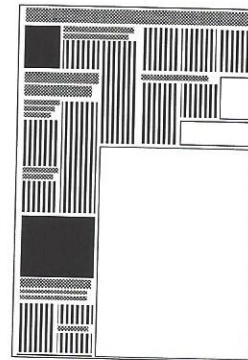
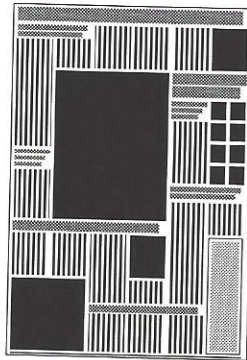
A key technique of modern newspaper presentation is modular design. For each story, the headline, the art and the legs of type should form one rectangle – a module. Ideally, the page becomes an eye-pleasing assemblage of different-shaped modules.

Advantages

- ✓ It promotes order, clarity and simplicity.
- ✓ Stories are easier for the reader to follow on the page.
- ✓ Art and sidebars relate more clearly to main stories.
- ✓ A story placed in a horizontal module appears shorter to the reader than the same story set in one vertical module.

Modular DOs and DON'Ts

DO design your page with modules of varying sizes and shapes. A page that is either strongly horizontal or strongly vertical tends to look dull. A page that is mostly horizontal should have at least one vertical element, while a page that is mostly vertical should have at least one horizontal element. When in doubt, choose the strongly horizontal layout over the one that is strongly vertical.

**Modular design****Not modular design**

DO place art or sidebar (secondary element) directly below the main headline when creating a multi-element module; wrap type of the main story under the secondary element.

DO use a box around related elements to tie those elements together.

DO use the standard 1 column width for body type on most stories. In general, no more than 1 story per page should be set a different width.

DON'T change the width of body type within the same story, except if the story jumps. Varying column widths could be used for a special effect around art elements on section fronts. On jump pages the standard 12p2 column width should be used.

STRUCTURE

Page structure

The foundation for good graphic design is the underlying structure of that design.

The page dummy gives you a form on which to drape your page design.

We use the six-column grid as the structural basis for most pages.

As you attempt a new design, always consider the structure of a page first.

You as the designer must decide, when dealing with different kinds of content, how to structure your page. For example, you would naturally decide to treat column widths differently when dealing with text than when dealing with lengthy tabular material or with feature material vs. hard news.

A key is to let the content help you decide. Examine the content; consider how it can be best displayed — then, choose the structure.

And while designing, pay close attention to details such as consistent spacing. Those details speak volumes to your readers — ignore them and you risk appearing careless and sloppy.

DAY	DATE	SEC	PAGE
21	294		294 21
20	287		287
20	280		280 20
19	273		273
19	266		266 19
18	259		259
18	252		252 18
17	245		245
17	238		238 17
16	231		231
16	224		224 16
15	217		217
15	210		210 15
14	203		203
14	196		196 14
13	189		189
13	182		182 13
12	175		175
12	168		168 12
11	161		161
11	154		154 11
10	147		147
10	140		140 10
9	133		133
9	126		126 9
8	119		119
8	112		112 8
7	105		105
7	98		98 7
6	91		91
6	84		84 6
5	77		77
5	70		70 5
4	63		63
4	56		56 4
3	49		49
3	42		42 3
2	35		35
2	28		28 2
1	21		21
1	14		14 1
1	7		7

*(Not actual size)

STRUCTURE**Column widths**

Ideally, all stories should be set in one-column width. If another column width is used, only one different column width per page should be used.

The maximum column width is 23p4. Anything wider should be broken into two or more columns.

Briefs boxes are 25p4 wide with the text itself set at 23p4 (1p space on both sides).

Box widths

To calculate the widths for items inside a box:

1. Subtract 2 picas from the maximum width you are working with (1 pica for each side of the box).

2. Subtract a pica for each gutter.

3. Divide by the number of columns desired.

Example:

For a 2-column box:
Take 25p4, subtract 2 picas for the sides of the box, which equals 23p4, subtract 1 pica for one gutter, equals 22p4, divide by 2 for 2 columns which equals 11p2, which is the column width.

Standard 1 column**Regular:**

1 column – 12p2
2 column – 25p4
3 column – 38p6
4 column – 51p8
5 column – 64p10
6 column – 78p

Boxed:

1 column – 10p2
2 column – 11p2
3 column – 11p6
4 column – 11p8
5 column – 11p9
6 column – 11p10

5 columns on 6**Regular:**

1 column – 14p9
2 column – 30p7
3 column – 46p4
4 column – 62p2
5 column – 78p

Boxed:

1 column – 12p9
2 column – 13p10
3 column – 14p1
4 column – 14p4
5 column – 14p5

2 columns on 3**Regular:**

1 column – 18p9
2 column – 38p6
3 column – 58p3
4 column – 78p

Boxed:

1 column – 16p9
2 column – 17p10
3 column – 18p1
4 column – 18p3

3 columns on 4**Regular:**

1 column – 16p6
2 column – 34p2
3 column – 51p8

Boxed:

1 column – 14p6
2 column – 15p6
3 column – 15p11

4 columns on 5**Regular:**

1 column – 15p6
2 column – 32p2
3 column – 48p8
4 column – 65p4

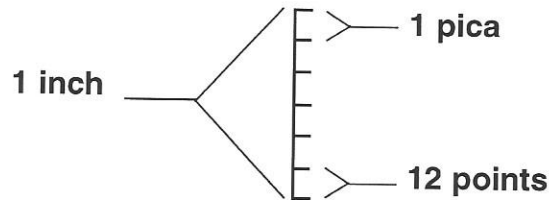
Boxed:

1 column – 13p6
2 column – 14p6
3 column – 14p10
4 column – 15p

STRUCTURE**Spacing**

Our standard for both vertical and horizontal spacing is 1 pica.

In most cases (exceptions are noted), there should be 1 pica of space between elements on the page.



1 inch = 72 points

1 inch = 6 picas

1 pica = 12 points

Exceptions

✓ Stories on section fronts and the editorial page are separated by two picas.

✓ All art-element credit lines are placed at the right 3 points below the element (photo, cartoon, graphic, chart). The cufline is immediately below the art element.

✓ All bylines, credit lines or stories (if there is no byline or credit line) are 1 pica below the descenders

of headlines.

✓ Leave 6 points from the end of text to a jump line. Leave 6 points from a jump line to the beginning of continued text.

✓ Namelines are 3 points below the photograph.

STRUCTURE

Bottom rule

In order to bring a stronger sense of structure and definition to the pages, we use a 2-point rule under the editorial material that touches the bottom of the page.

This head in 48 pt Utopia

Go placidly among the noise and haste, and remember what peace there may be in silence.

As far as possible without surrender, be on good terms with all persons. Speak your truth quietly and clearly, and listen to others, even the dull and ignorant; they too have their story.

Avoid loud and aggressive persons; they are vexatious to the spirit. If you compare yourself with others, you

'I am not the editor of a newspaper, and I shall always try to do right and be good — so that God will not make me one.'

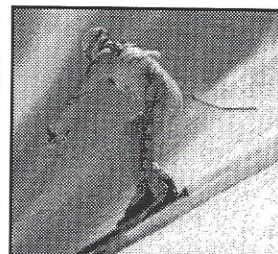
Mark Twain
American humorist

may become vain and bitter — for always there will be greater and lesser persons than yourself. Enjoy your achievements as well as your plans.

Keep interested in your own career, however humble; it

is a real possession in the changing fortunes of time. Exercise caution in your business affairs, for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism.

Be yourself. Especially, do not feign affection. Neither face be cynical about love; for in that all aridity and disenchantment it is perenni-



(Not actual size)

Ad

• This is a 30 pt headline in bold

Go placidly among the noise and haste, and remember what peace there may be in silence.

As far as possible without surrender, be on good terms with all persons. Speak your truth quietly and clearly, and listen to others, even the dull and ignorant; they too have their story.

Avoid loud and

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the changing fortunes of time. Exercise caution in your business affairs, for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high ideals; and everywhere life is full of heroism.

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(Not actual size)

Placement and use

On all pages — open or not — a 2-point rule should go under the editorial matter that touches the bottom of the page. A rule is not used under advertisements or filler ads. If, for instance, four columns of editorial matter touch the bottom of a page, a 2-point rule goes under those four columns but not under the adjacent two columns of advertising.

There is 1 pica of space between the bottom rule and the type above it on inside pages. On section fronts the 2p spacing rule.

Art elements

Because we know readers look at photos and other art elements first, we look for every opportunity to use those devices.

212 WORLD

Pope hails Catholics in Cuba

Pope used his annual address to condemn the embargo against Cuba.

BY FRANCIS X. BURNETT

VATICAN CITY — Pope John Paul II used his annual address to condemn the embargo against Cuba.

While the pope's address was being broadcast in Cuba, he was also speaking to the faithful in the United States.

The pope also urged his faithful to support the Cuban people in their struggle for freedom.

The pope also urged his faithful to support the Cuban people in their struggle for freedom.



Pope John Paul II is seen here on his way to address the Cuban people in Havana.

BRIEFS



1. Sen. John Kerry, D-Vt., and Sen. John Chafee, R-R.I., are seen here in a meeting with President Bush.

Sen. Kerry urged engagement with Vietnam.

Magnitude-6.2 Chinese quake kills 47

BY CHARLES KATZ

ASSOCIATED PRESS

BEIJING — An earthquake of magnitude 6.2 struck the Great Wall in Saturday morning.

The quake killed 47 people and injured more than 100 others.



The quake struck at 11:05 a.m. in the first hours after the quake.

Shanghai, 100 miles from the quake, reported no damage.

Germany to compensate Holocaust survivors.

Under pressure from the United States and Jewish groups, Germany has agreed to compensate Holocaust survivors.

Watch for the next issue of Real Estate Showcase Coming Soon!

us out! compare before you buy call your local real estate broker

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The U.S. Congress has made available for you up to \$25,000 to improve your home through the FHA Title 1 Loan Program.

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Placement and use

Every page with more than two columns of space must include at least one art element. Examples of items considered art elements are photos, maps, charts, infoboxes and diagrams. Quotes are not considered art elements.

Graphics

Graphics are important tools for presenting information and, thus, are important elements on the pages of our newspapers. Studies show that people read graphics and want more of them.

Graphics need to use space effectively and be attractive. If a graphic is to be used on a color page, every effort should be made to produce it in color; otherwise, readers are disappointed. In addition, color adds a level of impact and understanding that black and white lacks.

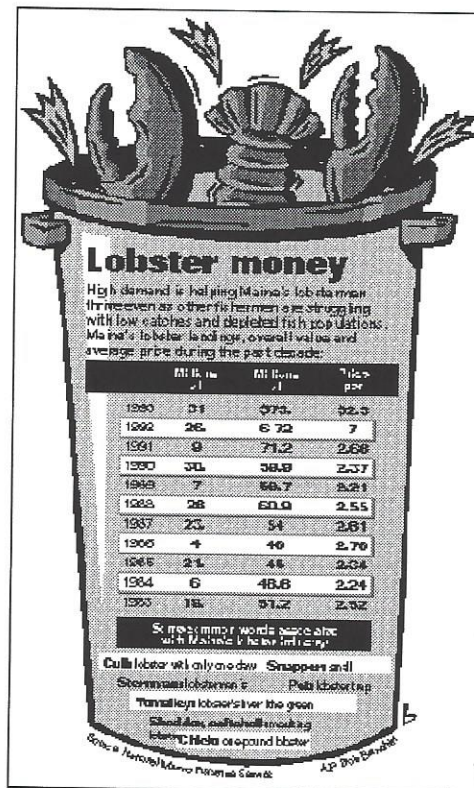
To be effective, a graphic must be immediately understandable to the reader; if it doesn't work right away, it doesn't work.

It also is crucial that the information in a graphic be correct. More readers notice incorrect information in a graphic than notice it in the text of a story.

When considering a graphic, remember to apply all of the editing criteria to it that you would apply to a story. Ask the same questions, such as:

- ✓ Does it tell the story?
- ✓ Is it clear?
- ✓ Is it high quality?
- ✓ Is the approach correct?

If a story doesn't do the job, you wouldn't use the story. If a graphic doesn't do the job, don't use the graphic.



Formatting and use

Standard box for all graphics is a 1-point solid black rule with square corners.

The standard for the title of a graphic is Franklin Gothic Heavy, 18 point, upper and lower case. It may be necessary to use other point sizes depending on the size of the graphic.

Headlines and labels within a graphic are set in an appropriate smaller size of Franklin Gothic Heavy.

Text within a graphic is set in Franklin Gothic, 10 point with 1 point of leading (10 on 11). This text is

NOT locked to the baseline grid. Paragraphing and justification are determined by the content of the graphic.

Remember to maintain the 1-pica spacing standard.

Always state the source of the information in the graphic. This is set in Franklin Gothic, 7 point upper and lower case, and placed flush left, 3 points below the graphic.

The line crediting the person who prepared the graphic is set in Franklin Gothic, 7 point, upper and lower case, and placed flush right, 3 points below the graphic.

GRAPHICS

Definition of terms

Graphic

A graphic is a visual presentation of information. Graphics can simplify a complicated subject by using charts, maps, diagrams, drawings, photos, numbers and words.

Charts

The different forms of charts show different kinds of information.

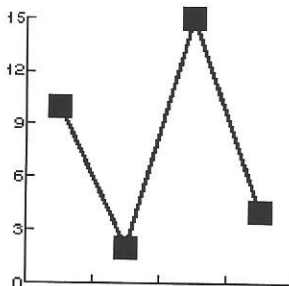
Line charts display quantities over time. For example, the rising cost of living during the past five years, or the fall of the crime rate during the past 12 months. Line charts need more than two numbers to show a trend.

Bar charts compare individual quantities to each other. For example, the number of children living in poverty in Grays Harbor, Pacific and Mason counties.

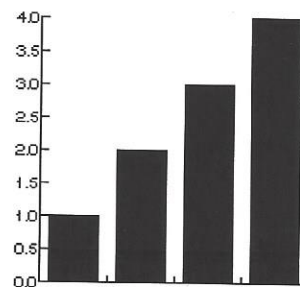
Pie charts display the parts of a whole. For example, Aberdeen's city budget allocations.

Illustrations

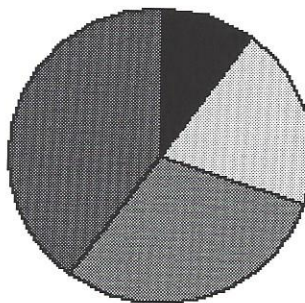
An illustration tells a story without using words. An illustration is not 'a pretty picture' or 'art for art's sake'. An illustration has a point, just like the story it accompanies. It should tell the story, impart the mood and add visual impact.



Line chart



Bar chart



Pie chart

Wire service graphics

In addition to producing graphics in-house, our newspaper subscribes to The Associated Press graphics service.

PHOTOGRAPHY

Photography

Photographs should work in tandem with stories to provide news for our readers. Pictures should always be used in an honest manner, keeping in mind our readers should know what they see and read in the *The Daily World* is the truth. This package also should be interesting, informative and have impact.

General guidelines

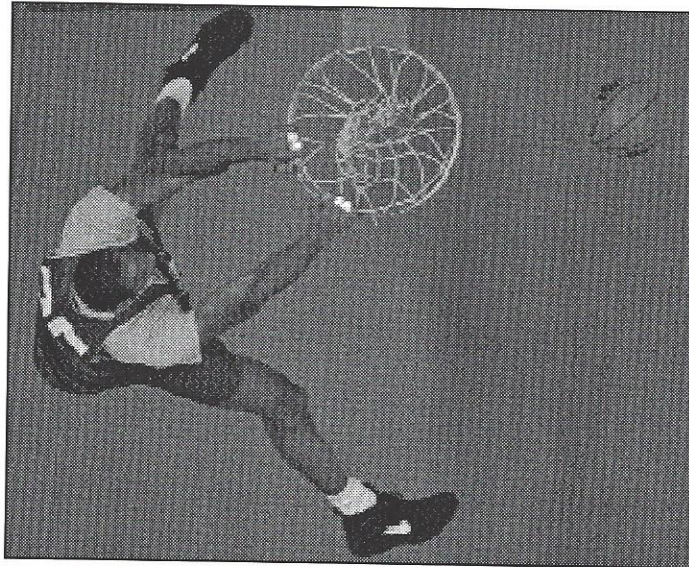
Pick only relevant photos to accompany stories. Photos must provide information about the story, not merely serve as decoration on the page.

Select photos that are representative of the story. Don't pick a photo just because it's interesting or has good color. Photos should be judged using the same journalistic standards used in evaluating stories.

Does a photo tell the story or an important aspect of the story? Is it clear what's going on in the photo, and will it remain clear after it's been sized and cropped? Does it meet minimum technical standards for reproduction in *The Daily World*?

Keep in mind the Three I's - Information, Interest and Impact. A good news photo conveys information, is interesting and has impact.

We want the reader to



stop to look at the photo and outline and then read the story. Keep in mind that photos can often convey a mood or feeling, sometimes on a subliminal level, almost instantly and with impact great enough to shape public perception.

Pictures should be sized and cropped so that information, meaning and context are enhanced when the reader sees them in the paper.

Photo use

All black-and-white photos should be bordered with a hairline (0.5 point) rule.

Color photos are bordered with a 1-point rule.

All stand-alone photos are placed in a box created with a 1-point rule.

Photos with stories may be boxed to show readers what story they go with.

PHOTOGRAPHY

Photo size

Every face should be at least the size of a dime. Most people will not be easily recognizable unless their face is at least this big. This means a shot with lots of people is going to have to run very large before we can even begin to tell who they are. If you don't have much space for photo display choose a photo that can be sized and cropped and still have recognizable faces.

You should be able to tell what is going on in the photo at a glance. A good photo is easy to read. It presents information free of clutter and distraction. Again, make sure the photo is run big enough so that the readers can see what's going on.

Don't crop a photo so that the meaning is changed or lost. A photo of a Chinese dissident trying to stop a tank with his body loses meaning and context if the tank is cropped out.



Official face
size template



This photo would have to run at least five columns wide before readers would be able to get an idea of what was going on.

Mugs

Readership surveys stress that people are twice as likely to read a story that has faces displayed with it than one that does not.

The use of mug photographs, color whenever possible, is strongly encouraged.

Placement and use

Mug photographs should be a maximum of 1 column wide by 3 inches deep.

Inset smug photos should be 5 picas wide by 7 picas deep.

When using two smugs side by side in standard single column format, the size should be increased to 5p6 picas wide by 7 picas deep. They should be set against the outside borders of the column, with a gutter between them.

Black-and-white photos are bordered with a hair-line (0.5 point) rule. Color mugs are bordered with a 1-point rule.

In a multiple column layout, photos should be at the top of the second leg of type. When using multiple head-and-shoulder photos crop and size so that the image size is similar.

Candidates vie for Senate

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.



Sue Smith



Joe Jones

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown

fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs. The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the lazy dogs.

The quick brown fox jumped over the

Cropping

Head-and-shoulder photos should be cropped from the top of the skull and natural hair shape to the Adam's apple area, keeping close to the sides of the head. Highly stylized hair may need to be cropped on the top and sides. Scale is crucial.



The flag

The flag is a statement about the personality of the paper.

Do not place additional elements into the flag. Inserting material into the flag which does not belong there blurs the personality of the paper.

Formatting

Each day's flag is on a Master Page. Each editors' computer has a copy of 'Earth.eps' on the desktop. "The Daily World" is set in Compacta Bold on the Mac, 94 point. The letters have been kerned, so use a copy of the original if you are working with the nameplate.

The nameplate carries the day, date, city, state, price and edition. These are set in Franklin Gothic Heavy, 12 point.

The flag will be sent out with the color separations for Page A1. The Page 1 editor will fill out the date.

The flag is 25p9 wide by 26p deep.

If 4-color is unavailable on the front page, black and white will be used. We do not use spot color on the front page.

(Not actual size)

Section flags

Section flags are not reserved exclusively for the tops of open section fronts, but may be used at the top of other appropriate, open pages, such as the lead Business page and the Editorial page.

Creation

Section flags can be found on the appropriate Master Page. Due to the deceptive complexity of The Daily World logotype, editors are strongly discouraged from attempting to create these on the fly.

Editorial content begins
2 picas below the rule of
the section header.

Placement and use

Section flags make a statement — they are designed to be bold and direct. Do not insert additional elements into the section header.

Always place the section header at the top of the page. Do not run editorial material above section headers.

Occasionally, for one-time-only special sections, a flag that reflects the content of the special section may be created.

In no case should the design of section flags differ from accepted style without prior approval from the design editor.

XX 0000000000000000 00, 0000
TWIN HARBORS

THE DAILY WORLD 0000000000 00, 0000

THE DAILY WORLD 0000000000 00, 0000

0000000000000000 00, 0000 XX

PREP FOOTBALL

Page labels

The page designator helps readers by making it easy for them to find pages of particular interest.

Page designators also help the page designer.

They better organize and package the material in a section. A sports page, for example, might contain all high school football. Then, label the page "PREP FOOTBALL" rather than "SPORTS."

Use page designators on all inside pages, except for those with only one column of editorial copy.

Creation and use

Page labels are found on a master page. They are created with a 2-point rule that runs the width of the page.

Flush right (on odd pages) or flush left (on even pages) is an 8-point rule that runs the length of the word or words in the label.

The words are created in C Franklin Gothic Condensed, 18 point, with kerning set at 30 and all caps.

Page labels run the full width of the editorial content on the page.

Editorial content begins 1 pica below the page label.

When advertising rises to the top of the page, cut the page designator and put it adjacent to the ad, above the editorial material on the page.

The Daily World **Opinion**

B1

XXXXXXXXXXXXXXXXXX

XX XXXXXXXX XXXXXXXX XX XXXX
TWIN HARBORS

XXXXXXXXXXXXXXXXXX

THE DAILY WORLD ABERDEEN WASH.

XXXXXXXXXXXXXXXXXX

PREP FOOTBALL

Folios

Every page has a folio at the top.

Our folios always place the page number at the outside edge — because the page number is the element the reader is most looking for when using folios.

For the same reason, we always make the page number bolder and larger than the rest of the folio.

Placement and use

The folio is Folio light, 8 points, all caps. The page number is Folio extra bold, 12 point.

On even-numbered pages, the folio reads: "B4 MONDAY, OCT. 6, 1997 The Daily World Aberdeen, Wash."

On odd-numbered pages, the folio reads: "The Daily World Aberdeen, Wash. MONDAY, OCT. 6, 1997 B5"

Place four spaces between the page number and date, and four spaces between the city and name.

"The Daily World" and "Aberdeen, Wash." are always at the inside. Page numbers and the date are always at the outside edges.

DESIGN ELEMENTS

Standing heads

Standing heads are similar in purpose and use to page designators.

The difference is that standing heads label individual stories or a block of stories. For example, we may label a page "SPORTS" and use a standing head that reads "FOOTBALL" in a story on that page or we label a story on an "ENTERTAINMENT" page "REVIEW."

Standing heads help readers find the information they are looking for. They are especially helpful when used in lists of similar material.

If you are unsure whether to use a standing head, it's usually better to use it.

SNAPSHOT

GO PLACIDLY among the noise and haste, and remember what peace there may be in silence.



AS FAR AS POSSIBLE without surrender, be on good terms with all persons. Speak your truth quietly and clearly and listen to others, even the dull and ignorant; they too have their story.

AVOID LOUD and aggressive persons; they are vexatious to the spirit. If you compare yourself with others, you may become vain and bitter — for always there will be greater and lesser persons than yourself. Enjoy your achievements as well as your plans.

KEEP INTERESTED in your own career, however humble; it is a real possession in the changing fortunes of time. Exercise caution in your business affairs, for the world is full of trickery.

LETTERS TO THE EDITOR

Creation

Standing heads can be found in the Redesign Library. The library can be found by doing a template search in NewsEdit.

Standing heads may contain more than one word, but do not create bar logos that have more than one line of type.

Placement and use

Some items will always have standing heds. For example: editorials, letters to the editor, police news,

court proceedings, obituaries, briefs, analyses or reviews.

Standing heds should run as wide as one leg of type.

If used to label a package of stories, the standing hed should run as wide as the package and above the package.

When working with a story, place the standing hed 1 pica above the headline.

If in doubt about where to place a standing hed, consult the design editor.

DESIGN ELEMENTS

Photo byline

A photo byline is the byline of the columnist with a photograph.

Photo bylines should be used whenever possible.

Color photographs should be used on color pages.

If a column has no regular author, consider using a standing head.



**Matt
Huffman**

Tales from
da Hood



**Mike
Plaster**

Placement and use

Photo bylines should be placed as close to the lead of the story as possible.

In one-column use, place the photo byline near the top of the story, but after the lead paragraph. In multi-column configuration, always place the photo byline at the top of the second leg of type.

Never use a photo byline when using a column logo.

Creation

Photo bylines are generally 5p wide 14p6 deep when there is a column title and 5p wide by 11p3 picas deep without a title. The photo in the column logo is a vertical mug shot, 5 picas wide by 7 picas deep bordered by a hairline (.5-point) rule. Color mugs are bordered by a 1-point rule.

Photo bylines can be found in the Redesign Library on the server. The library can be found by doing a template search in NewsEdit. Do not try to recreate them yourself.

Occasionally, a name (column or columnist's) may be too long to fit within the width of the column logo. In such cases, you may add another line of type. If the name still doesn't fit, consult the design editor.

DESIGN ELEMENTS**Boxes**

Boxes are elements that help to draw a reader's attention to an element of interest or significance.

They also may be used to help visually link elements of a package, such as a story with a sidebar, two photos and a chart.

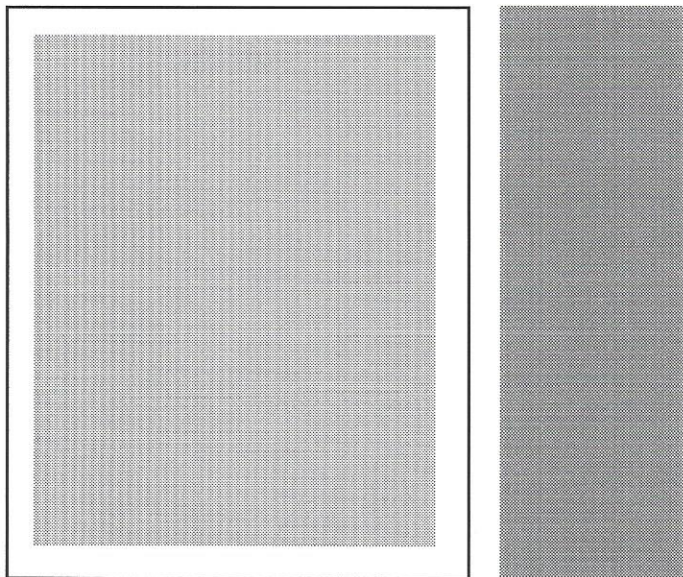
Boxes also are used to link elements of a package – a story and photo, a story and sidebar or even a story with two photos, a sidebar and a chart. The box ties the related elements together and separates them from the rest of the page.

Formatting and use

Boxes are created using 1-point rules and square corner picture boxes.

Boxes should be separated from the elements they enclose by 1 pica and from other elements on the page by 1 pica.

Do not use decorative rules or borders heavier than 1 point on boxes.



Boxes should be separated from the elements they enclose by 1 pica and from other elements on the page by 1 pica.

Infoboxes

These boxes are used to provide information at a glance.

The purpose of the infobox is twofold:

1. To offer a quick look at a set of facts pertinent to the story.

2. To create another opportunity to interest a reader in the story.

Infoboxes are not intended to shorten a story, though they may have that effect.

They are intended to make it easier for a reader to understand a story by separating out and highlighting key facts.

This can help the narrative of the story by keeping the recitation of those facts from getting in the way of good writing.

The information in an infobox may be of several types.

In a long or complicated story or a story that lends itself to a listing of elements, the information in the box may duplicate story information as an aid to skimmers.

At other times, the information might not be included in the story or may be edited from the story and placed in the box. For example, the infobox might contain a chronology or background or biographical information.

Two final points about infoboxes:

1. An infobox is only as good as the information it

contains.

2. If skimmers read only the material in an infobox, skipping the material in the main story, they are still better off for having read that much — and perhaps that's all they wanted to know.

Creating infoboxes

Info boxes are created using 1-point black borders with square corners.

Remember to allow 1 pica of space between the 1-point box and all interior elements.

Standing heads are used

THE TREATY

Key elements of the biodiversity treaty:

COMPENSATION TO

developing countries for resources used to manufacture commercial products.

WORLDWIDE protection for more than 500 endangered species of animals.

WORLDWIDE protection for more than 1,200 endangered species of plants.

ANNUAL REPORTS to the organization.

as the headline in an infobox.

Text is "Hanging Indent" style, Franklin Gothic, 10 point with .5 point of leading (10 on 10.5) set ragged right. The first few words of each graph are bolded and all caps, but the bolded and caps words should not run over the first line

Use the 'What's Happening' stylesheet to break up particularly long infoboxes.

Numbers may be used to introduce each item where appropriate; in such cases, the number is in Franklin Gothic bolded, 10 point.

Headlines

Our main headline type is Utopia Bold. Utopia Bold is a classic type with clean lines and easy readability.

The Utopia Bold is for news headlines. Other Utopia fonts may be used for stories of secondary interest, to indicate feature stories and to provide contrast.

We use other fonts in headlines for specific reasons.

In general, Utopia Bold will be used for main headlines. Other Utopia fonts can also be used for headlines. Utopia is the font used for drop heads.

Utopia Black should be avoided.

Our power head is Franklin Gothic Condensed. It should be used no smaller than 54 pt.

Utopia Bold

Utopia

Utopia Italic

Utopia Semi

Utopia Black

Franklin Gothic Cond

Headline use

All headlines are upper and lower case. Only the first word of a headline is capitalized. Do not use all-caps in headlines.

All news headlines are flush left. Centered or flush right headlines are to be used only in special cases. An exception is the editorial page, where headlines on editorials will be centered.

No more than four lines of main headline are permitted over a single-column story, but you may use three lines of main headline and two lines of drop head. If four lines of a main headline are used, a drop head may not be used.

Two deck heads may only be used over 3 or fewer columns.

Raw wraps and side saddle heads are to be used sparingly.

Kickers are prohibited.

Do not use hammer heads. An exception would be the use of a hammer head to tie together like elements in a package.

Headline sizes should not be stretched electronically, nor should they be squeezed.

The use of headline fonts or configurations other than those outlined is prohibited without prior approval from the design editor.

HEADLINES

CONTINUED

Bumping heads

Avoid bumping heads. However, do not create worse design situations in doing so.

Keep in mind that heads of dissimilar lengths and number of lines (for instance a 1-column, three-line head in 30 point next to a 4-column one-line head in 48 point) will not confuse the reader. Only when headline column width, point size and number of lines are similar will the reader be confused by "bumping heads." In those circumstances, readers might read from one head into the other.

Simply boxing one of the heads does not necessarily solve the problem, because the reader still is being asked to choose between two elements at the same spot on the page. In circumstances where you get bumping heads of similar configuration, it is best to redesign that area of the page.

Hierarchy

In general, the larger the headline, the more important the story.

When selecting headline sizes, be sure to establish a hierarchy on the page. Usually the larger headlines are at the top of the page, but an open page needs a large head at the bottom for visual balance.

If you're deciding between two sizes for your headline and you're unsure what size to use, use the larger size you are considering.

Power heads

The power head is designed to make immediately clear to readers what is the most important, significant or interesting story on the page. In most cases, this will be the lead story on the page.

Because the power head signals the most important story on the page, there should be only one power head on a page.

200 dead in Mexico explosion

Rescuers race clock
after freak gas blast

Formatting and use

The power head is used exclusively on news section fronts – A1, Profile, Business, Sports and Opinion.

The power head is set in Franklin Gothic Condensed; the drop head for a power head is set in Utopia.

The power head size must be larger than 54 points and two columns or more wide. Power heads of three columns or fewer may be two or three decks deep.

In rare instances, section fronts may not have a power head. This decision is at the discretion of the page editor.

Drop heads

The configuration of a main head often is such that it can only hint to the reader what the story is about. Drop heads help to tell the full story. In many cases, the main head is written to attract attention, while the drop head is the news head that gives the specifics of the story.

Drop heads also indicate to readers the significance of a story: the use of a drop head implies that the story is more important than those without drop heads.

For these reasons, the use of drop heads in all sections is encouraged.

Drop heads for all heads will be in Utopia.

Corn farmers rally

Demonstration
targets Bush,
oil companies

Placement and use

Drop heads should be about half the point size of the main head.

Drop heads should begin above the first leg of type. This reflects the belief that the reader should see all headlines for the story before beginning to read that story.

Drop heads are separated from main heads by 1 pica.

Drop heads are separated from bylines, credit lines or stories by 1 pica.

Drop heads may be the same number of columns wide as the main head, up to and including four columns.

Drop head guidelines:

✓ If in a single column, must be two decks.

✓ Single column drop heads under multiple column headlines must be three decks.

✓ Multi-column drop heads may be up to three columns wide and two decks deep.

Do not use drop heads on sidebars.

The use of headline fonts or configurations other than those outlined is prohibited without prior approval from the design editor.

TYPOGRAPHY
Summary graph

A summary graph headline tells readers more of the story than a large headline can.

It is an excellent tool to pull readers into a story by providing interesting details.

Parents protest schedule change

City schools chief defends his proposal to put students on half days to relieve overcrowding at packed meeting Wednesday.

(Not actual size)

Placement and use

A summary graph is placed in the first column of a story above the byline.

It is set in Utopia italic, 14 point on 16 points of leading and -5 kerning.

A summary graph needs to be a minimum of three lines or a maximum of six lines deep. Words in the summary graph should not be broken — insert carriage returns if necessary.

Summary graphs both flush left and right can be found in the Library.

Flush right summary graphs should only be used on stories where the first leg of type is in the first column (leftmost) on the page. Otherwise use the flush left summary graph.

TYPOGRAPHY

Subheads

The subhead is an element that can help gain reader attention. The use of the correct subhead can develop interest in a long story that might otherwise go unread.

Wording in subheads should be brief and punchy, so they immediately captivate the reader. Subheads that serve only as black lines to break up heavy masses of gray type are only doing half the job—they also should draw the reader into the story by what they say and how they say it.

Subheads also should serve as road signs to direct the reader through the natural flow of the story. Where the story takes a new direction, a subhead should point the way.

searching for the cheese reward at the end of a maze.

Outside, the line grew longer, even as hundreds of people inside picked over the goods.

Convent for sale

"It's just crazy in here," said 1-year-old Miranda Harrison of Rock Island as she purchased a framed picture of Jesus. "I find (these sales) fascinating. I wonder how long (the picture) had been here and how many people have looked at

it." Sisters in the Rock Island convent for the Order of Visitation decided last year to sell the 150-room convent and former girls' school.

Buyers waded through blankets, dishes and silverware and dozens of oak and kneehole desks, iron bed frames and steel blanket racks. Some furnishings were modern-day but most were Victorian or turn-of-the-century-style.

Bargain hunters

Some buyers were looking

Creating subheads

Subheads are one line of Franklin Gothic Condensed, 10 point, upper and lower case, flush left. Ideally, they should be two-thirds the width of the text.

There should be 1 line above subheads and 6 points below.

There is no minimum on the number of subheads you may use in a story. As a guideline, leave at least 3 or 4 inches between subheads, but no more than 8 to 10 inches.

With the prior approval of the design editor, subheads may be supplemented by the use of a rule, screen or art element. This is for occasional use in special packages only.

Placement guidelines

✓ Use subheads when a story exceeds 12 inches. Shorter stories are usually too short for effective use of subheads.

✓ Use subheads when the subject of the story is complex, or when subheads will break the story into pieces that can be more easily digested by the reader.

✓ Take a cue from the way the story is going to look in print. If you have a 15-inch story over five legs of type, subheads are not needed because the legs of type will only be 3 inches long. If you have a 24-inch story over two legs, subheads should be used.

✓ Try to place subheads where there is a natural break in the flow of the narrative.

✓ **DO NOT** place a subhead before the last paragraph of the story or after the first paragraph.

TYPOGRAPHY

Body type

Nimrod was chosen for our text type in the redesigned Daily World. It is a text face respected for its high level of readability and legibility. It is easy to read and yet its characters carry the weight and authority needed to present news stories.

This is a sample of Nimrod, 9.2 point with 1.5 points of leading – 9.2 on 10.5.

This is a sample of Nimrod Bold, 9.2 point with 1.5 points of leading – 9.2 on 10.5.

This is a sample of Nimrod italic, 9.2 point with 1.5 points of leading – 9.2 on 10.5.

Widow

This is a sample of Nimrod, 9.2 point on 1.5 points of leading – 9.2 on 10.5.

Nimrod was chosen as the body type in the Daily World. It is a face respected for its read-

Widow
ability.

It is easy to read and yet its characters carry the weight and authority needed to present news stories.

Formatting and use

Our standard body type is Nimrod, 9.2 point with 1.3 points of leading – 9.2 on 10.5 – justified. Kerning is set at -5. To tighten or lengthen a story the kerning may be adjusted from -10 to 0. These limits may not be exceeded.

Avoid italicizing body type – italics are difficult to read. Bold may be used for emphasis, but sparingly.

When possible, eliminate widows from all pages. A widow is a line of text type shorter than about a third of the width of the leg of type, especially if it falls at the bottom or top of a column.

Q & A columns

“Q” and “A” are set in Franklin Gothic Heavy, 9.2 point on 10.5.

The text of the question is set in Franklin Gothic Heavy 9.2 on 10.5.

The text of the answer is set in Franklin Gothic, 9.2 on 10.5.

TYPOGRAPHY**Ragged right text**

Text set not justified, or ragged right, imparts a less formal feeling than does justified type — that's why it's preferable for some items.

Ragged right will be used for letters to the editor, briefs, What's Happening, lists, selected editorial columns, copy blocks. It also may be used for feature stories, but sparingly.

Ragged left text is difficult to read and should be avoided.

Nimrod was chosen for our text type in the redesigned Daily World. It is a text face respected for its high level of readability and legibility. It is easy to read and yet its characters carry the weight and authority needed to present news stories.

Ragged right

Nimrod was chosen for our text type in the redesigned Daily World. It is a text face respected for its high level of readability and legibility. It is easy to read and yet its characters carry the weight and authority needed to present news stories.

Justified

Listings type

The basic typography for lists is Franklin Gothic, 10 point with .5-point leading (10 on 10.5), hanging indent, ragged right. The text is locked to the baseline grid. The hanging indent is 6 points, beginning with the second line of each item.

The key word or words of each item are set in Franklin Gothic Bold, all caps. The key word or words may not carry over to the second or subsequent lines.

Examples of information to be treated as a list are calendar items, schedules, graduate lists, etc.

Suggestions for other kinds of listings elements are as follows:

✓ Long lists of names following paragraphs of body type – basic listings style. Editors should try to find ways to paragraph these.

✓ Schedules, vote totals, donation totals (situations where you use a leader between two elements on the same line) – 9 on 10 Franklin Gothic Heavy, not paragraphed, justified.

FAST FACTS

GO PLACIDLY AMONG the noise and haste, and remember what peace there may be in silence.

AS FAR AS POSSIBLE without surrender, be on good terms with all.

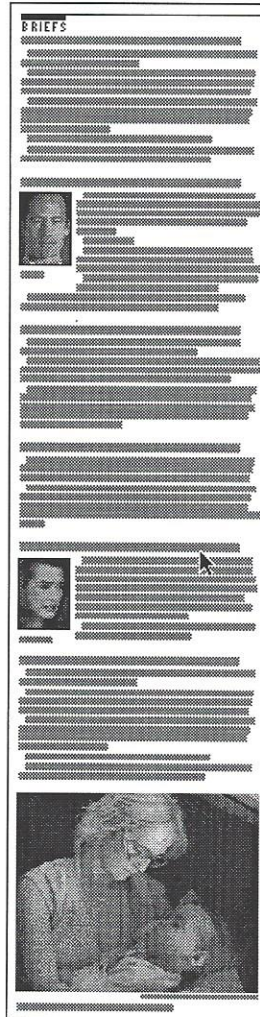
SPEAK YOUR TRUTH quietly and clearly and listen to others, even the dull and ignorant.

AVOID LOUD AND aggressive persons; they are vexatious to the spirit.

IF YOU COMPARE yourself with others, you may become vain and bitter, for always there will be greater and lesser persons than yourself.

Briefs

Briefs should be just that: brief. There should be no more than 4 to 5 column-inches of text to each brief. Anything longer is too long. Items of greater length should either be edited to a brief or used somewhere else.



(Not actual size)

Formatting and use

Briefs that are two or more columns wide always run in 1 pt. boxes. One column wide briefs should not be boxed.

Body type is set ragged right, 2 columns wide.

Headlines on briefs are 1 line of Franklin Gothic

Condensed, 14 point. Do not use any other point size or configuration.

The preferred style for briefs is a 2-column box. Briefs should be in a vertical format whenever possible.

Briefs that run in 3-, 4- or 5-column boxes must include a photo.

TYPOGRAPHY

BY SUE SMITH

DAILY WORLD WRITER

BY DAVID AMMONS

ASSOCIATED PRESS WRITER

DAILY WORLD / JOE JONES

AP / SAM SMITH

COVER DESIGN: DAILY WORLD / LOIS LANE - PHOTO: DAILY WORLD / CLARK KENT

Bylines, credit lines, tag lines

Bylines, credit lines and tag lines are used both to give credit to the individual who created the story or art element and to show the origin of information.

Bylines

In general, bylines should not be used on stories less than 6 inches long.

Bylines are generally used on substantive wire stories, especially those from the Northwest.

Both parts of the byline (the name and title) are set in Franklin Gothic, 7 point on 8 point leading. It is set in all caps, flush right.

There is 10.5 points of space between the byline title and the first line of the story. This space is built into the byline title style sheet, so it is not necessary to place an extra carriage return after the byline title.

End bylines

End bylines are lines at the end of a story that give additional information about the author. These are typically found on syndicated columnists on the editorial page and other syndicated features like "Dear Abby." The author's name is Franklin Gothic condensed 10 pt. on 10.5 leading. The remainder of the



↓ 10.5 pt

Pfred Pfremlgarn is a crank, a curmudgeon and a self-aggrandizing know-it-all. Despite that, he's entertaining.

end byline is Utopia italic, 10 point on 10.5 leading, ragged right.

Leave one linespace between the first line of the end byline and the story above it.

Credit lines

Credit lines for art elements (photos, graphics) are Franklin Gothic, 7 point, upper case.

Credits should be placed flush right, 3 points below the photo or art element.

Do not use credit lines under head and shoulders photos.

Note that there is a space before and after the slash in a credit for an art element.

Take care not to state the

obvious unless absolutely necessary for clarity. For example, do NOT say "chart by" when it is obvious that the element is a chart. However, photo illustrations should be labeled in all cases where it may not be clear to the reader that the situation depicted has been staged.

When two people have prepared different types of art elements for a package, use a shared credit line that says who did what.

Credit should also be given to Associated Press photographers.

If an AP photo contains the name of the paper contributing the photo (e.g. AP photo, The Seattle Times / Joe Smith). Remove the name of the publication from the credit.

TYPOGRAPHY

Bylines

The writer's name is preceded by the word "BY".

Writers are identified by their job title, not the organization they write for, except on Evergreen Exchange stories distributed by the associated press.

On wire stories, we generally retain the writer's name unless the story is shorter than 6 inches.

Daily World staff writers:

Full, part-time and intern employees of the The Daily World should receive bylines that read:

BY MARY SMITH
DAILY WORLD WRITER

Associated Press

Stories from The Associated Press should have bylines that read:

BY CLARK KENT
ASSOCIATED PRESS WRITER

Evergreen Exchange

Stories from other newspapers that are part of the AP's Evergreen exchange stories should read:

BY NISHAN HAVANDJIAN
PENINSULA DAILY NEWS

Seattle P-I

Stories from the AP that originate from the Seattle Post-Intelligencer read:

BY LOIS LANE
SPECIAL TO THE ASSOCIATED PRESS

Photo bylines:

Columns that have photo bylines carry the writer's name and/or the column title in the photo byline and do not need a separate byline. Photo bylines should be placed near the top of the story, but below the lead graph.

TYPOGRAPHY

Cutlines

We use cutlines, or captions, to explain what's in the photo and at times to tie the photo and story together by giving additional information.

Because we know that readers often look first at pictures and then at the accompanying cutlines, we place the cutlines below the photos. Side cutlines are prohibited on news pages.

Photos in our newspaper are of two varieties – those that stand alone with just cutlines and those that are used to illustrate a story. The two types of photos receive different typographic treatment. A stand-alone photo receives a headline just as if it were a text story and always runs in a box. A photo used as an illustration receives cutlines.

Formatting, placement

✓ Stand-alone photos: Cutlines for stand-alone photos include a 1-line headline set in Franklin Gothic Condensed, 18 point for photos up to 3 cols. wide and 24 point for 4+ cols., flush left. The headline may be a label, but it should extend halfway across the cutline. The headline begins 1 pica below the photo.

The text of the stand-alone cutline is set in Franklin Gothic, 10 point with 1 point of leading (10 on 11) and is not locked to the baseline grid. The text



AP / GLACIER NATIONAL PARK

Having a bearable time

A mother grizzly and her cubs walk through a meadow at Glacier National Park, Mont. For a bit more than \$2,000, those interested in a chance to see grizzly bears in the wild can participate in a six-day guided horse pack trip into Montana's Bob Marshall Wilderness.

of the cutline begins 6 points below the headline.

In all cases, the stand-alone photo and its cutline are placed in a 1-point black box with square corners. There should be 1 pica of white space between the box and the edges of the photo and the cutline type.

✓ Cutlines for photos used with stories are set in Franklin Gothic, 10 point with .2 points of leading (10 on 10.2). The cutline begins 1 pica below the photo.

✓ Avoid widows on cutlines; either make it shorter or longer.

Namelines

Namelines for head and shoulders photos are Franklin Gothic Heavy, 10 point, 1 point leading (10 on

11) Kerning -5, upper and lower case, flush left.

Namelines are placed 6 points below the head-and-shoulders photos.

Use first and last names (or whatever is the person's preference for a full name) under head-and-shoulder photos, even if it means the name must be broken into two lines.

Cutline width

The formula for width of cutline type is:

- 1 leg for 1 and 2 columns.
- 2 legs for 3 and 4 columns.
- 3 legs for 5 and 6 columns.

Cutlines must have the same number of lines of type in each leg.

CUTLINES

CONTINUED

✓ Side cutlines should be avoided.

✓ Every photograph should have its own cutline. In a two- or three-photo package, the cutlines may be combined into one copy block, but it is preferable to have a cutline for every photograph. Any other uses must receive the prior approval of the design editor.

Copy blocks

Some packages won't have a traditional story with the photos or graphics. Instead, they will have a copy block, a combination of a story and cutlines, that describes what the photos or graphics depict.

In general, when photos or graphics are used with copy blocks, they also will have a short cutline below each photo.

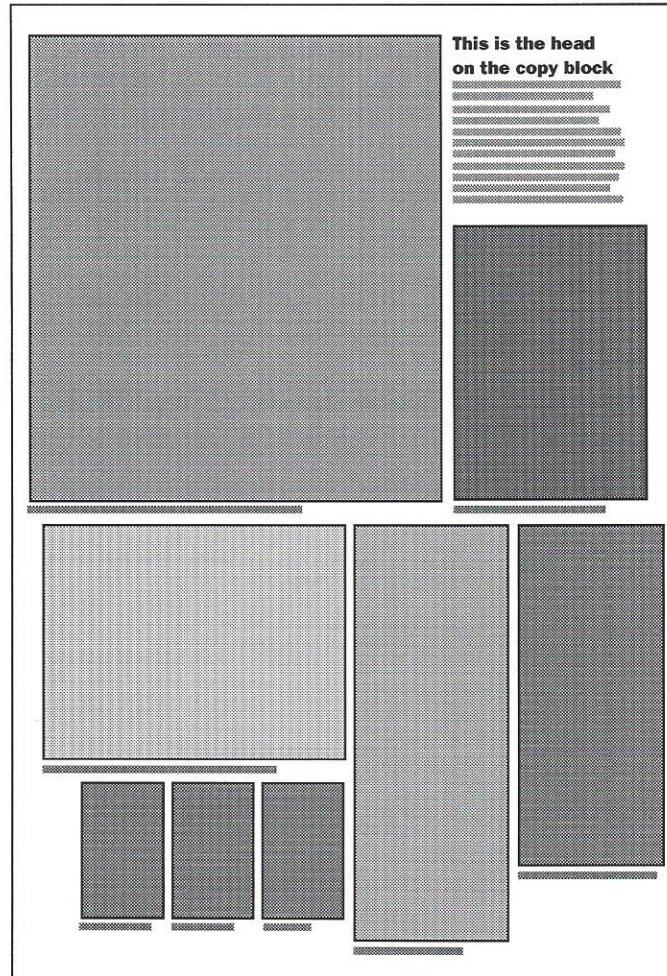
In some cases, the copy block also will contain cutline information, but use this technique sparingly. Putting cutline information for more than two or three photos into one block can make the copy block longer and more difficult to read. It also causes the reader to work harder to go from the photos to the copy and back again.

Formatting and use

The headline on a copy block should be Franklin Gothic Heavy, at least 18 point. It may be more than one column wide and it may be more than one line deep.

Copy blocks are set Franklin Gothic, 10 point with 1 point leading (10 on 11), ragged right.

Cutlines for photos or graphics used with copy blocks are Franklin Gothic, 10 point with 1 point leading (10 on 11). Because there is a copy block, cutlines should be no more



than one line.

Do not box copy blocks.

On some occasions, the copy block may be set ragged left, to run adjacent to a photo placed to the right. This technique requires extreme care and should not be used for more than 6 to 8 lines of copy block type. This technique is not to be used without prior approval from the design editor.

Jump lines

Jump lines lead readers from the first page of a story to the page on which the jump appears.

The "See" line on the first page must be only one line of type.

"He hit me and hit me and just wouldn't stop. I'm a real big wimp, so I wasn't sure what to do, so I cried,"

See **BEATING**, Page A2

BEATING

FROM PAGE 1

Smith said.

He said the victim was taken to Bronson Methodist Hospital, where she was listed in critical condition this morning.

The victim was suffering from a punctured lung and from several cuts and bruises.

Police are seeking two suspects who were seen leaving the scene in a 1990 black four-door car.

Anyone with information on the beating should call Silent Observer at 555-1111. A \$5,000 reward has been posted for information leading to a conviction in this case.

Formatting and use

The "See" line is set in 9.2 point type with 1.3 points of leading.

"See" and the page number are in Franklin Gothic. The word that matches the jump head is set in Franklin Gothic Bold and all caps.

This line is always set flush right, an exception to our standard flush left rule.

The line is 10.5 points (one linespace) below the text.

Wording for the "See" line is "See MAYOR, Page A6"

The "From" line is set in Franklin Gothic

Condensed, 10 point, all caps, flush left.

Wording for the "From" line is "From Page 1'.

The word in the jump head must match the word used in the "See" line on the page from which the story jumps.

Spacing

√ Leave 10.5 points (one linespace) from text to the "See" line.

√The jumpline is set flush right.

Jump heads

Jump heads appear atop the continuation of the text of a story.

They are designed to help readers find the jump quickly and easily.

Use only one word in the jump head. The word in the jump head must match the identifier word used in the jump line on the page on which the story starts.

BEATING

FROM PAGE 1

Smith said.

He said the victim was taken to Bronson Methodist Hospital, where she was listed in critical condition this morning.

The victim was suffering from a punctured lung and from several cuts and bruises.

Police are seeking two suspects who were seen leaving the scene in a 1990 black four-door car.

Anyone with information on the beating should call Silent Observer at 555-1111. A \$5,000 reward has been posted for information leading to a conviction in this case.

Formatting and use

Jump heads are set in Franklin Gothic Condensed, 24 point, all caps.

The jump head begins over the first column of the jump. The jump text should not wrap next to the jump head in a multi-column layout.

The Vertical bar is 12 pt. wide and 12p deep.

Spacing

✓ Use the Jump head found in the Library to ensure proper spacing between the elements.

✓ Only photographs may be placed so they cover the white space to the right of the Jump head. Text may not violate the white space. (The Preview section is the only exception to this rule.)

Jump policy

√The ideal is no jumps, especially from section fronts.

√The maximum allowed is one jump per section front, four from Page A1 and two from the sports front.

√Any story that does jump should be a thoughtful, well-written think piece, as opposed to breaking or routine news; in-depth journalism, not just more details and quotes.

√Exceptions should be rare and cleared with the design editor.

TYPOGRAPHY

Refers, editor's notes

Refers are used to guide readers to related stories or art elements elsewhere in the paper. Refers should be as specific as possible – don't just say "Other stories."

Because refers are designed to help readers find stories of interest to them, editors should use refers whenever possible and use them in pairs. This means using a refer on the page A8 story telling the reader about the related story on page A1 as well as an A1-to-A8 refer.

Editor's notes help put the story in context for the reader. For this reason, they should be used before the lead of the story.

Formatting

The basic typography for refers and editor's notes is the same.

The type is Franklin Gothic, 10 point with 1 points of leading, ragged right, hanging indent.

Both should be set the same width as one column of the story with which they are to run.

In a refer, first 2-3 words are bolded and all caps. The refer should end with a period, then "PAGE" in Franklin Gothic bold.

When there is more than one refer in a package, separate the items with an additional three points of vertical spacing.

Demolition begins on Finch

HISTORY OF THE Finch building. **Page A10**

ARCHITECT JOHN FINCH was an important part of our history. **Page A10**

FINCH CONSTRUCTION set new standards for construction. **Page A2**

BY BOB BROWN
DAILY WORLD WRITER

The Finch Building, a symbol of Aberdeen's boom times and hard times was destroyed in mere seconds when more than 500 pounds of strategically placed dynamite was detonated.

Editors notes are identical to refers, but should not include the words "Editor's note" except when necessary when responding to a letter to the editor.

Placement and use

Avoid placing a refer or editor's note in the middle of a leg of type.

Spare the rod and spoil the child

THIS STORY IS the first in a four-part series examining mistakes parents make raising their children.

BY BARBARA BROWN
DAILY WORLD WRITER

Parents' persistent leniency is often to blame for many of today's ills in society, leading psychologists say.

Four studies conducted in southwestern Michigan conclude that children really do like to have rules made for them. Although they may protest initially, they do prefer a regular set

In multi-column layouts, the refer should appear at the top of the second leg of type.

In a single column layout, the refer should appear 1pica after the end of the story.

The editor's note always appears 1 pica above the byline, or the beginning of the first leg of type if there is no byline

Quotes, Pull quotes

Many people who look at newspapers are not devoted readers, but skimmers, who only glance at certain attention-getting elements of the newspaper, such as headlines, photos, charts and maps, cutlines and quotes.

A quote is an element that takes selected material from a story and displays it in a fashion more likely to catch the attention of the reader.

A quote need not necessarily be a direct quote: it might be a telling point or two drawn from a reporter's narrative.

If the content of the quote is interesting or enticing, the reader is more likely to be captivated and to begin reading the story.

Quotes should be used primarily as a "hook" to develop reader interest in a story — not as a design crutch to fill space in a short story.

When a story contains good quotes, use pull quotes to take advantage of those quotes and draw readers into the story.

Maximum width

Quotes should not be more than 16.9 picas wide (their width in column-and-a-half format).

Do not create 2-column-wide quotes.

*'I am not the editor of
a newspaper; and I
shall always try to do
right and be good —
so that God will not
make me one.'*

Mark Twain

American humorist

Creating quotes

Quote text is set in Utopia bold italic, 14 point, with 6-point vertical spacing (14 on 20), rag right.

Quotes are indented 9 points and a single quote mark begins and ends quotes that are direct quotes. Where the quote is not a quote, but a section from the narrative of the story, do not use quotes or attribution. The vertical bar is 4 points wide and one inch deep.

The speaker's name is Franklin Gothic Condensed, 12 point, flush right. The speaker's title is Franklin gothic, 12 point, flush right.

Pull quotes may be found in the Library.

Placement

Quotes have been designed so they may be used in the middle of a leg of type. Such placement is recommended. Take care, however, to place enough type (6 lines minimum) above and below the quote.

Leave 1 pica above the top line and 1 pica below the bottom of the liftout text when placing the quote in copy.

A quote also may be placed at the top of the second leg of body type in multi-column configuration.

Quotes should never be hyphenated. If a word breaks over use a carriage return to avoid hyphenating the word.

Editorial Page

The Opinion pages in The Daily World serve our readers as a forum for opinions on local, state, national and international issues.

The editorials state the position of our newspaper.

The syndicated columns state opinions from others we consider knowledgeable about important issues.

The editorial cartoons also state opinions.

Letters to the Editor reflect our readers' thinking on the issues.

Because of the different groups and different approaches reflected on these pages, it is important to maintain careful structure, definition and labeling of the various elements.

The page flag

The Opinion page always carries a section flag at the top that says "The Daily World Opinion."

The editorial

The editorial is always placed on the left side of the page - below the section flag - and is always boxed with a one-point rule.

The editorial carries a Standing head 1 pica below the box that says "Our View."

The editorial headlines are 2 lines set in Utopia Bold, 30 point, flush centered.



The Daily World Opinion

Why Johnny can't read is 'mind-boggling' to Ballard

LETTERS TO THE EDITOR

Respectful tree climbing
get out of hand on Grand

Respectful tree climbing is a popular activity in the Grand Canyon area. It is a great way to see the canyon from a different perspective. However, it is important to remember that the canyon is a fragile ecosystem. Climbers should stay on the designated paths and not climb on the trees. This will help to protect the canyon for future generations.

A third world has a fragile effect

The third world has a fragile effect on the world. It is a place where the people are poor and the environment is being destroyed. The third world is a place where the people are being exploited and the environment is being ruined. We need to do something to help the third world people and to protect the environment.

Family and friends

Family and friends are the most important people in our lives. They are the people who love us and support us. We should always be kind to our family and friends. We should always be honest with them. We should always be loyal to them. We should always be there for them.

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Here's how to keep score at Olympia

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The text of the editorial is Nimrod 11 point with 1 point of leading (11 on 12). It is not locked to the baseline grid and is set ragged right..

Ideally, each editorial should have an art element with it, either a head-and-shoulders photograph, a chart or drawing.

Each editorial is started with a 3-line drop capital letter.

Local editorials are set in the box. Editorials from elsewhere are not boxed, but placed under the editorial box. They should have a

byline title saying what newspaper the editorial is from. Local editorials should also contain an end byline that states: "This editorial represents the views of..."

The masthead

The masthead is a standing element, which always runs at the bottom left of the editorial pages.

The masthead runs in a 1-point box, 1 pica inside the 1-point box and has the names of key personnel.

Columns

The opinion page runs two to three syndicated columns a day. Each column is accompanied by a photo byline of the columnist and an end byline.

Each column also starts with the standard 3-line drop cap.

The Opinion page is set on 5 columns.

Letters to the Editor

We run several letters to the editor each day. Letters should run approximately 250 words. Extremely long letters should be edited with utmost care to ensure that the author's opinion remains intact. On occasion, extremely long letters may be turned into a guest column. In these situations, an effort should be made to have a mug taken of the author to run in a photo byline.

Formatting and use

Letters to the editor headlines are the same as briefs heads, Franklin Gothic Condensed, 14 on 16. Headlines should be two decks of type, but the lead letter may occasionally have a three deck head.

Because all headlines are identical, beware of bumping heads.

The author's name is in Franklin Gothic Condensed 10 on 10.5, flush right and locked to the baseline grid. There is one linespace between the last line of the letter and the author's name.

The authors hometown, or group affiliation, is 10 on 10.5 point Franklin Gothic, flush right and is also locked to the baseline grid.

Profiles

Each Sunday's Profile page is where we as page designers get the opportunity to use our creativity and design an attractive page that people will want to read.

Layout

Each profile page consists of at least one dominant photo and no more than three total. As seen at right the Profile head may run across the top of the page like other section fronts, or the grey bar may be shortened to length of the words and floated on the page. If you choose to float the head it should be placed at the top of the page.

A 2-point rule runs the width of the bottom of the page. There is a 2 pica space between the rule and the bottommost copy.

Profile

The principal of the thing

Special educator finds her roots here in Crays Harbor



It's a truly magical age to watch kids grow!

Profile

The fisherman's wife




Patricia Kurylo helps families and the Coast Guard when tragedy strikes

TRAGEDY Patricia Kurylo, a special educator, is a woman who has seen it all. She has seen the Coast Guard rescue a boat, and she has seen the Coast Guard rescue a person. She has seen the Coast Guard rescue a boat, and she has seen the Coast Guard rescue a person. She has seen the Coast Guard rescue a boat, and she has seen the Coast Guard rescue a person.

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Sports Page

The anchor of each day's sports page is the rail consisting of one column down the left side of the sports front. This can contain a variety of different things, including: sports history, quotes, sports results, local standouts, televised sports and much more. Things that are placed in the rail should be fun and interesting.

Layout

In addition to the rail, a 2-point rule runs across the bottom of the page. There is a 2-pica space between the bottom of the copy and the rule.

Sports Rail

The anchor of each day's sports page is the rail consisting of one column down the left side of the sports front. This can contain a variety of different things, including: sports history, quotes, sports results, local standouts, televised sports and much more. Things that are placed in the rail should be fun and interesting. There should be no fewer than five separate elements in the rail and no one element should be longer than six inches.

Rail Elements

Replay: The Replay is

the first item in the rail and is "Today in Sports History." During baseball season, a baseball only version of this is available from the wire, otherwise use the book bought especially for this use.

Playbook: The Playbook is a short listing of the top local sports coming up in the next day or two.

Quotable: A funny or interesting quote relating to sports or said by a sports

personality. We have a book of funny quotes to use as a back-up, but try first to scan the stories on the sports wire and look for something current.

On the Air: On the Air is a listing of sports on radio and TV. They are arranged by time and should only include top live events. (Professional bowling, fishing and other fringe sports should not be placed here.)

The Daily Sports

PLAYBOOK

REPLAY

QUOTABLE

SCORESHEET

ON THE AIR

Huard bucks trend, stays at Washington

By [Name] [City]

WASHINGTON (AP) — Frank Huard seemed to buck the trend of free agents leaving the capital city. After being drafted by the Washington Redskins in 1975, he has stayed in the city for 10 years. "I don't want to go anywhere else," Huard said. "I want to stay here. I want to be a part of this team. I want to be a part of this city." Huard is a defensive end for the Redskins. He has been a starter for the last three years. He has been a member of the Redskins for 10 years. He has been a member of the Redskins for 10 years. He has been a member of the Redskins for 10 years.

A fair swap

Both Kemp and Sonics better after bitter parting

By [Name] [City]

CLEVELAND (AP) — The Seattle SuperSonics and the Cleveland Cavaliers have agreed to a trade that would send Sonics guard Shawn Kemp to Cleveland for Cavaliers guard Brad Miller. The trade would be a "fair swap" for both teams, according to league officials. Kemp has been a starter for the Sonics for the last two years. Miller has been a starter for the Cavaliers for the last two years. The trade would be a "fair swap" for both teams, according to league officials.

Chokers hold on in league opener

By [Name] [City]

PHOENIX (AP) — The Phoenix Suns and the Los Angeles Lakers have both won their first games of the NBA season. The Suns defeated the Lakers 101-95 in a closely contested game. The Lakers defeated the Phoenix Suns 101-95 in a closely contested game. Both teams are looking to build momentum for the rest of the season.

Big boys pace Cats comeback

By [Name] [City]

PHOENIX (AP) — The Phoenix Suns and the Los Angeles Lakers have both won their first games of the NBA season. The Suns defeated the Lakers 101-95 in a closely contested game. The Lakers defeated the Phoenix Suns 101-95 in a closely contested game. Both teams are looking to build momentum for the rest of the season.

Standings: Today's standings in a major sport. This should not be a complete listing. For example: You might list the complete NBA Western Conference standings because that's where the Sonics are. Or the top 4 teams in the Eastern and Western conferences, but do not list the entire standings for the 27-team league in the rail.

Scoresheet: Scoresheet is a listing of scores in some of the top games. This should not be a complete listing of the previous day's results, that goes in the agate.

Notable: Notable is a short brief on a person or organization that has accomplished something interesting or marked a milestone.

The last item that can be placed in the rail is small 2-3 inch funny or interesting sports briefs. They should not be labeled "Sports brief." If the brief relates to hockey, you might label it "Slapshot." If it's a basketball brief, "Slam Dunk." Auto racing "Checkered Flag." You get the idea.

If you are considering putting any other types of items in the rail you need the prior approval of the design editor.

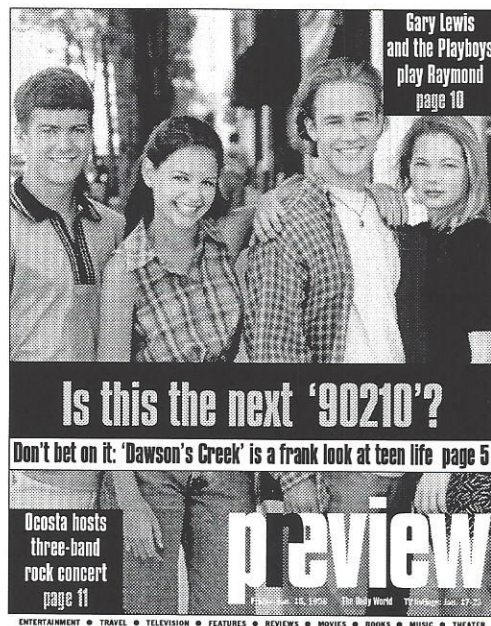
Sports infographic

In the Library is a sports infographic that contains blanks for the previous game's score, team record, next game, and how it is being broadcast. This infographic also contains a picture box for the team's logo. This infographic should be used with Seahawks, Sonics and Mariners stories. Using this logo with UW or WSU games is optional. The team logos can be found in standing photos.

SPECIAL PAGES

Preview

The Preview section is a tabloid weekly that contains the television listings, sports listings, local entertainment listings and a variety of other entertainment news.



Formatting

- All headlines in Preview use the Compacta family of fonts.
- Preview is the only publication that we produce in which the editor is allowed to run text next to the jump head.
- Text can and often should be overlayed on the cover photo each week. Text may also be overlayed on photos inside the Preview section, but this should be done sparingly.

Contents

- Each week's Preview should contain at least one review by Roger Ebert (these usually come in Wednesdays and are downloaded by the composing dept.) and Ebert's Video Alert.
- The Preview editor is also encouraged to try to include the "Top 5" list of TV shows, movies and albums.
- When running "Video Selections" the words Video Selections are in 130pt. Compacta Ital. The video selectee's name is set on two decks to the right in 48 pt. Compacta Italic. Subheads (the movies names) are set in 24 pt. Compacta.

DESIGN CHECKLIST**Evaluating your pages**

Here's a list you can use to assess your progress as a page designer. Check the list occasionally to see how you're doing.

- ☐ Does your page have a focus, a center of visual impact?
 - ☐ Is there a dominant headline?
 - ☐ Is there a dominant photo or piece of art?
 - ☐ Have you taken advantage of opportunities to use infoboxes? Pull-quotes?
 - ☐ Are you incorporating photos and graphics to highlight stories?
 - ☐ Is your spacing according to guidelines?
 - ☐ Are you using drop heads to give the reader more information about the story rather than to just take up space?
 - ☐ Do you use color to help tell the story rather than just for the sake of using color?
 - ☐ Does your design reflect the content of the page?
 - ☐ Is the page designed for skimmers as well as devoted readers?
 - ☐ Are all intended relationships between elements readily apparent?
 - ☐ Are packages clearly labeled and defined?
 - ☐ Do the sizes of elements reflect their importance?
 - ☐ Do the shapes of elements add contrast and interest?
-

Library

The following items can
be found in the Library:

JUMPHED

FROM PAGE 1

Jump Head

*'I am not the editor of
a newspaper, and I
shall always try to do
right and be good —
so that God will not
make me one.'*

Pull Quote**Mark Twain**

American humorist

**Summary
graph flush
right**

*A summary para-
graph sums up the
story in one or two sen-
tences. It's set 14 pt
Utopia italic on 16,
upper and lower case,
flush right.*

*A summary paragraph
sums up the story in
one or two sentences.
It's set 14 pt Utopia ital-
ic on 16, upper and
lower case, flush right.*

**Summary
graph flush
left**

APPENDIX A

BRIEFS

Briefs head

XXXXXXX

Briefs subhead

Photo byline with
column title



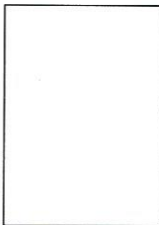
Author's
Name

Column
title



Sports
summary
bug

YESTERDAY: ????
Portland, ???-??.
RECORD: ??-??.
SUNDAY: Host
Clippers, 5 p.m.
TV: None.
RADIO: KXRO.

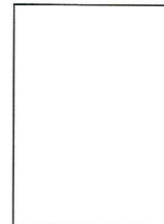


Author's
Name



Photo byline without
column title

Smug box



Average Joe

APPENDIX A

Preview box

preview

Published by:

The
Daily
WorldMike Plaster
Preview Editor

Cover photo:

Grays Harbor Gulls pitcher Chris Kotes warms up at Olympic Stadium in Hoquiam before the Gulls' game against the Salinas Peppers Tuesday afternoon.

Photo by Dick Milligan/Daily World

STOCK MARKET

88%

Gold: \$
Silver: \$

REGIONAL STOCKS

Stock quotes courtesy Piper Jaffray, Aberdeen

Stock Market
template

TV CHANNEL GUIDE with VCR PLUS

STATION	VCR +	AB	MO EL MC	WE GR	OS PB	RA
ABC Arts and Entertainment	30	34	34	34	24	
American Movie Classics	35	45	26			28
The Animal Planet				38		
COM Christian Cable Ministries	29	20				
CNBC Consumer Business					46	58
CNN Cable News Network	42	36	36	36	14	31
CNN Financial News		57				
CNN Headline News				35	38	28
Comedy Central	76			49		
Court TV	87	22	22	22	45	
CSPAN House of Rep.	30	35	57	15	2	60
DISC Discovery	37	5	3	8	44	10
DISN Disney	53	32	32	32	17	27
E! Entertainment Television	63			20		
Encore Premium Service	92	14	14	14	20	14
EncorePlus	85	40	40	40		30
ESPN Sports	34	28	31	33	28	17
ESPN2 Sports	72	39				
FAM Family Channel	47	43	28	28	8	12
Fox News Channel			35	46		32
Fox Sports Northwest	17	26	24	24	26	24
Fx	89	27	27	27		16
Home & Garden Channel	79	21	29	42		
HBO Home Box Office	33	17	17	27	21	2
HBO-2					22	
HBO-3					23	
Home Shopping Network					48	
Infomision Local Advertising		19	19	19		
KCKA Tacoma/Centralia	15		6			8
KDPQ FOX	13	13	13	13	13	13
KDTS Public Broadcasting	09	9	9	9	9	9
KING NBC	05	5	5	5	5	5
KIRO CBS	07	7	7	7	7	7
KOMO ABC	04	4	4	4	4	4
KPTV UPN	12	12	12			
KSTW UPN	11	11	11	11	11	11
KTYZ WB	22	10	10			
Lifetime	46	33	60	16	49	23
Local Weather		44		3	8	
MAX Cinemax	45	21	21	21	19	22
MSNBC Microsoft Network	67	3	20	41		
MTV Music Television	48	58	58	39	35	29
N Beach Comm. TV					2	
NICK Nickelsodeon	38	37	37	37	37	18
Northwest Cable News	82	41		45	39	
Olympics				50		
PPV - Action				44		
PPV - Reg. 1		61	61	61		57
PPV - Reg. 4				43		
PPV - Spice				60		
Preview Program Guide		18	18	18		6
QVC Home Shopping	99	15	15	12	12	15
Sat Channel	86					31
SHOW Showtime	41	2	2	2		21
SHOW-2					33	
SHOW-3					34	
SHOW-4	77	8	8	6	16	61
TBN Trinity Broadcasting					50	
TLC The Learning Channel		42	33	30		10
TNN The Nashville Network	19	44	23	23	29	20
TNT Turner Network Television	52	29	38	29	15	19
TOON The Cartoon Network	78	30	30	31	36	
TRAVEL Travel Network	83					47
Turner Classic Movies	40				30	
USA Sports and Family	44	60	28	28	29	25
VH1 Video Hits 1	62	38	38	48		
WTSS Independent	43	16	16	10	3	3
Weather Channel					27	

Preview channel guide

APPENDIX A

INSIDE THIS WEEK'S PREVIEW

TELEVISION: This week's programming: Pages 6-28.

Sports listings: Pages 19, 26

MOVIES: Pages 16-17, 22, 31

VIDEO ALERT: Page 20

SPOTLIGHT: Pages 5, 8

ENTERTAINMENT: Pages 3, 7, 23

MUSIC: Pages 6, 11, 25, 31

TV: Pages 13-14

CROSSWORD: Page 27

NORTHWEST CALENDAR: Pages 29-31

Preview index

ENTERTAINMENT ● TRAVEL ● TELEVISION ● FEATURES ●
REVIEWS ● MOVIES ● BOOKS ● MUSIC ● THEATER

Preview bottom logo

preview
Friday, Mon. XX, 1997 The Daily World TV listings: Mon. XX-XX

Preview logo
