

NEWS ART AT THE LOUISVILLE COURIER-JOURNAL AND TIMES

by

PHYLLIS IRENE GROTH

B. A., Northern Illinois University, 1967

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A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Journalism  
and Mass Communications

KANSAS STATE UNIVERSITY  
Manhattan, Kansas  
1979

Approved by.



Major Professor

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## ACKNOWLEDGMENTS

Ideas, as they move toward fruition, involve people--many people. And each individual contributes to the make and shape of the whole.

First, the writer would like to express her deepest thanks to her major professor, Dr. Carol Oukrop, for her constant support and guidance, and to committee members Dr. Robert Bontrager and Dr. Harold Shaver for valuable assistance. And to Dr. Walter Bunge, for suggesting and shaping the methodology.

Next, deepest appreciation is extended to Barry Bingham Jr., publisher of the Louisville Courier-Journal and Louisville Times, and to the executive management of the newspapers, for an open-spirited welcome during the study.

Special thanks to Johnny Maupin for being host, mentor, and patient friend. And to the people about whom this was written: Ben Ramsey, Steve Durbin, Bill Donovan, Wes Kendall, Herman Wiederwohl, Lee Ebner, Clarence Friend, Mike Covington, Joy Gifford and Phil Rose. To Jerry Ryan, sincere appreciation for much added help.

To the managing and assistant managing editors, editors, writers--everyone, many, many thanks for your assistance during my two-week immersion in two very fine newspapers.

To Tom Hardin and the entire photography staff, a special thank you for the individual artist photo portraits, and for assistance with processing work during the study.

To Martha Clancy, a special thanks for last-minute help from a singular lady!

Appreciation is extended to two marvelous people, my parents, Francis and Irene Aldrich, for constant encouragement. And to my fiancé, Ron Hughes, for his help--and patience--during the time and effort involved.

Again, thank you to all.

## CHAPTER I

### INTRODUCTION

Some journalists speak through illustrations, rather than words.

They are the news artists, employed by most of today's metropolitan daily newspapers. Their work--section covers, news and feature illustrations, maps, charts, standing heads and the like--is an increasingly visible part of the pages of these newspapers; a component whose importance has been substantiated by research and commentary.<sup>1</sup>

However, little has been done to provide information about and insight into the emerging role of news artists, the individuals whose responsibility it is to create the visual impact regarded by many in the field as essential in order to gain the attention of today's visually-aware reader.

That newspaper illustration, graphics and page design are becoming increasingly important in journalism is indicated by developments during 1978 and 1979. The American Press Institute sponsored a four-day seminar on newspaper design in July, 1978, at which thirty-five newspaper editors and graphics designers submitted their designs for a page one of an "ideal" newspaper named the *Welltown News*. They had prepared the pages as a design problem for submission and discussion at the event. Subsequently, a report was published

illustrating the designs and rationale of each participant.<sup>2</sup>

In January, 1979, many of these participants, plus other newspaper designers and graphics editors, formed the Society of Newspaper Designers. Open to news and graphics staffers and individuals in a wide range of related professions, the group began publishing a bi-monthly newsletter, and began planning design workshops and competitions.<sup>3</sup>

One of the group's members, Roger Fidler, also began to publish a periodical on newspaper design. Called the *Newspaper Design Notebook*, and first published in January, 1979, it is a bi-monthly, sixteen-page two-color journal of newspaper design analysis, cost-cutting production tips and type redesigns, plus interviews with leading newspaper designers on projects in which they participated.<sup>4</sup>

These developments reflect a surge of interest in the field of newspaper design and graphics. In order to apply them, however, ability and innovation are needed in the news art departments of individual newspapers.

Curiosity about what these departments are like in today's larger newspapers, and about who the individual news artists are, what styles they use, and their responsibilities and perceptions of their jobs led to this study. Part of the author's interest came from her own experiences as staff artist for a mid-size Texas daily newspaper.<sup>5</sup>

### Literature search

Editorial cartooning, another kind of newspaper illustration, has received attention from several researchers. As

agents for attitude change, editorial cartoonists have been examined by Brinkman, and by Wheeler and Reed.<sup>6</sup> The fluctuating autonomy of these cartoonists has been discussed by Dennis, Bender and Low.<sup>7</sup> Fitzpatrick has discussed the effects of widespread syndication of editorial cartoons on the cartoonist job market,<sup>8</sup> and the use of satire, caricature and other style elements in contemporary editorial cartooning has been investigated by Pruden.<sup>9</sup>

With regard to non-editorial news illustration, Culbertson has reviewed findings about the effectiveness of such illustration. He stated that drawings and graphics (charts and maps) add to attention-getting power, reader enjoyment and comprehension. Connotative meaning seems to be influenced by such art.<sup>10</sup>

Culbertson's research on the effects of iconicity, or the resemblance between a pictorial symbol and its referent in a story, indicates that graphics may increase the interpretive weight of an argument or a set of arguments by: (1) improving comprehension of the argument(s), (2) gaining and holding attention on the argument(s), and (3) providing direct cues about author intent. In addition, characteristics of the drawing, such as style and concreteness, affect reader response.<sup>11</sup>

While this indicates that news illustration enhances the effectiveness of the newspaper as a communications tool, a thorough search produced evidence that news artists themselves, their responsibilities, and patterns of interaction with other news staff members were unexplored areas.

When initial searching through indexes of communications periodicals failed to discover any such studies, a TYMNET on-line databank search was performed.<sup>12</sup> The search queried *Management Contents* and *Psychological Abstracts* files (the latter contains communications research periodicals such as *Communication Monographs*, *Journalism Quarterly*, and *Communication Research*).

The management file (File 75: 1974-August 1978) produced no relevant references when addressed for topics COMMUNICATIONS MEDIA/NEWSROOM.

The psychological abstracts file (File 11: 1967-August 1978) was queried for the following topic sequences: COMMUNICATIONS MEDIA paired with (1) INTERPERSONAL INTERACTION, (2) WORK ROLE, (3) WORKERS/WHITE COLLAR, (4) NEWSROOM/NEWSPAPER, (5) MANAGEMENT, (6) STAFF/STAFFS/NEWSROOM/NEWSPAPER, and (7) NEWS/EDITORIAL STAFF.

Additional topic sequences queried were: NEWSPAPER paired with (1) STAFF/STAFFS, (2) STAFFS/INTERPERSONAL, and (3) STAFFS/ARTISTS.

The databank search revealed no references to newspaper artists, their roles or participation in newsroom staff interaction. Thus, it was decided to explore these areas, without involving editorial or advertising artists.

As well as the surge of graphics interest mentioned earlier, current technological developments in the newspaper field make news art a significant area for study.

The coldtype changeover has made it possible for newspapers to get art from source to page quickly and at low cost. Coldtype allows complete flexibility of page design, and so it has made modular layout feasible: the use of boxed (or simply predetermined) packages of art and story, composed generally in horizontal format. Modular layout enhances page appearance and reduces story "jumps" to inside pages--both ways to hold reader attention. And it permits easier integration of art as an effective element of page design.

Thus, assuming the coldtype era has expanded opportunities for newspaper graphics, the prediction may be made that the role of today's news artist should be evolving into one of greater prominence within the news staff. This prediction is supported by newspaper professionals such as Wilken,<sup>13</sup> who believes that news artists' responsibilities are increasing, and that their work is becoming more visible in newspapers such as the *St. Petersburg Times*, the *Seattle Times*, and the *Chicago Tribune*.

The emerging feasibility of computer graphics for newspapers suggests an added dimension into which today's news artists may eventually expand, perhaps by blending design and programming skills to generate software that could produce relevant graphics from the newspaper's own hardware.

#### Artist/cartoonist manning levels

According to Traves' 1969 survey of newspaper staff manning levels, most papers with over 100,000 circulation employ one or more news artists or cartoonists.<sup>14</sup> Their

duties include news and feature illustration, editorial cartooning, covers for special sections, graphics such as maps and charts, standing heads, and a variety of related material.

Generally, these artists do not do advertising illustration, this being the responsibility of other artists within the papers' advertising departments. However, staff artists at smaller newspapers frequently have responsibility for both news and advertising art as a matter of economic necessity.

Trayes' survey covered a sample of 196 out of 958 U. S. daily newspapers with more than ten thousand circulation. The following employee positions were included: (1) reporters, (2) deskmen, (3) news executives, (4) photographers, (5) library staffers, and (6) artists/cartoonists.

Two tables, showing average staff levels by circulation group and range of staff size within each circulation group, were compiled and are presented in figure 1.

As Trayes' data indicate, newspapers with more than 50,000 circulation averaged one artist/cartoonist, all newspapers in the 100,000 to 250,000 circulation category employed at least one artist or cartoonist, with an average of four and a range of one to eight; papers in the 250,001 to 500,000 circulation range employed an average of six artists with a range of one to thirteen.

A total of 220 artists/cartoonists, or a ratio of slightly more than 1:1, was identified in the sample. This indicates that perhaps as many as one thousand artists/cartoonists may be employed in newsrooms of dailies of over 10,000

TABLE 1

Average Manning Levels for News Executives, Deskmen, Reporters, Photographers, Artists and Library-Morgue Staff on 106 U.S. Dailies over 10,000 Circulation, as Reported December 1969<sup>1</sup>

| Circulation Group   | Newspapers<br>Responding | News<br>Executives | Deskmen | Reporters | Photographers | Library-<br>Morgue<br>Staffers | *<br>Artist | Totals |
|---------------------|--------------------------|--------------------|---------|-----------|---------------|--------------------------------|-------------|--------|
| A) 500,001 and over | 3                        | 24                 | 45      | 83        | 14            | 22                             | 9           | 200    |
| B) 250,001-500,000  | 7                        | 19                 | 28      | 70        | 13            | 14                             | 6           | 157    |
| C) 100,000-250,000  | 22                       | 11                 | 17      | 45        | 9             | 5                              | 4           | 113    |
| D) 50,001-100,000   | 29                       | 7                  | 9       | 22        | 4             | 3                              | 1           | 46     |
| E) 25,001-50,000    | 60                       | 5                  | 6       | 14        | 3             | 2                              | 0           | 30     |
| F) 10,001-25,000    | 75                       | 4                  | 2       | 7         | 2             | 1                              | 0           | 16     |

<sup>1</sup> Where applicable, each average manning level has been rounded to the nearest whole number. Those ending at .5 are alternately raised and lowered to the nearest whole number to reduce the cumulative effect of upward rounding.

TABLE 2

Range of Manning Levels for News Executives, Deskmen, Reporters, Photographers, Artists and Library-Morgue Staff on 106 U.S. Dailies over 10,000 Circulation, as Reported December 1969<sup>1</sup>

| Circulation Group   | Newspapers<br>Responding | News<br>Executives | Deskmen | Reporters | Photographers | Library-<br>Morgue<br>Staffers | *<br>Artist |
|---------------------|--------------------------|--------------------|---------|-----------|---------------|--------------------------------|-------------|
| A) 500,001 and over | 3                        | 18/35              | 30/60   | 54/135    | 21/22         | 10/40                          | 1/18        |
| B) 250,001-500,000  | 7                        | 7/32               | 10/51   | 37/126    | 7/18          | 5/29                           | 1/13        |
| C) 100,001-250,000  | 22                       | 4/23               | 7/45    | 20/135    | 4/23          | 1/14                           | 1/8         |
| D) 50,001-100,000   | 29                       | 3/14               | 4/20    | 10/40     | 2/11          | 1/8                            | 0/5         |
| E) 25,001-50,000    | 60                       | 2/11               | 1/34    | 2/36      | 0/15          | 0/5                            | 0/4         |
| F) 10,001-25,000    | 75                       | 1/8                | 0/7     | 0/18      | 0/10          | 0/3                            | 0/1         |

<sup>1</sup> In each instance, the high and low figures for each position are indicated. For example, 18/35 under "News Executive" should be read as follows: Of the three dailies represented in this circulation group, the lowest number of news executive positions reported on a respective daily was 18, while the highest was 35. Averages for each position are given in Table 1.

\* These figures are combined for artists/editorial cartoonists / general staff artists responsible for both news and advertising art.

Fig. 1. Traves' 1969 data on newsroom manning levels.

circulation. No data are available on manning levels of news illustrators alone, as distinct from editorial cartoonists, nor does Traves' study separate news artists from general staff artists responsible for both news and advertising art.

### Objectives of the study

The objective of this study was to provide information about and insight into the emerging role of the news artists employed at a metropolitan daily newspaper. Information about the artists themselves, their training, illustrative styles, responsibilities and perceptions of the job were to be included.

Since this appeared to be a first-time undertaking, it was decided that the case study approach would be best to gain relevant data and to provide direction for further study.

### Selection of the case study: criteria

Selection of the newspaper to be featured in the study was based on several criteria. These were established to help assure that the newspaper would provide a good quantity of data within the time available for the field visit.

A circulation of at least 250,000 was desirable, because this would likely indicate a staff of several news artists and a steady demand for a range of news art. A news art staff of about ten was decided upon as large enough to provide a volume of information, yet not too large to be covered adequately in the two-week study period.

A news art department which had been in existence for many years was necessary so present staff could be considered

in perspective with the department's evolution over time, as it responded to both technological advances and readership needs.

The newspaper's management climate, it was felt, had to be fairly stable, as sweeping changes would provide spurious anxiety among staff members, which could influence behavior and produce artifacts in the information obtained.

Finally, the newspaper had to willingly give permission for the study to be conducted.

Based on these criteria, several newspapers, all within a reasonable driving distance, were chosen as possible subjects for study. They were as follows: the *Chicago Tribune*, *Des Moines Register-Tribune*, *Louisville Courier-Journal/Louisville Times*, *Houston Post*, *St. Petersburg Times*, *Dallas Times-Herald*, *Minneapolis Star-Tribune*, and *Boston Globe*.

#### Selection of the *Louisville Courier-Journal/Louisville Times*

Initial contacts with management began in December, 1978, and the *Louisville Courier-Journal* and *Times* gave a prompt and positive response.

As subjects for the case study, the Louisville newspapers seemed to satisfy all criteria: their circulation figures for 1978 were a combined 370,003; the morning *Courier-Journal's* circulation was 206,903 and the evening *Times'*, 163,100.

Louisville, Kentucky, is well-located and a convenient driving distance: 650 miles due east of Manhattan, Kansas, entirely over interstate highways.

The papers' news art staff numbered eleven including the art director, plus the graphics editor, who apparently participated in many news art decisions (and subsequently became an important source of information). Since the news art department had been an established fixture for several decades, and the managerial climate of the papers seemed stable, the *Courier-Journal* and *Times* seemed to be a suitable choice.

The news art director, Johnny Maupin, responded to the initial study proposal with enthusiasm, and obtained top management's permission for the field visit; an invitation was issued to come, observe, record, and simply get to know the news art and news staffs and management. Assistance was offered in assembling materials and documents needed for evaluation, and introductions were made to key management individuals during the field visit, to expedite interviewing and observation.

This overall willingness of the newspapers to participate in the case study was invaluable in establishing rapport with individual staff members, and allowed observation and familiarization to proceed at a good pace.

#### Representativeness of the Louisville Courier-Journal and Times

The *Courier-Journal* and *Times* are, in some respects, representative of other newspapers in their circulation range. They are separate morning and evening newspapers with different identities, news staffs and readership. However, they share

facilities, administration, news art, photography and advertising staffs.

They are "monopoly" newspapers in that they face no metropolitan daily competition. However, the prospect of suburban competition seems likely, as newspaper groups are showing interest in acquiring newspapers in neighboring towns being slowly absorbed by Louisville suburban development.

The *Courier-Journal* and *Times* are not chain-owned; the papers are in their third generation of family ownership, and a certain air of encouraging yet demanding paternalism seems to contribute to the management climate. This degree of publisher involvement may be creating a different staff climate from that of a chain-owned daily of comparable size.

Like many papers, the *Courier-Journal* and *Times* converted from letterpress to polymeric plate coldtype printing during the 1970s, accompanied by staff retraining and production department reductions. As the production department is unionized, many staff members were retrained in computer support and coldtype production areas. Others elected buy-out options.

At present, since the newspapers long depended on rotogravure for color, they are atypical of similar-size coldtype newspapers in that spot color availability is considerably less than that of most coldtype newspapers with letterpress/coldtype conversion systems.

Like many larger newspapers, a complete conversion to offset does not seem imminent. It would mean a new plant; the

expense has prompted the publisher to consider other alternatives which will be discussed in the study.

### Study dates

Arrival at the *Courier-Journal* and *Times* was Friday, March 2, 1979. Informal orientation to the newspapers occupied Friday afternoon and Saturday morning, March 3, during which the author became familiar with the layout of the building and with art and copy flow. Concentrated observation and interviewing began Saturday afternoon, March 3, and continued through Saturday morning, March 17. Return to Manhattan, Kansas was that afternoon.

### Study participants

The study focused on the news artists, graphics editor, news staffs, and their immediate and executive management.

### Methodology

Participant observation was the research approach used in this case study; it was seen as appropriate because the study is one of discovery and description of an unexplored area. As Babbie<sup>15</sup> pointed out, direct observation in this case is better than controlled or survey studies, as it introduces less artificiality yet permits in-depth description of an essentially new area.

The author took the observer-as-participant role that Gold describes.<sup>16</sup> She identified herself as a graduate student in journalism, and observed and interacted with employees in

the actual setting. She did not participate as an actual artist or reporter, for example, but observed and interviewed staff, and collected documents and artwork. She heeded cautions on interviewer effect mentioned by several researchers.<sup>17</sup>

Participant observation was most useful in gaining an understanding of actions and relationships of which participants were unaware. Such phenomena, as mentioned by McCall and Simmons,<sup>18</sup> are likely to occur in complex social organizations such as the work environment of a large daily newspaper. Direct observation was also useful to spot phenomena that went unreported in interviews with participants, but nonetheless were significant to the setting.

Besides observation, interviewing of individual staff members composed a good portion of the field study. All news artists, art management and applicable news staff and management were interviewed. As a general guide to these interviews, a previously-prepared survey form was used, but unexpected issues, topics and concerns voiced by participants took many of these encounters down new paths and provided promising vistas for further study.

Additional interviews were held with management in marketing, personnel, circulation and promotion. These helped provide a broader view of the news artist, as perceived by those directly responsible for marketing the newspaper as a product.

Other information was obtained from a collection of *Courier-Journal* and *Times* newspapers of all editions published

during the field visit, from departmental management hierarchies, and from floor plans, production specifications and the like. All of these sources provided a picture of the evolution of the news artist and his role at the *Louisville Courier-Journal* and *Times*.

### Techniques of data collection

Mechanics of data collection included tape recording and written field notes. Taping was used for biographic interviewing with news artists and general interviewing with news management. During other interviews with news staff, field notes were taken and were transcribed at regular intervals. In this way, a detailed diary of each day was kept, which served as an organizational aid during data retrieval.

To aid in indexing of field notes and tape transcripts, one copy of all typed material was made, and individual page entries itemized by date and speaker. Each topic of discussion was given a code number for such subjects as "artist-editor interaction" and "ethics and policy." In all, fifty-eight topics were identified.

Once all entries were assigned a topic, the copy of field notes was cut into individual entries, and recomposed by topic on new pages. These were filed separately, again by topic, and stored in a portable file carrier.

The original typed field notes remained intact for general reference use. They were inserted in a large ring binder in chronological order, and index-tabbed with dates,

individual interviews, meetings, and other events. The notes, about 240 pages, thus served as an instant reference and context for observational descriptions.

This proved a reasonable, workable system. Whenever a topic was to be discussed, its folder and the separate chapter folder (containing other information such as production schedules and internship brochures) were pulled; with the original tabbed notes at hand, all relevant material was easily integrated into the description.

An extensive photographic record was compiled as well. It includes step-by-step completion of various projects, and views of the newsrooms and other facilities. With the artists' biographical material, photographs of each individual and reproductions of his work are included.

### Summary and conclusions

The objective of this study was to provide information about and insight into the emerging role of the newspaper artists employed by a metropolitan daily newspaper. The individual news artists are identified and personality sketches are presented. Descriptions are included of their careers, illustration styles, training, tenure, responsibilities, and job perceptions.

Also included are discussions of management's views of the news art staff and its work, and the newspaper administration's goals and plans affecting the news art department and the general news operation. Histories of the newspapers and of the news art department were compiled and are presented to

orient the reader to the ensuing material.

In order to preserve the flavor of the interviews, and convey the personalities of the many individuals who participated in this study, direct quotes are placed within the context of descriptive material.

No hypotheses are attempted; rather, from observation and interviewing, it was hoped that interesting possibilities would appear for future research.

Many such possibilities occurred, confirming suggestions by the author's committee and by researchers consulted in the literature that unanticipated directions are often one of the greatest benefits of the participant-observer method.

Among the phenomena observed were changes in the news artists' training and career orientation over the course of the department's existence, the scheduling dilemma of routine vs. creative work, the bitterness of older artists, and graphics editor-news editor conflict. All became apparent during the study and all provide interesting directions suggested for further study.

## FOOTNOTES

### CHAPTER I

<sup>1</sup>See Hugh M. Culbertson, "Words vs. Pictures: Perceived Impact and Connotative Meaning," Journalism Quarterly 51 (Summer 1974): 226-37; Wilbur Schramm, Men, Messages, and Media (New York: Harper & Row, 1973), pp. 67-78; and R. M. W. Travers, et. al. Research and Theory Related to Audiovisual Information Transmission (Salt Lake City: Bureau of Educational Research, University of Utah, 1966).

<sup>2</sup>American Press Institute, Newspaper Design (Reston, Va.: n.p., 1978), pp. 13-27.

<sup>3</sup>Richard Curtis, ed., Newsletter of the Society of Newspaper Designers, Baltimore, Maryland, 19 February 1979.

<sup>4</sup>Roger Fidler, ed., Newspaper Design Notebook 1 (January/February 1979) Published by Source Publications, Inc., 3101 Cadillac Tower, Detroit, Michigan 48226.

<sup>5</sup>The Wichita Falls, Texas Times and Record News: 1973-76.

<sup>6</sup>Del Brinkman, "Do Editorial Cartoons and Editorials Change Opinions?," Journalism Quarterly 45 (Winter 1968): 724-26; and Mary E. Wheeler and Stephen K. Reed, "Response to Before and After Watergate Caricatures," Journalism Quarterly 52 (Spring 1975): 134-36.

<sup>7</sup>See Everette E. Dennis, "The Regeneration of Political Cartooning," Journalism Quarterly 51 (Winter 1974): 664-69; Jack H. Bender, "The Outlook for Editorial Cartooning," Journalism Quarterly 40 (Spring 1963): 175-80; and David Low, in Bender, Ibid., p. 178.

<sup>8</sup>D. R. Fitzpatrick, in Bender, Ibid., p. 177.

<sup>9</sup>Wesley Pruden Jr., "Hot Young Cartoonists Share a Trace of Madness," National Observer, March 2, 1974, p. 1.

<sup>10</sup>Culbertson, "Words vs. Pictures," p. 236.

<sup>11</sup>Ibid., pp. 228, 236.

<sup>12</sup>TWINET data search performed by Connie Batson, Farrell Library, Kansas State University, Manhattan, Kansas, 26 September 1978.

<sup>13</sup>Telephone interview with Earl Wilken, associate editor, Editor and Publisher, New York, New York, 15 September 1978.

<sup>14</sup>Edward J. Trayes, "Newsroom Manning Levels for Daily Newspapers Over 10,000 Circulation," Journalism Quarterly 49 (Autumn 1972): pp. 579-582.

<sup>15</sup>Earl R. Babbie, The Practice of Social Research (Belmont, California: Wadsworth Publishing Co., Inc., 1975), pp. 195-222.

<sup>16</sup>Raymond L. Gold, "Roles in Sociological Field Observation," Social Forces 36 (1958): 217-223.

<sup>17</sup>See Chris Argyris, "Diagnosing Defenses Against the Outsider," in Issues in Participant Observation, ed. George J. McCall and J. L. Simmons (Reading, Mass.: Addison-Wesley, 1969), pp. 115-25; John P. Dean and William F. Whyte, "How Do You Know if the Informant is Telling the Truth," in McCall, Issues, pp. 105-114; S. M. Miller, "The Participant-Observers and 'Over-Rapport,'" in McCall, Issues, pp. 87-89; Morris S. Schwartz and Charlotte Green Schwartz, "Problems in Participant Observation," in McCall, Issues, pp. 89-104; and Arthur J. Vidich, "Participant Interpretation and the Collection and Interpretation of Data," in McCall, Issues, pp. 78-87.

<sup>18</sup>McCall, *Ibid.*, p 63.

PART I

THE FIELD STUDY

## CHAPTER II

### THE NEWSPAPERS

#### History

In 1826, a newspaper came to the pioneer settlement of Louisville, Kentucky. Called *The Focus of Politics and Commerce*, it served the few thousand residents of this town at the Falls of the Ohio River.

Just seventy-five years earlier, in 1751, Christopher Gist, agent for the Ohio Company, first surveyed the region. The previous year, Thomas Walker had discovered the Cumberland Gap, the access point west of the Appalachians to the fertile land the Cherokee called *Ken-ta-ke*.

Starting at the Gap in 1775, Daniel Boone blazed the Wilderness Road northwest toward the Ohio. Its eventual terminus: an Army outpost founded by George Rogers Clark on the Ohio River. This became Louisville.<sup>1</sup>

By 1830, the town had a competing newspaper--a Whig supporter, the *Louisville Journal*. Two years later, the papers merged as the *Louisville Journal and Focus*; soon after, they readopted the name *Louisville Journal*. In 1844, the competing *Louisville Morning Courier* was founded.

Both papers, political and business rivals, saw the town through the Civil War. But in 1868, after secret meetings, they merged to become the *Courier-Journal*. The first combined edition was published Sunday morning, November 8, 1868.<sup>2</sup>

In 1884, the *Courier-Journal* founded the afternoon *Louisville Times*; in 1918, Judge Robert Worth Bingham acquired majority ownership and, in 1920, sole ownership of the papers.

Bingham's son, Barry Bingham, assumed administration of the papers in 1936, the same year their last competitor folded. In 1948, the newspapers moved from Fourth and Green (now Liberty) to their present headquarters.<sup>3</sup>

In the special section on the *Courier-Journal's* hundredth anniversary, published November 10, 1968, Barry Bingham said of the papers' role:

*The prime dangers of single ownership are two: complacency on the part of management, and frustration among readers. We are determined to work at all times to reduce these natural hazards. We see our position as entailing a heavier responsibility to fairness, rather than a license to operate with arrogance.*

As to the papers' graphics development, he said:

*We are determined to present our product in the most attractive and readable form. We pioneered a six-column format, because experts told us that the wider column width is easier for the eye to follow. We use pictures more extensively than most papers, not only to illustrate news material, but to catch something of the mood, and sometimes the fleeting beauty, of daily life.*

And concerning the balance of graphics and writing:

*Straight and accurate reporting of fact is still the backbone of a newspaper. The haste and complexity of modern life have demanded . . . some degree of explanation if they are to carry real meaning to the reader.*

*This has led to 'interpretive reporting,' a new and difficult journalistic skill.*

Calling the newspapers "an institution, far more enduring than the men and women who serve it," Bingham concluded:

*It is never on any given day as good as we know it should be, or as we are determined to make it on the day that follows. The institution commands all that we can give it, and more.*

*Ownership of such a property is indeed a 'public truse' as my father called it. His son and grandson are pledged to the same view, and dedicated to serving it with unflagging enthusiasm.<sup>4</sup>*

Barry Bingham Jr. succeeded his father as editor and publisher upon the latter's retirement in June, 1971.

### The Newspapers Today

Louisville, Kentucky, 1979. For thoroughbred racing fans, it's the graceful twin towers off Central Avenue on the first Saturday in May. The city is Victoriana, too, in restored Main Street business buildings with carved stone and cast iron facades, and residential splendor on Third and Fourth streets, where stained glass windows glitter like Birds of Paradise in territorial display.

On Broadway at Sixth stands another landmark, a young one as buildings here go: seven stories of Bedford limestone and green-tinted glass. Since 1948, it has been the home of the *Courier-Journal* and *Louisville Times* (see figure 2).

Just to the north are the sister companies, Standard Gravure Corporation and WHAS Radio and Television. Wholly and separately owned by the Bingham family, these firms--plus two electronic information system research and development corporations, Data Courier Inc. and Dissly Research Corporation--comprise a city block, a communications industry employing more than twenty-four hundred people.<sup>5</sup>



Fig. 2. The Louisville Courier-Journal and Times

## Facilities

The newspaper building anchors the block; it is an L-shaped structure cupping a corner courtyard where employees can picnic, play basketball or tennis.

Inside, the first floor is a melange of lobby, personnel and public service departments, purchasing, security, credit union, safety, and switchboard. On the north side is the pressroom, with newsprint and ink storage in the basement.

Advertising--classified, national, and retail--occupies the second floor, where advertising art director Bob Conway and a staff of six advertising artists handle the needs of thirty to forty clients each day.

Above advertising, the third floor opens on plush sandalwood carpeting and raised, parquet-panelled walls: the reception area, offices and conference room of the publisher, and adjacent offices of the editorial page editors and writers of both papers.

On either side of the elevators, more mundane hallways lead to the mailroom, medical office, stockrooms--and to one of the more sophisticated libraries in existence, with an electronic information storage and retrieval system developed here called Info-Ky, now being marketed worldwide.

From the library, a shortcut stairway rises to the fourth floor newsrooms of both papers, and to sports, production, and computer systems departments. And to the news art department, adjacent to news and sports.

On the fifth floor are the offices of the graphics editor and the special sections department of the *Courier-Journal*, including the Sunday Magazine, Accent, and Outlook, plus the *Times*' special sections, Action, Scene and TV Scene. Circulation is on the fifth floor too, along with a three-hundred-seat cafeteria serving hot meals at all hours.

The sixth floor is photography exclusively: a staff of twenty-six, including twelve photographers. Accounting and data processing share the seventh floor.

In all, the building has 358,128 square feet--twenty-five acres of floor space. Every morning, 206,903 copies of the *Courier-Journal*, over seven editions, are published--and each evening, 163,100 copies of the *Louisville Times*' four editions are issued; the papers' combined circulation is 370,003 with a Sunday *Courier-Journal* count of 346,264.<sup>6</sup>

### The editions

The newspapers' circulation is the United States' twenty-seventh-largest.<sup>7</sup> It is spread over a metropolitan population area of 328,860 and a city zone of 751,500.<sup>8</sup> Besides Louisville's Jefferson County, the standard metropolitan statistical area includes Oldham County to the north and Bullitt to the south; it includes Indiana's Clark and Floyd counties on the opposite shore of the Ohio.<sup>9</sup>

Outside this nucleus, the papers' primary marketing area covers eighteen Indiana and seventeen Kentucky counties; the secondary marketing area includes four additional Indiana counties and the remainder of the state of Kentucky, a total of 317 carriers serving 785 towns.<sup>10</sup>

Besides circulation patterns, the fact that the newspapers' readership spans two states is reflected in the angle of news coverage and the timing of editions. In turn, the edition deadlines set the pace of the reportorial and copy desk staffs--and that of the news artists.

The *Courier-Journal's* first edition, the Four Star, is intended primarily for newsstand sales. The Five Star is the state edition, going to remote distribution points in Kentucky. The Six Star is the Indiana edition, heavy in that state's coverage and circulated to all Indiana counties in the network. The final Seven Star edition is home-delivered in the metropolitan -Louisville area.

The *Times'* four editions include the Home, circulated primarily to Kentucky counties outside Jefferson and in metro street racks; the *Indiana Times*, distributed across the Ohio in Clark, Floyd, Scott, and Harrison counties; and the Final Home and Late Final Home, comprising the bulk of the press run in Louisville home delivery.

An additional edition is the *Times' Indiana Weekly*, published Wednesdays with the *Indiana Times*; it is basically a shopper.<sup>11</sup>

A breakdown of the editions, sections, number of pages, and production information is given in figure 3.

### Special sections

Together, the *Courier-Journal* and *Times* publish eight special sections each week.

| Edition | Sec | Name               | Copy Deadline    |
|---------|-----|--------------------|------------------|
|         |     | Courier-Journal    |                  |
| 4*      | A   |                    | 4*:8:25 5*:9:30  |
| 5*      | B   | Kentucky           | 7:45 10:00       |
|         | C   | Accent             | 7:15 10:30       |
|         | D   | Sports             | 6:45 11:25       |
| 6*      | A   |                    | 12:25            |
|         | B   | Indiana            | 11:55            |
|         | C   | Accent             | 11:25            |
|         | D   | Sports             | -                |
| 7*      | A   |                    | 1:05 A.M.        |
|         | B   | Metro              | 12:35 A.M.       |
|         | C   | Accent             | 12:05 A.M.       |
|         | D   | Sports             | -                |
|         | E   | Marketplace        | -                |
|         |     | Times              |                  |
| Home    | A   |                    | Home: 9:20 A.M.  |
| Final   | B   | Metro              |                  |
| Home    | C   | Family             | Final            |
| Late    | D   | Sports             | Home: 10:20 A.M. |
| Final   |     |                    |                  |
| Home    |     |                    |                  |
| Indiana |     |                    |                  |
| Times/  |     |                    |                  |
| Indiana |     | (Weekly: Tuesdays) |                  |

Fig. 3. Summary of Editions, Sections, and Deadlines for the Courier-Journal and Times.

The *Courier-Journal's* special sections department produces Accent and Outlook, run as full-page sections within the Sunday paper, and the Sunday Magazine, a full-color roto-gravure tab of general-interest features both local and national in origin. The magazine is usually forty to sixty pages in length, and traditionally carries a photographic cover; the March 11, 1979 cover, however, featured a full-color painting on outdoor recreation done by news artist Joy Gifford.<sup>12</sup>

In addition, the Home/Marketplace section, published Sunday through Friday as the full-page Marketplace section, becomes a tab on Saturday and features real estate articles by newspaper staff, syndicated columns, and classified real estate listings.

Of the *Times'* tabloid special sections, Scene and Action are unusual in their mode of presentation: they "wrap" the outside of the *Times*, and are the first thing the reader sees whether he buys the paper from a newsstand or has it delivered.

The first of these sections, Scene, is published with Saturday's *Times*. Generally running thirty-two to thirty-six pages, it is a compendium of local features, often with a trendy consumer-activist angle; special-interest columns by *Times* staff; theater and restaurant reviews; and syndicated material.

It is also the vehicle for the Jelly Bean Journal, a four-page children's section of articles, word games and puzzles which runs center-spread and is heavily illustrated by the news artists.

Scene's cover is full color, printed spectacolor by Standard Gravure, and wrapped around a newsprint body. The cover generally carries full-color original art produced by a member of the news art staff.

The second section, Action, is published Tuesdays. It is a twelve-page tab on participatory sports: running, tennis, handball, canoeing, hiking and the like. Action's cover often wraps the issue, providing a large surface for original art or and art/photograph combination. The cover and inside feature illustrations are executed by the news art department.

Another of the *Times*' special sections is TV Scene, published on Saturday as a sixteen-page inside tab. Besides television program listings, it contains selected radio program schedules, staff-written media critics' and reader-inquiry columns. Its cover, usually one color plus black, is produced by news art.

Additionally, throughout the year, the newspapers publish seasonal special tabs such as the Sweet Sixteen sections, one each for boys' and girls' high school basketball tournaments throughout the state. Published in March, the tabs run about twelve pages, and carry covers produced by news art in one color and black.

Other sections are published as preludes to the Kentucky Derby: a four-page tab on race nominees run two months prior to the race, and a feature section for Derby week covering the entries, social events and history of the race.

For this section, a full-color rotogravure cover of a racing scene is produced: a painting done for the occasion by a member of the news art staff. The 1979 cover, done by Herman Wiederwohl, was printed without copy on its reverse side in order to leave the reproduction unmarred.

Also produced during the year are special sections covering the previous year's news events, a pre-season football feature, and additional tabs warranted by breaking news or features of special interest to Louisville area readers. Examples are the sixteen-page all-rotogravure retrospective produced within forty-eight hours of Elvis Presley's death, and the sixteen-page Muhammad Ali biography, published in 1978 and led by a full-color portrait of Ali by Herman Wiederwohl, one of the news artists. Requests from other metro dailies for reprints to be used as inserts led to a greatly increased press run and distribution over several states.<sup>13</sup>

#### Market segment publication: Consumer Extra

Neither a special section nor an edition of the newspapers, Consumer Extra is an experiment in circulating a special-interest publication to a specific target market--readers who wish to inform themselves on consumer issues.

The tab, generally twelve pages, is published Tuesday and mailed to subscribers for an annual rate of \$11. It runs in two colors plus black.<sup>14</sup>

Consumer Extra's staff covers product comparisons, furniture and food purchasing on a budget, home safety for energy-

saving items like fireplaces, and cases of misleading advertising. News art handles design, photo cropping and background masking for this tab; the tab usually carries about a dozen such photos.

### The staffs

*To walk into the cafeteria about noon is to come face to face with the full force of CJMT people. The room is jammed but ambient: circulation truck drivers, pressmen, business side, news--flannel shirts to three-piece suits, and every accent from crisply cultured to purely country.*

About nine hundred people work within the *Courier-Journal* and *Times* building; 760 more work for Standard Gravure.<sup>15</sup> The buildings connect on two levels, and rotogravure employees use the cafeteria, medical and benefit services, and share the employee telephone directory with the newspapers.

As the staffs work together on production matters, with two publications a week produced in the rotogravure plant, there seems to be a degree of tangible familiarity and accessibility between them.

The staffs of WHAS Radio and Television, perhaps because of physical separation of the buildings, seem to remain at more of an interactive distance from the newspaper staff. Although they have the same benefits of all the companies' employees, they are self-contained as production entities. The television station has its own art staff and art department head, responsible for "slides"--the background illustrations used during news shows, station identification and program promotion spots.

Within the newspaper, forty-seven departments are identified.<sup>16</sup> In addition, staff listings include the subsidiaries of Data Courier and Dissly Research, and staff of the employee recreational facility, Media Mix--the former YMCA at Third and Broadway--which the newspapers purchased and adapted for its employees' use on a membership basis. A breakdown of these departments and manning levels is given in figure 4.

### Management

#### News art's placement in the organizational structure.

Examining the hierarchies in news art and other news departments is revealing in their placement for communicating with top management. The diagram in figure 5 shows paths of communication for administrative matters, although in day-to-day communication on news-related decisions, different patterns emerge. These will be discussed in Chapter VI, Newsroom Dynamics.

As shown in figure 5, the news art director reports directly to the director of news administration on matters such as staff size, budgeting, and new equipment.<sup>17</sup>

On matters of illustration policy and proposed graphics changes, however, the news art director confers with the graphics editor, the assistant managing editors and managing editor of the individual paper, and finally with the executive editor, who has overall responsibility for both papers and reports to the publisher.

Thus, the news art director is not subordinate to any intermediate-level department head, such as production. He

LOUISVILLE COURIER-JOURNAL AND TIMES:  
Manning Levels by Department



| Department                       | Emp. | Department            | Emp. |
|----------------------------------|------|-----------------------|------|
| Courier-Journal News             | 85   | Public Affairs        | 8    |
| Courier-Journal Editorial        | 5    | Personnel             | 11   |
| Courier-Journal Special Sections | 27   | Purchasing            | 11   |
| Times News                       | 67   | Market Research       | 3    |
| Times Scene                      | 7    | Promotion             | 6    |
| Times Action                     | 4    | Technical Devel.      | 5    |
| Times Editorial                  | 4    | Mailroom              | 6    |
| Sports                           |      | Cashier               | 12   |
| Courier-Journal                  | 17   | Duplicating           | 2    |
| Times                            | 12   | Employee Communicat'n | 1    |
| Library                          | 23   | Book Division         | 2    |
| News Art                         | 11   | Medical               | 2    |
| Photography                      | 28   | Transportation        | 5    |
| Business Office                  | 29   | News Information      | 1    |
| Advertising                      | 109  | Reader Service        | 2    |
| Advertising Art                  | 7    | Safety                | 1    |
| Circulation                      | 78   | Media Mix             | 2    |
| Sales Administration             | 6    | Front Lobby           | 1    |
| Data Courier                     | 23   |                       |      |
| Dissly                           | 17   |                       |      |
| Accounting                       | 29   |                       |      |
| Data Processing                  | 22   |                       |      |
| News Information Ctr.            | 17   |                       |      |
| Payroll                          | 4    |                       |      |
| Credit Union                     | 3    |                       |      |
| Credit                           | 8    |                       |      |
| Building Services                | 6    |                       |      |
| Insurance                        | 4    |                       |      |

(Figures do not include production staffs, news clerks, other clerical and custodial employees.)

Fig. 4. Manning levels by department

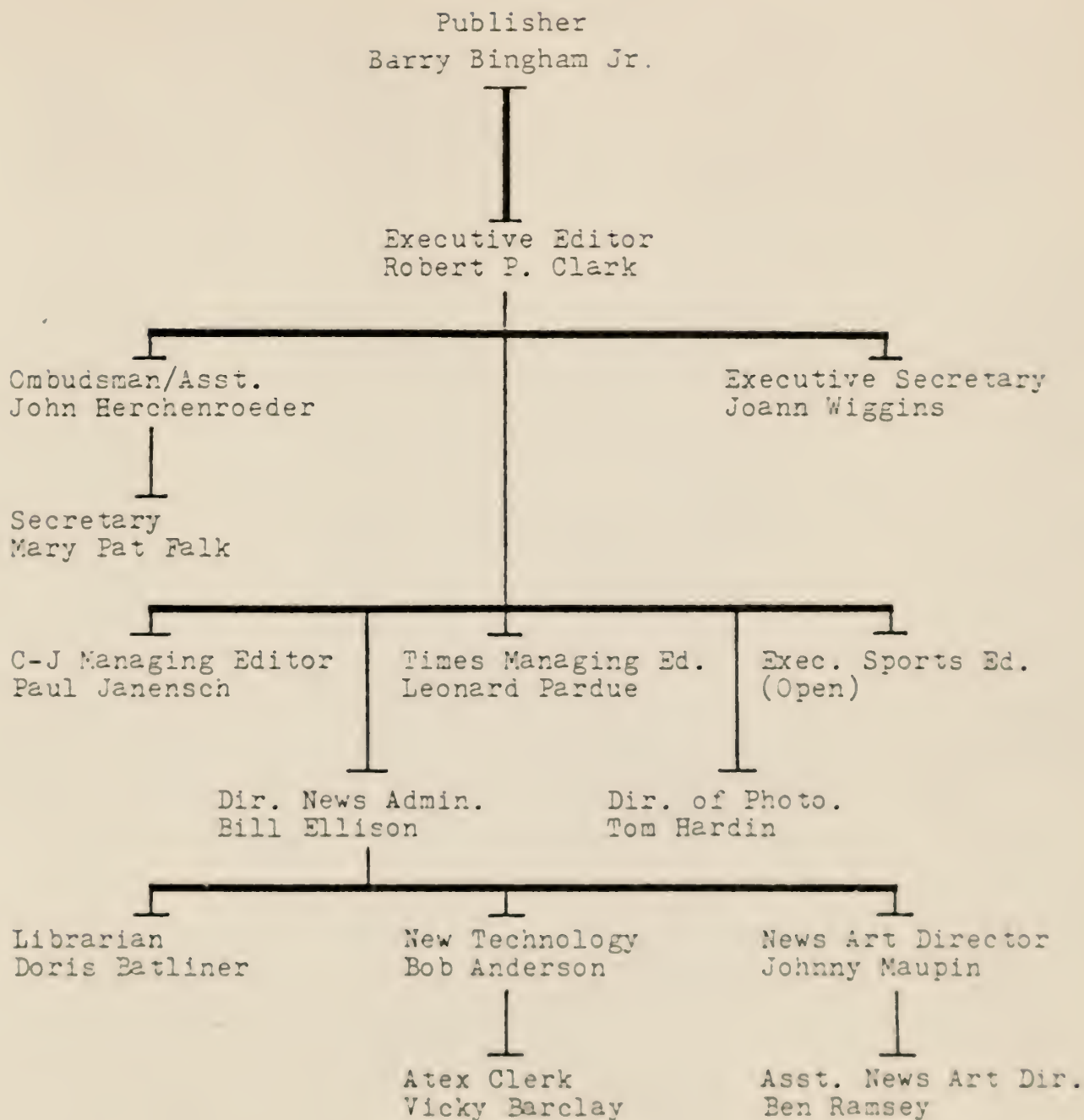


Fig. 5. Communication hierarchies in news administration at the Louisville Courier-Journal and Times.

communicates on an equal basis with news management in graphics matters. On issues related ultimately to budgeting, such as staff size (but not staff selection), he consults with Bill Ellison, director of news administration. Thus, much of what the news art department is, in terms of equipment, facilities, and resources, is Ellison's ultimate responsibility.

Director of News Administration: Bill Ellison. Until 1978, Bill Ellison was the assistant managing editor on the night-side of the *Courier-Journal*. Then, when executive editor Bob Clark reorganized his immediate staff, Ellison said, Clark pooled most of the administrative duties and created Ellison's position.<sup>18</sup>

"He . . . kind of refurbished the job and out I sprang," Ellison says. Calling himself "basically a newsroom bureaucrat," Ellison says his responsibilities, while they do not extend to news decisions, cover all administrative matters relating to news departments.

"What it amounts to is that I worry about overall budgeting questions," he said. Together with Clark, Ellison plans about \$9 million worth of annual news division budget. They decide how to best apportion the money among the news departments; from that point, each department budgets itself for the year, including salaries, staff development, equipment and supplies.

When decisions are made by the publisher that affect the rate of profit-making, Ellison plays a key role.

"Last summer (1978), I was deeply involved in trying to discover what would be the most painless ways to make some cuts . . . over the next three years to raise the company's profits," he said.

The program, which was put into effect that year, is under way to explore the cost-feasibility of converting to offset press production. It is a frequent topic of casual conversation with staff members of many departments.

Among Ellison's other duties is dealing with general personnel questions. These, he said, involve long-range planning rather than day-to-day hiring and staffing.

"For example, all those blue-green books stacked around here," he said, sweeping an arm over a buried table on his left, "I'm supposed to be writing job descriptions for every job in the newsroom as an EEO (Equal Employment Opportunities act) type of activity, but that's kind of slow coming along--there have been other pressing things.

"I'm the hired gun for dealing with syndicates; I negotiate prices on features and columns. I am the liaison for the lawyers." Although reporters work directly with the papers' lawyers on screening stories for libel, Ellison said he keeps track of items under discussion.

He also functions as intermediary for the papers' First Amendment interests.

"In the next session of the Legislature, we may or may not be facing a proposed law to do something about newsroom searches. If we decide to go after a law, or if we decide to work with the Kentucky Press Association to go after a law,

then I would be involved. Not as a lobbyist, but just as sort of a coordinator."

Ellison is also in charge of granting copyright permission for reprints of stories, and of nuts-and-bolts matters like finding and renovating office space for the papers' bureaus.<sup>19</sup> But his involvements extend to human development.

"I am the coordinator for some minority high school things that we do. We have an urban journalism workshop . . . with the University of Kentucky; about a dozen black high school juniors spend two weeks at U. K. and then a week here at the newspaper learning about journalism."

In addition, the newspapers send two of the students to Northwestern University in Evanston, Illinois, for an annual high school journalism institute. Both programs, Ellison said, have been successful in recruiting minority individuals into the field; two of the papers' present reporters attended the institute in 1969.

The newspapers offer several internships each summer for college students. Usually, seven to twelve positions are open, with one in news art, one in sports, two in photography, and the remainder in the city newsrooms. While most of the internships are filled by journalism students, the news art intern is generally a fine-art major. Over a hundred applications are generally received from Louisville-area students for these internships, which pay \$120 per week; Ellison is responsible for overall administration of this program as well.<sup>20</sup>

Drafting news staff policy is another of Ellison's responsibilities. He said he plans to codify "a whole bunch of memos issued over the years" into a staff policy manual.

As one of the news departments, news art is affected by such policies, along with others developed specifically for the department during its history. Thus, the climate, staff performance expectations, and personal dynamics of the news art department may be better understood by examining these policies and their makers: the top management of the *Courier-Journal* and *Times*.

Publisher: Barry Bingham Jr. At the *Courier-Journal* and *Times*, the dynamics of policy-making, production and staff interaction reflect the priorities of Barry Bingham Jr., editor and publisher, and Bob Clark, executive editor.

Many of these priorities appear to have been established over the span of the Bingham family's ownership of the papers. Others are being set today due to developments in the newspaper production field and changes in the U. S. economic picture. Both reveal much about the "why" of the structure and function of news art and graphics at these newspapers.

In the publisher's third-floor office, all walnut depths above plush sandalwood, the brass pendulum of an intricate wall clock pursues a steady tempo. It's a reserved, comfortable room--a place of thinking and talking and sometimes downright assertive debate. Barry Bingham Jr. is answering a question about professionalism at the papers.<sup>21</sup>

"It goes back long before I went to work here. One of the things is that management's very concerned about quality." Bingham adds that Lyle Baker, who was the general manager and is now retired, John Richards, the vice president, present general manager George Gill, and Cy MacKinnon, president, share this emphasis with him.

"I frequently send tearsheets up to Ralph Drury (director of engineering) when I see parts of the paper that just don't look right."

When a reader gets a below-par copy, Bingham says he takes a personal hand.

"When somebody gets a paster copy (a glued-together page made in the process of a newsprint roll change that is not caught during the press run) and calls me up or writes me a letter, I send them their money back. Twenty cents, big deal--but I think a lot of newspapers wouldn't even answer the letter. You know, 'the hell with it, that goes off the press once in awhile and they'll have to suffer with it.'"

"I just don't think that's right. And I think that people all along the process know that people in top management are looking at the final product and saying, 'that's beautiful.' And I send some good ones up to Ralph--when we have a good run and some really beautiful reproduction, I send it up to him and say, 'this is it--this is beautiful.'"

And Bingham serves notice when he feels something is not up to quality.

"Some people say if you want to praise people, do it publicly and if you want to criticize them you get them off in the corner and say, 'well, that's not the way it ought to be.'

"But I'm a very out-front sort of guy. If I see something in the newspaper, whether it's a news story or a photograph or whatever that really offends me for some reason, I just rip it off and send it up with a note and say, 'that's not what we ought to be publishing.'"

How the editors sometimes respond is a statement of how free they feel to express opinions to the publisher.

"I'm not very varnished; I tell them what I think," Bingham said. "And then we get into a great big argument, you know; Tom Hardin (photo department head) may come down here and bang on the table and say, 'that was a great photograph, you just don't understand what it's trying to tell you.'

"That's fine. I'll be glad to debate it with him."

Just as staff members seem to feel free to express their opinions without having the publisher "pull rank," they receive his praise for work he finds pleasing: a promptly-dispatched personal note minutes after the paper is in his hands. Bingham says the organization's size makes it easier to provide such feedback.

"We're not IBM. We don't have twenty thousand or fifty thousand employees. You can get to know the work of each of these individuals--and I think that's what helps turn them on too. They know the publisher or the general manager or the

president or the chairman of the board will send a note and say, 'that was well done.'"

Bingham, who enjoys photography himself, expressed a strong interest in getting excellent illustration in the papers.

"I'd like to lead the people in seeing finer graphic art in the newspaper than they would settle for if they were just getting whatever they personally happened to like.

"I don't think you can shove it down their throats, but I think that if you are giving them superior graphic arts and superior photography over a period of years, people come to expect it and they learn to understand it too."

About the kinds of graphics he has in mind, Bingham said he has pushed hard for statistical charts that distill information in visually interesting ways. He feels the papers have had mixed success to date with this kind of art--they have run some very satisfying graphs, but ran others which missed communicating adequate information. He said this unevenness extends to illustrations as well. Why?

"You sometimes have to do something on shorter deadline than others." This, he added, plus a range of illustrative strengths within the news art department, means that artists and assignments cannot always be ideally matched.

Executive Editor: Bob Clark. As the editor in charge of overall coverage and newsplay, Bob Clark believes that the newspapers need to improve the consistency of graphs presenting statistical data.<sup>22</sup>

"Some of them are great. And some of them are really bad. They're too complicated. They need to be much simpler.

"We don't have . . . as good a sense of graphics, I think, on the papers generally, as I wish we had. As *Time* and *Newsweek* do, and the *St. Petersburg Times*, for example.

"They'll take a subject and put it in very simple terms, and instantly you get the picture, which is what I think most of those charts and graphs ought to do."

Clark said the graphs in the *Courier-Journal* and *Times* aren't always this successful.

"I find I'm having to pour over them frequently and say, 'what does this really mean; what are they trying to tell me? I've got to read all the fine print.'"

The relative newness of this mode of graphics presentation at these newspapers, Clark said, is the reason for some of the unevenness.

"We don't have enough of a tradition of this yet. It's awfully slow, and I think it takes a certain kind of mentality to be able to say, 'How will the reader be able to grab this thing instantly?'

"You'll have to put yourself, if you're the artist, into the reader's place. It seems to be difficult."

To Clark, communication is the most important purpose of a newspaper; he said that, while he likes attractiveness in the news pages, sometimes the desire for a well-designed news page interferes with communication. He doesn't feel the papers should be locked into horizontal layout when devoting one

column on page one to a developing story would give the reader more information, more prominently played.

Overall, Clark feels the quality of the work coming out of the news art department has improved substantially--especially in the last couple of years, since Johnny Maupin became art director.

"He's done a lot in there; I think the staff feels as though they're more professional. The job that's being done is much better and they're better organized."

Although Clark said he believes that Maupin is still doing too much of the work himself and should delegate more to the artists, the department has made excellent gains. The reason for much of Maupin's success?

"Johnny is thought of as being a professional. And that's very important."

#### Staffing and salaries

From a personnel standpoint, being a news art professional at the *Courier-Journal* and *Times* means, as of February, 1979, one is hired at the same minimums as Associated Press reporters and copy editors,<sup>23</sup> or about \$275 per week for beginners.

This, said employment supervisor Martha Clancy, is because management has recognized the levels of training and skill of today's news artists are comparable with other news staff. Also taken into account, she said, are the demands of the job--and the level of competence the artist must have in order to meet those demands.

Chief among these demands, Clancy said, are enough versatility and understanding to adjust to deadlines, revisions, and general pressure.

Barry Bingham's perspectives on salaries:

"I would hope that anybody who works for the news department . . . whether in photography or art or sports or wherever, is paid on a level commensurate with talent and time in service.

"Whether you're an artist, or whether you're a photographer or a staff writer or an editor . . . shouldn't make any difference. So that is the goal. I would assume that any new hires we're bringing in right now would start at what is now scale for our beginning reporters. And that we would continue keeping them up to the level where reporters are.

"Otherwise, it's really an unfair system. You're taking advantage of somebody because he's an artist rather than being a reporter. And I think a good artist or a good photographer is every bit as important to you as a good reporter."<sup>24</sup>

In past years, two factors--training and tradition--kept the salaries of *Courier-Journal* and *Times* news artists below those of reporters, according to Bob Clark.<sup>25</sup>

Regarding training, Clark said some of the artists were not considered equivalent to reporters because they did not have college degrees or comparable professional experience when they joined the staff.

"So they came in at low pay. And also the tradition has been . . . that they retouch pictures and they size and crop things, and they drew cartoons." This traditional role, Clark said, was "a little different than being in journalism."

In comparing past salaries of news artists to those of reporters, both Clark and Bill Ellison used the term "second-class citizens" to describe how the artists were compensated and how they regarded their job. Even artists with equivalent experience, Ellison said, were somewhat underpaid compared to reporters, although not radically so.

But a news artist's potential top salary was lower as well.

"It was not as possible to make a fairly big salary in art. On the other hand, a high-paid reporter could get quite a bit higher," he said.

The program now under way, Ellison said, will correct salary discrepancies for longer-tenured news artists. Over the next two to three years, their salaries will be increased until they earn as much as reporters and editors with comparable experience.

As for salary potential for a top news art illustrator who joins the staff today, Ellison said the illustrator can realize the same salary as a top investigative reporter, or approximately \$475 per week.<sup>26</sup>

However, few would-be news artists are qualified, Martha Clancy said. Yet there is no lack of applicants.

"Every job announcement brings everyone in who even thinks they can draw," said Clancy, who acts as a liaison

between applicants and department heads. For a recent staff artist opening at WHAS Television, Clancy received fifteen applications; only three or four appeared qualified. She gets drop-in applicants about twice a month, plus a surge of June graduates. Of perhaps forty applicants in a year's time, she said, only one might appear qualified. This, she believes, is because they don't know the realistic requirements of such positions.

Artists who do have ability--and are aware of the demands of the job--approach the news art director on their own. They do not think in terms of going through Clancy's office, she said.

As for affirmative action measures, Clancy said they are always taken: job listings are posted and advertised along with complete job descriptions. But, as a result of being contacted directly, the news art director has likely already decided on the best candidate when an opening occurs.<sup>27</sup>

In other aspects of affirmative action, men and women staffers are paid equally for equivalent training and responsibilities, according to Bill Ellison.

But Bob Clark and others responsible for hiring decisions at the newspapers agree that affirmative action is not "up to speed," as marketing's David DeJean puts it.

Since the mid-1960s, when the papers enacted a minority hiring program, attempts have been made to find qualified minority staffers. They have met with mixed success.

In the newsroom, organizational charts show three black reporters on the *Courier-Journal's* city desk general assignment staff of fourteen. On the roster of *Courier-Journal* news clerks (whose duties include assisting reporters and writing obituaries, police blotter shorts and the like), two of five are black.

On the *Times'* city desk, of seventeen general assignment reporters, two are black; however, on the *Times'* neighborhood staff of four reporters, two are black, as are two of its four news clerks.

During its history, the news art department has had two black staff members. One, who had some writing experience, became a *Courier-Journal* reporter after six years, and today covers Louisville's minority issues.

At present, however, news art has no members of racial minorities. Of eleven staffers, one is a woman, Joy Gifford. A summary of women and minority staffing levels, across departments, is presented in figure 6.

### Marketing the newspapers

To be successful, news art must be understood and appreciated by the reader. As with a headline, news art--whether presented as an illustration, map, or chart, must first get the reader's attention.

Once it has done so, it must hold that attention long enough to get its message across. For a map or chart, this means having clarity and simplicity. For an illustration, it



# PROFESSIONAL-LEVEL STAFFING:

Women and Minorities across all News Departments

(C) = Courier-Journal (T) = Times (CJ&T) = combined

| Department                 | Total Staff | All Women | All Minorities |
|----------------------------|-------------|-----------|----------------|
| News admin. (CJ&T)         | 2           | -         | -              |
| M.E./A.M.Eds. (C)          | 4           | -         | -              |
| News editors (C)           | 4           | -         | -              |
| City desk/sub-eds(C)       | 3           | -         | -              |
| Reporters (C)              | 15          | 2         | 3              |
| State desk/sub-eds(C)      | 2           | -         | -              |
| Reporters (C)              | 8           | 1         | -              |
| Wash. D.C.bur.(C)          | 3           | -         | 1              |
| Frankfort bur.(C)          | 3           | 1         | -              |
| Indiana desk (C)           | 6           | 3         | 1              |
| Business/sub-eds(C)        | 1           | -         | -              |
| Writers                    | 4           | -         | -              |
| News/wire eds. (C)         | 5           | 2         | -              |
| Copy/makeup eds(C)         | 18          | 6         | -              |
| Special Sections:          |             |           |                |
| Eds/art dir.(C)            | 6           | 1         | -              |
| Asst./Page/Assoc. Eds. (C) | 8           | 6         | -              |
| Staff writers, Columnists  | 12          | 5         | -              |
| M.E./A.M.Eds. (T)          | 2           | -         | -              |
| News editors (T)           | 7           | 1         | -              |
| City desk/sub-eds(T)       | 3           | 1         | -              |
| Reporters (T)              | 21          | 8         | 4              |
| Columnists (T)             | 2           | -         | -              |
| Indiana bureau(T)          | 4           | 1         | -              |
| Family (T)                 | 8           | 4         | -              |
| Business (T)               | 2           | -         | -              |
| Scene magazine (T)         | 6           | 3         | -              |
| Copy desk: eds/slt(T)      | 5           | -         | -              |
| Copy eds (T)               | 14          | 2         | -              |
| Action magazine (T)        | 4           | 1         | -              |
| Indiana Weekly (T)         | 2           | 1         | -              |
| Photo (CJ&T)               | 24          | 4         | 1              |
| News Art (CJ&T)            | 11          | 1         | -              |
| Sports (CJ)                | 17          | -         | not available  |
| Sports (T)                 | 12          | -         | not available  |
| Library (CJ&T)             | 20          | 15        | 1              |

Fig. 6. Professional-level staffing for women and minorities across news departments.

means using appropriate visual symbolism to arouse the reader's curiosity about the accompanying story.

To draw, write and design pages for a reader, one must first get to know him. At the *Courier-Journal* and *Times*, one asks Joe Carpenter, director of research.<sup>28</sup>

Since 1971, Carpenter has been monitoring the newspapers' market in conjunction with Belden Associates, an independent research firm. Each year, Belden's study design takes representative probability samples of one thousand adults (13 or over) within the five-county metropolitan Louisville area, and of five hundred additional residents within the remainder of the twenty-seven-county Louisville Area of Dominant Influence (ADI).

Personal interviews are conducted from March to December of each year, and an annual report is issued. Complete results of the latest available data (1977) are shown in the Appendix, but in brief, these differing reader profiles emerge from the two papers:

The *Courier-Journal* (morning paper) reader is more likely to be in the 35-and-up age group. He earns more money, overall, than the *Times* reader, with the largest percentage of respondents making \$25,000 or more per year. His occupation tends to be in the professional/managerial or sales/clerical categories --or he is quite likely to be retired.

*Times* readers tend to be younger: in the 18-49 age group. They have a greater income spread: from \$15,000 up.

The *Times* reader is more likely than his morning counterpart to be a college graduate, but he, like the *Courier* reader, is more likely employed in professional/managerial or sales/clerical areas.

Carpenter discusses research findings with the managing editors of each paper; they in turn communicate this information to writers and news artists.

One of Carpenter's main concerns, he said, is whether the papers do enough to make the occasional reader become the regular one. Balancing the content for readers of many interests is one approach the papers use for wide reader appeal, he said. Thus, the papers refrain from shaping content only to the "upscale" segment of potential readers.

Another way the papers are trying to recruit the non-reader is by a strong promotional television advertising campaign. Spots have a "people" slant, featuring individual news staffers on the job. The *Courier-Journal* and *Times* have separate campaigns, each aimed at the probable target market, and run on WHAS-TV. The television and radio stations, in turn, are promoted in newspaper advertising for a crossover effect.

### Present format designs

On October 29, 1978, the *Courier-Journal* premiered new section flags and logos, plus a "skypiece" atop page one that billboards inside stories.

The revision, featured in *Newspaper Design Notebook*,<sup>29</sup> was not a complete redesign. Headline, cutline and body type

remained the same. But it was a thorough housecleaning of many years' accumulation of standing heads and section flags. Figure 7 shows the old and new formats.

New flag type, Goudy Extra Bold, was introduced for each section and centered for consistency. According to Jerry Ryan, graphics editor, this typeface was chosen because it was not available in the papers' phototypesetting font selection. Not being quickly accessible to editors, Ryan said, the typeface was thus kept from being appropriated by editors tempted to design their own logos--with inconsistent results. Instead, Ryan said, the approach ensured better graphics control.<sup>30</sup>

The result is bolder, more balanced and more consistent; the "skypiece" helps get readers inside the paper. Although a few readers objected to the six-point horizontal rules below flags and logos, subsequent acceptance has been excellent.

Taking Ryan's ideas for the new design, art director Johnny Maupin designed the revision and the news art department handled preparation.

The *Times*' present format was designed in 1975, under the guidance of then-managing editor Mike Davies (now at the *Kansas City Star*). According to Len Pardue, now managing editor of the *Times*, Davies started the paper's overall creative emphasis.<sup>31</sup> As part of the redesign, Davies used inside boxes with photos, a packaging approach known as modular layout; this approach incorporates art and stories in either boxed or pre-planned formats. Jumps are minimized using this layout approach;



BEFORE AFTER

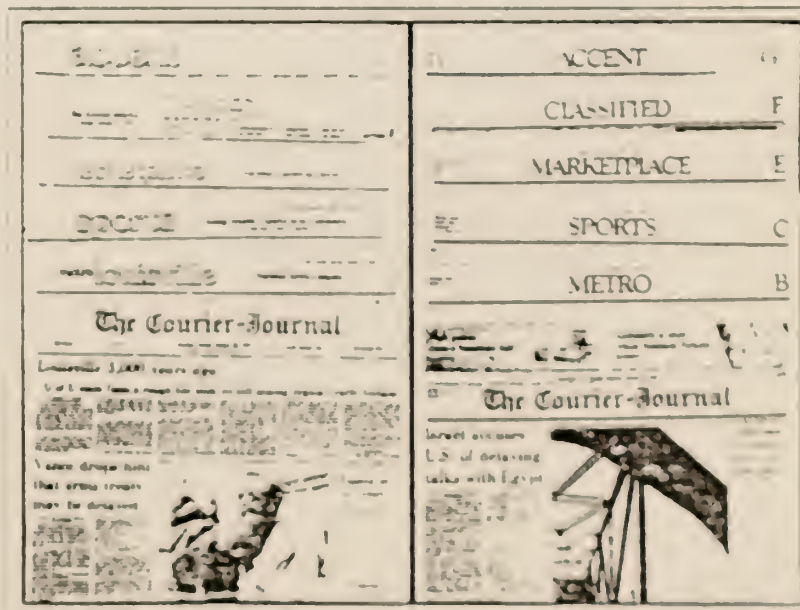


Figure 7. Courier-Journal redesign as pictured in Newspaper Design Notebook, January/February 1979.

most modules are horizontal, and attractively combine art and story for greatest reader appeal.

The year before Davies implemented his design, he held a graphics seminar for the *Times*, featuring Emilio Pucci. It included a design competition, and produced an experimental page one, published June 1, 1974.

Pardue says that, while the front pages of each section have good modular design, the inside pages are not as successful because the news hole is small. A realistic goal, he says, is to improve the inside pages in A-section so they can carry more art-and-news modules similar to those Davies designed.

In addition, Pardue said he wants to reorganize the Metro (B) section, shortening story lengths somewhat and pushing use of art inside the section.

### Two papers, two images

There is a tangible feeling of two identities in the newsroom, of two zones that are psychological as well as physical.

The fact that the two papers have separate identities is a sensitive issue, art director Johnny Maupin said.<sup>32</sup> The *Times* is an equal newspaper, and staffers are quick to point out that, next to the *Sunday Courier-Journal*, the *Saturday Times* with its *Scene* magazine draws the largest circulation of the week--in fact penetrating its market segment better than the *Courier-Journal*.

The morning paper reader, Bob Clark said, "picks up

the paper . . . with a kind of feeling in mind, whether he says it to himself or not, 'this is supposed to tell me what's going on in the world today.'"

So the *Courier-Journal* is spoken of by news and news art staff alike as the "flagship paper" and the "paper of record" which is relatively conservative, plays art smaller, and has traditionally tended to favor the news photo or story over the feature one. Due to its traditional role, Clark said, "The *Courier* is jealous of its space, and has to cover the whole state, which the *Times* does not. It feels an obligation to cover the nation and the whole world much more than the *Times* does." The *Courier-Journal* side of the fourth-floor newsroom is pictured in figure 8.

Clark said the afternoon paper "is read a little more for relaxation," without the urgency for news that readers felt earlier in the day. "You may have heard it all on TV and radio anyhow by that time," he said.<sup>33</sup>

So, as a composite, the *Times* is, according to managing editor Len Pardue, "local, lively, spunky, exciting, scrappier" than the *Courier-Journal*. Pardue says the *Times* stresses the effects of government and other entities on people, rather than straight news reporting.<sup>34</sup> Figure 9 shows the *Times* newsroom, opposite the *Courier* side.

In general, the *Times* plays art and photos more boldly, according to Bob Clark, although he said this is due in part to its greater advertising volume, which generates two or three more columns in equivalent news hole space per day than the *Courier-Journal*.



Fig. 8. The Louisville Courier-Journal newsroom



Fig. 9. The Louisville Times newsroom

The differences between the papers' images are reflected in the kinds of news art that each paper runs. *Courier-Journal* graphics run to innovative charts showing economic trends, detailed locator maps of neighborhood restoration programs and city planning sites. *Times* illustrations veer off to the abstract, the arty and fanciful, the super-realistic, or--in the case of Saturday Scene's genetics engineering cover--the downright macabre.

## FOOTNOTES

### CHAPTER II

<sup>1</sup>National Geographic Society, America's Historylands (Washington, D.C.: National Geographic Society, 1962), pp. 265-75.

<sup>2</sup>The Courier-Journal and Louisville Times Co., A Look at the Companies--Past and Present (Louisville: The Courier-Journal and Louisville Times Co., 1978), p. 1.

<sup>3</sup>The Courier-Journal, 18 September 1948.

<sup>4</sup>"A Public Trust," The Courier-Journal, 10 November 1963, sec. E, p. E7.

<sup>5</sup>Interview with Martha Clancy, The Courier-Journal and Louisville Times, Louisville, Kentucky, 16 March 1979.

<sup>6</sup>Editor and Publisher Co., Inc., Editor and Publisher 1978 Yearbook (New York: Editor and Publisher Co., Inc., 1978): pp. 108-109.

<sup>7</sup>Ibid., calculation of thesis author.

<sup>8</sup>Ibid., p. 108.

<sup>9</sup>The Courier-Journal and Louisville Times, Material Prepared for the Circulation Department, 1978.

<sup>10</sup>Ibid.

<sup>11</sup>Herman Wiederwohl, conversation of 3 March 1979.

<sup>12</sup>The Courier-Journal, 11 March 1979, Sunday Magazine, Cover.

<sup>13</sup>Interview with Paul Neely, The Courier-Journal, Louisville, Kentucky, 14 March 1979.

<sup>14</sup>The Courier-Journal and Louisville Times Co., Consumer Extra, published weekly on Tuesdays.

<sup>15</sup>Interview with Martha Clancy, 16 March 1979.

<sup>16</sup>The Courier-Journal and Louisville Times, Telephone Directory, 1979.

<sup>17</sup>Interview with Bill Ellison, The Courier-Journal and Louisville Times, Louisville, Kentucky, 13 March 1979.

<sup>18</sup>Ibid.

<sup>19</sup>Ibid.

<sup>20</sup>The Courier-Journal and Louisville Times, "The Intern Program," and "The News Art Intern Program," brochures distributed by the Courier-Journal and the Louisville Times, Louisville, Kentucky, 1978.

<sup>21</sup>Interview with Barry Bingham Jr., The Courier-Journal and Louisville Times, Louisville, Kentucky, 12 March 1979.

<sup>22</sup>Interview with Bob Clark, The Courier-Journal and Louisville Times, Louisville, Kentucky, 12 March 1979.

<sup>23</sup>Telephone interview with Martha Clancy, The Courier-Journal and Louisville Times, 19 July 1968.

<sup>24</sup>Interview with Barry Bingham Jr., 12 March 1979.

<sup>25</sup>Interview with Bob Clark, 12 March 1979.

<sup>26</sup>Telephone interview with Martha Clancy, 19 July 1979.

<sup>27</sup>Interview with Martha Clancy, 16 March 1979.

<sup>28</sup>Interview with Joe Carpenter, The Courier-Journal and Louisville Times, Louisville, Kentucky, 16 March 1979.

<sup>29</sup>Roger F. Fidler, "Louisville: A Bolder, More Consistent Style," Newspaper Design Notebook 1 (January/February 1979): pp. 6-7.

<sup>30</sup>Ibid., p. 6.

<sup>31</sup>Interview with Len Pardue, The Louisville Times, Louisville, Kentucky, 9 March 1979.

<sup>32</sup>Johnny Maupin, conversation of 5 March 1979.

<sup>33</sup>Interview with Bob Clark, 12 March 1979.

<sup>34</sup>Interview with Len Pardue, 9 March 1979.

## CHAPTER III

### THE NEWS ART DEPARTMENT

#### History

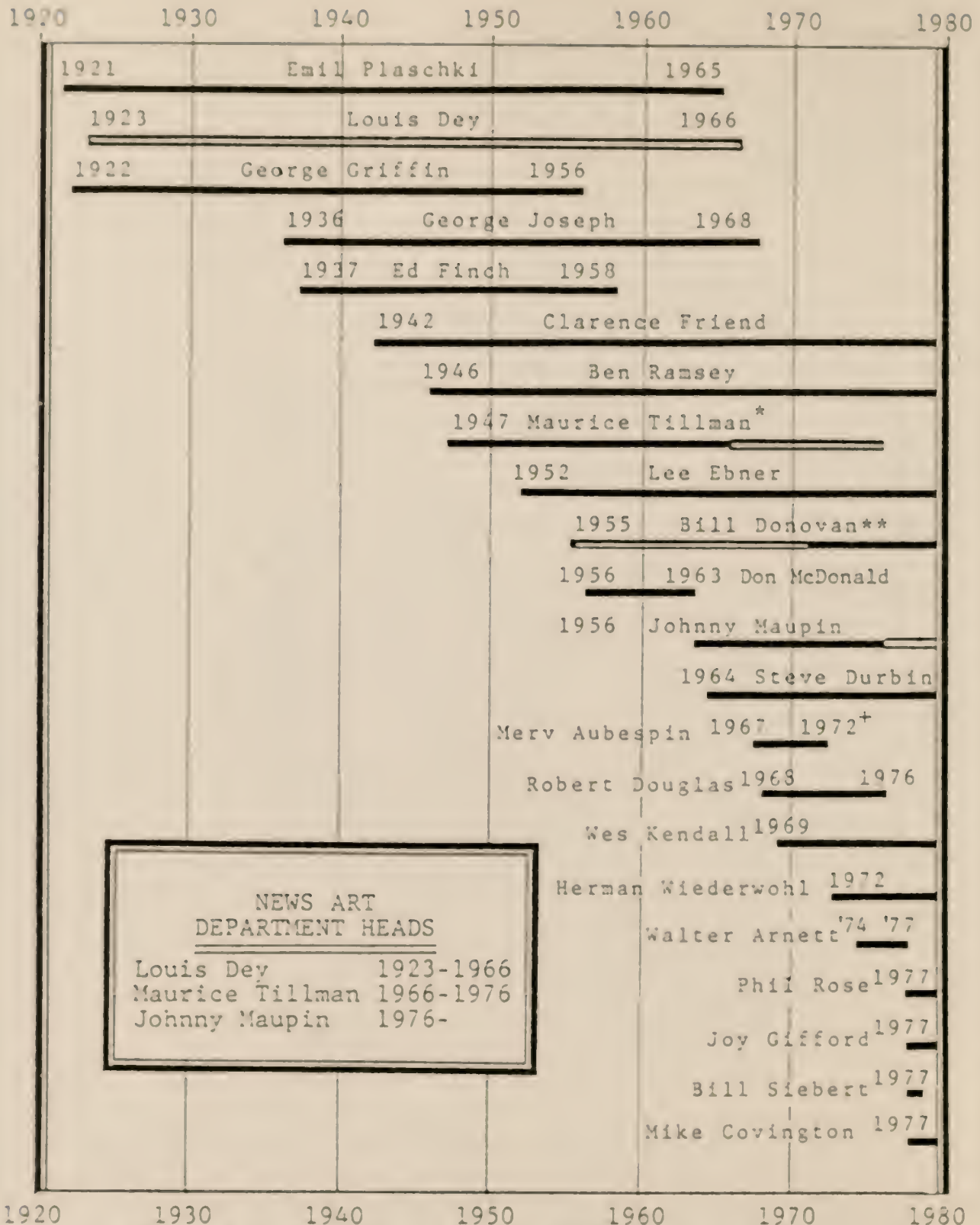
In fifty-eight years, the news art department has had twenty-two employees. In this time, only three people have headed the department: Louis Dey, from 1923 until his retirement in 1966; Maurice Tillman, from that date until 1976, when he became art director for the *Courier-Journal's* Sunday Magazine; and present head Johnny Maupin.<sup>1</sup> A chronology, or cross-section, of news art department staffing over sixty years is presented in figure 10.

Louis Dey, a bachelor, is remembered by the news artists who worked for him as a penurious man, reluctant to equip the department with resources and jealous of delegating page design.

During Dey's tenure, much of the news art department's responsibility was of a technical nature: photo cropping and retouching. Staffers worked a six-day week, with Saturdays or Sundays off.

Drawings were kept as small as possible, one artist remembers the department's prevailing attitude as, "type is important in the paper; it needs little spots to break it up, but that's all."<sup>2</sup>

As a manager, Dey seems to have resented news art decisions made on evenings or weekends when he was out of the office.



\*became art director, Sunday Magazine, 1976

\*\*promotion department artist until 1971

+became Courier-Journal reporter, 1972

Fig. 10. Chronology of the News Art Department

Ben Ramsey, now assistant art director, recalls an incident in which a news decision late one Friday afternoon meant Ramsey would have to draw a Kentucky Derby magazine cover. When Dey found out about it, Ramsey said, "he never spoke to me or acknowledged anything I said to him for two weeks. And it was about six months before he had forgotten it.

"That's the truth. That's how bad he did not want paintings or drawings in the paper."<sup>3</sup>

News art handled page layout for the *Times* and the Sunday Magazine during this period. However, according to Ramsey and others, Dey seldom delegated these duties.

"I spent more time looking over his shoulder, watching him do layouts. And he wouldn't turn me loose on one of my own for just the longest time, unless it was a magazine layout," Ramsey said.

A *Times* clipping, written twenty years ago as an informative short piece on the papers' photo and art departments, gives some indication of the priorities of that period.

The article does not even mention color art. The art staff's job was described as "making the most of the two primary colors of the newspaper: black and white." About 75 percent of the sixteen-column-inch story is given to describing the photo department, which had a total staff of seventeen.

News art, including Dey and a staff of seven, got the last four inches of the story, which described not fine art illustration but photo retouching and maps. The artists'

ability to do such work under deadline pressure was mentioned as a point of pride.<sup>4</sup>

Under Dey, the department's resources were basic, Ramsey said they lacked even a dictionary. Although the artists worked a six-day week, any slacking of the daily pace was frowned upon.

"You didn't even read the paper on company time," Ramsey said. "If you got caught, you'd say, 'I'm checking the cuts!'"

The cuts, or zinc acid-etchings made from photographs and drawings, were the method by which original art was reproduced in papers of the letterpress era. They were relatively expensive and time-consuming to produce, which may be one reason for cost-watching Dey's reluctance to use large art.

Since the nature of news art during this period included a high volume of picture-cropping and retouching, some of today's staffers were hired with this understanding on both sides. Others, like Maurice Tillman, had agency backgrounds and had been trained more as designers.

In the mid-1960s, illness forced Dey to delegate virtually all of the department's work to the staff.

By then, after two retirements, Steve Durbin and present head Johnny Maupin had joined the department. Ramsey says because of Dey's illness, the staff "took him over" and once Dey accepted the fact that they were indeed competently in control of the department, his condition improved. And the artists continued to expand their achievements.

At the same time, developments in the news helped put news art into a more active design role: the space program meant color photo layouts and diagrams for the Sunday Magazine, and daily content in the papers.

In 1966, Louis Dey retired, and Maurice Tillman became department head. Tillman brought a low-key management style to the post; a five-day work week was instituted, and the staff grew from six to ten.

While the department continued to handle photo cropping and retouching, the scope of the job broadened. Maps and cartoon-style feature illustrations were used more frequently. Deadline pressure, while still present, was not aggravated by managerial style.

By the early 1970s, with Tillman's addition of Herman Wiederwohl, Wes Kendall and Robert Douglas, serious news illustration began to appear. When Barry Bingham Jr. became publisher in 1971, Steve Durbin says, a tangible creative push seemed to begin. Bingham's emphasis on creative graphics and new illustrative approaches was felt in the art department.<sup>5</sup>

It was at this time, too, with the expanding scope of news art, that problems arose with allocating work among the art staff. Some recall they wound up with the more repetitive work needed on deadline, while others would get a day or more to do an illustration.

According to several of the artists of both groups, this unevenness of work flow created tension between staff members. Some of the older artists, remembering the climate

of the department in stricter times, say they felt resentment at the younger artists who seemed to have more time and freedom to experiment with news illustration.

The younger artists of this period, like Herman Wiederwohl, were getting good feedback from editors on their ability and style. They felt more relaxed in their jobs, more at ease with taking time to do a drawing, Wiederwohl said, adding he felt the other staffers had to simply get used to this way of working.

A thirty-two-column-inch story run in the Times on August 4, 1975, reflects this transitional period in the news art department. One of Bob Schulman's columns, it includes a two-column by five-inch Wiederwohl illustration of an American eagle, wings spread, a fiddle in one set of talons and a banjo in the other, carrying a banner in its beak proclaiming, "I'm going bluegrass." The illustration had accompanied a Sunday Magazine story run a short time before on a surge in the popularity of bluegrass music in Washington, D. C.

Schulman began by explaining the art department effort behind a special tab on court-ordered busing that featured 170 maps and charts. He pointed out that, while the artists' effort called more for endurance and concentration than creativity in this case, "on more frequent occasions they are the source of the display that makes word and photo a happy combination, or the illustration that is the showcase for a wordsmith's mood."

To Schulman, this was a department of illustrators and page designers, not photo retouchers, as the earlier article

had stressed. He mentions page illustrations, portraits and caricatures "as well as maps and charts." He credited the news artists with logo design, illustration in the Jelly Bean Journal, and said of the busing tab, "While reporters shared in the accomplishment, the chief glory belonged to the art department." Saying, "there are not yet nearly enough of them given latitude for their artistry on U. S. newspapers," Schulman called the news artists "among newspaperdom's best mood-makers."<sup>6</sup>

During this period, although Tillman sought to give illustrations to staff members more evenly, the quality of resultant drawings varied. Some were not used by various editors, provoking feelings of bitterness on the art staff. But Tillman's efforts were recognized by the artists.

An award-winning designer, Tillman became art director of the Sunday Magazine in 1976, when the special sections department was created; he holds this position today. Johnny Maupin succeeded him as news art director, and Ben Ramsey became assistant director.

#### Present Management

One of Johnny Maupin's first decisions as news art director was to eliminate the department's involvement in cropping of sports photos; the sports department now handles these routine tasks itself. Then, Maupin took a new approach to handling the work flow: he designed a "slot" system, in which the artists take turns doing the routine work each day's

editions demand. Perhaps twice a week, each artist will be "in the slot" and on other days, he or she is free to work on more challenging projects.<sup>7</sup>

By steady effort, Maupin has involved the older artists in creative graphics. He has also met the problem of inter-staff friction by talking over problems privately with each artist and, when needed, having group sessions at which staffers can clear the air. Most of the artists, across age groups, express satisfaction at the overall climate within the department today.

The conversion to coldtype in 1977 meant a jump in spot color emphasis in the news pages. Editors like Mike Davies encouraged more adventurous use of illustration and graphics. Page design and visual interest began to be stressed in order to reach a younger, visually-oriented generation of readers, and to keep circulation strong.

Changing lifestyles created markets for products like Scene and Action; markets of aware readers who expect adventurous graphics--and get them. Readers who need sharp, innovative graphs to help them understand economic trends--and get them.

And more: three-dimensional submarine sandwiches with periscopes and conning towers, for Scene. Macaroni cows for a feature on how to substitute pasta for beef. Scribble drawings for a *New Yorker* look on the op-ed page. Slick business section graphs that approach the news magazine ideal--"zarks," Barry Bingham calls them. And Jerry Ryan, appointed in 1978 to the new position of graphics editor, to help design them.

The art staff is evolving too. New people, illustrators with BFA's: four since 1977, one leaving just a few months later to freelance; another now working part-time while he finishes his MFA. New ideas, shorter tenures, a clear professionalism. Twelve people, aged 24-59, working next to the newsroom in a long, bright studio at the southeast corner of the fourth floor.

### Facilities

News art is housed in a long, bright tunnel: a fourteen by seventy-five-foot studio with an equipment room at one end and the art director's office at the other. It is well-lit, carpeted and comfortable, with an atmosphere more intimate than clinical.

The department's outer walls are painted royal blue; its inside walls are orange. "They made this into a Romper Room," said artist Phil Rose. The color scheme, he said, was Herman Wiederwohl's idea; it lends an offbeat ambience, a contrast to newsroom-beige-and-brown.<sup>8</sup>

As the diagram in figure 11 shows, the department has extensive built-in storage, both as bookshelves and as roomy, multi-drawer flat storage cabinets for holding large original art.

The equipment room is shared by two essential mechanical aids: a luceograph and a positive-image large-format camera. The luceograph, or "lucy," is a black-shrouded projection booth in which one can shine an image of original art on a glass surface, and reduce or enlarge it as needed, a tracing may then be

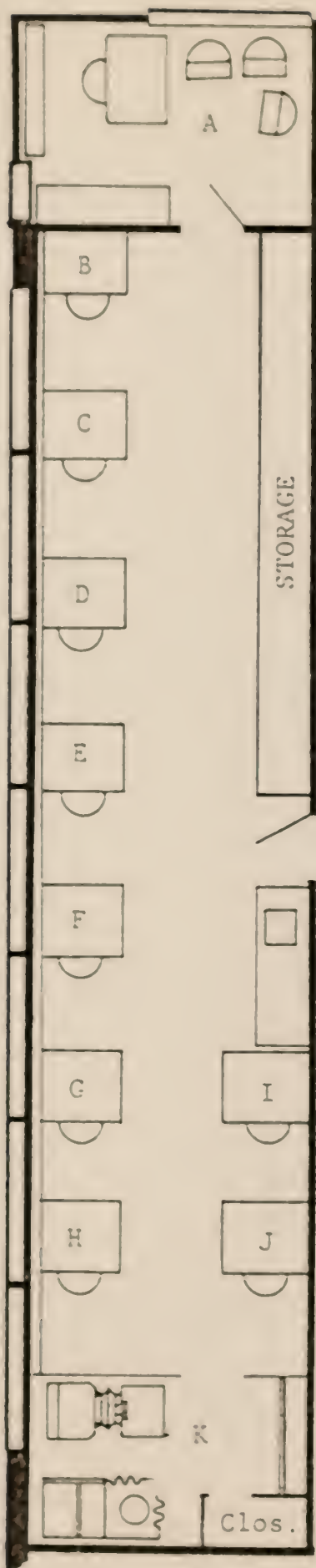


Fig. 11. Floor plan, news art:

- A = Johnny Maupin's office
- B = Ben Ramsey
- C = Steve Durbin
- D = Bill Donovan
- E = Wes Kendall
- F = Herman Wiederwohl
- G = Lee Ebner
- H = Clarence Friend
- I = Joy Gifford
- J = Mike Covington
- K = Storage and equipment room

Scale: 1 inch = 8 feet

made of the image. The "lucy" can be used, for example, to quickly plan a layout around existing art and photos, or create a new outline drawing from such sources, which may then be developed into an illustration.

The positive-image camera, or "pos," will reduce or enlarge line art and make a positive velox print directly from the original, without producing a negative. It is invaluable to the department for the speedy production of veloxes for camera-ready art. As such, it is frequently used to create experimental approaches to developing illustrations and standing heads.

With the "pos," the artists have the freedom to try a variety of approaches with quick results, and it removes the burden such requests would place on the production staff.

According to artist Wiederwohl, the composing room resented the presence of the camera at first; they felt usurped by the news art department's new capability. But, he says, they soon came to regard it as an ally when they no longer had to cope with the artists' frequent and impromptu requests for contact prints.<sup>9</sup>

Although the "lucy" and the "pos" are the department's most obvious technical aids, several other pieces of equipment are used here as well: two light tables (one large, fixed type and one smaller portable unit that may be set up on individual drawing boards), used when visualizing how a drawing will appear in a completed page design, for example, a waxer, which coats the back of a piece of art with a thin film of hot wax which acts as the adhesive when a pasteup is made, a slide pro-

A large, and equally important, component of these resources is the map library. Filed by subject, the map library occupies most of two flat-storage cabinets. It includes election maps for city, county, state, Indiana and U. S., designed to show districts, precincts and the like.

In addition, the map collection includes special-purpose maps the department has drawn in the past, such as those on busing plans. And a drawer is given to each category of the general-purpose "locator" maps the department has drawn: Louisville neighborhoods and sites, general and feature-item city maps; Jefferson County locations, Kentucky, Indiana, Indiana-Kentucky border regions, United States and other countries, and world maps, plus a collection of highway maps of all states and many foreign countries.

Each special section has its own drawers for standing heads, past cover art and inside art: Action, Scene and the Jelly Bean Journal.

Above the map cabinets on an overhead shelf is a box labeled "weather stuff" in which the U. S. weather map work bases, symbols and tone sheets are kept for the twice-daily creation of the papers' own weather map from wire service data, preferred by the publisher over the Associated Press weather map as graphically and informationally superior.

Among the department's consumable supplies are a large inventory of rub-off lettering in many faces and point sizes, used in new design approaches to standing heads and in many other applications.

Drawers contain grid sheets for full-page and tab-size *Courier-Journal* and *Times* newspaper pages, plus matboard, drawing paper, acetate for color and tone overlay flaps, and amberlity, an acetate-backed orange plastic film used for masking these overlays.

Each news artist has one or two drawers in which to file his own work, too. And each has customized the space around his own drawing board to hold drawing instruments and supplies at close range. Wes Kendall, for example, has a complex, ingeniously-made cabinet pushed under the overhang of neighboring Lee Ebner's drawing board, and a radio built into a file cabinet drawer between his own drawing board and the windows.

The artists' drawing boards are large: four feet across by three feet deep, with adjustable fluorescent drafting-type lamps clamped to them. Ben Ramsey, Steve Durbin, and Bill Donovan, who respectively do much of the page design, covers, and graphics, also have "drafting machines"--variable-adjustment T-square devices designed for fast, accurate horizontal and vertical ruling.

Besides the resources within the department itself, the news artists have to others of special importance within the newspaper building: the library and the backshop production staff.

The library, accessible down a flight of stairs directly from the newsroom, includes the electronic information storage and retrieval system, Info-Ky, that may be queried by subject

jector for color layout design; and--mundane yet essential-- a paper cutter.

But mechanical essentials need ideas to power them. And, in contrast to the days when it lacked a dictionary, the department has its own library of books on design, artists and their styles, art history, architecture, Sears catalog reprints for information on period styles, and other references to enable the artists to obtain authentic background on a planned drawing.

In addition, about thirty *Time-Life* books provide technical input from the sciences and humanities. And there is a dictionary.

The book collection is augmented by subscriptions to *National Geographic* and *Ville*, a typographical design periodical; it also receives Dynamic Graphics' design clip-out service, published monthly.

Besides the ideas this material can help generate, the department has built up an itemized collection of previously-used drawings that are often pulled and used in their original form or modified as needed.

This approach is essential, Ben Ramsey said, because of today's high-volume use of art in all sections and tabs the newspapers publish each week. If an appropriate, smaller "genre" drawing is available, artists are not diverted from more complex projects, ongoing page designs, or ever-present breaking news needs, Ramsey said. Skypiece art is frequently drawn from this source.



Fig. 12. The newsroom's Info-Ky terminal

and year. The newsroom also has an Info-Ky terminal, pictured in figure 12.

When a story is selected, it is displayed complete with photographs and art on the large screen. Info-Ky, which operates from a microfiche system, is unique in that when a printout is desired from the story displayed, a button on the terminal is pushed and the story is delivered in moments.

Elsewhere in the library, ranks of floor-to-ceiling shelves hold photos indexed by subject and also by biographical entry. These are a favorite source of ideas for the news art staff, who sign photos out as needed.

The backshop provides two very evident services to news art during all stages of developing an illustration or page design. First, the phototypesetting function--generally implemented through the photo/illustrations editor's desk in the newsroom--provides labels, notation and copy blocks to fit maps and charts in progress.

Secondly, the crew is often asked to shoot veloxes of large-size art or to do reverses, enlargements or reductions beyond the scope of the "pos" camera. These steps, practiced when trying out a design or making final artwork for new standing heads, for example, are time-consuming for a crew which handles sixteen or more separate section and edition deadlines each shift.

However, the backshop is cooperative and efficient, with a turnaround time of about an hour on complex shots,

regardless of the time a request is made. Notwithstanding artists' comments like Steve Durbin's as he muses over a 300 percent Action head enlargement, notes a speck, and says, "That guy must have been eating a sandwich!"

These are the department's tangible resources. But other, unseen ones exist that are equally valuable: a willingness to buy unusual materials for projects with novel approaches, like Durbin's three-dimensional art. And funds to add books staff members request, and to regularly send the artists to seminars and workshops for a break in their routine and to provide inspiration and reinforce morale. Overall, a managerial flexibility.

Often mentioned by the artists, these last resources are among the most significant.

## FOOTNOTES

### CHAPTER III

<sup>1</sup>Ben Ramsey, conversation of 14 March 1979.

<sup>2</sup>Clarence Friend, conversation of 13 March 1979.

<sup>3</sup>Ben Ramsey, conversation of 6 March 1979.

<sup>4</sup>"It Takes More Than Words," The Louisville Times, 12 May 1959.

<sup>5</sup>Steve Durbin, conversation of 14 March 1979.

<sup>6</sup>Bob Schulman, "For Newspaper Illustrators, Hard Work, Very Little Glory," The Louisville Times, 4 August 1975, sec. E, p. E5.

<sup>7</sup>Johnny Maupin, conversation of 5 March 1979.

<sup>8</sup>Interview with Phil Rose, The Courier-Journal and Louisville Times, Louisville, Kentucky, 4 March 1979.

<sup>9</sup>Herman Wiederwohl, conversation of 3 March 1979.

## CHAPTER IV

### THE PEOPLE

#### Introduction

Twelve people represent news art at the *Courier-Journal* and *Times*.

Ten are the news artists, who will be introduced first. Art director Johnny Maupin will be the next individual featured, and in conclusion, graphics editor Jerry Ryan will be presented. Although Ryan is technically not a member of the news art department, his visibility and involvement with news art is such that he is ideally considered in this chapter.

The news artists are presented according to age groups: senior staff members first, mid-group individuals next, and younger department members last.

Each news artist is featured in a personality sketch accompanied wherever possible by a photo portrait. Each description includes biographical material, information on career influences, tenure at the newspapers, and development of style.

The artist's current responsibilities, feelings about his role and the job in general, leisure-time and sideline interests are also described, as are some of their future plans. Then, examples of their work are reproduced,

accompanied by commentary.

The descriptions of Maupin and Ryan, besides providing biographical material, focus on job responsibilities and goals. It is also hoped that these and all the personality sketches included herein will convey something of the essence and tenor of these individuals, and thus go beyond a simple list of dates and facts.

This chapter is intended primarily as a descriptive look at the individuals representing news art. Analytical matters such as staff interaction, performance and feedback, and group differences are discussed in Chapter IX, Art Staff Dynamics.

The News Artists

*A lot of people would love to have this job.*

*Bill Donovan*

Bill Donovan, news artist

Like many of his co-workers in news art, Bill Donovan, 52, is a Louisville native. (See photo, figure 13.)

When he was eight or ten years old, he recalls, "I just discovered that I could draw, just accidentally. I could do something somebody else couldn't do--that was one reason I liked it."<sup>1</sup>

Donovan said he received no special encouragement from his parents to explore an art career. Although he wanted to attend Ahrens Trade School (a Louisville secondary school offering commercial art study), he complied with his father's wishes and attended Louisville Male High School, where he took art courses in addition to the general curriculum.

Upon graduation, Donovan served two years with the Army, then worked at various jobs. In 1949, he studied for one semester at Dayton, Ohio's art center, then returned to Louisville to study at the city's school of art for three years, taking a variety of courses under the GI Bill.

Before completing a degree, Donovan recalls, he "got a job with an advertising agency for a dollar an hour; it was just a one-man agency. Then I heard of the job over here, and came over . . . and I've been here ever since."



Fig. 13. News artist Bill Donovan

It was 1954. He started as a layout and pasteup artist for the advertising and circulation departments "temporary, part time. I was working full time but it was 'temporary,'--for \$72.50 a week." Later, he moved to the promotion department and finally, in 1971, to news art.

When he came to the department, Donovan found himself doing much of the repetitive work, like picture-cropping and sizing.

"I sat over there at a little desk and everything hit there, like the engagements (photos). The engagements hit and the weather map hit. Simply because I was the new person in the department; not new in the building, but in the department.

"I worked about seven years on Sundays, and . . . back when we were cropping pictures, you'd get about 35-40 pictures to crop, plus the weather map, plus whatever anybody else wanted. You might have a sports editor [come in]; at the same time, you might have a news editor or a state editor, so you might have three different little projects at the same time."

Donovan recalls that, by the mid-1970s, when people with specialized training in illustration entered the department, work-scheduling conflicts arose. The routine work was not evenly distributed and work flow was unpredictable because of editors' impromptu demands.

However, Donovan said, the new "slot system" Johnny Maupin initiated, plus the open discussions held since, have

improved both work flow and staff interaction.

Many of Donovan's current responsibilities involve creating maps and charts, often in color. They are usually designed by graphics editor Jerry Ryan, who works with Donovan as each assignment develops.

Frequently, when a map or chart includes a complex table or other copy block, Donovan works with Jim Wilkinson of the *Times* picture desk, who pre-formats the copy on the newspapers' Atex terminal system so that it may be accurately and quickly incorporated into the pasteup with minimum fitting time.

Besides maps, Donovan does some feature illustration, which he usually handles in a cartoon style.

Out of the office, instead of freelancing (unprofitable, he said), Donovan has built up a business retailing novelties: T-shirts, belt buckles, patches and other items that appeal to young people. He rents a booth at state fairs, basketball tournaments, and the Kentucky Derby; over about five years, he says he's made a ready profit.

"During the summer, I've got something going practically every weekend. I'm used to the money now; it's done a lot for my morale too--that [it's] a totally different type of thing."

Donovan says he likes the banter and give-and-take with the public such occasions bring. He talks of developing the business into a full-time pursuit in a few years, although he finds his department position satisfying and a job he enjoys.

"With my education . . . I'm lucky to be making the

money I am. Though I do a good job, it's tough to get started in art anywhere. We forget that. If you've been in a job, you forget how tough it is.

"A lot of people would love to have this job."

Figures 14 and 15 display examples of Bill Donovan's work, with commentary included.

## Annexation: what it will cost property owners

|   | Gardiner Lane area | Buechel area | Hikes Point area | Hurstbourne area |
|---|--------------------|--------------|------------------|------------------|
| Typical home assessment                 | \$30,000           | \$45,000     | \$45,000         | \$85,000         |
| Yearly expenses before annexation       |                    |              |                  |                  |
| Fire protection                         | \$21.00            | \$21.50      | \$45.00          | \$29.75          |
| Garbage collection                      | \$60.00            | \$60.00      | \$60.00          | \$66.00          |
| Homeowners Association                  | —                  | —            | —                | \$20.00          |
| Property tax (County, state and school) | \$321.00           | \$481.50     | \$481.50         | \$909.50         |
| Total                                   | \$402.00           | \$573.00     | \$586.50         | \$1,025.25       |
| Yearly expenses after annexation        |                    |              |                  |                  |
| Property tax (County, state and school) | \$321.00           | \$481.50     | \$481.50         | \$909.50         |
| Louisville property tax                 | \$158.80           | \$264.70     | \$264.70         | \$481.10         |
| Total                                   | \$479.80           | \$746.20     | \$746.20         | \$1,390.60       |
| Total increase                          | \$88.80            | \$163.20     | \$149.70         | \$365.35         |
| Percent increase                        | 22%                | 28%          | 26%              | 36%              |



Map prepared by Jim Wilkinson and Bill Donovan

## Public services sure cost more in the city

Continued from Page One

value. Some departments bill residents directly, and others have it included as a separate item to the county's annual tax bills.

The expense, too, would be included in the city's tax rate if annexation succeeds.

Fire insurance rates might also drop for some property owners in annexed areas, although the Times could not determine exactly how much.

The Louisville Services Office of Kentucky, a private agency supported by insurance companies, rates the department charges at the level of fire protection they offer.

Louisville has a Class 2 rating, one point from the top. The volunteer firemen serving annexation areas have ratings of Class 3 or 4.

In voluntary home fires, a Class 4 department can do about as much as one in a Class 2 department. The higher ratings measure a department's ability to deal with more complicated commercial and industrial fires.

In 7 of the 10 annexed areas, the fire department charges for fire insurance premiums are twice what they are for Class 2 areas. And premiums on mandatory homeowner policies would drop only about 3 percent, according to Paul H. Carver, assistant manager of the insurance office.

However, premiums for commercial buildings with automatic sprinklers are not as much as 25 percent. Reductions would be less dramatic for other types of buildings, according to Carver. Buildings with automatic sprinklers

ready have low rates and would get no reductions.

But there is no way to know if the annexed areas would become Class 2 immediately. That would depend on whether the city decided to expand its service into the annexed areas, or contract with volunteer departments to continue serving the neighborhoods or combine service from the volunteers with service from the city's regular fire department, according to Jim D. Smith, manager of the insurance office.

Larry Lomas, a city budget analyst assigned to dispense information to annexation, says the city is reviewing the possibilities but hasn't made a decision yet.

Over to the homeownery associations, which pay for such things as parking permits, might also disappear because the city would take over those jobs.

All the annexed areas are served by the Jefferson County Police Department. Leaders promised none of the neighborhoods paying for private guards.

For residents who remain on their federal tax returns, annexation would mean higher local tax rates but lower federal taxes, because the local income are deductible on federal returns.

Here, by area, is more detailed information on present and projected costs.

### GARDINER LANE

Most of the area is served by the Camp Taylor Volunteer Fire Department, which charges property owners a credit per \$100 of assessed property value a year for protection.

The Camp Taylor department has a Class 4 insurance rating. For a home assessed at \$30,000, the annual fire protection bill is \$21.

Several private insurers pick up garbage. A typical one, Kentucky Sanitation Inc., charges \$5 a month for residents who pick up at the curb. The type of service most residents are customers who pay for a year in advance get 12 months of service for the price of 11.

Norman R. Lott, of 1264 Regalia Lane, vice president of sub-association group Save Our Country Inc., says some of the major roads in the area are maintained by the county and some by the state.

Lott is known of no neighborhood associations that provide services and collect dues, but he says he is not sure. When his street seemed ready for a door-to-door inspection was taken up by residents, he said.

The total yearly tax, the protection, and garbage-collection bill now for the owner of a \$30,000 home is \$422. After annexation it would be \$430.60, an increase of \$8.60 a year.

### BUECHEL-HIKES POINT

The western half of the annexation area gets its fire protection from the Buechel Volunteer Fire Department and the eastern half is served by the McMahan Volunteer Fire Department. Buechel charges homeowners a credit a year per \$100 of property value, and McMahan charges \$5 a year.

McMahan's fire insurance rating is Class 4, and Buechel's is Class 3.

Garbage is collected by private haulers, and the largest share goes to

Suburban Sanitation Co. Most of its customers have twice-a-week pickup at the curb for \$5 a month, according to George K. Earls, chairman. Those who pay for a year is a savings of \$5 a month.

Jim King, president of the Sandusky Road Improvement Association, an association group for 104 area, says he knows of no neighborhood associations that provide services and assess residents.

The present cost of all public services to the owner of a \$45,000 home is \$573 a year: the Buechel Fire District and \$546.50 is the McMahan Fire District. After annexation it would be \$746.20 to hold, an increase of \$163.20 for those to be held within and \$163.20 for those in the area.

### HURSTBOURNE

The Lyndon Volunteer Fire Department serves the whole Oxmoor-Hurstbourne area. It has a Class 3 insurance rating and charges property owners \$29.75 a year per \$100 of assessed value.

The Premier Co. collects garbage at nearly all the homes. Andy Upton, office manager, says most customers pay \$3.50 a month for twice-a-week pickup at the curb. Through twice a week at the curb times \$7.50 and twice-a-week at the curb times \$5.

Hurstbourne has a homeownery association that charges \$22 a year per house for street parking, mailbox delivery and street lighting.

The total tax and service bill now for a home assessed at \$85,000 is \$1,025.25 a year. The area is annexed, it would be \$1,390.60, an increase of \$365.35.

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Figure 14. Locator map of Hurstbourne-Oxmoor annexation areas. Here, Bill Donovan's locator map is an example of graphics and data integration. Run as a four-column illustration, it is reduced from the original which measured approximately 24 inches by 16 inches deep. The map contains one flap on which annexation areas are indicated in a No. 2 tone gray. Since most roads and other physical features have too much curvature to be depicted in border tape, they were inked in; the table was preformatted on the Atex system by Jim Wilkinson, Times photo desk, and dropped in place.

The Courier Journal Sunday morning December 10, 1936

# OUTLOOK D

# Kentucky taxes: Are they high or low?

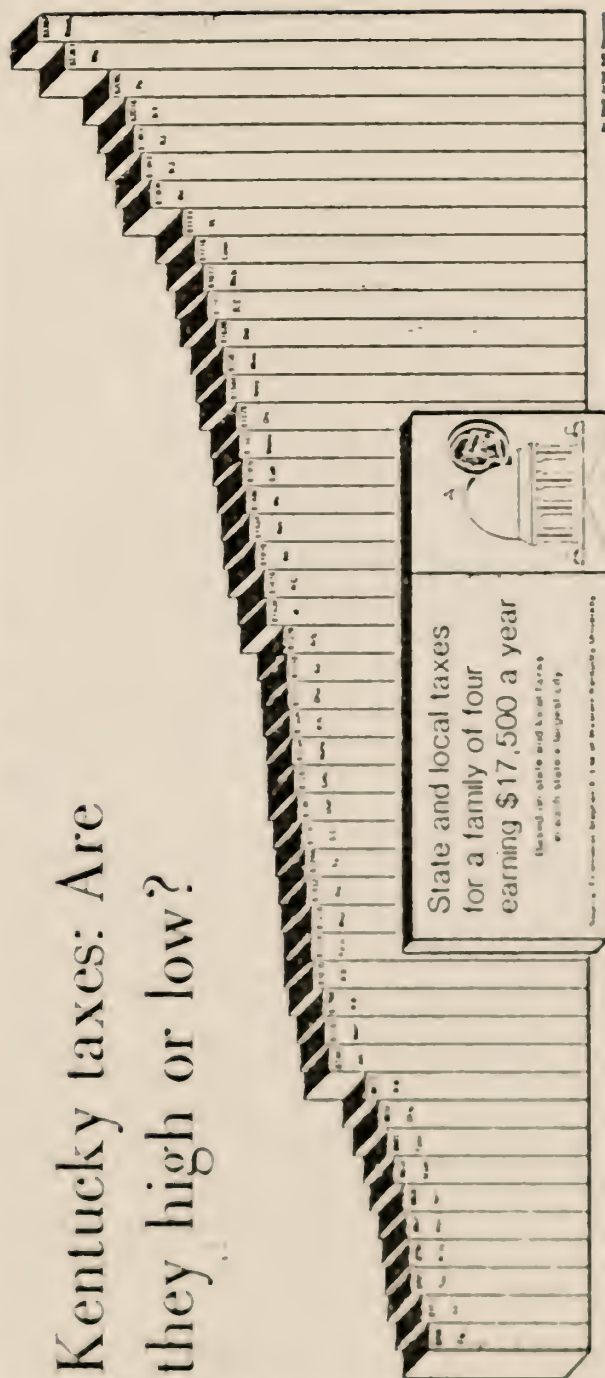
[illegible]

Figure 15. A Bill Donovan "zark" with proportional three-dimensional bar graph design. It depicts Kentucky's rank nationwide in terms of state and local taxes.

*I guess I'm getting my first chances now.*

*Clarence Friend*

Clarence Friend, news artist

Since age 19, Clarence Friend has been a member of the news art staff of the *Louisville Courier-Journal* and *Times*.<sup>2</sup>

When Friend, a Hodgenville, Kentucky, native, came to the papers in 1943, Louis Dey had headed the department for twenty years; he would remain so for twenty-three more.

Friend, now 55, said he found a department in which his illustrative skill seemed to be subordinate to picture-cropping speed and agility with an airbrush for retouching jobs. In addition to doing a large percentage of such routine work, Friend said, artist George Griffin gave him many small drawings to do. Griffin, he said, preferred the larger ones.

"At one time, I was doing seventeen drawings a week," Friend recalls. However, he said he didn't sign them for fear Dey would discover he had done them. It was a hard-rushing job then, Friend said, but one in which he said he believed he could develop as an illustrator.

"I'd always wanted to do a cover for the Magazine, for years. In color," Friend said. Each time he approached the department head about such a project, he was turned down, even though he said he reminded Dey that George Joseph frequently did covers.

"And he says, 'well, you were hired to retouch photos. That's what I hired you for. And as long as I'm art director

here, you'll never get a drawing on the cover of the Magazine.'"

Apparently still hoping to get a cover illustration, Friend said he did one at home on his own time. It was a winter scene and the editors liked it, he said. But the piece never ran, and Friend said he asked Dey about it--and got reminded about the latter's statement.

Although he said this discouraged him from ever making another approach for a cover, Friend went on to develop a strong cartoon style, an example of which is pictured in figure 16.

He said he found editors more cartoon-minded in years past. Fairly often, he said, his style differs from what editors want to use today, and many of his drawings go unpublished.

"I think that probably a lot of it is because they're not really cartoon-oriented, and my style's more of a cartoon type. I think they want more illustrative-type stuff," he said. However, Friend's serious illustrations include carefully-done pieces such as the drawing in figure 17. His stippling style and design of the drawing relate effectively to the story's subject. Significantly, it seems, this is a more recent assignment.

"I guess I'm getting my first chances now," Friend said. "Johnny's given me more chances than anybody." Generally, conditions seem to have improved under Johnny's management, he said.

"People are getting much more chance to do something--much more exposure and more time to do it, and all that sort of

thing. And I think that's good. I think that's the way it should have been years ago."

During his span of thirty-six years at the newspapers, Friend recalls doing a variety of outside freelancing. "I did political cartoons on the side, and used to do the Ice Follies silk screen posters that they used on the buses, a lot of stuff like that; it's been years ago. I've sort of gotten out of it," he said.

Rather, his current interest is jewelry designing; he has a jewelry supply store and makes jewelry to order.

"It's developed; I've got a good business going out there. It's an expensive location and once I do retire, I'm sure I can make it pay, because I can devote a lot more time to it. And I've got a lot of ideas to make it pay."

Friend said he offers classes in silversmithing, lost-wax casting, and gem-cutting and faceting. Describing the lost-wax process, he said the result can be "a work of art. I've made some pretty unique designs. Frog rings and mermaid rings and a number of things."

Until he retires, Friend said, "I intend to do the best I can" at the newspapers.

"I used to know practically everybody in this building. I was here at the time they started rotogravure; I knew the whole rotogravure department. They must have 1500-1600 employees back there now. It's a completely different thing.

"This is another generation. Most of the people I've worked with here are either retired or dead. This is a

complete new bunch of people.

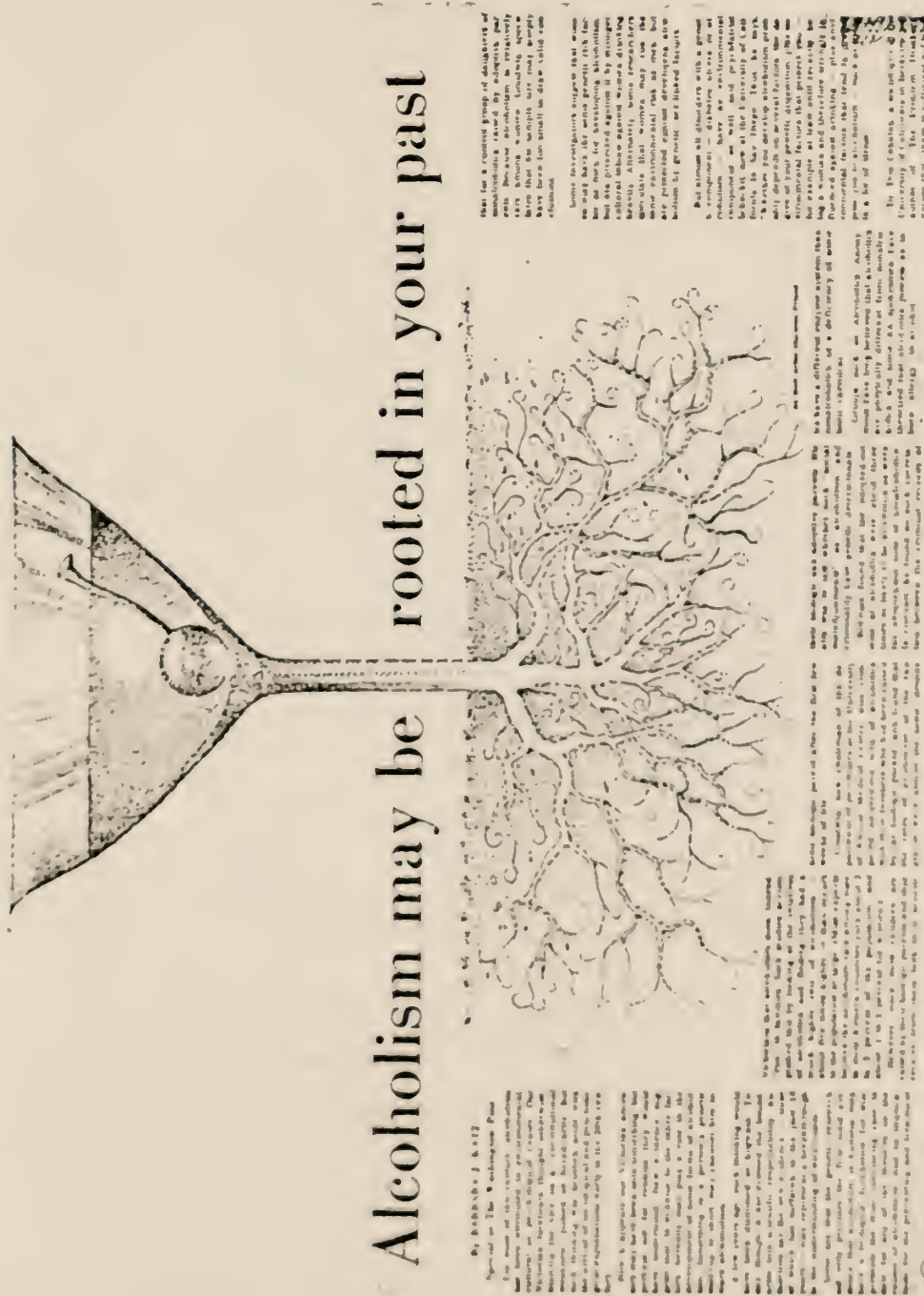
"You're young, and you're learning this field. And I wish the best in the world for you. I hope you get what you're looking for and you get the breaks.

"And I wish the same for everybody in here."

Figures 16 and 17 are examples of Clarence Friend's work, with commentary.



Figure 16. Clarence Friend's illustration for a story on the delights of motoring in years past. Basically a cartoon handling, it combines strong contrast, line quality sufficiently heavy to withstand reduction to 50 percent of the original or less, and textural use to add visual interest. Done in pen and ink, the drawing shows how various effects are achieved with the pen points used: the flat nib gives the fluctuating line of the rising smoke; the fine quill, the cross-hatching of radiator and nubby tires; the medium quill, the shadow under the hood and of the car on the ground. In addition, brushwork is evident in the pleats of the car seat and in the woman's clothing. Reproduced here about 70 percent of original size.



© 1978, Louisville Courier-Journal. Used with permission.

Figure 17. This stipple-technique drawing by Clarence Friend is an example of tying illustration, content, and headline together. Use of stippling, often done with rapidograph pen for line consistency, gives intricate textural detail and often, as shown here, textural embellishments within the figure such as the swirls within the martini glass. The swirling theme is carried through the drawing by the rounded form of the cherry and the root-tips beneath. Stippling also gives the stem of the glass its hexagonal quality without the harshness of a line rendering.

*I've never turned away any young person that was interested in the subject.*

*Lee Ebner*

Lee Ebner, news artist

Lee Ebner, a native of Pineville, Kentucky, said he became interested in art as a teenager. (See photo, figure 18). He was a prep school student in North Carolina when, at about 15, he made acquaintance with someone who was to influence his life: Frank Willard, the creator of *Moon Mullins*.<sup>3</sup>

Willard was staying at a nearby hotel. Ebner approached him in the lobby, told him he admired him and was interested in drawing.

"Of course, he could have said, 'I don't want to waste my time with a kid,' Ebner said. But Willard took the time. He invited Ebner to his suite (the best in the hotel), and showed him how he approached the comic strip, and gave him pointers on how to improve his own drawing. Ebner was awed.

"I was just a kid, and here's a guy making--at that time, during the Depression--maybe \$100,000 a year. That was almost before [the days of] taxes!"

At school, Ebner took art courses; upon graduation, he enlisted in the Navy. World War II began; Ebner served six years in all. After the war, using the GI Bill, Ebner studied art at the University of Louisville for two years, and then, in 1948, went to the Chicago Academy of Fine Arts for two more years' training.



Fig. 18. News artist Lee Ebner

Ebner returned to Louisville, worked at B. F. Goodrich for two years and in 1952, started his tenure in the news art department. He is now "a young 59."

"You started at first, naturally, at the bottom. You'd expect that, you know. It was just retouching, and then you'd do some layout, and then some drawing--it changed over the years."

Ebner's style is a cartoon approach which originated, he said, with his admiration of Frank Willard. He says he has refined and simplified it over the years.

"I went more from the pen to the brush; I use more brush now. I think you get more variation with the brush than you do with a pen." One of cartooning's continuing challenges, he said, is keeping a drawing loose and spontaneous-looking through the course of its completion.

"It's really loose when you first start it, but then when you start inking it in, you have a tendency to cramp up a little bit. But you still try to keep it a little loose [like] your original.

"I think some of the roughs look better than some of the finished drawings. There's a different feeling about it. They say about some of the different artists that, if you could see their pencilled roughs, they look more natural than their finished work."

Ebner's cartoon characters often take well-developed themes. His younger women tend to be attractive, smiling creatures, but the older women in his cartoons tend to be

heavy-set, short-tempered dreadnaughts towing a hapless man through some humorous, slice-of-life situation.

"Mostly, when drawing women--expecially younger women-- I use a lighter line. But if you want to draw somebody that's mad, you might use a little bolder line every now and then to emphasize that impression," he said. Most of his men "tend to be about the same." But he said he's kept up with men's hairstyles over the years--and women's hemlines!

Ebner achieves action in his cartoons by implying movement. "It's a person running, or who has a clenched fist. I try to get a little movement, but keep away from more action lines [than needed]. Sometimes you don't need but one or two. Same way with speed lines."

Cartooning for short and medium length features, and locator maps, are Ebner's specialties today. He said the amount of time a successful cartoon needs is not always appreciated by editors, however. Before the finished cartoon is drawn, "you might do two or three roughs before you finish it, and you're still trying to keep it loose. This looks like it's rushed but it's not. The background [is done carefully] if you go back and see the planning on it."

When doing an illustration on a short feature, Ebner said, he sometimes finds little in the story to fire his imagination. "There's really not that much there, but they still want a drawing on it. So you're just trying to pick out the best parts of the story to illustrate."

Ebner freelanced for *Better Camping* magazine for ten

years, until the mid-1960s; he continues to do occasional cartoons for *Changing Times*. Life itself provides him with material for his brand of humor. The hospital sketchbook, reproduced in figure 20, is an example. Another occurred during the summer of 1978 on a charter cruise.

"Certain situations came up and I did a little drawing, and then each day they (his fellow passengers) wanted to know what I was going to do next. So at the end of the tour, they put together about twenty-some drawings in a booklet and it was sent to everybody," he recalled.

Since 1975, Ebner has begun another art pursuit: teaching a cartooning class at Bellarmine College, a local four-year liberal arts school. "It's not a money thing; it's more . . . of an obligation," Ebner said. Why an obligation?

"That time I met Willard [creator of *Moon Mullins*]. That's why I've never turned away any young person that was interested in the subject."

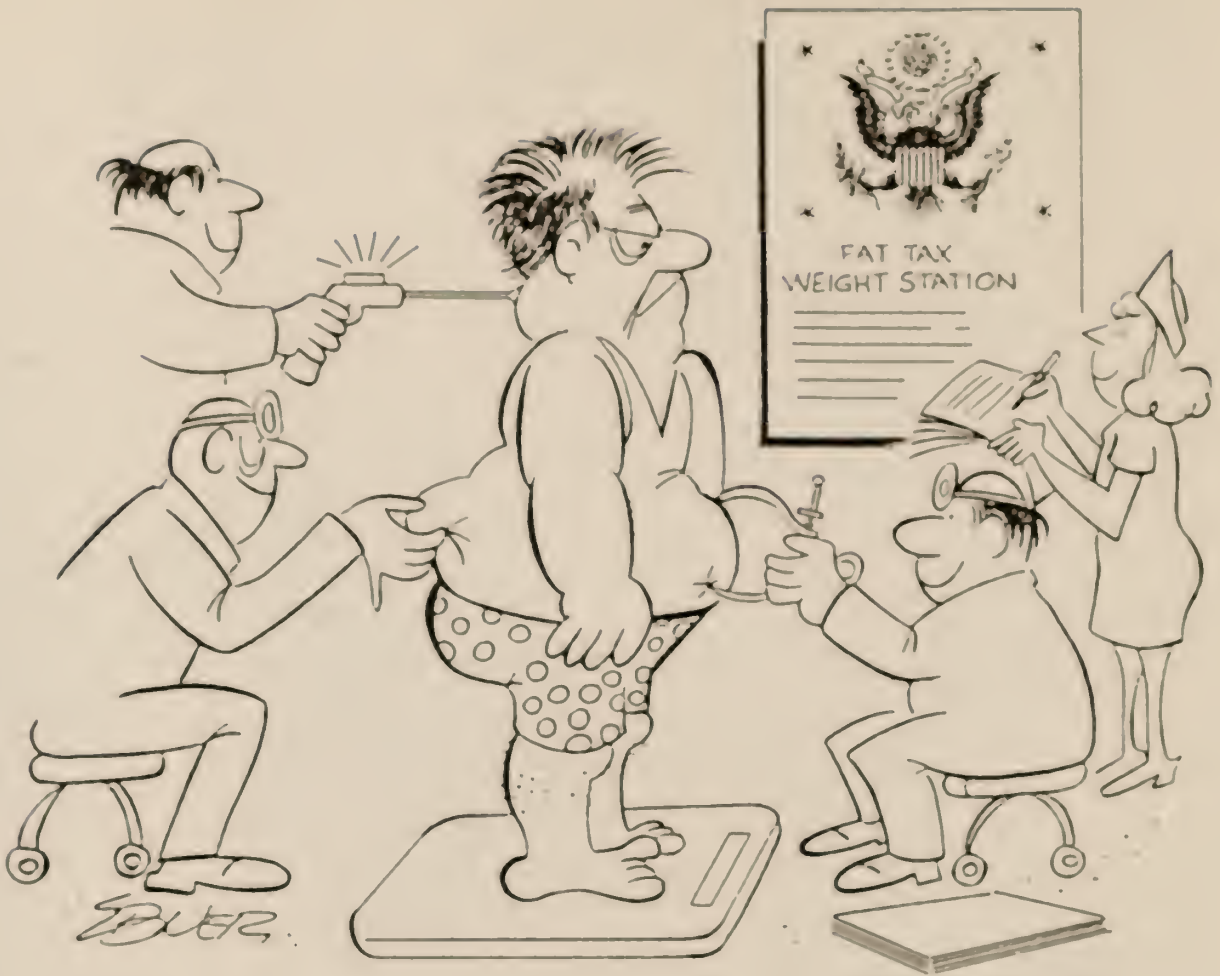
Aside from art, Ebner's hobbies start with--the oven! "I like to bake. Pies and cobblers. And photography, when I get around to it; and the outdoors, hiking and camping. Just get out from the city atmosphere, because I think that people are too crowded, confined. They need time to get away."

Ebner sees creativity as "just something you like to work at. How you express yourself, whether it's in writing, photography or art. It's a matter of keeping at the subject," he said.

"They always said that the majority have more ambition--and a little bit of talent.

"It's just a matter of working at it."

Two examples of Ebner's cartooning are presented, with commentary, in figures 19 and 20.



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Figure 19. This "Fat Tax Weight Station" was one of several drawings done for a continuing series of short features. Ebner's breezy style is primarily brush and ink; his cartoons show consistency in such points as the angry, frazzled, or beatific expressions his figures wear. Two of Ebner's frequent themes--the disgruntled older man and the curvaceous younger woman--are evident here. The simplification of such items as scale, stools and instruments may be contrasted with Steve Durbin's more detailed cartoon handling; however, Ebner's handling, by reducing the message to its essence, is effective in conveying the humor of the situation. The original is approximately 8 inches wide by 6 inches deep, and ran as a two-column cut.

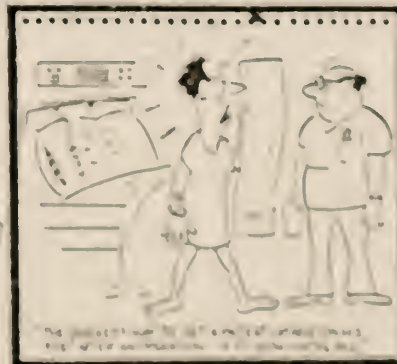
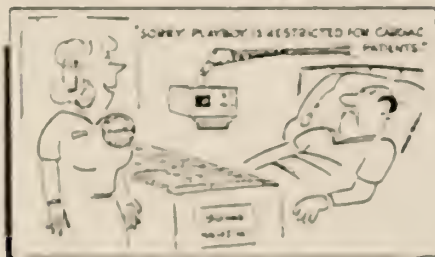
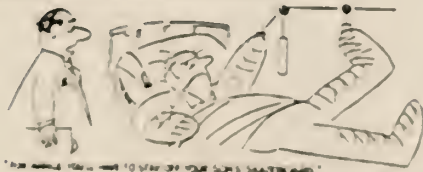
Figure 20. (overleaf). Ebner's montage of "Sick Humor" cartoons developed from a thirteen-day hospital stay. His theme characters are evident: the beleaguered man--usually with tousled hair underscoring his emotional state, the "dreadnought" older woman, and the younger woman--attractive and scheming!

# SICK HUMOR

By STAFF ARTIST LEE EBNER

EDITOR'S NOTE: Staff artist Lee Ebner recently spent 12 days in the hospital. Naturally, his sketches are always at hand. Here are some of his observations.

"YOUR NAME, ADDRESS? YOU KNOW YOUR SOCIAL SECURITY NUMBER? BLOOD TYPE, ALLERGIC TO ANY DRUGS? WHO'S YOUR DOCTOR? YOU EVER BEEN A PATIENT HERE BEFORE? WHAT INSURANCE DO YOU HAVE? IS THAT A GROUP OR FAMILY PLAN? WHERE DO YOU WORK? WHO'S YOUR NEXT OF KIN? THEIR ADDRESS?"



## the tipsheet

Mary Phyllis Buckley is on vacation

By MARY T. CANNON

This is a Christmas day for members of the readers' theater. We're to go to the theater for the first time since we got to Louisville. We have to go to the theater for the first time since we got to Louisville. We have to go to the theater for the first time since we got to Louisville.

After a short rehearsal, the readers' theater group will perform at 7:30 p.m. There are still a few minutes in the group, so many members who are interested should call the number 438-7777. The group will perform at 7:30 p.m. There are still a few minutes in the group, so many members who are interested should call the number 438-7777.

Tomorrow night

Readers' theater will perform at 7:30 p.m. There are still a few minutes in the group, so many members who are interested should call the number 438-7777. The group will perform at 7:30 p.m. There are still a few minutes in the group, so many members who are interested should call the number 438-7777.

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*It's quality on the dead run.*

*Ben Ramsey*

Ben Ramsey, news artist and assistant news art director

Ben Ramsey (see photo, figure 21) is a Louisville native; at the age of 16, he came to work at the newspapers. It was 1946, and the city was experiencing a manpower shortage.<sup>4</sup>

"Even though I was very young, technically they hired me in as a copy boy, but by the time they started paying me, I was retouching as many photos as anyone else. So I hired in as an artist."

Ramsey, now 49, said he always liked to draw; Disney characters were his favorite subjects as a boy. Since he took the news art job before he finished high school, he attended night school in order to graduate, and during his years at the papers, has taken art and design courses at the University of Louisville.

But, he said, most of his art training was absorbed on the job: from George Joseph, "a fine caricaturist . . . I thought he was the greatest," and editorial cartoon handling from Bob York of the Times. Ed Finch, "a very tight artist," and Clarence Friend helped him too, Ramsey said.

"I just pestered the heck out of all of these, and they worked with me."

Ramsey recalled learning layout and page design from Louis Dey. "Even as young as I was, I was doing a lot of magazine pages. There was also photo retouching," he said.



Fig. 21. News artist and assistant news art director Ben Ramsey

During the 1950s, Ramsey said, he got involved in mapmaking by proving to Dey he could produce a superior product. When a magazine cover was being designed that contained a map, he said, Dey usually asked George Griffin to do it.

When Ramsey asked to do one such cover, he said, Dey replied: "This is Friday. Tell me Monday how you'd do them better."

"And by Monday I was ready. More picturesque, better balance, all of that good stuff. After that, I did more stuff: charts and graphs. And Johnny eventually picked it up from me, and then Steve picked it up from him. And then, Maurice (Tillman) changed me over to more of this page design entirely, and that's why I got out of cartooning."

Ramsey said he did a lot of early experimentation with maps, charts and graphs.

"I more or less was the first one to start trying to do charts and graphs in a more picturesque-type thing--adding some element that would perk them up a little bit more." One type of map he frequently drew was a full color, aerial-photo kind of layout, with fields, trees, roads and other physical features. Taken from actual aerial photos, his renditions were simplified, visually attractive vehicles for conveying information. They were as novel, in their day, as today's slick, simplified maps the department produces.

Perhaps as a result of working under a manager who preferred cuts for the newspapers to be as small as possible, Ramsey says he still tends to draw small.

"That's one of the reasons Maurice took me off cartoons. I never drew big; hardly ever anything bigger than a two-column. And that's another thing that I'm having to adjust to, anymore, is the possibility of a six-column drawing. Which I never did. And it calls for a different type of follow-through."

One of Ramsey's most successful caricatures, though, is large--about 11 inches by 14 inches. It's his impression of Tiny Tim: nose, teeth, nails, and all; matted, framed, and displayed among the other artists' drawings in the hall outside the department.

"He's three-fourths of a caricature before you put the first mark on him!" Ramsey said. "That was from a photograph the first night he was on Johnny Carson's show . . . he was going, 'ohhhh, Mr. Carson (Ramsey makes a swishy gesture)' and the photograph was so good I just put it down and stretched it a little here and there."

Figures 22 and 23 show examples of Ramsey's work. Figure 22 is a compilation of Kentucky Derby cartoons, and figure 23 shows one of his page layouts for the *Times*, one of his principle responsibilities today. Commentary is included.

Recalling his experiences in the news art department, Ramsey contrasts the department of today with that of twenty years ago.

"We've got press-on type now; we haven't had that for [many] years. We have amberlith now." Ramsey remembers what it was like to mark page proofs for color in the letterpress days. "We had three pencils; no, four. A black, a yellow one,

a red one, and a blue one."

As for the "lucy" and the "pos," Ramsey said Dey swore the department would never need them, or the slide projector. "We couldn't get along without them now . . . with the bind we have; we couldn't do . . . the things we used to have to turn out the hard way then.

"Even the idea of having an electric pencil sharpener now is kind of laughable when I think back to Louis Dey."

The demands of a news art job have steadily increased, Ramsey said. A rising volume of assignments has prompted the department to depend on its accumulated art files when spot art is needed.

"So that's why we resort to veloxes and Xeroxes, combining the things--anything to get it out quick. Herman (Wiederwohl) asked me, just before he was hired in here, to explain this job to him.

"And I said, 'Well, it's quality on the dead run.' And surprisingly, he's never forgotten that."

The constant need for maps and charts is a challenge that demands a variety of design approaches, Ramsey said. He added that after a while, an artist begins to feel "there's no more worlds to conquer" in designing such items. At such a time, he believes, it's time to shift these assignments to another staff member with a fresh approach. By constantly refining and improving such graphics, Ramsey said, the papers will reach a level of graphic depiction superior to that published in news magazines today.

One of a news artist's most essential traits is flexibility in both attitude and style, Ramsey believes.

"I'm really afraid to follow one thing to the point where I might say, 'well, this is going to be my style,' or something, because I might be robbing myself of something entirely different, and much better for the next situation."

Presently, Ramsey's responsibilities are mainly page design: the daily layout of the *Times*' editorial and op-ed pages including editorial cartoon selection, daily *Times* section page ones and the weekly Consumer Extra. He also prepares masks for background drops for photos involved in these pages, and takes a turn in the "slot."

As for freelancing, he said he hasn't done any in a long time. "I've found that when you freelance, you're doing about \$50 worth of work for about \$25 and nobody's ever satisfied to pay the price you're wanting, no matter what you do, so finally I just got to the point where I didn't need to anymore--and that's it. I don't want any more."

In addition, Ramsey said he is no longer up to the physical exertion of drawing all evening as well as all day.

"I used to, up until the time I was 40. I'd rather read now, or watch television, or go to bed early."

Ramsey said he plans to stay in the department until he retires. Then, he says, he'll probably get back to painting for himself. He's watching his stock portfolio as well, and as for other recreation, he said, "I know some people who don't

believe I'm 49. But they're the ones that watch me on the dance floor!"

What about cartooning?

"I'd never get back into cartooning. I'd catch up with something a little bit more modern. It's sort of a shock to find that I'm really outdated on my cartoons.

"Even I wouldn't have that kind anymore."

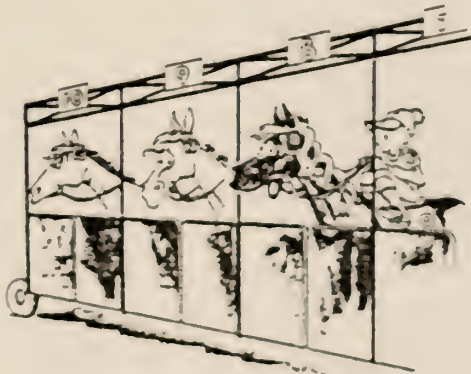
Figures 22 and 23 show examples of Ramsey's work, with commentary.



"Who do you think will win, Mueller or McGovern?"



"It's the Louisville Zoo every, what day?"



"I really thought I had a chance until I heard that Mike Barry's column picked me to win."

## A CARTOONIST LOOKS AT THE DERBY

by BEN RAMSEY



"Somebody up there must think it's Mother's Day."



"Where the hell is the betting stand?"

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Figure 22. Ben Ramsey's Kentucky Derby cartoon montage. Run as a full page in the Sunday Magazine, this collection of cartoons reflects Ramsey's relatively low-key whimsical style. Compared with Steve Durbin's cartoons and the even more contemporary flavor of Mike Covington's drawings, differences may be noted in the representation of figures, the literal quality of style and even the depiction of concrete objects. The more representational quality of Ramsey's figures, coupled with the firm line quality of objects such as the starting gate, gives these cartoons an older appearance than, for example, the intentional exaggeration and imprecision of Covington's line style.



*What makes it fun is if it hasn't been done.*

*Steve Durbin*

Steve Durbin, news artist

Born in 1943 and raised "right on the Mason-Dixon," Steve Durbin (see figure 24) is a Louisville native. When asked about his earliest interest in art, he gave his characteristic rapid-fire account:<sup>5</sup>

"Me and art. Well, there weren't any paint, or brushes, or pencils in the delivery room, so I had to pass that by. There's an old tale about when I was two years old and my older sister was three, I painted the garage where we lived. She showed me where to point and I was painting it, literally, with a big brush and a bucket of paint--red and blue. Something that we found in the garage."

Durbin said he drew cartoons constantly in his elementary school years, and loved building plastic models.

"Anything with my hands, anything crafty, I used to love doing. Even like taking construction paper and making a Japanese lantern, cutting slits. It was fun; didn't realize how constructive it was 'til today.

"Just like the 3-D stuff: it just happens, from past experience." As a child, Durbin said, he "never traced out of a coloring book; it bothered me . . . because I knew it wasn't mine." Instead, he created his own drawings.

In high school, Durbin started taking art classes, but he did not yet have an art career in mind. In his junior year, however, he struck an immediate rapport with a new art



Fig. 24. News artist Steve Durbin

teacher who encouraged him to plan a career in art.

"She was a student teacher, and brand new and good-looking. Of course, I was a smart-aleck Kotter-type kid and I said, 'hey, where'd you get those good-looking legs,' you know; that was risqué in those days. She said she ran the 220 hurdles in college, so from that point on we hit it off, because she was the type of person that I was. 'Yakkety-yak, don't talk back, just yakkety-yak back' you know."

Although Durbin recalls a Japanese classmate who excelled in watercolor painting, to his surprise he won the school's senior class artist award. Encouraged by his teacher, he submitted his portfolio to the Louisville School of Art/University of Louisville, and won a four-year scholarship.

Durbin entered the program in 1962, taking classes in ceramics and glazes, textiles, wall hangings, sculpture, jewelry, and advertising design. But, concerned about finding a job in art upon graduation, Durbin learned of an opening at the newspapers. He left the university and began working at the *Courier-Journal* and *Times* in February 1964.

Since the papers were involved in a union dispute with production staffs at that time, Durbin helped out in the gravure plant for about six months, learning layout and four-color separation. After a brief leave of absence for reserve training, Durbin rejoined the papers, and entered the news art department in December 1964.

The job has changed drastically in his fifteen years at the papers, Durbin said, both in its latitude and in the

department's management. These changes have been reflected in his style, he said.

"When I started, it was inconsistent--I looked at a lot of *Mad Magazines*! I didn't draw as clean as I draw now. It took a long time for me to fall into the style that I have. I was too tight; I think most people are . . . when they start out.

"Part of it might have been, when I started, there was a lot of pressure--deadline pressure, administrative pressure. Things have changed quite a bit as far as department head. So that had a bit to do with difficulty in falling into something; it could also have been immaturity. But I slowly evolved, and it took maybe five years before I started . . . cartooning the way I'm doing it now."

Durbin said he's worked with an airbrush from the beginning. "But I didn't do any airbrush illustrations. The reason was, of course, policy. No one was interested in them. Did a lot of stippling, lithograph crayon shading. It was kind of old style." But then the job started to change.

"When things started changing, I started changing to take advantage. Even the way things are changing now, I keep changing to take advantage of it.

"Like that Marketplace (the cover featured in Chapter VII, Three Projects). That's wild; I couldn't have done it a couple of years ago. They would have just gasped at the thought of the way I used color. So all of a sudden the last couple of years, I get a free hand in design. Maybe it's

trust, because they've seen my product; I'm not sure."

Durbin said this feeling has intensified since Johnny Maupin became department head, but he credits publisher Bingham for giving the news art department a higher profile around the newspapers.

Today, most of Durbin's responsibilities include covers for Scene (where his 3-D art is often displayed), Action, and TV Scene. He said that, since the papers' conversion to Napp plates, his airbrush drawings don't reproduce to his satisfaction, so he is working in this medium less.

Instead, he is concentrating more on color, such as the Home/Marketplace cover. He believes he has more color-mixing knowledge than anyone else in the department--"not tooting my own horn"--and says he tries to critique himself each time one of his assignments runs, "for the next time. I strive for that perfection."

Durbin said his first adventures in using 3-D art occurred several years ago. John Fetterman, Pulitzer-prize-winning writer who preceded Greg Johnson as Scene editor, was game for the idea.

"So the first thing was telephones, and they looked awful; I made telephone people out of them. Everybody was happy with it then." Slowly, the new approach improved, Durbin said. The second attempt, a car of cardboard and plaster, took a lot of time to make but was a great improvement.

Then came "a whole slew of them, off and on. Another . . . had a cob of corn; it was plastic, and we called him Clyde. He was leaning against a shovel and he had his little moustache it it was nice. And Tom Tomato went along with him; it was a gardening cover."

Then there was the genetics engineering cover--a mound of invidious flesh--liver and pork brains--capped with two staring eyes. That project, which appeared as a photograph on the cover of Scene, was shot in the studio with photographer Mike Coers' assistance, as are all the 3-D covers.

For a submarine sandwich feature, there were submarine sandwiches with conning towers and periscopes colored to match the bread, an American eagle made from felt, and most recently, the farmer and his flowerpot garden for the March 17, 1979, cover of Scene.

"What makes it fun is if it hasn't been done. Or if you're not sware of it being done before," Durbin said. "But it's neat when you can create something and then sit back and look at it. More so than a drawing."

Even in 3-D pieces, Durbin has a cartoon style. "I'd have difficulty if I tried to do a nice serious illustration, just because my general character--joking around and enjoying it--that's how I got into cartooning," he said.

Durbin said he does very little freelancing. Many people are not aware the artists would freelance, he said, if given the opportunity and it did not present a conflict of interest to the newspapers--part of news art policy. He plans

to stay with the *Courier-Journal* and *Times*; he said his close, easygoing relationship with Scene editor Greg Johnson is one of his most valued benefits of the job. He feels his position in the department and as a news artist in general is secure and that no matter the medium, "there will always be a need for graphics."

His philosophy in a nutshell?

"My philosophy in a nutshell? A wet bird never flies. And I don't know what that means! My philosophy in a nutshell I guess would be a pecan, because walnuts are a little bitter sometimes. Of course, I'm thinking about the nutshell now, I'm not thinking about the actual question.

"Just to get enjoyment out of whatever I'm doing. And I get enjoyment out of quite a bit of it. It may not show, and I may trudge out and go home feeling bad, with headaches and all kinds of problems.

"But there's a lot of enjoyment when it's all over, that you actually did it."

Examples of Durbin's art are presented in figures 25 and 26, and a color reproduction of his 3-D cover art, in figure 27. Commentary accompanies each example.



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Figure 25. Here, in whimsical Durbin cartoon style, is a fellow recuperating from New Year's Eve. Done primarily in felt-tip pen, the drawing shows excellent control of line width both in ruled areas such as the bed, and in curved areas such as the quilt, newspaper and coffee pot. Durbin's three-fingered hands (the thumbs are hidden) and four-toed feet are evident. This traditional cartooning device simplifies the drawing and also permits the bulky handling of hands and feet so effective in good cartoon style. Durbin's habitual attention to detail and accuracy may be seen in such objects as the back of the television set, the ice bag, the pillow tick, and even the ball-casters on the television stand. The original drawing is approximately 12 inches wide by 7 inches deep.



Figure 26. Steve Durbin created a Thanksgiving standby with his Turkey-as-Pilgrim airbrush drawing. Using paper or other objects--even his fingers--to mask the paper as he worked, Durbin produced these gradual-tone effects with effective figure-ground contrast; airbrush is his medium-of-choice for cartoon handlings such as this because of the many visual effects it makes possible; tone contrasts from area to area can be juxtaposed for a three-dimensional look. The figure's "hands" and feet are examples; also, the stock and barrel of the gun give a dimensional appearance. Fine control, as in the gun's hardware, is possible as well. The original drawing is approximately 10 inches wide by 10 inches deep; when reproduced, it was shot "highlight halftone" in order to screen the areas of even tone so as to produce a dot pattern permitting the reproduction of variably-shaded areas. Due to the difficulty of achieving good reproduction of an amberlith drawing with the papers' present coldtype printing process, Durbin is not using this technique at present.



Figure 27. Steve Durbin. 3-D farmer. Scene magazine tab cover. Reproduction size, ten by fourteen inches. Plastic modeling material and other various materials.

© 1979, Louisville Times. Used by permission.

*I don't want it to become a job. I want to feel like the reporters . . . they're out there because they want to be. Nobody's forcing them into anything. That's the way I like to work.*

*Herman Wiederwohl*

Herman Wiederwohl, news artist

World War II drove Herman Wiederwohl and his parents to Austria from Yugoslavia, where their German-speaking ancestors had lived for five hundred years. In 1950, they emigrated to the United States, settling in Cleveland, Ohio.<sup>6</sup>

"When I came to this country, I couldn't speak any English. The only way I seemed to get along is that I could color better than anybody else--that made me survive," said Wiederwohl, now 39. (See photo, figure 28.)

His earliest memories involve art.

"The first things I ever recall making were drawings out of a natural history book of animals, when I was still in Europe. My parents still have them. And they're really very good! In fact, they show more promise than what I've finally wound up doing," he said, laughing.

"They're just copies of camels, monkeys, lions, tigers, and other animals." Teachers encouraged him, too. "You find something that can get you a little praise--put you in the spotlight a little bit," he said. Continued encouragement from his teachers prompted him to seek art training at the college level.



Fig. 28. News artist Herman Wiederwohl

"I went to Catholic school; I entered a portfolio when I was a senior in high school, in some competition." While he did not win, Wiederwohl said, a teacher from another school suggested he enter it in a competition sponsored by the Cleveland Institute of Art.

Again, he did not place, but his work attracted the attention of the admissions faculty. They suggested he consider the program; he visited the school, and decided to enter.

Wiederwohl attended from 1958 to 1962, graduating with a BFA; he majored in illustration and minored in portrait painting. His coursework included much advertising-oriented illustration, although one of his instructors, Paul Wehle, is a magic realist painter in the tradition of Andrew Wyeth.

Wehle's style was significant to him, Wiederwohl said, because he didn't feel comfortable with the abstract expressionism then in vogue. In addition, his family's traditional values influenced his art preferences.

"I had sort of a practical upbringing: everything you do needs to be applied in some way. Painting for the sake of painting is unheard of. I think that this way part of it--to go into something that has applied possibilities in the future."

But the immediate future upon his graduation promised only the draft. So Wiederwohl enlisted, wound up at Ft. Knox, and became a physiological research technician. He learned of an opening in photography, bought a camera and taught himself the basics, and got the job.

Now officially classified as an Army photographer, Wiederwohl was transferred to Okinawa as a police photographer.

"To this day, I like islands. Crazy about islands. I can sit here and look at a National Geographic map of the Caribbean and just drool."

After his discharge, spending a year living in Louisville on his Army savings, Wiederwohl said he decided that television was his future. He came to the Bingham's WHAS-TV in 1966 as a set designer, knowing that an opening existed in the station's art department, and believing he had a good chance at the position; he got the job.

"I did some pretty decent stuff there; got a good portfolio out of that. When I got tired of that, there happened to be an opening in filmmaking. So, based on my military photography experience, I was able to talk the program director into giving me a chance at that. I did that for a year."

However, Wiederwohl said he found cinematography exhausting, and left to become assistant art director at a Louisville advertising agency. Not satisfied with this, he hoined a new publishing company, as it seemed to offer a good opportunity in one of his favorite interests, book design.

But the venture began to fail. As a stopgap measure, Wiederwohl became the staff artist for the Louisville Public Library. In 1972, an opening in news art occurred, and Maurice Tiilman hired Wiederwohl for the job.

"And I took it. I've done it ever since. So probably of all the people here, I've done more different things in the realm of visual communications," he said.

Wiederwohl's style is wide-ranging; he suits his handling to the assignment, saying with each one, "I always feel that I'm in search of something. Maybe that's how I'll always be; maybe that's my style, to always be looking for some other way of doing things.

"Sometimes I think my style is a reaction to where I'm at. Here [at the papers], doing something that will reproduce --that's one of the first things," he said. The way he molds his style to the jobs at hand, he said, is part of a total-design approach he learned while at Cleveland.

"I came out of a training time in the art school days; a time when there was a tendency to have what they call a designer/illustrator, embodied into one person." This person, Wiederwohl said, would both design the page and illustrate the story.

Today, Wiederwohl is exploring a loose, imprecise "scribble" style coming into vogue in such publications as the *New Yorker* and *The New York Times*. The style "evokes a sense of sophistication," he said.

"It's acceptable today. They would have been looked down on five years ago here [at the papers] as something less. But . . . because the publisher brought in this book (a collection of drawings by caricaturist Ed Sorel), it's just fun for me to look at.

"You see this now on a national scale . . . you can accept it. It seems like a kind of crudeness in illustration is very much 'in' now; distortion and awkward drawing is perfectly acceptable if the idea's strong. It's concept illustration. I've done stuff that's as crude and basic in line as Thurber's. They would not have been acceptable here, I know, in the early 1970s.

"But I think Jerry Ryan helps to set some of these standards. He likes something that . . . borders . . . on sophistication," Wiederwohl said.

A different kind of style emerges in Wiederwohl's paintings such as the Muhammad Ali cover (see figure 29).

"When it's a painting, I take what amounts to a fine-art approach. It's a long, selective, drawn-out process; there's no formula to it. There's an element of mystery about painting like that--also something about this kind of scribble drawing--that you never know quite how it's going to come out.

"It's not defined; you're making it up as you go along. But that's part of the charm of the process. There are a lot of unplanned lines; a lot of little spur-of-the-moment things impulsively come out of your hand. You don't know why. As long as it's not detrimental to what you're trying to communicate, just leave it alone. So it gets to be fine-artish, without it being fine art.

"It's still art done for a particular reason. It's illustration."

Frequently, Wiederwohl uses a woodcut approach in his black and white illustrations. He achieves the effect by knifing out slivers of matboard from the drawing as he works; he said he feels like he is actually doing a woodcut.

"I like the way the woodcut looks on newsprint; I like to see it done. I feel guilty that I'm faking the effect of a woodcut--not doing the real thing. Yet I look for effect: an intuitive sense of the story needing a certain amount of blackness or . . . mass.

"You get a sense of quality when you get the appearance of a woodcut; you associate craftsmanship, and time in doing it, and planning. And I'm not sure that the things I do that resemble a woodcut have that feeling about them. But the first effect is that of a woodcut. You know it wouldn't be cut of wood. It's like a design thing . . . an effect I like."

One of Wiederwohl's earliest experiments as a news artist was with stippling--using a fine-textured pattern of dots to form shadows and texture. As shown in the hard hat drawing in Chapter VII, Three Projects, he still uses the technique. He recalls:

"I was doing the Jelly Bean Journal, and I needed a reference picture of a flower: a honeysuckle. I got the Xerox dictionary out, which has photographs and illustrations . . . line drawings which contain some stippling inside. Being hard-pressed, I just copied that [style]. And it looked pretty good when printed, so . . . I got to be really carried away with it.

"I was here all hours of the night, stippling. Everybody was making fun of me! How crazy I was. But I liked the way it looked, and it was--another thing to keep in mind--a means to an end," he said.

"That's all this style is: a means to form; giving form to an idea. If you feel you can give form to an idea by way of a woodcut, by way of stippling, that's the way you should do it. A big factor is . . . whether you can pull it off with the time span you have."

Although Wiederwohl recalls the friction within the department during the mid-1970s, he said news art has achieved an equilibrium today. "We all realize now . . . the fact that we all make our unique contribution. And we tolerate each other a little better," he said.

Wiederwohl freelances frequently. He has painted several tab covers for the newspapers on this basis, with the papers getting first reproduction rights only (for a fee of about \$150). The originals revert to him, and he keeps them or sells them to private clients.

He says he "has gradually getting stuff" for working in sculpture, and plans to work in wood--making real woodcuts, too.

Related to this are his hopes to work a shorter week, perhaps a four-on, four-off schedule, which would permit more time for his fine-art work. Instead of providing a difficulty for the department, Wiederwohl says he believes he and other news artists would remain fresher and perform better over time.

For himself, he said, the schedule would keep news art from being "a job." Because, he said, he doesn't regard news art as such.

"I really feel like I'm part of a good thing here. That's what's keeping me here. It's not just a job for me.

"I want to feel like the reporters do out there. They're out there because they want to be. Nobody's forcing them into anything.

"That's the way I like to work."

Examples of Herman Wiederwohl's work, the Muhammad Ali cover (figure 29), an op-ed drawing (figure 30), and a Scene magazine cover (figure 31) follow with commentary.

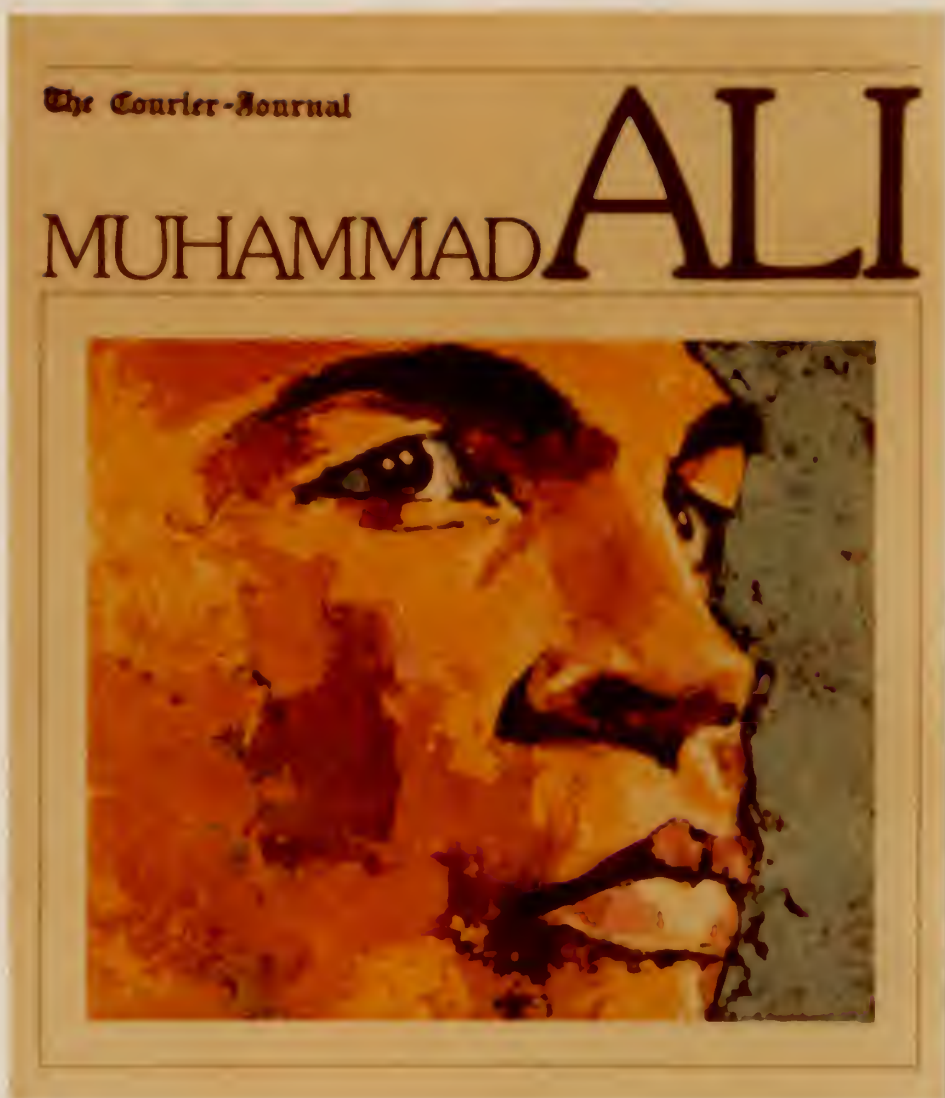


Figure 29. Herman Wiederwohl. Muhammad Ali. Special section tab cover. Reproduction size, ten by thirteen inches. Designers' colors.

© 1978, Louisville Courier-Journal; used by permission.

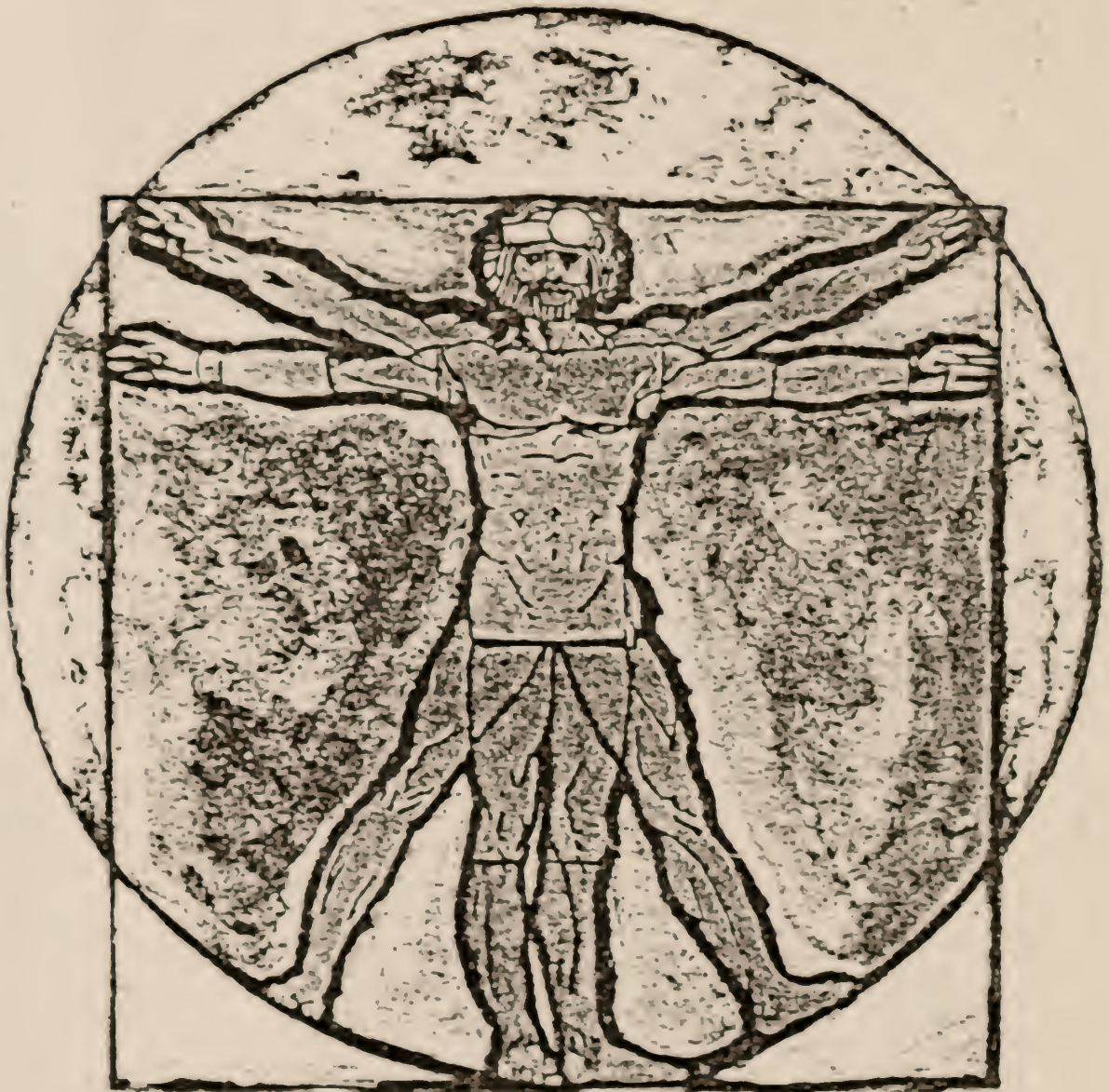
By JOHN M. COSHKO  
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Page 2 of 2

Figure 30. An opinion-page illustration by Herman Wiederwohl. Here, Wiederwohl's ability to execute serious subject-matter in distorted, intentionally imprecise scribble-style is sophisticated and arresting.

The Louisville Times

# scene



## HOLISTIC MEDICINE

Is it just a fad—or a breakthrough in health?

SATURDAY, MARCH 3, 1979      PRICE 25 CENTS

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Figure 31. Herman Wiederwohl's Scene cover takes a familiar medical figure, gives him an eyepiece and a digital watch, and renders him against a background of yellow square and blue circle. Designer's colors, 20 in x 20 in.

*My goal is to turn out a drawing exciting enough  
to stop the reader.*

*Wes Kendall*

Wes Kendall, news artist

Wes Kendall, a native of Guston, Kentucky, joined the news art staff June 30, 1969 (see figure 32).

Kendall, 36, grew up in Irvington, Kentucky, a small-town environment in which he recalls he was the only student interested in art. Although his art interests were encouraged by his parents, there were no artists in the vicinity who could give him instruction.<sup>7</sup>

During his sophomore year in high school, Kendall said his biology teacher noticed the quality of his drawings of laboratory subjects, and gave him substantial encouragement to broaden his art skill.

Soon after, his parents enrolled him in correspondence art courses offered by a Minneapolis, Minnesota school. He continued these courses for 2½ years until his high school graduation in 1961.

By graduation, Kendall had decided for a commercial art career, preferably in magazine illustration. He enrolled for two years' study at the American Academy of Art in Chicago, a program offering a year of general art study followed by a year of painting. He completed the program in 1963, and was awarded a certificate of study.

Kendall returned to Kentucky, and took a position with a silk-screening firm in Louisville; shortly after, he accepted



Fig. 32. News artist wes Kendall

a position as a civilian military illustrator with the Military Airlift Command at Scott A.F.B., Illinois, which he held for four years.

One of his major responsibilities was painting recruiting and public-relations-oriented posters for display in post offices, federal buildings, and the like.

In 1966, Kendall got drafted--and was flown to DaNang, Vietnam, aboard his very own Military Airlift Command's aircraft. He became an illustrator of Army propaganda--leaflets showing Vietcong holding empty rice bowls--dropped over the countryside.

Shortly before his discharge in 1968, Kendall took leave in the U.S.; feeling disillusioned about what life seemed to hold in the future, he did a painting of a man all dressed up for a day's fishing. The poor fellow in the painting was just about to open his garage door to drive away--when it started to rain! The character showed the consternation and frustration that reflected Kendall's feelings at the time.

Kendall sent a slide of the painting to the editor of the Sunday Magazine at the *Courier-Journal*, and in return, he received an invitation to come in for an interview after his Army service was over.

Upon discharge, he interviewed with Maurice Tillman, who was then director of news art. Tillman promised him the next opening that came up, and he accepted. A year later, one occurred, and he joined the department.

Kendall's style is especially powerful in serious subjects. He often works in pencil, using a montage of related

subjects gleaned from the newspaper's photo library or from the department's library; his line style is perceptive and deft, and his textural use is very effective, as may be seen in figure 33.

Kendall's most powerful renderings feature human or animal subjects, and provide a visual focus for feature stories on individuals' lives, family life, or human issues. He has the ability to convey nuances of expression in both his pencil drawings and those done in airbrush, an example of which is shown in figure 34.

His favorite medium, however, is oil painting, and he considers his best work to be in this category.

Kendall likes the variety of news art and the versatility it demands of an illustrator. He does not feel handicapped by restrictions on subject matter, but only on the newspapers' limited color capacity and occasional reproduction quality problems. Although he feels at ease in his relationship with other art staffers, he says that the staff includes all personalities, and that he believes artists tend to be somewhat more difficult to get along with than those in other fields.

Kendall maintains a steady freelancing schedule. He has published several sets of prints, and is currently bringing out another. He has painted many portraits and other private commissions, and had a poster commissioned for the 1976 Olympics that was published in an advertisement in the Saturday Evening Post.

Kendall said he has seen an enormous amount of change in the news art department in ten years; the coldtype conversion greatly expanded the scope of assignments and the challenge of the job. He is grateful the menial tasks in news art have declined, and appreciates the increased planning time the present slot system has given the staff for more complex assignments.

Yet, he said he worries about the eventual all-electronic newspaper delivery mode the publisher is considering, and said he finds himself reluctant to believe that art and stories could be as effective when transmitted via a screen, as when held in the hand.

Kendall said he likes the job and plans to continue with the department; he said he finds a daily challenge in drawing illustrations that will pull the reader into the newspaper page and from there, into the story itself.

"My goal is to turn out a drawing exciting enough to stop the reader," he said, adding that once the reader's attention was attracted, the headline and story could do their work.

Figures 33 and 34 show two examples of Wes Kendall's style, with commentary included.



Figure 33. Wes Kendall's representative and empathic handling of a very special Christmas gift. Done in medium-soft pencil, this illustration shows Kendall's sensitive use of texture, figure-ground contrast, and ability to convey accurate expression, or emotionality, of the subject through handling of eye highlight and shading, and mouth delineation. Shot highlight halftone for this reproduction, the original is approximately 7 inches wide by 8 inches deep.



Figure 34. A Wes Kendall portrait of Lyndon Johnson. This airbrush treatment was taken from a photographic study; the tonal areas in the photograph became the cues for use of shading and texture with the airbrush. Kendall used his fingers alone to mask the surface of the paper as he worked; he recalled his entire hand was black when he finished--but the drawing's stark effectiveness would seem to make the effort worthwhile. The original is approximately 7 inches wide by 8 inches deep, and was shot highlight halftone for this reproduction in order to preserve the tonal gradations.

*I think in this kind of work you have to be very proficient in everything: everything that you're called upon to do. And I think that separates the good people from the bad.*

*Phil Rose*

Phil Rose, news artist

A native of Moriches Bay, Long Island, New York, Phil Rose (see figure 35) joined the newspapers in March, 1977.<sup>8</sup> But, since one day six months later, few of his fellow news artists have seen him--because during the week, Rose, 24, is working on an M.F.A. at Indiana University.

Each Sunday, he commutes the ninety-five miles from Bloomington to Louisville to spend a full day doing illustrations for the Jelly Bean Journal, plus all normal slot duties, an arrangement he worked out with Johnny Maupin.

Rose said that when he was a child in kindergarten his teachers encouraged him to develop in art.

"I remember my first good work, what I consider a pivotal piece, in kindergarten. And from then on, I was regarded as the artist. And was shaped. There were certain values that occurred that I set out for myself."

In high school, Rose became acquainted with drawing for reproduction.

"I started to get into publication-type things. I was the art editor of the yearbook the school newspaper and the literary magazine. And we won gold awards at the Columbia Scholastic Press Association at Columbia University," he said.

"And I got a job offer at *Boy's Life* magazine when I



Fig. 35. News artist Phil Rose

was 16, but I didn't like the city so I didn't want it. Anyway, that was encouraging. I always did well; I was in the honor society and all. But I could have done better if I wasn't engaged in so many extracurricular activities."

For Rose, that meant sports, especially baseball; he said he considered a professional baseball career while in high school.

"I had opportunities to play at the Kansas City Royals baseball academy; I was a catcher. It was a thrill being scouted by professional coaches.

"But I came to my senses and realized there are millions of kids out there with that same opportunity. And they're so much better than I was, and I just happened to luck out. I'm glad I formulated that decision at that time."

Instead, at age 18, Rose went to Europe under a classical studies program for the summer after his high school graduation. On his return, he tried to decide which college program could best meet his needs. He said he felt an art school would overspecialize him. On a teacher's suggestion, he investigated the art program at the University of Tennessee.

"I chose Tennessee; they seemed to have the best program. Now that I look back at it, it's considered one of the best art schools in the country as far as printmaking and painting go.

"But I did well there; I got scholarships throughout my four years . . . and I got into major national and international shows."

After graduating in 1976 with a B.F.A., Rose said he stayed out a year, worked at a graphics company "and didn't like that a bit," and applied to the University of North Carolina and to Indiana University to do graduate study in drawing and printmaking. They were "the only two schools I applied to because at the time, I didn't have enough money for the fee--it was like \$15!"

Then, having heard of a possible vacancy as political cartoonist on the *Louisville Times*, Rose said he prepared himself to apply for that position.

"I wasn't a political cartoonist at all, but I did some in preparation for that position, hoping I'd get my foot in the door.

"I also learned about the paper, how it had been around for quite some time and it was very reputable. So I got my portfolio together and came down, and made an appointment with Johnny and he liked it. And he said he'd keep me in mind; he gave me a lot of praise.

"There really wasn't a position at the time, and then one of the guys that was working here left suddenly, and [Maupin] called me and said the position was open and it was mine if I wanted it. So that worked out real well, and I just like Johnny a lot. I think he's great."

When asked to describe the style he uses for the newspapers, Rose is explicit.

"I consider it anything the paper needs! To be perfectly honest, I can do anything; whatever they need, I can do it.

As far as the quality in which I do it, it really is determined on the time that I have, and how much effort I deem the piece should have; should possess. And I think I can achieve a certain quality with just about any tool.

"I don't really see a style. I guess if you look close enough, you could see similarities in my pen work versus my brush work, but it really looks a lot different."

When he draws for the Jelly Bean Journal, Rose's style is fine ink line first laid out with pencil. Then he uses a brush with india ink to develop the first lines of the drawing.

As he goes along, Rose often works back into his drawings with his knife, shaving uneven edges to exactness; creating a white highlight here and there for sudden contrast. Why the unusual approach?

"It's just easier for me. I don't want to reach for that brush and that white paint, so I just cut it out. I get a better edge on it too. It's nothing anyone told me, I just did it through practice.

"It just occurred to me one day that I should try it and see what happens. And I think it's better; it tightens the line up and makes it crisp."

Speed is important in news art too, Rose said.

"In this kind of business, it's a must. Because, a lot of times, you have to get something out within the hour; sometimes within the half-hour. In that kind of demand, you have to have it--or you won't be worth anything."

Six months after Rose came to the news art department, both of the universities to which he'd applied sent their congratulations: he'd been accepted for M.F.A. study.

"I'd been accepted with full scholarship plus Ford Foundation money at Indiana, and a teaching assistantship at North Carolina. And I didn't know which one I was going to take," he said.

Finally, he and Maupin came up with the best-of-both-worlds arrangement, which freed the rest of the news art staff from Sunday work, allowed Rose to continue his involvement with the newspapers--and added to his income as well. He is enthusiastic about the opportunity.

"I really like working at the *Courier-Journal*; the benefits and the way they treat the artists--it's pretty good. They're second in winning Pulitzer prizes to *The New York Times*; it's got a good reputation.

"I have a good time here, as far as jobs go. I like doing it; I get a certain amount of satisfaction, although I don't consider it my 'main thing,'" Rose said.

"You know, the paper is a business, and you're illustrating for the public. And the public just doesn't have that diverse [of an] attention as far as appreciating art. It differs: the Midwest is very conservative; in New York, you can get away with a lot more. As far as stylistic trends, they're more diverse and more accepted in New York." Rose says the work he does in news art is far more representational than his fine art involvement.

"I'm entirely different when I get out of here. The stuff here I consider very commercial; I believe there is a difference between fine art and commercial art. But this is a good means of supporting yourself."

Rose's fine-art interests at Indiana are a universe apart, he said. Drawing and painting occupy his major interests within his graduate program.

"my drawings--they're non-objective; it's pretty hard to get into [describing] that. The piece exists on its own merit; it is what it is. It's like any other experience; it's a new experience.

"And I feel that's important. It reslly doesn't rely on anything I see *per se*.

"I work with layers. Right now, I'm working with transparencies initiated by tissues and tracing papers and transparent paints."

His university art department has just accepted a proposal Rose and three classmates submitted for a research grant in Europe this summer (1979), Rose said.

They will visit print shops and museums, researching European printmaking methods, he said. The intend to see how traditional printmaking approaches such as Rembrandt used in the fourteenth century have changed, how edition- and plate-making are done, and how artist and printer collaborate on print creation.

Rose said the group (including his wife, who will travel on their own funds) plans to travel through several

countries by Eurailpass with a jog up to Norway to see the fjords. As for his career beyond the M.F.A, Rose said he'll weigh the alternatives when the time comes.

"I just have to see what's going to be best for me. Right now, it's comfortable enough for me because I'm earning a modest income . . . I'm able to do what I think is the more personal stuff.

"Not to say that I haven't had fun doing what I'm doing; I really do. It's just like everything else that I do--not to be bragging or anything--but anything I take on, I seem to get involved with and don't stop until I get it done. And hopefully, [done] well.

"It's just that kind of feeling that I have about what I do."

Younger artists everywhere are discovering commercial opportunities for their art, Rose said, because of the priorities created by a visually-oriented society.

"We tend to be more aware because of that circumstance and that need. And we have publications that are more departmentalized and institutionalized; there are major schools for design and illustration whereas thirty years ago, if [they] existed, it was few and far between.

"And now, there's a great demand for this kind of work. And to be on the top, you have to be aware of what's going on and how to do things. And how to make things consistently good, yet different, so this doesn't become a ho-hummish-type field.

"Especially with the paper--something that someone picks up every day, where you see the same guy do the same thing. But I think in this kind of work you have to be very proficient in everything: everything that you're called upon to do.

"And I think that separates the good people from the bad."

Examples of Phil Rose's illustrations are presented in figure 36, along with commentary.

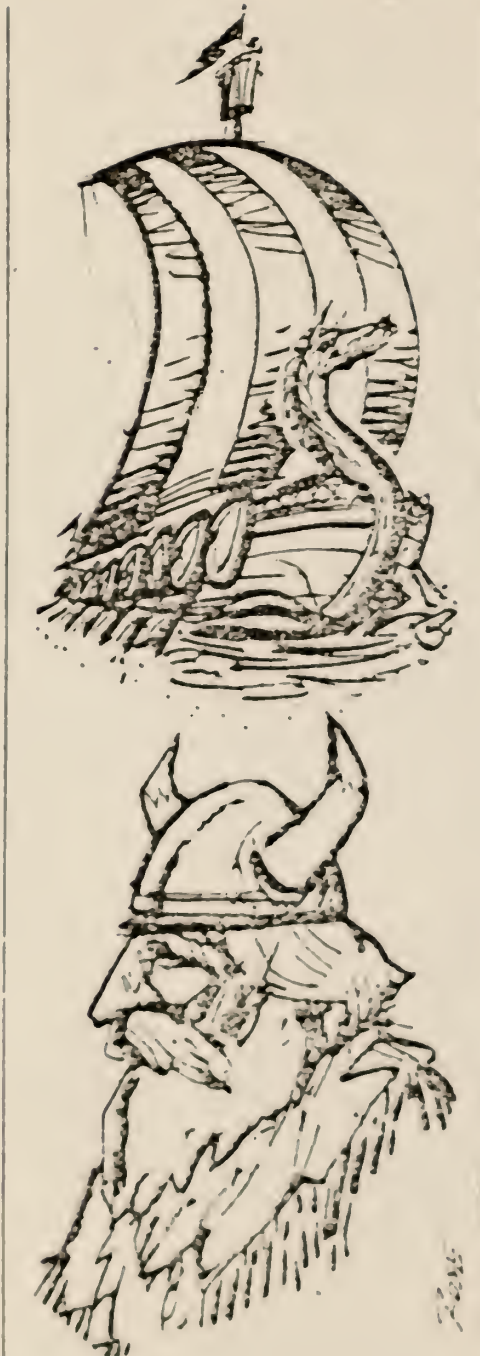


Figure 36. Phil Rose, in doing these illustrations for the Jelly Bean Journal, used a strong line with an almost woodcut-like texture to evoke the rough-hewn sense of antiquity one may associate with subjects like longships and Viking kings. Done in ink with brush and pen, these illustrations are pictured in reproduction size. Their original size is approximately 200 percent, or 4 inches wide by 6 to 7 inches deep.

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*You don't have time to rest on your laurels.*

*Mike Covington*

Mike Covington, news artist

Mike Covington, 28, is the most recently-hired news art staff member (see photo, figure 37).

Covington grew up in Anderson, Indiana.<sup>9</sup> "I always liked to draw. I used to trace coloring books, and then I drew my own pictures--that was when I was . . . six or seven," he said.

The kids at school always asked him to draw things too, and his parents encouraged him to keep drawing.

"That was one thing I did well. I've come a long way, I've got a long way to go. But I've got the jump on a lot of people; I'm very diversified," Covington said. The reason is, he said, that he is interested in illustration, photography and graphics and can do them all fairly well.

At Anderson high school, Covington took many art courses and drew covers for school publications and literary periodicals. Upon graduation, he entered John Herron School of Art at Indiana University/Purdue University at Indianapolis.

"It's a four-year course. The first year is a foundation . . . you do painting, design, illustration and photography. It's a very nice school."

Covington said the school was considering extending the program into a fifth-year apprenticeship to help prospective graduates get started in a real career.

"Which is a good idea, because they have a tendency to



Fig. 37. News artist Mike Covington

say, 'well, you've got your degree--goodbye!'"

Covington majored in photography and visual communications--basically a design curriculum, he said. He received a B.F.A. in May 1973.

During college and for a year full-time after graduation, Covington worked as a photographer for the *Anderson Herald*. Then a friend and classmate suggested they open a design studio in the city, and Covington agreed.

"We did a lot of campaign work: posters, billboards, newspaper ads, everything; folders, brochures--the whole shot," he recalls. But Covington said they were not as skillful at the business end, and the venture faltered. "He decided I had to leave." But the experience got him the news art position, he said. His friend is still "in Anderson, barely making ends meet, and I've got this job.

"It's kind of like, 'Gee, Sam, you're right; it's a good idea I left.' Because now he's stuck there."

Since coming to the papers fourteen months ago, Covington said, he has tried to approach assignments from many points of view. He is constantly trying to vary his style, he said, because new approaches are essential in news art.

"You don't have time to rest on your laurels. What you do is great, but 'you did that today; what are you going to do tomorrow?'

"You don't have time to think about it," he said of his style. "You've just got to work with it . . . to go out on a limb [to escape the papers' conservatism]," he said.

"Sometimes I'll retreat and see if I can still do it," Covington said of past styles he's used. "But it's also good to reach out and try new things. Different overlays, different colors, whatever."

This quest for something new, Covington says, is part of his overall impatience with conservatism. He said he dresses a little more flamboyantly than others as a statement of his outlook, and feels that news art--and other departments --adopt an over-conservative approach to the job at hand.

"Jeez, you've got to live life; you've got to get going, you've got to get people thinking." He said he believes the department needs this approach, as well as larger quarters with more privacy for individual artists, in order to achieve its best efficiency.

Covington's assignments have ranged from color covers of Action and Scene to feature illustration on stories about human issues such as adult illiteracy (see figure 40). He often uses an outline style, then introduces color in large areas to underscore the visual intensity of the drawing.

He uses interesting textural treatments as well: intricate stippling evolves into eyes, the weave of a sock sprouts tiny fibers, hair mushrooms from people's heads like spaghetti--each strand with an identity of its own. Some of Covington's most successful drawings have a whimsical treatment: for a story on how squirrels could rob bird feeders, he drew a platoon of "Army squirrels" in fatigues, armed with ropes and beer can openers.

An excellent example of this treatment, "The Selling of Louisville," appears in figure 38.

Away from the office, Covington says he prefers non-art activities; instead of freelancing, he bikes, camps, and goes fishing and hiking. And what of the future?

"I don't know; I'm not really concerned about that. I'm getting a pretty decent reputation in this town." Although he said he sees the job as eventually limited from the standpoint of personal growth, Covington said this may change.

"The department's going to change a lot in the next couple of years; we're going to see some people leaving . . . and I think we're going to be getting more people who do what I do. Because they're just a dime a dozen. And if that happens, the department will change dramatically; it will be much better. Plus, I even think I might have some say in who they hire.

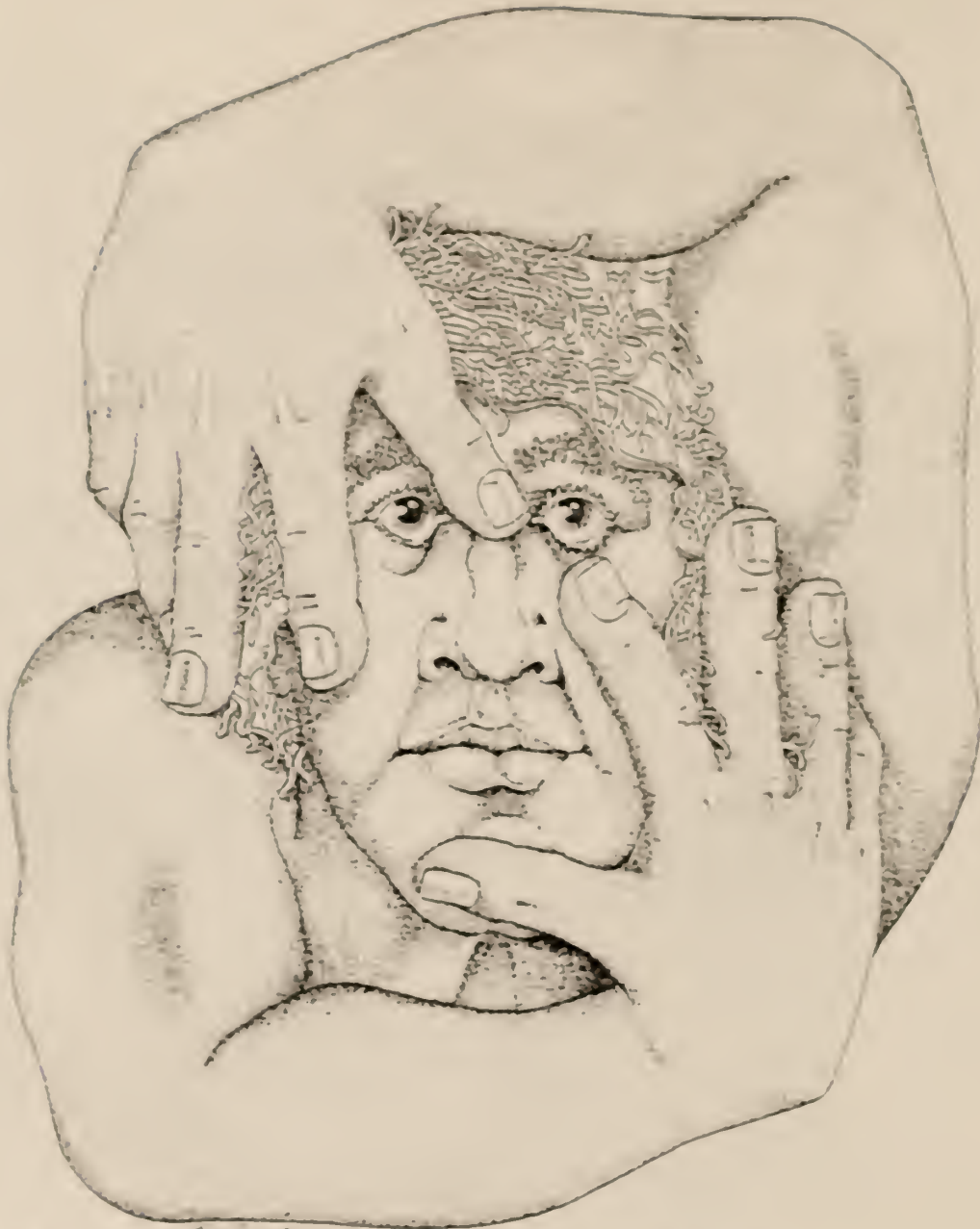
"But it's a hell of a good job, compared with most people. Most people in art don't have decent jobs--I'm very lucky."

Besides figure 38, "The Selling of Louisville," figures 39 and 40 show other examples of Mike Covington's drawings; both are accompanied by commentary.



Figure 38. Mike Covington. The Selling of Louisville. Reproduction size, ten by fourteen inches. Ink and watercolor.

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Figure 39. Mike Covington's depiction of an individual in the grip of stress and anxiety. The techniques of stippling to bring fine detail without harshness, of exaggeration to just the degree necessary to create the desired effect without going to the extreme of caricature, and the sinuous textural treatment of the hair produce a drawing with immediate impact. Of additional interest is the fact that Covington discovered, while doing the illustration, that he had used two right hands--but retained the illustration as he felt this added even more to its feeling of distress and a psyche out of joint. Done in pen and ink, the original drawing is about 8 inches wide by 9 inches deep.

# The Louisville Times

Volume XIX, Number 107

60 Pages

Thursday Evening, March 8, 1979

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Newstand, 20¢  
Corner Delivery  
Metro 73¢ Week  
Ohio 80¢ Week

Final Home

## Getting the word . . . and evasive life of many area non-readers

New school program is ending the complicated

*"Do you know how hard it is to keep a secret?" asks a 41-year-old foreman who couldn't read. "Well, I've been married 20 years and my wife never knew..."*



Photo Courtesy of Mike Covington

by 1979, The Louisville Times. Used with permission.

Figure 40. Mike Covington's adult illiteracy drawing, with script provided by Greg Johnson, Times Scene Editor; Covington felt he had better handwriting. The integration of art, script, and story is effective. An earlier edition had carried the lead paragraph instead of the one above, and had lead directly into the body of the story; managing editor Len Pardue had recommended the change shown here as being more logically linked with the illustration. Original of the drawing is about 9 inches wide; shirt in lime green spot color.

By JUDY ROSENFIELD

Louisville Times Staff Writer  
Jacqueline Norton is bright, quick-witted, a woman of 23 with a sharp tongue and fronic sense of humor.

At the grocery she studies packages carefully but sometimes still mistakes black pepper for spice. At restaurants, she burns the menu and asks to burn a burger. At home, she telephones friends to find out the TV movie and refuses to read stories to her 3-year-old son.

She named the boy after her husband.

"I figured I'd save me having to learn how to spell another name."

Joe Smith (and his real name) is a quiet guy easy going, a pituitary.

When friends hand him a joke to read, he looks at it, pauses a moment and fakes laughter. At his job, he keeps a card with colors spelled out for him in code and pants when he has to trace a code for the night shift.

He's a 1975 graduate of Butler High School, a C-average student who can't make it through a newspaper.

"I just cheated a lot, I guess."

Mrs. Norton and Smith are non-readers.

They are not alone. The best estimate is roughly one to 100 adults in the United States cannot read, although some studies say as many as one in five are functionally illiterate. They do not read well enough to handle every day tasks.

The problem is serious enough that Jefferson County schools launched the

state's first formal adult reading program last fall. Smith, Mrs. Norton and many of 20 other non-readers interviewed are among roughly 225 people in the area.

Who are these people? An international harvester worker who owns an apartment building, an Anchorage mailman, a seamstress, a turnman, a cook.

It's not easy to categorize them or tell why they have reading problems.

Some failed to learn to read because they missed a lot of school as children. Some were slow learners, fell behind and never caught up. Some simply lacked motivation. Others were not in proper classes.

They share the frustration of non-reading people in a highly verbal world. A lunch-cup for more substantial and better teaching than an inability to read. A simple, elegant hand of breeze through the critical event.

"It touches every part of your life," says one 55-year-old man.

"It's like being blind or something," says another man. "You have to go through it to understand what it's like."

They feel shame, anxiety, self-doubt.

They survive by ingenuity, humility and subterfuge.

They tell of pretending to be sick to avoid reading aloud in school, of lying later to get jobs of reading material to avoid being found out. Of hiding their hands from even their families.

See WH1N

Back page, col. 1, this section

*I see it as being a growing area of opportunity for artists.*

*Joy Gifford*

Joy Gifford, news artist

A native of Muscatine, Iowa, Joy Gifford (see figure 41) joined news art May 11, 1977.<sup>10</sup> Gifford, 26, grew up in Urbana, Illinois, near the University of Illinois, and "went to school with professors' kids."

Gifford, one of four children, said her mother was her earliest influence in art.

"My mother has talent in drawing . . . I saw her draw and imitated her. So I was interested in art from the beginning," she said.

As a grade school student, Gifford describes herself as "self-motivated," a pupil who "spent as much time as possible reading--and looking at the accompanying illustrations--and making my own booklets out of class assignments.

"Any excuse to draw a picture was sufficient to turn a dull report into an illustrated production," she recalls. In junior high school and high school, however, Gifford said she found the curricula unimaginative and boring.

"I daydreamed and doodled instead of taking notes. I took every art class available." There, she said, her teachers took an interest in her and paid special attention to her ability.

"From grade school on, there was usually some teacher who understood my motivations and talent. Encouragement included the lending of art books, letters of praise to my parents



Fig. 41. News artist Joy Gifford

and 'special' classes apart from the students who took art to get an easy credit," Gifford said.

"My parents never pushed me," she said, yet she "never really thought of doing anything else as a career." Aside from an interest in botany, she said art has been the only skill she felt motivated to pursue.

In college, first at Southern Illinois University at Carbondale from 1970-72; then at the Louisville School of Art until 1976 when she received a B.F.A., Gifford said she has been "on my own when it came to training beyond basic drawing skills.

"College art teachers preferred to deal in 'fine arts' by which they meant no commercial or illustrative training. So I'm a self-made illustrator."

Although Gifford said she finds graduate work pointless as long as this attitude prevails, she will continue to take individual courses relevant to her area.

Her favorite subjects as a child, she said, are consistent with her interests today. "I drew flowers, trees, camping scenes, animals. I still prefer natural subjects to anything manmade; abstract art does nothing for me."

Gifford said she believes art should be "cerebral as well as visual," and that it should provoke thought and ready emotional response. "Technique is necessary, but cannot stand alone," she said.

Instead, she said, "A picture that can tell a story has universal qualities, appealing to all levels of artistic

sophistication. You don't need a degree in art to appreciate John Tenniel's illustrations for *Alice in Wonderland*."

The curvature of nature's forms provides the impetus for her style, Gifford said, plus "the dictates of poverty which gave me only No. 2 pencils with which to make art," and a "lifelong case of amblyopia: both eyes don't focus together, so [the] world is always fuzzy."

This condition made her feel different from childhood, Gifford said, and made her aware "of all things that vary from the norm."

Such things as unusual phenomena in nature and mass-produced products that carry unintended flaws--anything that did not turn out as it was "supposed to be"--provide some of her favorite subjects. "To me, they are like gnarled trees, more interesting and dear as a result of slight deformities."

Since she came to news art, Gifford frequently uses line drawing with pencil, which is shot as a highlight half-tone for reproduction. The style, she said, "came about as an expedient. I like to carefully draw in simplest form before I paint.

"This gives me a structural boundary which leaves room for spontaneous variation while painting, or makes a reliable road map for filling in, in a more rendered way."

Doing this one day, she said, "I was observed by an editor who liked this 'sketch' as it was. So I stopped there, and printed it.

"And I've about mastered pencil. That is not to say

I couldn't still explore its uses further," she said.

But Gifford describes watercolor as her favorite medium. "It combines spontaneity with a demand for planning. It can be airy or dramatic; I control it very well. Often, I use pen and ink with watercolor to get finer detail."

Gifford illustrates features on a variety of subjects, including family conflicts, youth crime and human rights issues. Her subjects also take a lighter bent, as in a March 18, 1979, Sunday Magazine spread picturing Gael Greene, *New York Times* food critic, making an unscheduled appearance at a toney New York restaurant; and in a March 1979 Sunday Magazine cover painting of outdoor recreation.

For sources when planning an illustration, Gifford said, "I rely heavily on the photo library and my own clip file . . . also, I have a 'mental file' of ideas and . . . solutions to problems.

"Often the answer comes from unexpected directions. Even if I don't use a particular photo after I've looked it up . . . it frees my mind of stereotypes by showing me the rich variety of responses to any situation. This keeps me fresh.

"Daydreaming time is important also. This is sometimes hard to get in a newspaper, where deadlines breathe . . . down my neck!" The pace and unpredictable schedule prompted her to say she "would really prefer to be in an isolation booth--sometimes!"

By the end of the day, Gifford said, she feels physically and mentally at ebb. Because of this, she said, the past two

years have given her little time for her own work, and she has entered only two shows.

The main creative frustration she has felt at the newspapers has been "so little opportunity to use color, or to initiate my own ideas." Otherwise, she said, her creativity has not been stifled.

"I have had a lot of freedom in handling my drawings for the paper," Gifford said. She said when she reads a story, she uses her own judgment in developing the resultant illustration; but if an editor has something specific in mind, if Gifford likes the idea, "we can work it into something fine.

"If I don't like the idea I don't do well in carrying it out. But usually, I have the privilege of throwing out ideas I can't work with. If the editor is creative, as Jerry Ryan is, we have a lot of fun talking over the possibilities and weaving our ideas together."

Wholly trained as a fine artist, Gifford said she "came to this job knowing nothing about reproduction processes.

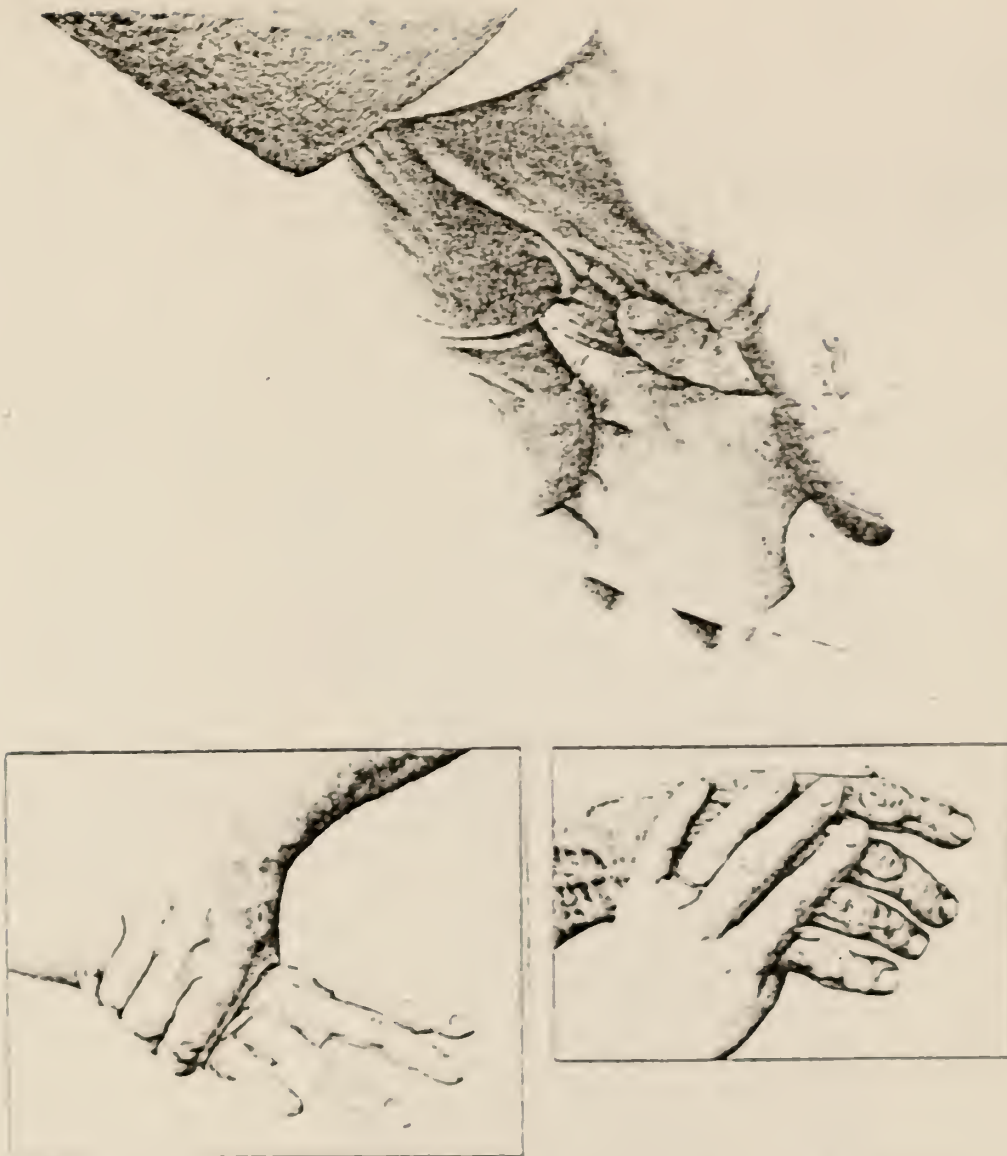
"I could draw, but had no commercial skills. This has been a learning situation in which I developed by technique and work habits, and most of all my self-confidence."

Gifford said she has enjoyed "the professional people who are my friends and fellow-workers. It is a pleasure to be surrounded by other creative people."

She praised Johnny Maupin, saying she believes he is the most congenial boss she could ever have. She says more "fine artists" should realize the opportunities she has found in journalism.

Newspapers are . . . rediscovering the pleasures of illustration and other graphic effects. I see it as being a growing area of opportunity for artists."

In figures 42 and 43, examples of Joy Gifford's work are presented, with commentary.



© 1978, Louisville Courier-Journal. Used with permission.

Figure 42. This composite shows three Gifford pencil drawings that illustrated a feature on a maturing girl's struggle for identity and individuality. Her father, resolutely intending to mold her future as he wished, objected to her desires to reach out to other social contacts as she matured. Finally, having gained her own identity and achieved a happy marriage, she extends emotional support to her aging father, who still cannot come to terms with her desire to be fulfilled. The original drawings are each approximately 8 inches wide by 5 inches deep. Note the subtle yet stirring textural handling of skin, veining, musculature, and clothing.



© 1978, The Louisville Courier-Journal. Used with permission.

Figure 43. Joy Gifford's "Summer" is a montage of all the delights and associations the season symbolizes for the young. Done in medium-soft pencil on cold-rolled illustration board, this example is typical of Gifford's style; it has realism without stiffness, and an emotional quality that is poignant and personal. The successful handling of textures of glass and water combine with the meshing of subject matter for a memorable drawing.

*I believe that these are two of the finest newspapers in the world.*

*Johnny Maupin*

News Art Director Johnny Maupin

His manner is pleasant and down-to-earth; a hands-on manager/designer: Johnny Maupin, news art director (see figure 44).

Maupin's voice is low-key, west-end Louisville, where he was born August 20, 1938; his face has the expression of a man who just plain loves what he does for a living.

From childhood, he said, he has been interested in art.

"My sixth-grade teacher probably gave me more encouragement than anyone else in my lifetime--she selected me for free art school, a program for young, gifted artists," he recalls. In high school, Maupin learned drafting; upon graduation, he started his newspaper career as an office boy on the *Louisville Times*. It was 1956; he was 13 years old.

Soon, he recalls, he began to drop in to the news art department after work and practice retouching photos and making maps. Gradually, he put together a collection of his work. When he learned of an opening in the department, he requested an interview.

"I still wonder to this day whether I got the job by being a pest or from the samples I had to show," he said.

After he entered the department, Maupin took life drawing instruction after-hours from retired news artist George Joseph. Later, Maupin added commercial illustration



Fig. 44. News art director Johnny Maupin

and design courses at the University of Louisville's school of art.

"But the majority of my craft is self-taught and God-given," he said.

Maupin is a designer; an inveterate reader of books and research material on graphics, design and typography. He is a member of the Society of Newspaper Designers, and was one of the participants in the newspaper design seminar sponsored by the American Press Institute, and held in Reston, Virginia, in July, 1978.

He is in touch with other respected newspaper design professionals such as Robert Lockwood of the Allentown, Pennsylvania, *Call-Chronicle*, and arranges guest seminars on graphics and newsroom/graphics staff interface such as the one Lockwood conducted at the Louisville newspapers June 25, 1979. At this seminar, Lockwood presented his newspapers' design approach to page one--a system in which design elements vary from day to day depending on the news--and also explained his concept of the designer-in-the-newsroom, a head-to-head management concept of the newspaper designer being equal in salary and decision-making power to the assistant managing editor.

Maupin said he never hesitates to showcase such ideas or to borrow from other designers. They, in turn, borrow his approaches, he said. In such ways, he grew with the news art field as it changed, and felt he was a contributor to these changes. He supplements personal contacts with his

growing library of books on design and graphic arts, and adapts ideas from these to the newspapers' needs.

When he became news art director in 1976, Maupin brought to his post a wider perspective on the evolution of the department than was possible for either of his predecessors. He was hired by Louis Dey near the end of Dey's career; with Ben Ramsey and Steve Durbin, Maupin took over the responsibility for the department during Dey's illness and convalescence. Under Maurice Tillman, Maupin matured as a designer.

As a manager, Maupin says he has tried to establish a "lax, creative environment" for his staff. He has tried to combine a great deal of freedom with good organization; at the same time, he has tried to minimize personal conflict between artists by encouraging discussion and resolution of personal disagreement. It's a democratic system, he said.

To help achieve this climate, in one of his first acts as art director, Maupin met with the photo editors of both papers and proposed that sports crop its own photos, thereby relieving news art of a time-consuming daily task.

The editors agreed, and decided that sports would inscribe tentative crop marks and pass photos on to the picture editors for final say. The change has worked well for both his department and sports, Maupin says. (News art, however, still handles photographs from sports that require special treatment, such as background masking or retouching.)

Besides holding open forums for news art staff to air interpersonal complaints and eliminating much of the picture-cropping load, Maupin holds an annual evaluation with each artist.

Not merely a salary review, the session covers a critique of the artist's performance during the year. It is also an opportunity for the artist to respond with his beliefs concerning his performance and ideas on how it might be improved, to lobby on the amount of his raise, and to discuss his opinion of management's strengths and shortcomings. These sessions also provide an opportunity for the artist to discuss his future with the newspapers.

This gives Maupin the "long view." But most of his management responsibilities evoke the cadence of the newsroom: a cycle that seldom slows.

Day by day, one of Maupin's primary responsibilities is maintaining an adequate staffing level to handle breaking news needs, ongoing feature illustrations and routine tasks.

"We never know what the work flow will be like," he said, but one of his continuing responsibilities is to apportion work so that each artist has a variety of relatively challenging assignments on which he is capable of good performance.

Both needs--manning levels and satisfaction with assignments--seem to be met fairly well with Maupin's "slot system," a term borrowed from the copy desk but with a reverse twist: instead of passing out the work to other staff, as a copy slotman would do, the artist "in the slot" gets all routine work for his shift passed to him by Maupin

or Ramsey, the assistant art director.

A sample schedule for the week of March 11, 1979, is reproduced in figure 45. On the average, each artist is scheduled for the slot two days a week. Wherever possible, these "slot days" are arranged back-to-back so the remainder of the artist's week can be reserved for complex projects, with the least possible interruption.

As the department must be manned for 17½ hours out of twenty-four in order to handle both papers' needs over all editions, artists work a variety of overlapping shifts. The "slot" is overlapped on most days; on others, it is open only for about thirty minutes between shifts.

On Saturdays, two artists--both with slot duties--cover the department. The morning shift, of course, covers the *Saturday Times*; the evening, the *Sunday Courier-Journal*. Sundays find Phil Rose, the commuting M.F.A. student, handling slot duties for the *Monday Courier-Journal* in addition to his work for the *Jelly Bean Journal*.

Except for vacations and illness, the schedule illustrated remains fairly stable from week to week. As much as possible, Maupin keeps the personal needs of staffers in mind when designing the schedule, and most of the artists expressed satisfaction with their work hours.

Besides staffing, one of Maupin's greatest management challenges is making assignments after conferring with editors on art for developing stories. Such art--especially when planned for features--is considered by the artists to be most

| JOY MARCH 11 - 17 |        |               |               |               |               |               |
|-------------------|--------|---------------|---------------|---------------|---------------|---------------|
|                   | SUNDAY | MONDAY        | TUESDAY       | WEDNESDAY     | THURSDAY      | FRIDAY        |
| MAUPIN            |        | D             | D             | D             | D             | D             |
| FRIEND            |        | 7:00<br>5:30  | 7:00<br>5:30  | 7:00<br>5:30  | 7:00<br>5:30  | 7:00<br>5:30  |
| EBNER             |        |               | 7:30<br>4:30  | 7:30<br>4:00  | 7:30<br>4:00  | 7:30<br>4:00  |
| RAMSEY            |        | 9:00<br>5:30  | 9:00<br>5:30  | 9:00<br>5:30  | 9:00<br>5:30  | 9:00<br>5:30  |
| DURBIN            |        | 7:30<br>4:00  | 9:00<br>5:30  | 9:00<br>5:30  | 9:00<br>5:30  | 12:00<br>8:30 |
| WIEDERWOHL        |        |               | 4:00<br>12:30 | 4:00<br>12:30 | 4:00<br>12:30 | 4:00<br>12:30 |
| KENDALL           | OFF    |               |               |               |               |               |
| DONOVAN           |        | 4:00<br>5:30  | 4:00<br>5:30  | 12:00<br>8:30 | 9:00<br>5:30  | 9:00<br>5:30  |
| GIFFORD           | VAC    |               |               |               |               |               |
| COVINGTON         |        | 12:00<br>8:30 | 11:30         | 7:00<br>5:30  | 4:00<br>12:30 | 4:00<br>12:30 |
| PAY & MILE        |        |               |               |               |               |               |

S = artists "in the slot"

Fig. 45. Sample weekly schedule, news art department. Slot artists are indicated; the daily manning level may be seen, as may the distribution of non-slot days.

desirable of all as it is most creatively challenging.

Indeed, many of the artists regard the frequency of creative assignments staff members get as kind of a barometer of their standing in management's eyes.

"I have to work like a city editor in [making] art assignments, because artists are not equal--just like writers," Maupin said. He said he tries to give each assignment to the person most capable of handling it; at the same time, he tries to equalize the load.

He gives people their favorite subjects to help ensure quality; more serious subjects go to Wes Kendall, Joy Gifford, and Herman Wiederwohl; lighter ones go to Mike Covington, Steve Durbin and the others.

"We try to spread it around. I know everybody's work; it's very important to give the right person the right project," Maupin said. But it is as difficult as it is important, he admitted.

"It's tough being in here. I feel it's my responsibility to give the best person in here the assignment. It's tough when sometimes I have to go to the second choice." When the results are not what he expected, he is philosophical.

"Sometimes we have to take what they turn out. We don't have the time to have a choice, but that's part of the job. I've done it too! It's the nature of the business," he said.

To help the artists concentrate on the work at hand, Maupin said he avoids piling on more assignments before current

ones are completed.

"Sometimes we get four, five, six assignments. So I hold assignments in here so as not to worry them," he said. Often, when such assignments require page design, Maupin does this before passing them on; see figure 46.

Many such assignments, of course, originate with Jerry Ryan, graphics editor for the *Courier-Journal*. Maupin and Ryan seem to enjoy a comfortable--and sometimes boisterous--working relationship. They speak of mutual respect for the other's performance and ability.

Besides working on Ryan's "zarks," they cooperate in front-page design for Accent and other sections. At times, with a problem page, they will run a one-column story down an outside margin and split the rest of the page horizontally between two other stories.

Maupin serves as liaison between all of the editors and the news artists; figure 47 shows him conferring with an editor on scheduling for an upcoming piece. Normally, all work is scheduled through him during his office hours, except for breaking news. However, in some cases, the rule is waived. Greg Johnson, the editor of Scene and Action, works freely with the artists and can often be found perched behind a vacant drawing board, working on an idea to show Maupin or Steve Durbin, with whom he frequently collaborates on standing heads and three-dimensional projects.

"Johnny doesn't care if I deal with the artists directly," Johnson said. "He doesn't insist on being the middleman."



FIG. 46. Art director Maupin prepares a section front design



Fig. 47. Maupin confers with one of the editors on a page layout

Johnson said Maupin may intercede in channeling the resultant work flow, but otherwise gives Johnson greater latitude because of Johnson's sensitivity to graphics and the play his sections give to news art's illustrations.

When Johnson and one of the artists are working on future projects, Johnson said he appreciates Maupin's handling of the situation. "It would be easy for Maupin to override Scene's long-range priorities for short-range things, but he doesn't," Johnson said.

Maupin is direct in his opinions about his job, its gratifications--and its frustrations.

"It's a good job. I wouldn't trade it for anything," he said. But he admits to its pressures.

"I have many satisfactions. Being a working art director, I feel I can set the standards for good design in the newspapers. I enjoy the constant challenge of improving on the look of our products.

"I feel good when I see exceptional work done by my staff--work that has creative input, and work that required very little supervision."

The job's difficulties are divided between staff attitudes and reproduction problems, he said.

"Frustrations come about from some of my artists not sharing in the excitement of newspaper art as a career, but just as a job.

"There are those on my staff who choose to be content

with staying where they are and not improving their craft. Motivation doesn't seem to work on these people," he said.

"I am frustrated by bad halftone reproduction, by bad leading and letter spacing," Maupin said. However, he added that the production department will soon be experimenting with using an 80- or 85-line screen for halftones instead of the 65-line screen now used. The finer screen is expected to improve the quality of reproduction in photos.

Page design, Maupin said, is a continuing challenge. He says he will eventually redesign the *Times*, reducing the leading of body type. He says he would also like to close up heads in the *Courier-Journal*. "We're a coldtype paper, but we still look like hot metal."

Although Maupin says his list of such recommendations is growing, he is frustrated by the rate of change.

"Changes on a newspaper take a lot of convincing and show-and-tell, and the turtle-pace of editors and production people adds a lot to the frustrations of my job."

Maupin speaks highly of the news artists.

"This is probably the most versatile bunch of people you'll ever see," he said. Maupin said that, while he believes speed is important, it is not essential.

"I rely on the artists' talents to get us through," he said. On the whole, the artists express satisfaction with Maupin's management of the department, although some older staffers say they feel discrepancies exist in the distribution of more creative tasks.

One of Maupin's most conspicuous traits is his effort to get news art recognized as having equal importance with other news departments. From the publisher's and other new executives' comments, it would appear that he has been successful on a salary and staffing level basis.

Thinking ahead for the department's immediate goals, Maupin sees two projects.

"We need to redo our base map system, and general skypiece drawings," he said. Maupin said he plans to put these projects on special assignment to one or more of the news artists.

Looking ahead, Maupin says he believes the news art field is entering a new phase, during which it will witness fundamental changes of significance to the entire journalistic profession.

"The news art field is finally gaining the attention that it deserves," Maupin said. Accompanying this change, he said, is a premium job market for qualified people.

"The demand for newspaper designers and graphics people has never been higher, and it will continue to grow."

But few such artists are available now, Maupin said. Although he has many applicants for every opening, "It is hard to find qualified people; this I blame on the educators who don't recognize newspaper design and graphics as a viable career."

The solution, he said, will come from a new kind of newspaper professional who will develop in response to this demand.

"On many newspapers, you will see the traditional barriers that separate artists from journalists broken. From this, a new breed of talent on newspapers will be created: those that will be verbally and visually gifted; designers that care for journalism and journalists who care for design.

"I can see the changes in our own newspapers that reflect this trend. The Scene editor (Greg Johnson) and *Courier-Journal* graphics editor (Jerry Ryan) are very good examples."

In his department, Maupin said, he can see related changes.

"You will see greater emphasis on design, typography and graphics. The day of the photo retoucher and boardmen in newspapers is gone; they will be replaced by qualified illustrators/designers.

"There's the possibility that you'll see designers in the newsroom," he said, referring to Robert Lockwood's demonstration. "That's especially good, because of the reality of the pagination machines."

When he refers to the reality of pagination, Maupin is relaying the newspapers' next goal in electronic systems, due to go into operation within five years; it will be discussed in Chapter X.

Maupin apparently has considered Herman Wiederwohl's reduced work week proposal, and has decided to conduct a trial. "We will be experimenting with the four-day week; this will require more professionalism among the artists."

And Maupin adds that he is considering another future approach of the type Bill Ellison proposed, in which the more qualified artists would get routine tasks.

In the past twelve months, Maupin said, he has received four offers of design directorships from metropolitan daily newspapers, including the Washington Post.

"Some have been very lucrative," he said. But he said he has no plans to make such a move, and intends instead to keep improving his design skills and the appearance of the newspapers.

"I chose to stay here," he said, "because I believe that these are two of the finest newspapers in the world."

*Other newspapers don't set the standards I want to reach.*

*Jerry Ryan*

Graphics Editor Jerry Ryan

He is a "concept person." A "problem-solver." He is also a one-man-band of design energy with a newsman's nose and a vinegar bite, acerbic and sanguine by turns:

Jerry Ryan, graphics editor.

Ryan's slot is a recent one for him and for the newspapers: it was created for him eighteen months ago, giving him responsibility for the graphics of the entire *Courier-Journal*.<sup>12</sup>

In contrast, similar responsibilities in the *Times* seem to be divided more equally among Claude Cookman, photo/illustrations editor; Johnny Maupin; the artist Maupin assigns to the project; and managing editor Len Pardue.

But Ryan is different, a kind of "free agent" in that, although he technically reports to special sections director Paul Neely, in practice Neely and other news managers generally defer to his design approaches.<sup>12</sup>

And he is visible: bobbing into the news art department throughout the day to check on a developing project, sparring with Johnny Maupin, poised in his regular chair at 10:30 A. M. news conferences to query assistant managing editor Stan Slusher, city editor Bill Cox, Accent editor Irene Nolan, and the others. He seems accepted by all.

Their deference may stem from Ryan's ability to be as suddenly disarming as he is assertive, but his colleagues

attribute their attitude to the fact that Ryan was, for years, not a designer but a newsman. And they credit him with a newsman's judgment.

Ryan came to the *Courier-Journal* in 1970 from the *Hartford Courant*. He began here as assistant city editor-- a job involving a lot of page design, he said.

According to Bob Clark, Ryan showed a good eye for graphics and an interest in designing "zarks"-- maps and charts with the trendy graphic treatment preferred by Barry Bingham Jr. So Mike Davies, then managing editor, made Ryan graphics editor.<sup>13</sup>

Ryan recalls his first "zark," a three-dimensional chart picturing changes in the area's electricity rates over time. The graphic ran October 12, 1975.

When the Sunday department was reorganized in 1977 to become the special sections department with Paul Neely as head, Neely brought Ryan upstairs to be responsible for both special sections graphics and those of the *Courier-Journal* as a whole.

"We got him moved up here mainly because our subject areas lent themselves more easily to graphic treatments," Neely said.

"He is still responsible for the graphics in the entire paper: if there is a series beginning on page one that they want a sig for, he's responsible for that; he works with the art department on getting locator maps and the fairly routine day-to-day stuff . . . but the feature stuff tends to be a

little more project work; it requires a little more planning, a little more time," he said.<sup>14</sup>

Since Ryan moved upstairs, he has designed charts on changing coal production, state taxes, humorously-executed county maps with outsize features, and many other such illustrations--usually about four a week.

Almost all of Ryan's designs have a three-dimensional effect: charts stockade across the page like Lincoln logs; city and regional development maps sit atop stories like fresh-cut cookies, sprouting split-levels, barns and churches. House browse by slab-like highways where toylike trucks run, complete to the last ICC light.

All are Ryan's ideas, brought to completion by the news artists. In the process, Ryan and Johnny Maupin toss ideas and coordinate news story and art schedules.

Their close collaboration occurs because, technically, Ryan is an editor. He's a liaison--and sometimes a lobbyist--with the *Courier-Journal's* news and special sections editors. His job is to know what news and feature stories are developing, confer with individual editors to determine possible graphics, and push for the space such illustrations will need.

Then, he closets himself in his tiny, windowless fifth-floor office, and makes his initial sketch based on his own sources and research information provided by the writer of the piece. When he finishes his design, he runs it one flight down to news art, talks it over with Maupin and sees it through the production process.

Ryan's talent, Paul Neely said, is that his graphics generally are successful at following the content of a story. They serve a real interpretive function for the story, rather than leading, misleading or overwhelming the reader, he said.

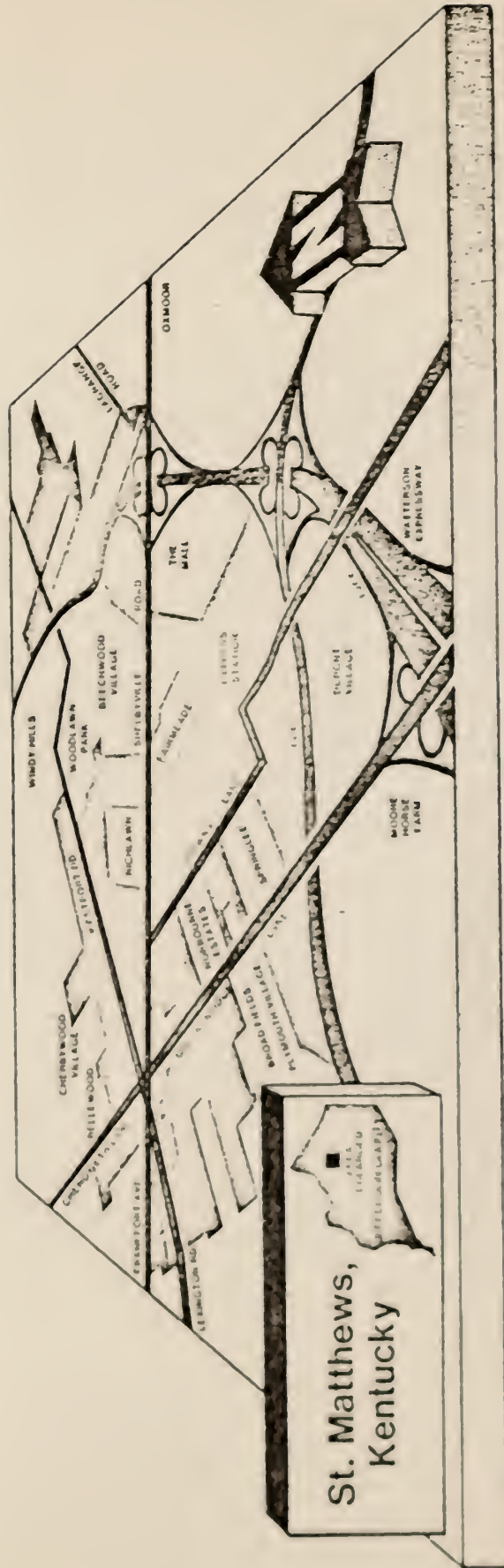
"We're not blameless on that angle. But I think that in general, Jerry does a very good job of balancing the graphics --of making the graphics work for the sake of the content instead of against it."

To help achieve this balance, Ryan depends on the news artists. He said he has had "incredible cooperation" from Maupin and the artists who work with him on most of his designs.

Ryan said he prefers to have his ideas illustrated by people he considers "strong designers." He is candid about his preferences, asking Maupin to make assignments accordingly: Mike Covington for the whimsical area maps with their sprouting subdivisions, Herman Wiederwohl for complex graphs picturing intentionally-distorted counties for comparing coal or crop production; Joy Gifford for delicate renderings with a quiet chill--a bundle of cigarettes wired to a watch and a detonator --a time bomb for a piece on lung cancer.<sup>15</sup>

For detailed maps of freeway planning, charts for business stories, or intricate treatments (such as a maze of walls, wrapping around several stories on mental illness), Ryan will often call on Steve Durbin and Bill Donovan for their strengths in technical rendering (see figure 48).

Ryan and Johnny Maupin work effectively together, their styles a point-counterpoint. Privately, Ryan praises



## St. Matthews tries to balance commercial, residential life

By JAY LAMBLEY

Courier-Journal Staff Writer

There, said Barker, from people who call themselves the "St. Matthews" and who are

and looked and looked the old that they were, might not be so very new on the spot, Barker said, when 14,000 people lived

country, Barker said, from people who call themselves the "St. Matthews" and who are

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More stories, photos, Pages B 1 B 2 B 3

called man has made for himself."

There are few St. Matthews who are quiet the subject is slow today the other quiet.

There is commercial St. Matthews that belongs to all of metropolitan Louisville.

Jefferson County, third largest city, after Louisville and Shively beginning almost 200 years ago as a stagecoach stop. St. Matthews evolved into a pedestrian capital before, in this century, it became a major suburb.

Some people feel the two St. Matthews could be harmony.

Others feel the balance has tipped. Barker, however, has often noted that he wants this to be the new downtown, he says. Barker says briefly

Used with permission.

there to live its residential character, and he desires that be and the St. Matthews City Council have been for all-out commercial growth.

"We've been pinning to the extent that we allowed growth and that we provided the services the people want," he says.

"New downtown" or not, the St. Matthews area had surpassed Louisville's residential business district in retail sales by 1972, according to the U.S. Dept.

tending to a tally done for The Courier-Journal by St. Matthews City Hall.

The information was gathered from business license records. The city figures 448 retailers.

Some people, such as City Councilman Arthur Lirud, believe that St. Matthews has enough retailers.

Others, such as John Barker, who has been on the City Council since 1956, believe "there is no limit" to the growth the area can sustain.

main, one known as Ten Mile Lane and the other as Cypress Station.

"The people don't want any more commercial areas. The people don't want any more shopping centers," Barker acknowledges.

But Barker thinks the city still needs a Chevrolet dealership — Cypress Station would have a perfect place for it, he said — and perhaps 10 percent more commercial space for businesses offering services.

Barker believes a clear mandate.

Figure 48. A Steve Durbin "zark"—a three-dimensional graphic of a locator map. Designed by Jerry Ryan, this map makes use of an upright, blocklike "sign" for its legend and massive treatments for major roads. The entire graphic is in perspective and, although exaggerated somewhat for effectiveness, conveys the feeling of a slab of countryside dropped right into the newspaper. It is a visually interesting effect, heightened by white space on either side. Original about 24 inches wide by 10 inches deep, with gold spot color.

Maupin for the art director's discretion and effectiveness in working with the two newspapers; he said he doesn't know how the art department can "serve two masters" as well as it does.

Maupin enjoys the joint effort the two put in on projects. Just as they worked together on the *Courier-Journal* redesign, they mesh ideas every working day on current projects --like a March 22, 1979 Accent story on choosing a summer camp.

The dialog was irreverent and rapid as they decided the best approach.<sup>16</sup> Ryan proclaimed that the story was awful: boring and clumsy, and decided to chop it into a checklist of kinds of camps (horsemanship, nature, music, handicapped, and so on), and put it by categories here and there in a full-page illustration showing families caravanning happy children down a winding road to their destination.

Maupin liked the idea, and suggested Steve Durbin do the illustration. Then, they realized they had too much copy to go on a single page, even though they felt a vertical treatment was essential for the subject.

Suddenly, Ryan had the idea he wanted: run it as a poster--a double-truck spread within the section, in two colors: blue and yellow, to be combined as green where desired. But run it sideways--so readers could remove it and hang it vertically, in poster fashion!

"We've never done this before," Ryan said. They found the idea irresistible.

"I'm tempted to try it--and have them say, 'Jesus,

don't do that again!" Ryan said. "Or my best one is, 'Let's not do that every day.'"

Maupin called Irene Nolan, Accent editor, and told her of their plans. He told Ryan she was willing to do it regardless of what anybody said. And the project was on.

"Wait 'til he sees it and wonders what's going on," said Maupin of Bob Clark. Just then, assistant managing editor Stan Slusher walked in. Informed of their decision, he laughed and said it was a great idea.

Maupin pointed to Ryan and said to Slusher in confidential tones, "He's crazy." Slusher smiled, pleased with the whole event.

"That's what we need!" he said.

In explaining the event, Maupin said of Jerry Ryan, "He usually gets his way and we usually get our way--that's very important."

Their past performance has been proven, Maupin said, and because of this they are free to try new approaches such as the poster.

Jerry Ryan shares this view. "I'm really privileged," he says of the position he inaugurated at the paper. "Other newspapers don't set the standards I want to reach."

## FOOTNOTES

### CHAPTER IV

<sup>1</sup>Interview with Bill Donovan, The Courier-Journal and Louisville Times, Louisville, Kentucky, 14 March 1979.

<sup>2</sup>Interview with Clarence Friend, The Courier-Journal and Louisville Times, Louisville, Kentucky, 13 March 1979.

<sup>3</sup>Interview with Lee Ebner, The Courier-Journal and Louisville Times, Louisville, Kentucky, 13 March 1979.

<sup>4</sup>Interview with Ben Ramsey, The Courier-Journal and Louisville Times, Louisville, Kentucky, 14 March 1979.

<sup>5</sup>Interview with Steve Durbin, The Courier-Journal and Louisville Times, Louisville, Kentucky, 14 March 1979.

<sup>6</sup>Interview with Herman Wiederwohl, The Courier-Journal and Louisville Times, Louisville, Kentucky, 10 March 1979.

<sup>7</sup>Telephone interview with Wes Kendall, The Courier-Journal and Louisville Times, Louisville, Kentucky, 20 July 1979.

<sup>8</sup>Interview with Phil Rose, The Courier-Journal and Louisville Times, Louisville, Kentucky, 11 March 1979.

<sup>9</sup>Interview with Mike Covington, The Courier-Journal and Louisville Times, Louisville, Kentucky, 12 March 1979.

<sup>10</sup>Joy Gifford, personal letter, 15 May 1979.

<sup>11</sup>Interview with Johnny Maupin, The Courier-Journal and Louisville Times, Louisville, Kentucky, 15 March 1979; and personal letter, 9 July 1979.

<sup>12</sup>Interview with Jerry Ryan, The Louisville Courier-Journal, Louisville, Kentucky, 6 March 1979.

## CHAPTER V

### DRAWING FOR THE COURIER-JOURNAL AND TIMES

#### Introduction

*First, you balance the time you have against the scope of your intended result. Then, you do a thorough job of research, inventory your materials and supplement them with what you'll need.*

*Keeping your overall goal in mind--but staying flexible enough for change if indicated--you keep prioritizing, stay ethical and use a clean, consistent treatment.*

*You put the labels in the right places, make sure the color turns out as planned, and finally, double-check the accuracy of the finished piece to avoid later embarrassment. Then, if it's well-received, you enjoy a glow of accomplishment--and perhaps a commendation or two.*

That could be a summing up of how to do a thesis, but it's not: it's drawing for news art at the *Courier-Journal* and *Times*.

Every one of those steps, applied consciously or unconsciously, is taken every time one of the news artists completes an assignment. Sometimes, the process is painstaking, as with the Home/Marketplace tab cover treated step-by-step in Chapter VII. At other times, for a small line drawing or locator map, it's more of an easy mental checklist as the drawing is quickly prepared.

The point is simply that the checklist is there. And the resultant level of quality is high, considered from both technical and esthetic vantage points.

Seriously-handled illustrations match sober stories. There is no cartooning here, or emotionally inappropriate style. Texture and color are effective but not bizarre. These drawings have taste, strength and a poignancy that distills the story to its essence. Figure 42 gives a good example.

Hard news illustration is factual, simplified, clearly keyed if it is a map. Lines are clean, of consistent width and drawn with the final, or reproduction, size of the art in mind.

Courtroom illustrations are deft and spontaneous: accurate likenesses, yet with the immediacy of the moment preserved intact, heightened by the choice of medium--soft pencil.

Fine-art covers flash with panache and a special sense of self given by their creators. "Zarks" are clean-cut and bold, striving and usually succeeding to give the gist of a story. When counties are size-distorted to express a variable, for example, the proportions are carefully estimated (see figure 49).

And when illustrations take a lighter course, they are improbable, wry, mind-blowing, absurd--or simply funny. Their internal quality is as sharp as any of the others, as carefully and correctly done in their mode as their most serious counterparts.

These descriptions are not empty praise. The work is good because the people and management are good. The

# Martin County, new to coal kingdom, discovers both prosperity and growing pains

By JIM PARAS

run-Journal Staff Writer  
— is the 1970s Martin County a national model of economic and personal hope? It is here that the coal president & Johnson's bulldozing down to a of a late-1960s mining state's old to the poverty war. Tom and unemployed father.

in the mining state was killed during business hours in the state to an attempt to subsidize to poverty by some measures. Martin's end of America's coal production to workers stopped the overall state's income in 1970 percent unemployment rate is seen below the state's 1960, one of the new found prosperity to see.

the rise of prices for the state's coal resources — the end of the old and as — were and the problems of economic aid.

read here to find out more — some of them coming from the — now to muddy the air of the bottom of the state's economic crisis.

about 1970, the state's coal production was still about 10 percent of the state's total production, but the state's coal production was still about 10 percent of the state's total production.

the state's coal production was still about 10 percent of the state's total production, but the state's coal production was still about 10 percent of the state's total production.

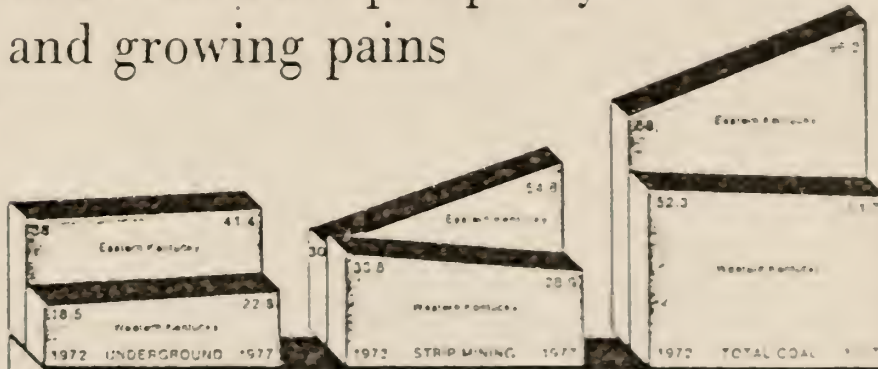
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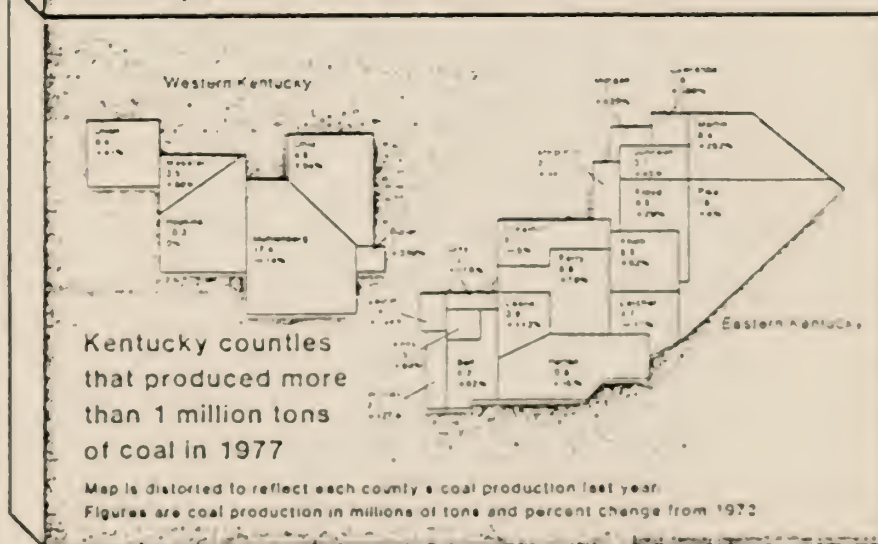
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the state's coal production was still about 10 percent of the state's total production, but the state's coal production was still about 10 percent of the state's total production.



Kentucky's coal — the change in five years in millions of tons



Between 1972 and 1977, coal production in the state rose from 143.3 million to 96.2 million tons, a 33 percent drop.

Strip mining production rose from 32.8 million to 54.8 million tons, a 67 percent increase.

According to the state's coal production report, the state's coal production was still about 10 percent of the state's total production.

The state's coal production was still about 10 percent of the state's total production, but the state's coal production was still about 10 percent of the state's total production.

Strip mining production rose from 32.8 million to 54.8 million tons, a 67 percent increase.

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Strip mining production rose from 32.8 million to 54.8 million tons, a 67 percent increase.

The state's coal production was still about 10 percent of the state's total production, but the state's coal production was still about 10 percent of the state's total production.

production production production of increasing amounts of new coal the end found in a small Eastern Kentucky.

There came the first of the 1970s and the state's coal production was still about 10 percent of the state's total production.

Strip mining production rose from 32.8 million to 54.8 million tons, a 67 percent increase.

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Strip mining production rose from 32.8 million to 54.8 million tons, a 67 percent increase.

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Figure 49. A Jerry Ryan-designed "zark" of coal production by method, for western and eastern Kentucky. The top portion, clearly labeled, shows change in production over five years, expressed in millions of tons. It is successful, as it shows a more complex concept at-a-glance in graphic form. The lower portion is a purposeful distortion of coal production over counties. Amount of distortion is accurately depicted; this kind of presentation seems to have had good reader response. The original graphic, run in spot color—a deep gold—is approximately 10 inches wide by 10 inches deep, and ran as a four-column illustration.

quantity of "professionalism," referred to often by the staff members of the newspapers and in this account, is no vapid buzzword. It is an accepted--and expected--behavior.

So are ideas, assertive debate, quirks, exuberance and a dearth of pretense. These, plus the "mental checklist" at the start of the chapter, are all points of departure for an understanding of what it's like to draw for the news art department at the *Courier-Journal* and *Times*.

Let's start with ethics and policy.

### Ethics and Policy

"We're in the business of being truthful. You can't lie in this business."

Herman Wiederwohl's statement describes the ethical ties of news art to journalism: here, it is considered a branch of that profession.<sup>1</sup>

As such, its function is distinct from advertising or promotional art.

Like journalistic ethics applied to reporting and editing, those of news art cover accuracy, truthfulness, absence of editorial bias and yellow journalism, and certain precautions against litigation.

Accuracy in all illustrative details is carefully checked, whenever an object of a technical nature is given a precise rendering: a cross-section of a nuclear plant, for example. Editors work with the artists to ensure such drawings are correct on all pertinent points.

The copy desk sees all art involving copy. It reads heads and copy blocks in all maps and charts. Its responsibility specifically includes checking the accuracy of mathematics in charts and tabular matter as well.<sup>2</sup>

Truthfulness is important: no photographs are altered in any way. Neither cosmetic retouching nor painting out trademarks is permitted.<sup>3</sup> The only retouching which may be performed is to sharpen the contrast of figure against background, for example; the basic integrity of the photograph is undisturbed.

Picture purity extends to cropping, selection and play: none is slanted to express an editorial opinion.<sup>4</sup>

Absence of yellow journalism is a different concept from appropriate humorous treatment. It pertains to the tasteful and relevant handling of serious news subjects. A good example of such treatment is Mike Covington's conceptualization of emotional disturbance and stress, in figure 37.

Here, the distortion is done for a reason, as is the textural treatment: both reflect the inner trauma of the individual in a way that generates empathy in the reader. The drawing is neither maudlin nor scandalous; it is stark yet sensitive.

Precaution against litigation, although basically a spinoff from the picture purity angle, includes placing a credit line below the drawing for the source of data used in charts--a kind of pictorial attribution.

Other policies

Specific policies on freelancing have been established; they concern any art-related activity that would represent a conflict of interest with the newspapers.<sup>5</sup>

Examples of freelancing that would not be permitted would be advertising illustration in the papers' circulation area; news art for any other paper (except in cases such as the Muhammad Ali cover, where the reproduction of the cover painting and its special section were printed in-house, shipped to other papers, and then inserted with these papers' sigs at the top of each issue simply as an identification factor); and doing an illustration or design for clients of an advertising agency when products would be advertised in the papers.

Permitted freelancing includes any privately-commissioned work for non-commercial purposes, and doing work for any publication not in direct competition with the papers, such as magazine or book illustration.<sup>6</sup>

Besides freelancing restrictions, policy prevents the use of large reversed-copy areas: white copy on a black or colored background. This restriction, applying to both advertising and news art, generally limits reverse size to two columns by five inches.

This policy is designed to prevent the harsh appearance and frequently crass commercial appeal that large reverses often convey.

### Quality of Art

To ensure the end product--the illustration in the newspaper--will print as planned, the news artists employ certain technical measures as they prepare a drawing.

Selecting and using materials, designing an accurate layout, working cleanly, copyfitting properly, and communicating with the engraving department all are part of satisfying the technical standards of drawing for news art.

### Materials

In many news art illustrations, it is important to keep a consistent line width in all parts of the drawing. Moreover, the edges of the line must be clean, and corners must be sharp.

In order to ensure these qualities, mechanical aids are often used. Border tape and rapidograph drafting pens are usually preferred.

When doing a map or chart, the news artists almost always depend on border tape, a strong, stable adhesive graphic arts material. It is used in hairline, one, two, three, four, six, twelve, and larger point widths to achieve consistency of line and clean appearance. Dashed-line and double-line patterns may also be used.

Rapidograph pen, in one-point thickness, is used in doing skypiece art to maintain consistency and even weight between sections of this graphic feature at the top of page one of the *Courier-Journal*.

In addition, the rapidograph is often used for best control in stippling, scribble drawings and cross-hatching.

On other assignments, especially humorous and cartoon handlings, pen and ink, brush and ink, or felt-tip pen are used. Two of the artists, however, use pencil for many of their feature illustrations: Wes Kendall, for his renderings of people and animals, and Joy Gifford, who employs it in most of her black-and-white work.

### Proportion

When a series of sigs, or standing heads, is being created, special matters of proportion may arise. In the redesign of the Action tab section done in March, 1979, a new series of such sigs was created with a shadow, or 3-D effect, back of outline letters (see figure 50).

The letters, a typewriter-style face in ruboff lettering, were laid down and burnished, with individual letters touching for the desired condensed effect. To get the shadow portion, reverses were made of each standing head plus black-on-white veloxes of the same size. The two were then spliced together.

Next, in order to make the even line at the top of the letters, the contour was knifed to precisely the right width for the size of the head--about two points for the cover flag. The same procedure was repeated for all the standing heads, but the contour line at the top was cut in proportion to the size of the individual head, consistent



Fig. 50. Redesigned Action standing heads

over the entire assortment of standing heads. After the contours were knifed, the excess top layer of reversed velox print was peeled away, leaving a white background; the head was then shot to the sizes needed.<sup>7</sup>

### Precise layouts

For all but the day's routine tasks, layouts are made to develop the concept of the illustration, plan for copy-fitting, and manipulate the design elements of the composition for maximum effect.

When planning a map or chart, the artists' layouts provide a means of scaling correct distances, proportions on a bar graph, and perspective on a three-dimensional piece, for example. Design elements can be manipulated to allow enough space for copy, and thought can be given to screened (gray-toned) areas to emphasize variables or increase contrast.

### Working cleanly

Doing clean work is expected here. Any ink irregularities, any smudges are carefully touched up or completely removed by knifing out. All pencil used to develop an ink drawing is carefully erased. Excess wax, if any, is removed from around the edges of material in pasteups.

Copy is checked for straightness. Airbrush work is checked for overspray, since this is likely to show up in the paper after being shot highlight halftone.

When flaps are used, they are cut in neat rectangles and taped in place across the top of the illustration. They

are kept free of smudges and excess wax.

When tone or color areas are to be used, amberlith is cut in pieces of sufficient size so that they alone form the flaps, in that the acetate backing material becomes the flap; the tone areas are cut gently from the thin top layer of adhesive-backed orange plastic.

The excess amberlith is then removed, leaving solid areas where tone or color will appear. Since the flaps were taped securely to the base drawing, the color and tone areas are cut with precision--right on the line, for narrow-outline areas, and extending just a bit over the edge, when a black area is adjacent to it. The latter is done to give a "fudge factor" during the plate registration process on the presses.<sup>8</sup>

When several flaps are to be used, they are all taped at the top; seldom are any taped at the side, even though they may contain only a small tone area. There is too much risk that such flaps would be missed when shooting negatives from each.

### Labeling

Each flap is labeled, usually on its tape hinge, as to its tone number or color. When a tone is desired, one of three is specified: a No. 1 tone, equal to a 10 percent screen; a No. 2 tone, equal to a 30 percent screen, or a No. 3 tone, equal to a 60 percent screen (there is a No. 4, equal to about an 85 percent screen, but it tends to print black with the Napp plate process, and so is not used).

Colors are specified by number and color from the AdPro ink color book: "No. 54, red," for example.

Separate flaps are made for each gray tone value, and for each solid color and tone color; two-color drawings often have six flaps. The black plate is traditionally used as the base, but if another color will predominate in the finished drawing, it may be substituted as the base.

### Copyfitting

Heads and copy for maps and charts are set in sans-serif type, usually a boldface Helvetica for heads, set C/lc, and medium or boldface Helvetica for labels within the map, set in all caps.<sup>9</sup> When necessary, condensed typefaces may be used, but design and reproduction size are consciously planned to avoid these.

Copy blocks within a map or chart are set in Helvetica, in downstyle just as regular news copy, and follow AP style in all particulars.

Type specification and copyfitting is the responsibility of the photo desk, as is outline writing for news photos.<sup>10</sup> Photo desk staff members work directly with news artists when any such copy is needed, setting heads and copy blocks on the Atex system. Tabular matter is preformatted, complete with ruled lines. When copy comes off the phototype-setter, it is routed to news art, where the final pasteup is made.

Map copy is generally pasted up on the map base itself, which may be twice reproduction size. Then, if the map runs in a smaller size in a later edition, for example, copy is removed, new copy set to make the most of the smaller

area, and the map is shot to the new size. This is done for maximum legibility, based on the new proportion of space to copy.

When any illustration containing copy is completed, it is proofread by the copy desk, and all mathematical computations and scaling are checked as well.<sup>11</sup>

#### Communication with the engraving department

"The best-laid plans . . . are nothing if they don't work."

That's the belief of Claude Cookman, Times photo/illustrations editor. It sums up the importance of communicating with the production staff.

Everything news art sends back to production, whether for preliminary work or ready for publication, is clipped to an engraving ticket (see figure 51) which specifies edition, size and mode of finished shot, when needed, and other essential information.<sup>12</sup>

Such a measure helps insure that all needed art is shot on schedule, shot to the correct percentage and given the filter treatment desired.

In addition, on any story involving a fitting-together of copy, graphics and art, a tight layout called a "flimsy" is prepared by the news artist and given to the makeup editor so the page may be composed properly.<sup>13</sup>

The "flimsy" is so-called not because of its degree of accuracy, but because it is drawn on one of the papers'

EDITORIAL CUT ORDER

C.-J. ☐ TIMES ☐

EDITION \_\_\_\_\_ MAKE-UP \_\_\_\_\_  
DATE \_\_\_\_\_

NEWS ☐ WOMEN ☐  
SPORTS ☐ SUNDAY ☐

Order to \_\_\_\_\_

Deliver cut to \_\_\_\_\_ HR \_\_\_\_\_

Ordered by \_\_\_\_\_

| DESCRIPTION | SIZE    |       |
|-------------|---------|-------|
|             | COLUMNS | DEPTH |
|             |         |       |
|             |         |       |
|             |         |       |
|             |         |       |
|             |         |       |

REMARKS \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

LINE CUT ☐
 HALF TONE ☐
 HIGH-LIGHT ☐
 OVER-PRINT ☐
 COMBI-NATION ☐

Figure 51. Engraving Ticket, or Editorial Cut Order, required to be completed on all artwork going back to production department.

tissue-like page grid sheets. It is a complete pencilled layout of the finished composition, with the art drawn in clearly and to size (using the "lucy"). Headline and copy blocks are pictured, and color areas are indicated.

Exact sizes of sig, if a section cover; headline, story length, column width, and body copy point size and leading are indicated. So are the section index, if any; and jump and credit lines.

The plate on which the copy is to be pasted up is specified also, for on an illustration containing several flaps, the makeup man must know what color the copy is to run so he can apply it to the proper flap.

The necessity of an accurate flimsy is illustrated by an incident that occurred in the preparation of the adult illiteracy story which ran March 8, 1979.<sup>14</sup>

The flimsy lacked precision, and when shot to size and veloxed, the drawing and its color plate were too large to fit the allotted space.

The problem occurred because, after the flimsy had been sent back, news decided to use a six-column head instead of the four-column that had been planned.

Since the art and color plate had been shot to the size of the old layout, they had to be shot again and veloxed to complete the page.

Although this caused no catastrophe and was quickly remedied, Cookman's advice holds: when you are preparing a drawing and layout for publication, you make certain all

involved know what you are doing and are aware of any changes that are being made.

"You tell everybody!" he said.

### Color Availability and Quality

#### Spot color

An intriguing, if perhaps peculiar, fact exists regarding color availability at the newspapers. Because of the papers' longstanding interest and investment in roto-gravure, they have held back from volume spot color use because of a concern such color would not be of comparable quality, according to Len Pardue, *Times* managing editor.<sup>15</sup>

As a result, the newspapers have tight color availability for both advertising and news art. Maximum color capacity is two colors plus black per section; four-color spot color and color photographs (process color separations) are still in the future.

Still, because available color is used prominently, as in the skypiece, Action page one, and other section page one features, the papers appear to run more color than they actually do. This may also be an effect of the colors used: lively greens, golds, and blues, with pink and red used as well. Much use of tones (screened gradients of the same color) is made on both one- and two-color art to create more variation; gray-tone screens are added and overlapped with color-tone screens for maximum tonal range.

Spot color reproduction is good in many cases; it is muddy or pale in others. Somewhat uneven color saturation

is a common difficulty at some point--usually early--in the run.

In most of the samples of color illustration obtained, color registration was fair to good. Poor registration was most often noted in early editions, but improved in later editions due to adjustments made during the run.<sup>16</sup>

### Rotogravure and Spectacolor

This is another world in terms of color availability for the news art department.

Since Scene's cover and occasional Sunday magazine covers are printed in the rotogravure plant, they provide opportunities for the artists to do full-color illustrations.

Generally, artists like Herman Wiederwohl, Mike Covington and Joy Gifford are featured; they choose designer's colors, watercolor or tempera as media. Each of these media dries fairly quickly--even designer's colors applied with a palette knife--and can be reworked for some changes. All reproduce well with low reflectiveness when photographed in the studio.

As may be expected from a rotogravure plant that prints about 2.3 million Sunday magazines each week for twenty-two metropolitan newspapers across the nation (120 million issues in 1978), color registry and overall quality are superb.<sup>17</sup>

### The Nitty-Gritty Side of News Art

Certain tasks are predictable in the *Courier-Journal* and *Times* news art department. Come breaking news or tempting zark, the "nitty-gritty" remains a part of news art: the lot of the slot person in his twice-a-week stint.

Since two slots are scheduled each day--in the morning to handle *Times* art, and in the afternoon and evening to handle art for the next morning's *Courier-Journal*, there are actually two sets of many of these routine tasks. Both papers' slots include locator maps and other illustrations for breaking news, photo retouching, sizing and background masking for other-than-routine photos for all departments, plus the papers' own weather map.

In addition, the slot artist preparing art for the *Courier-Journal* has two other tasks: recomposing and preparing Doonesbury to fit available space, and drawing and pasting up the skypiece.

Each task, though it may offer little in the way of creativity, is important to the appearance and visual information conveyed by the newspapers.

#### Locator maps

Breaking news can bring any conceivable assignment to the slot artist. Usually, however, locator maps are his lot. If run on page one, locator maps generally take the skypiece color for background contrast or to accent some feature. This means the slot artist will prepare flaps, have type set, and make the camera-ready pasteup.

### The weather map

Both of the newspapers run their own United States weather map, an idea created by Barry Bingham Jr. Bingham became dissatisfied with the workmanship and the coverage of the AP map, and suggested news art do one for each paper every day.

The weather map is composed from latest available wire service data, and shows cloud conditions, front movement and precipitation. It provides a more local angle than the AP map, as Louisville and other nearby major cities are pictured.

Compared to the AP weather map, the newspapers' map has cleaner lines, is easier to understand and has a more contemporary typographical appearance, as it uses a Helvetica typeface compared with the AP's condensed face.

AP weather maps also suffer from sigs that are too bold, clumsy symbols and oversize credit lines.<sup>18</sup> But besides the papers' own weather map, the AP map is cut out, waxed and mounted, ready to be shot in case something happens to the former.

### Photos

The slot person gets all routine photo work: retouching of backgrounds to improve contrast (done with an airbrush to ensure an even, gradual tone), sizing photos and dropping backgrounds if needed by sports or news (sports, as mentioned earlier, does its own cropping of routine photos).

## Doonesbury

Every day, the Doonesbury comic strip is recomposed for better fit and appearance since it runs in a visible spot: the *Courier-Journal's* editorial page on Sunday, and its op-ed page during the rest of the week.

Vertical hairlines between panels are removed so the strip may be closed up, and when a vertical or two-and-two frame format is dummied for the strip on the op-ed page, the panels are arranged accordingly.

## The skypiece

Usually the last duty of the afternoon/evening slot artist, the skypiece is the feature banner at the top of page one. The slot artist receives the topics from the night managing editor; the information arrives on a Jerry Ryan-designed form titled, "HERE IS A PRETTY NICE FORM FOR THE SKYPIECE WITH LOTS OF ROOM AND A BIG PLACE FOR THE DATE." The form also contains information on whether it will be a two- or three-component skypiece, and whether color is available.

Generally using skypiece file art, the slot artist adapts an old cut to the piece. Or, as in a skypiece featuring Patty Hearst, he gets a library file photo, puts it on the "lucy" and traces a likeness, then develops it into the final outline drawing.

After the drawings are finished, the artist makes the color overlay flap, using amberlith as a masking material.

He uses color as a backdrop for the figure; some slot artists run the color flush with the boxes of the skypiece; others leave about four to six points of white space inside the boxes for a crisper look.

Since news play changes with editions, the slot person can expect to do two or more skypieces in rapid succession.

### Page Design

Page design is a central function of the news art department. It is Johnny Maupin's principal responsibility aside from staff management, and a major responsibility for Ben Ramsey as well.

Maupin designs special section covers, upcoming special layouts and series, plus sigs for these series. Ramsey designs and lays out the *Times* editorial and op-ed pages each day, Sunday section page ones such as Accent, the book page, and all spreads for the weekly Consumer Extra.

Ramsey also selects an editorial cartoon from an assortment including Oliphant, Wright, Conrad and MacNelly; he does his page layouts with charcoal, which can readily be wiped away if he decides to make changes.<sup>19</sup>

While Maupin and Ramsey are completing their designs, each of them is planning other aspects of the assignment. Maupin decides to whom he will give the art for completion; Ramsey routes photos and spot art needed for Consumer Extra or Accent to the slot artist. By the time Ramsey finishes his layout, much of the technical work is often completed.

Creative Assignments

They're a sensitive commodity here, and an important one: creative assignments like feature illustration, section covers--and zarks, too.

Johnny Maupin schedules and does follow-through on these, working with Jerry Ryan when one of Ryan's designs is being worked up.

Maupin makes creative assignments based on the current work load, who's doing what, and the realistic necessity of matching the demands of the piece as closely as possible with the artist most capable of doing it.

Three days a week, on the average, each news artist puts the slot aside for more creative--or at least more intricate--projects. This longer time period permits the development and preparation time such projects often need, particularly if in color.<sup>20</sup>

It also permits all the artists to do some illustration almost every week: some real "drawing for the *Courier-Journal* and *Times*."

## FOOTNOTES

### CHAPTER V

<sup>1</sup>Herman Wiederwohl, conversation of 7 March 1979.

<sup>2</sup>Ben Ramsey, conversation of 7 March 1979.

<sup>3</sup>Ibid.

<sup>4</sup>Ibid.

<sup>5</sup>Herman Wiederwohl, conversation of 3 March 1979.

<sup>6</sup>Ibid.

<sup>7</sup>Observation of 6 March 1979; the Action heads were designed by Greg Johnson and Steve Durbin, and executed by Steve Durbin 5-6 March 1979.

<sup>8</sup>Mike Covington, conversation of 2 March 1979.

<sup>9</sup>Observation of 7 March 1979.

<sup>10</sup>Interview with Claude Cookman, The Louisville Times, Louisville, Kentucky, 8 March 1979.

<sup>11</sup>Ben Ramsey, conversation of 7 March 1979.

<sup>12</sup>Observation of 5 March 1979.

<sup>13</sup>Observation of 8 March 1979.

<sup>14</sup>Interview with Claude Cookman, 8 March 1979, and observation of 8 March 1979.

<sup>15</sup>Interview with Len Pardue, The Louisville Times, Louisville, Kentucky, 9 March 1979.

<sup>16</sup>Observed throughout the field study. A good example is to compare editions of The Louisville Times for 3 March 1979, for quality of the A section page one adult illiteracy drawing done by Mike Covington. The color saturation and registration in the Final Home edition improved noticeably from that in the Home Edition.

<sup>17</sup>Interview with Paul Semones, Standard Gravure Corporation, Louisville, Kentucky, 15 March 1979.

<sup>18</sup>Jim Green, Special APME Report on Graphics  
(Lexington, Kentucky: APME Photo Committee, [April 1979]),  
p. 13.

<sup>19</sup>Ben Ramsey, conversation of 7 March 1979 and  
observation of 7 March 1979.

<sup>20</sup>Herman Wiederwohl, conversation of 3 March 1979;  
Steve Durbin, conversation of 6 March 1979; Johnny Maupin,  
conversation of 15 March 1979.

## CHAPTER VI

### NEWSROOM DYNAMICS

#### Art Department Interface with Other Departments

In the day-to-day climate of the newspapers, certain attitudes emerge when news and news art staff interact on a project.

These perceptions, whether expressed about individuals or departments, and whether as part of a prescheduled interview or casual observation, reveal much about how news artists and their department are regarded by their co-workers.

News artists' perceptions of other news staff provide another assessment of the working environment here, and help to construct a picture of the social setting of the newsroom. The bulk of such interface is between news artists and reporters, section editors and managing editors, who communicate during the creative process.

A second locus for interface is interaction with the photo/illustration editors and the graphics editor. Here, differences in amount of interaction between the news artists and photo editors of *Courier* and *Times* may be noted--perhaps due to the position for graphics editor at the *Courier*.

A third area is sports interaction with news art, how it differs in personal approach and verbal exchange from the

news staff, and how these differences seem to be linked to certain realities of sports news coverage.

Finally, a fourth source of input (although usually through indirect channels) is administrative feedback from the director of news administration, from the executive editor, and from the publisher.

### Artist-editor interface

From interactions of artists and editors in on-the-job settings, certain tentative conclusions may be drawn about the credibility and professional status of news artists in the eyes of their journalistic colleagues. Top management's beliefs may be compared.

One approach is to observe the verbal cues editors use when they initially convey information to the artists on developing stories with which they would like to run art. Do editors suggest, request, or demand them?

Greg Johnson, Scene editor, says it depends on the artist.<sup>1</sup> He and Steve Durbin, he says, have an informal way of evolving ideas into covers for Action and Scene. They exchange much humorous banter, and with a brainstorming approach, ideas pop out and are embellished into the end product.

But with other artists, Johnson says, he gets best results by taking a more traditional editor's role--becoming more of an arbiter.

Johnson said he encourages artists such as Durbin, Mike Covington, and Herman Wiederwohl to experiment with

styles; he tells them the general theme, and they develop it from there.

In the regular news pages, however, news illustration is largely generated at the daily news meetings: the *Courier-Journal's*, at 10:30 A.M., and the *Times'*, at 2:30 P.M.<sup>2</sup>

As editors report their stories for the next day's paper and for the coming week, the news budgets are compiled. Stan Slusher, *Courier-Journal* assistant managing editor, and Len Pardue, *Times* managing editor, are in charge of their respective meetings. Jerry Ryan is a regular participant in the former; Claude Cookman attends the latter.

Either the news editor or managing editor brings up the question of whether art can be used with a story. The *Courier-Journal* city editor, Bill Cox, reports on his determinations for skypiece stories at these meetings, also.

"I know everyone is prepared," Slusher said. "If they've forgotten to tell photo or art, we can do so; we can discuss problems. We try to keep people briefed on more than we 'need' to know."<sup>3</sup>

It is the news editors' responsibility to convey art decisions to Johnny Maupin. Editors also bring photo and layout matters directly to Ben Ramsey, if they concern one of the pages he regularly designs. On one occasion, Cindy Inskip, *Times* Family editor, brought Ramsey four very busy photos of women wearing intricate flowered hats; each was posed against a curtained background.<sup>4</sup>

Inskip wanted backgrounds dropped on all of the photos.

Ramsey said it would be impossible to mask backgrounds on all four, as the masks could not be hand-cut around such fine detail. The editor agreed, and Ramsey decided to mask the two simpler photos, and to run the others with backgrounds intact.

Generally, initial artist-editor encounters on developing stories are phrased as requests rather than demands. Editors say they "approached" or "talked with" an artist, or that "Mike and I talked about" an idea. References with an authoritarian tone, such as "I told him I wanted a drawing," or "I ordered a drawing," were not observed.

Even when needs arise that were not anticipated earlier, editors request rather than demand art. Karol Menzie, *Courier-Journal* Marketplace night business editor, rushed in to news art one Thursday evening and asked Herman Wiederwohl if he could do an illustration the next night for Saturday morning.<sup>5</sup> Menzie's idea was to have a composite drawing from two unrelated stories: on marketing "kosher" dog food, and on a new fad in farm caps for intellectuals (they say 'Kafka' or 'Tolkien' instead of 'John Deere').

Wiederwohl agreed to do the drawing, but in discussing the stories and ideas with her, said he felt she should use a separate illustration for each story. He stressed that the two stories, because of their topics, be kept separate--yet be connected within the page by a similar style of execution. She agreed, and Wiederwohl drew them the next night in his scribble-drawing style, separating them on the page.

This incident brings up another question of interaction: whether editors are amenable to artists' suggestions on changing their initial ideas. This and the Inskip example indicate they are, and this is further confirmed by Paul Neely.<sup>6</sup>

"Oh, absolutely. Jerry can tell you that. There are times when he's come up with an idea and it's gotten translated down there for the better," Neely said.

On a recent occasion, Mike Covington, Greg Johnson and Dave McCinty (with whom Johnson shares editing responsibilities for Action), provided another example.<sup>7</sup> Johnson and McCinty had a lead story on kite flying coming for the March 6, 1979, issue. They discussed an idea using "a lot of different kites" for the cover, Covington said.

But Covington had another idea: a single, large kite, viewed from above, being flown by a small boy accompanied by a dog. It was a simpler and more visually successful idea because of the intricate color areas involved (red and green spot color with many tone flaps), and it was the one that ran.

Covington's ideas also made the tongue-in-cheek "Selling of Louisville" Scene cover a success (see figure 38). Of editors, he says, "It's like fifty-fifty. Sometimes they'll go with what I want. Sometimes I'll do what they say."

As editor Slusher said, "We not only have advocates for the words but . . . for the photos, maps, graphics--who defend their own preferences."<sup>8</sup>

This leads to another question: how do artists and editors characterize their interaction?

It is not an "editor orders artist" process. Frequently, as the above examples show, it is an "editor brings idea to artist, who suggests modifications, which are usually used" procedure.

But do these interactions go beyond that--do they ever reach a brainstorming approach *before* the story starts? Evidently not. But in one case, editor and artist sit down with nothing more than (sometimes) a news budget, and available space--and together come up with some extremely effective ways to use that space: when Greg Johnson, Scene editor, and news artists Steve Durbin and Mike Covington collaborate.

Johnson is one of the individuals Johnny Maupin named as "a new breed of talent . . . verbally and visually gifted."<sup>9</sup> He is a journalist--and a highly capable designer.

He calls his collaboration with the artists "a community effort" in which they can override his opinions. Such directions are as valid as his ideas, he says. Johnson prefers to work with Durbin and Covington because Scene's style fits their naturally comedic approach, he says.

At times, Johnson prefers Herman Wiederwohl's looser, more fine-art approach to suit individual tabs; the holistic medicine cover is one example. He says he hasn't yet had a subject for Joy Gifford's style, as her handling is too subdued for Scene's usually offbeat tone.<sup>10</sup>

The Scene covers that have mushroomed from Johnson's "community effort" have also involved photographer Mike Coers,

who is on assignment to the tab. Coers shoots the three-dimensional cover subjects Steve Durbin creates, and contributes his own ideas on how the covers should be composed for the camera. Mike Covington often spontaneously offers suggestions on these projects too, Johnson said.

According to Johnson, as Durbin's skill developed in these projects, so did Coers' studio skills. Perhaps they reached their zenith the day of the gun control cover.

As Johnson recalls, gun control was the issue's featured topic. Someone suggested how exciting it would look to have a stop-action photo of a bullet coming straight at the camera.

Everyone agreed, so he and Coers built a bullet trap in the photo studio, and after much angling and puttering with mirrors, the "gunman" pulled the trigger--and Coers shot a coverful of chilling impact.

These and other Scene projects, like Durbin's genetics engineering cover, can sometimes be a bit out of the ordinary. But that's why they get attention--and get readers inside the paper.

Other editors work with the artists much as Johnson does. Artist Joy Gifford recalls her "Queen of Gourmet Porn" illustration for the Sunday Magazine was a committee process that "just happened" among mag staffers and herself.<sup>11</sup>

In addition, when an editor and artist are working together on a major project such as a tab section cover, the editor often gives more routine work from the same assignment to Maupin or Ramsey to have it passed to the slot artist, or to

another artist, to avoid overburdening the first artist.

For example, on Action's kite cover, Greg Johnson gave several kite photos to Ramsey for this purpose; their backgrounds were to be dropped, and Johnson said he felt Covington needed all available time for the intricate cover.<sup>12</sup>

#### Artist-reporter interaction

Reporters and artists seem to have less occasion for interaction. According to Lee Ebner, this is because editors prefer to act as intermediaries to news art--but then cannot always give adequate background to aid an artist in planning an illustration, thus hindering the communications process.<sup>13</sup>

But when they do work together on a story, they seem to discuss ideas more as equals in the newsroom rather than as two individuals in a situation in which one has the ultimate capability--no matter how diplomatically sheathed--of being able to say, "No, I don't think that's the approach we'll use."

For this is the editor's prerogative. And, while it is not often exercised here, its existence is mentioned in conversations with editors and artists alike.

#### The editor's prerogative

Paul Neely, special sections director, sums up this "given" of the newsroom--the editor's ultimate decision-making power:

"I think Johnny would agree that it is clear to everyone around here that art is terribly important to the paper, and I mean that--both in the design of the paper, in the content,

in the photographs.

"And I think people are proud of that.

"Nevertheless, I think that both Johnny and Jerry--and Jerry's very good at being a middleman on this--would say that the news editor's decision is the primary one, and if I don't like something Johnny's department has done, I can throw it out of the paper.

"And people on my staff--Accent editor, people like that--when they have a real problem about something, will come to me . . . and we'll hash it out. Sometimes we'll make adjustments; sometimes I'll say, 'well, let's let it go, and we'll see what it looks like.'

"And sometimes I'll send it back. It doesn't happen very often because the people around here aren't that bad."<sup>14</sup> Even artist Herman Wiederwohl, referred to by administrators and editors as being the most versatile fine-art illustrator in the department, has not been immune to editorial veto.

"I've had a lot of layouts shot down," he says. "First, you feel like you wasted your time." But then, he says, one gets over it and submits another layout--one with a better chance of being accepted.<sup>15</sup>

Wiederwohl says that, while the art director and graphics editor may reject finished art from a quality standpoint, editors are more likely to do so from an information, or accuracy, standpoint: perhaps the art does not express a story's main concepts, or it portrays people or issues in a contradictory manner to the story's angle. Or it may simply be inaccurate.<sup>16</sup>

As *Times* managing editor Len Pardue said in a recent column, "Illustrations have two basic purposes: to help tell a story by conveying interesting or necessary information, and to add visual appeal to the paper.

"We believe we're competing for readers' time, and the competition is tough, whether it is television or magazines. That makes it all the more important for the paper to look good," Pardue said.<sup>17</sup>

#### News art and news: the inherent bond

Pardue's belief, expressed in phrases like "to help" and "to add," reinforces a viewpoint he had expressed earlier when talking about the relationship of art and photography to news writing. He had indicated that, ultimately, news art serves news writing.

His belief parallels Neely's and underscores what is perhaps the core of reality for news art today: it is essential to attract, inform, delight and raise the consciousness of the reader in a visually-oriented world.

But stories are its only stage.

Without them, news art has no explanation, no rationale. In this sense, news art is not fine art--at least most of the time.

But the Ali cover stands on its own. The Gifford pencil drawing of the hands of father and child stands alone, too, as do other examples not shown here. Why do these few have an independence from the news vehicle that most news

illustrations lack?

Both of their creators are fine art illustrators as part of their own self-concepts. This may be a partial reason, as is Neely's belief that probability is involved in many successful cases of artist-editor interaction.

"You're not going to hit a perfect match every day. And that's another constraint--you have to do it every day.

"But that's what this business is all about."<sup>18</sup>

### Artist-graphics editor interface

Jerry Ryan, *Courier-Journal* graphics editor, speaks assertively about his preferences in news artists.<sup>19</sup>

He says he prefers artists who are strong designers; he praises the younger artists--illustrators like Wiederwohl, Covington, Gifford.

These are the artists he chooses for his more adventurous ideas.

"Jerry throws out trial balloons and generates give-and-take with the artists--ideas evolve," Herman Wiederwohl says.<sup>20</sup>

The more mechanical and precise ideas--the locator maps, for example--Ryan says he "feeds" to the rest of the art department. As one artist says, "If Jerry doesn't ask for you, you don't get to do many illustrations."<sup>21</sup>

Ryan's selectivity of artists appears to originate with the fact that he considers himself a graphics gatekeeper. He performs as a managing editor does, both directing the "coverage" and determining whether the results will run, and in some

cases, where and how they will be played on a page. He determines how and where available color will be used: in itself an enormous power in a paper with limited color capacity.

Since the only art that gets into the *Courier-Journal* is that which has his approval, Ryan is successful in influencing the assigning of artwork to only those artists he believes are competent to handle it. Generally, five of the artists receive the bulk of Ryan's assignments, and thus they get virtually all of the time Ryan devotes to working with the artists.

To most of these illustrators, he is cordial and approachable, but professionally, he impresses as a bit remote. He tends to "tell" rather than suggest or ask. Some artists indicate a degree of frustration with Ryan's forthright, headlong interpersonal style. Because he roams about the building, visiting all *Courier-Journal* departments, one editor said artists can't find him when they need to ask a question on an assignment he's made.<sup>22</sup>

Instead, the artists have to talk to the editors, whose ideas sometimes differ from Ryan's. Thus, an unintended thwarting of Ryan's objectives occurs.

But artists and editors voice support for Ryan and his ideas. "It's tough for Ryan to operate without turning into a 'graphics czar,'" Greg Johnson said.<sup>23</sup>

#### Artist-Times photo desk interface

Many of the responsibilities of Claude Cookman and Jim Wilkinson have already been mentioned, but their manner of

working with the news artists is significant in the amount of gatekeeping Cookman assumes. Since he is also in charge of photo editing and cutline writing for the *Times*, Cookman shares graphics decision-making with managing editor Len Pardue, with Johnny Maupin, and with the artists themselves. Cookman does not function as the sole "graphics gatekeeper."

Cookman says both he and Wilkinson are the "visual lobby" for the *Times*; its art department liaison. He says this is necessary because some of the paper's staffers do not fully appreciate the reader pull of good art or photos.

As part of his "visual lobby," when Cookman shows developing art to Pardue, he subtly points out its strengths and explains its execution. If Pardue feels a change should be made, Cookman relays it to the art department.<sup>24</sup>

Overall, Cookman and Wilkinson interface efficiently and comfortably with the artists. Their style seems to be agreeable and efficient; information is exchanged equitably, so that deadlines--always pressing for photo staff--are met without undue anxiety.

#### Artist-Courier-Journal photo desk interface

Cheryl Magazine, *Courier-Journal* photo editor, is an outgoing, assertive young woman who appears to be competent and proud of it.<sup>25</sup> But, in brief, her department has no significant interaction with news art. That role has been assumed by the graphics editor, with Magazine supervising photo selection, cropping, cutlines, and play, and communicating with photo

administration on assignment matters.

### Sports-artist interaction

The consensus among artists, editors, and management alike is simple: sports editors are more brusque and sound more demanding in their interaction with news artists because of the realities of this news specialty.

Virtually all sports-related items that news art handles are of the "nitty-gritty" variety--photo retouching and background masking. These photos, usually of critical plays in games, come in right on deadline, Bob Clark said.<sup>26</sup>

"When that stuff comes in so fast . . . about ten, eleven, twelve o'clock at night, they're saying in effect, 'Hey, I want this picture: you fix it up and let's get it in the paper.'

"And that's sort of the end of it--without a lot of give-and-take on how to use it best!"

So it's considered understandable. And the slot artist simply get the photos turned around as fast as he can.

### Artist-administrative interaction

Interaction occurs regularly between top management and the news artists. Although it is usually in the form of a Bingham note praising or critiquing an illustration, it is prompt feedback and appears, even when critical, to be accepted.

But there's a deeper side to administrative evaluation of the news artists. It reveals itself in conversations, and it deals with the realization on both sides that the news art field is undergoing a tremendous and traumatic change: an age of

visually-oriented readers who demand more sophistication--and color--from news art.

The change is tremendous because administrators, editors and artists all say they see it as bringing more and better art and lively imagination to the news pages.

It is traumatic because the field will continue to grow beyond the abilities of many of today's news artists, as it has for about the past decade.

The work has become increasingly demanding--not from a deadline or volume standpoint, but from a creative one. It has become ever more sophisticated and varied in its preferred styles.

Artists like Herman Wiederwohl, who can work in several styles, who are versatile enough to change with the assignment and keep developing still more modes of presentation over time, are valued most of all. But also there is room, support and recognition for the wholly fine-art-trained artist like Joy Gifford, who at first knows little of the newspaper reproduction process.

Administrators like Bill Ellison recognize the bitterness many of the older artists feel when they find the field expanding and styles they painstakingly developed passing from favor.

Those whose approaches are not flexible enough to handle these changes get less creative work; in turn, they get more of the routine assignments, feeding their discontent, Ellison said. <sup>27</sup>

"Many years ago . . . people were hired basically to crop pictures. Crop and touch up pictures: that's basically

what a newspaper artist did," Ellison said.

"And, I think, if that's what you wanted, that's what you got. And a lot of our present artists are deficient in some artistic ways because they never grew.

"The field changed, but they didn't grow.

"On the other hand, I think, in the last two or three years, we've begun to get some hotshots back there who see things more broadly."

The reaction of the older artists to the younger ones, Bob Clark says, is like that of many copy desk veterans who see younger people promoted ahead of them. "I think there's a natural tendency to withdraw and say, 'they don't know what journalism's all about--I've been here twenty years!'"<sup>28</sup>

Top management--the publisher, executive editor and news administration director--all credit Johnny Maupin's management for raising the department's morale, output and quality of work.

They, and the editors, understand the feelings of the older artists, but offer the hope that Maupin's scheduling and awareness of his staff's needs will keep all of its members reasonably satisfied with creative opportunities.

In a few years, they say, change--even though gained by retirements--will push news art into an ever more visible role in the news process.

## FOOTNOTES

### CHAPTER VI

<sup>1</sup>Interview with Greg Johnson, The Louisville Times, Louisville, Kentucky, 14 March 1979.

<sup>2</sup>Both daily news meetings are held in the Fetterman Conference Room on the fourth floor. It is named after the late Lohn Fetterman, Courier-Journal reporter, whose coverage of the funeral for a Kentucky casualty of Veitnam, "PFC Gibson Comes Home," won a Pulitzer Prize. The story was published in the Louisville Courier-Journal, 28 July 1968, Sunday Magazine.

<sup>3</sup>Interview with Stan Slusher, The Louisville Courier-Journal, Louisville, Kentucky, 6 March 1979.

<sup>4</sup>Observation of 7 March 1979.

<sup>5</sup>Herman Wiederwohl, conversation of 9 March 1979.

<sup>6</sup>Interview with Paul Neely, The Louisville Courier-Journal, Louisville, Kentucky, 14 March 1979.

<sup>7</sup>"Credit the Artist for Helping Draw Reader to a Story," The Louisville Times, 14 March 1979, sec. A, p. A15.

<sup>8</sup>Stan Slusher, conversation of 6 March 1979.

<sup>9</sup>Johnny Maupin, personal letter, 9 July 1979.

<sup>10</sup>Interview with Greg Johnson, 14 March 1979.

<sup>11</sup>Joy Gifford, conversation of 7 March 1979.

<sup>12</sup>Observation of 5 March 1979.

<sup>13</sup>Lee Ebner, conversation of 3 March 1979.

<sup>14</sup>Interview with Paul Neely, 14 March 1979.

<sup>15</sup>Herman Wiederwohl, conversation of 7 March 1979.

<sup>16</sup>Ibid.

<sup>17</sup>"Credit the Artist," The Louisville Times, 14 March 1979, sec. A, p. A15.

- 18 Interview with Paul Neely, 14 March 1979.
- 19 Interview with Jerry Ryan, The Louisville Courier-Journal, Louisville, Kentucky, 6 March 1979.
- 20 Herman Wiederwohl, conversation of 7 March 1979.
- 21 Bill Donovan, conversation of 7 March 1979.
- 22 Greg Johnson, conversation of 13 March 1979.
- 23 Ibid.
- 24 Claude Cookman, conversation of 8 March 1979; and observation of 8 March 1979.
- 25 Cheryl Magazine, conversation of 6 March 1979.
- 26 Interview with Bob Clark, The Louisville Courier-Journal and The Louisville Times, Louisville, Kentucky, 12 March 1979.
- 27 Interview with Bill Ellison, The Louisville Courier-Journal and The Louisville Times, Louisville, Kentucky, 13 March 1979.
- 28 Interview with Bob Clark, 12 March 1979.

## CHAPTER VII

### THREE PROJECTS

#### Introduction

Three examples of actual projects are presented to illustrate both the variety of work done within a given week in the news art department, and the steps of execution that each example entailed.

Each project presented here is quite different from the rest. The first, a color tab cover, is representative of a significant proportion of news art assignments: a light-hearted cartoon approach with two colors. Done by Steve Durbin, who characterized it as adventurous for the morning paper, it is accompanied by photographs taken at intervals in the flap-cutting process, and in conclusion, by a color plate of the cover as it ran.<sup>1</sup>

The second project, a school redistricting map done by Bill Donovan, is an example of another frequent subject of news art assignments. Run in black with a gray-tone flap, it is presented step by step, including the copyfitting process supervised by Jim Wilkinson.<sup>2</sup>

The final example, a design, illustration and finished pasteup done by Herman Wiederwohl for the Sunday Magazine, represents a third significant component of news art illustra-

tion: serious fine-art handling. Photographs of the steps in its execution are included, as is a reproduction of the page as it finally ran, after changes suggested by the editors were made.<sup>3</sup>

The three examples will, it is hoped, present an idea of the range of projects the department handles in a representative two-day period. Each is a valid contribution of the individual who created it; each contributes to the informational and graphic completeness of the newspaper for which it was made.

#### Home/Marketplace Tab Cover

Steve Durbin created this cover on March 13-14, 1979, for publication of the *Courier-Journal* Home/Marketplace section March 17, 1979; the section is the Saturday real estate feature tab. The cover carries two colors plus black; the colors are a yellow-gold and a medium red.

The week prior to Durbin's project, editor Phil Moeller had discussed the story and color availability with him, and they had worked up the red/yellow combination--daring for the *Courier-Journal*, Durbin said.

The drawing, a takeoff from the lead story on a wallpapering expert who presents workshops on technique and varieties of wallcovering available today, incorporated the theme and tone of the story but with an added humorous twist: Durbin integrated the copy into a wallpaper backdrop being pasted up by a cartoon character (see figure 52).

The sketch, Durbin said, took him about an hour. When



Fig. 52. Home/Marketplace cover sketch

he finished it, he made a photocopy and filled it in with colored pencil, blocking out the color areas as they would appear on his cover in final, printed form. This would then be his guide in cutting flaps which would become the spot color plates used in the printing process.

On Wednesday, March 14, 1979, starting a few minutes after noon, Durbin began the actual drawing. His account of how he developed it adds flavor to the process and is a background for the step-by-step flap-cutting process, which follows.

#### Preparing the drawing

"Let's see, to be specific, my wife called me about noon and said she was going to be down about one-thirty," Durbin began.

"I had enough time, and I was kind of ready--after reading the funny papers--to draw," he said.

"You know, sometimes you have to sit back--at least, I have to sit back--and get ready. And then I can dive into it and just rip it out. Not rip it out to where it looks like crap, but just get it done quick.

"Some days you got it; some days you don't. Whether you've got it or not, you psych yourself for it. So I drew it; the actual inking was maybe half an hour," he said. As he began the drawing, Durbin said, he had an idea: to offset the "Home" sig to give it an even more authentic appearance--like wallpaper that had been slightly misaligned.

He also said he had a few minutes' difficulty getting

the drawing started.

"I cut three pieces of board with my tracing underneath it on the light table because that first line across there--my hand didn't want to slide. I don't know if it was moisture or perspiration or just my nerves when I had to really dive into it.

"But I messed up on that first line twice. And then I switched to paper to cure it: I used an old photo paper that we have around; it's a real slick stock. But it works sometimes, and it allowed my hand to move smoother," Durbin said.

He was using a drawing instrument he prefers for such handlings--a felt-tip pen with a medium-fine point.

"I always draw with a felt-tip because of the speed. You have to be careful not to smear it, because it will smear, but you don't have to wait for it to dry," he said.

When he finished the drawing, Durbin sent it to engraving for a velox print, shot the same size as his original. He did this for several reasons: to get a stable image that could be put through the waxer and pasted up on heavier board with the strength to carry the several flaps intended for it; to have a heavy, resilient base drawing that would resist smudges and wear and tear during the flap-cutting process; and to use camera exposure to correct any weakness of line his drawing might have contained due to the felt-tip's ink, which is not always as opaque to the camera as it is to the eye.

Durbin then went to lunch.

"When I got back from lunch, I had my print; I pasted my print down (see figure 53). Strangely enough, the most time involved in it is the flaps," Durbin said.

The sketch and drawing had taken him about 1½ hours up to that point, he said. Now it was time to cut the flaps. Earlier, Durbin said, he had put the color mockup "up for grabs" with Johnny Maupin and Ben Ramsey in order to get their ideas.

They had suggested red jeans with a gray tone and a red cap, Durbin said. But, as he prepared to cut the first flap, Ramsey had another idea: to use white overalls for better contrast and relief from the "busy" background. Durbin liked the idea, and decided to use it.

#### Cutting the flaps

Durbin's first step in making the flaps was to cut several pieces of amberlith masking material. These, each about twelve inches wide by sixteen inches deep, would form the flaps themselves. As he began the first flap, he cut and removed about an inch of the orange film top layer, and taped the clear plastic backing across the top of his drawing with matte finish adhesive tape.

As he worked, Durbin would finish each flap almost completely before taping and preparing the next. To tape them all down first, and then cut each in turn, might have subjected them to wear and misalignment by the time engraving received them.

By the time he began cutting the first flap, Durbin's color layout had evolved into solid and tone (screened) yellow



Fig. 53. The finished drawing, veloxed

areas, solid and tone red areas and tone black: in all, five flaps over his black base drawing.

Durbin said he planned to cut his flaps in pairs to aid the engraving department; he planned to put tone red next to red and tone yellow next to yellow. He said it would be more efficient to prepare page negatives for overburning if he produced his flaps in this sequence, as negatives for one color could thus be shot consecutively and overburned without delay.

The first flap: solid yellow

Durbin began cutting the first flap: solid yellow. From his color mockup, he cut along the outside edges of solid-yellow items: the ends of wallpaper rolls laying on the floor at the bottom of the scene, the wallpaper stripes, and the stripes on the rotund little paper-hanger's shirt.

"Down here where this roll is laying on the floor--you know, they're rolled with the pattern inside. So I ought to leave some pattern in it, because the only place you see it is on the edge of the roll," Durbin said.

He began to cut the stripes; he used an exacto knife with a No. 11 blade, and a steel-edged wooden ruler--standard equipment for flap-cutting; the No. 11 blade's sharp point and tapered profile give good precision and maneuverability (see figure 54). Wooden rulers that incorporate a steel edge offer not only a raised cutting surface but an edge which a knife cannot scar or become caught in.



FIG. 54. Cutting the solid yellow flap

Durbin said he had purposely planned the width of the stripes to slightly overlap the edges of type in the columns.

"I wanted it to be fairly even so it wasn't inconsistent with the block of type--the columns. So I have a little bit of color going into each side. I never analyze it, but things like that have to be thought of," he said.

Before preparing to cut the tone yellow flap, Durbin described a principle of spot color preparation. Where tone yellow would overlap solid yellow, he did not cut it away. This is because, in the printing process, the solid color merely absorbs the same-color tone layed over it. Where tone meets another color or black, however, all excess overlap must be removed for a clean, accurate result.

Now finished with the stripes, Durbin looked elsewhere in the drawing to incorporate more distribution of solid yellow.

"I think I might run that ladder in a solid, and run a No. 1 tone gray over it. Yellow, to give you the indication of wood. A lot of new wood you buy comes yellow from the kilns," he said.

Durbin checked the flap and discovered he'd forgotten to color one of the roll-ends. "Here's a case where I'd better do a little grafting before I go any further and forget it. Because when you start getting into a whole bunch of flaps, it gets complex," he said. By grafting, Durbin meant taking a small piece of peeled-off amberlith, laying it over the area to be cut, rubbing it down to activate the thin adhesive bond, and

cutting the patch in the desired shape.

At this point, Phil Moeller and Karol Menzie came in to see the developing project (see figure 55). Moeller explained Durbin's approach to Menzie, who said she loved it. "Oh, that's beautiful," she said, adding that Moeller had been raving about it for three days.

They measured the type area, and Moeller asked Durbin if he needed any help with getting the standing head for the section. Durbin declined, saying he already had a velox from the backshop's volume inventory.

Durbin cautioned them to be aware of some of the backshop's inaccuracies when shooting such a complex piece. He circled an area on the layout where, he said, they would have to make certain the pasted-up copy did not overlap his drawing.

Still on the solid yellow flap, Durbin began to stripe the shirt. He complained, as several of the artists had, about the adhesive backing on the current shipment of amberlith. "Man, I tell you, I think they put it on with epoxy," he said.

"The real fun is striping shirts. I like checkered and striped shirts on cartoons; they really dress them up," he said. Durbin was using his knife directly on the flap to cut the stripes.

"I think I'll make it a large check. Here again, I can be pretty loose; don't have to worry about being exact," he said. "Oh, he's going to have a neat shirt on there," he added as he began to cut the pattern on the sleeve.



Fig. 55. Courier-Journal business editors Karol Menzie and Phil Moeller confer with Durbin on cover.

"This sleeve here, seeing so much of it, will be the main one to give away the pattern. And if it looks like I'm doing this fast, it's because I'm used to doing these checks," he said. Durbin said he started at the top of the sleeve (the cuff) so he could match the pattern on the other sleeve and come out even, just as a real shirt would. Then he removed the excess amberlith (see figure 56).

"This guy, he bought this shirt at a J. C. Penney's," Durbin fantasized. "He went to [another store] because he wasn't fond of the quality, so this is a J. C. Penney shirt!" he said, laughing.

Durbin had completed the solid yellow flap (see figure 57). He taped the tone yellow flap in place, but then, breaking his usual pattern, decided to tape the solid red flap in place next and finish it. He did this because he said he was concerned about the sig, which he intended to run in red and which, because it would be cut vertically in three places, would interfere with the drawing underneath unless carefully trimmed. He says he also wants to finish the shirt, which will contain solid red plaid as well as its yellow checks.

#### The solid red flap

It is 4:00 P. M. Durbin has carried the portable light table over to his board and begins applying the headline to the solid red flap. He began to cut the sig in vertical lengths to offset with the wallpaper as he had planned.

"There's subject matter underneath it. It has to



Fig. 56. Cutting the stripes on the shirt; the solid yellow flap



Fig. 57. The completed solid yellow flap

register, so what I've done is I pasted it down . . . and I can just barely see where my line was underneath so I can cut away what isn't supposed to be there.

"See the way I offset [the sig]? Look at that! I like the offset like that--it's crazy. That's the fun part--the only fun part," he said, indicating the time the process took (see figure 58).

Durbin began striping the shirt.

"I'm striping the shirt now, so see the yellow plaids underneath? I have to do it carefully because the red stripe not only prints in the yellow but in the white," Durbin said.

"I've used this before, this technique with felt-tip. And so far, the engravers haven't had any problems with it, but I imagine they scream when they see it. Because it isn't as opaque as it should be," he said. "After I get it all straight and it prints, though, it's really worth it."

Durbin checked back to make sure his color mockup and his flaps were accurate. He realized he hadn't combined many of his red and yellow areas to make orange; then, he remembered he had intended to put a tone red on the ladder over the yellow, to achieve a moderate orange hue.

"See, a lot of times, I try to plan these out in advance. But this one is so wild, with so many shapes of color and everything, that I'm just kind of building as I go along," Durbin said.

He had completed the solid red flap, shown in figure 59.



FIG. 58. Offsetting the section sig; solid red flap



Fig. 59. The completed solid red flap

### The tone red flap

The tone red flap was to be a narrow one, a vertical covering only the cartoon figure, as it was to include only the cartoon's face and hands, and the ladder, as shown in figure 60. Durbin cut and checked it quickly. The tone red and solid red flaps, cut in sequence, are shown combined in figure 61.

### The tone gray flap

Only the tone gray flap remained. Because this was a small flap, and the cover had begun to be bulky at the top edge, Durbin decided to break with convention and tape the flap along the right margin (see figure 62).

The figure's hair and shoes were the only gray areas in the drawing. Durbin decided a No. 2 gray tone would get the areas dark enough to have the contrast he wanted.

### The tone yellow flap: completion

Durbin quickly laid in the tone yellow background, as the screened yellow would be back of the solid yellow stripes. Both solid and screened yellow flaps are shown in figure 63. He commented on his earlier decision to remove the yellow from the hinges and the end rods of the steps on the ladder, calling them "a nice relief in all that color."

This completed the tone yellow flap--and the camera-ready cover. Durbin checked back through all the flaps, making certain he had cut them just as planned, and had not forgotten to remove any cut amberlith areas left on a flap.



Fig. 60. Cutting the ladder on the tone red flap



Fig. 61. Completed solid red and tone red flaps



Fig. 62. Completed tone gray flap



Fig. 63. Solid and screened yellow flaps

as shown in figure 64. He found all in order.

"Okay, I'd better mark this top flap and we can lay it down--you can watch it go zoom!" Durbin said as he flipped the flaps back down on the drawing one by one, like animation overlays (see figure 65).

All told, the cover, from idea to camera-ready art, had taken Durbin four hours to prepare. Figure 66 shows the cover with all flaps laid down.

"Which is not fast enough for me," Durbin said. "But it has to do, because this is as fast as I'm working today. But for a cover, that's pretty good."

#### Assignment of color

Just before sending the camera-ready cover to engraving, Durbin checked the Ad-Pro color book and put the color numbers, No. 506 yellow and No. 54 red, on his tone flaps and engraving ticket.

Moeller had earlier gotten Jerry Ryan's approval on the color choices, which Durbin had selected for maximum contrast with each other, yet allowing copy to be easily visible when overlaid.

The finished color cover, as it ran in the paper, is reproduced in figure 67.

#### School District Map: Clark County, Indiana

On March 14, 1979, Bill Donovan prepared a map showing the reorganization of school districts in Clark County, Indiana, immediately north across the Ohio River from Louisville. Done



Fig. 64. Durbin checks to make sure flaps are correctly cut



Fig. 65. Durbin prepares to flip the finished flaps back on the drawing.



Fig. 66. The finished cover



Figure 67. Steve Durbin. Home/Marketplace tab cover. Original and reproduction size, ten by fourteen inches. Felt-tip pen and cut amber-lith overlays for two-color spot color plus black.

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in black and tone gray on white, the map ran in the March 15, 1979 *Times*.

Using a county map distributed by the Clark County State Bank as a source, plus the story and a rough sketch supplied by the Indiana editor, Donovan taped a grid sheet over the map. It would become the new map base.

Its large size permitted easier working during the initial drawing stage, and better clarity after shooting down to size.

Using a pencil and straightedge, Donovan blocked out the major roads and physical features of the new map (see figure 68). As these were designed more to orient the reader than to overwhelm him with detail, only the essential physical features of the region were included.

After drawing the rivers, Donovan looked over the locations of the schools in the redistricting plan. Jim Wilkinson has spec'ed type for the school and place names, and while Donovan is waiting for him to bring it in, he puts in the roads with border tape, cutting it to contour (see figure 69).

By the time he has finished, Donovan has received the type on the names and streets, and has pasted them up. He is applying ruboff symbols to indicate elementary and high schools.

After Wilkinson brought in an explanatory copy block, he and Donovan decided a larger point size is needed for better use of space and readability. Wilkinson returned to his Atex

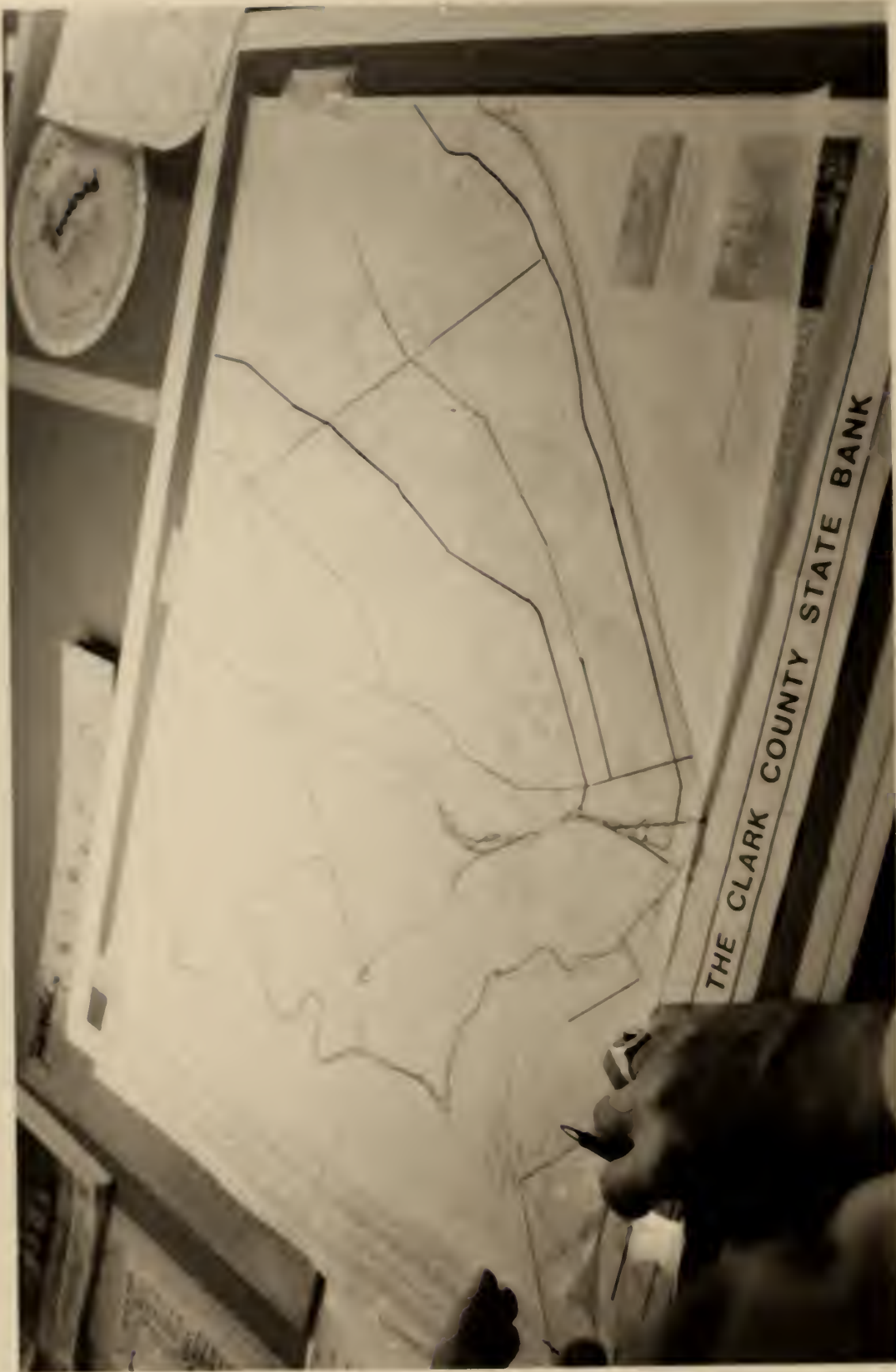


Fig. 68. Bill Donovan begins to lay out locator map

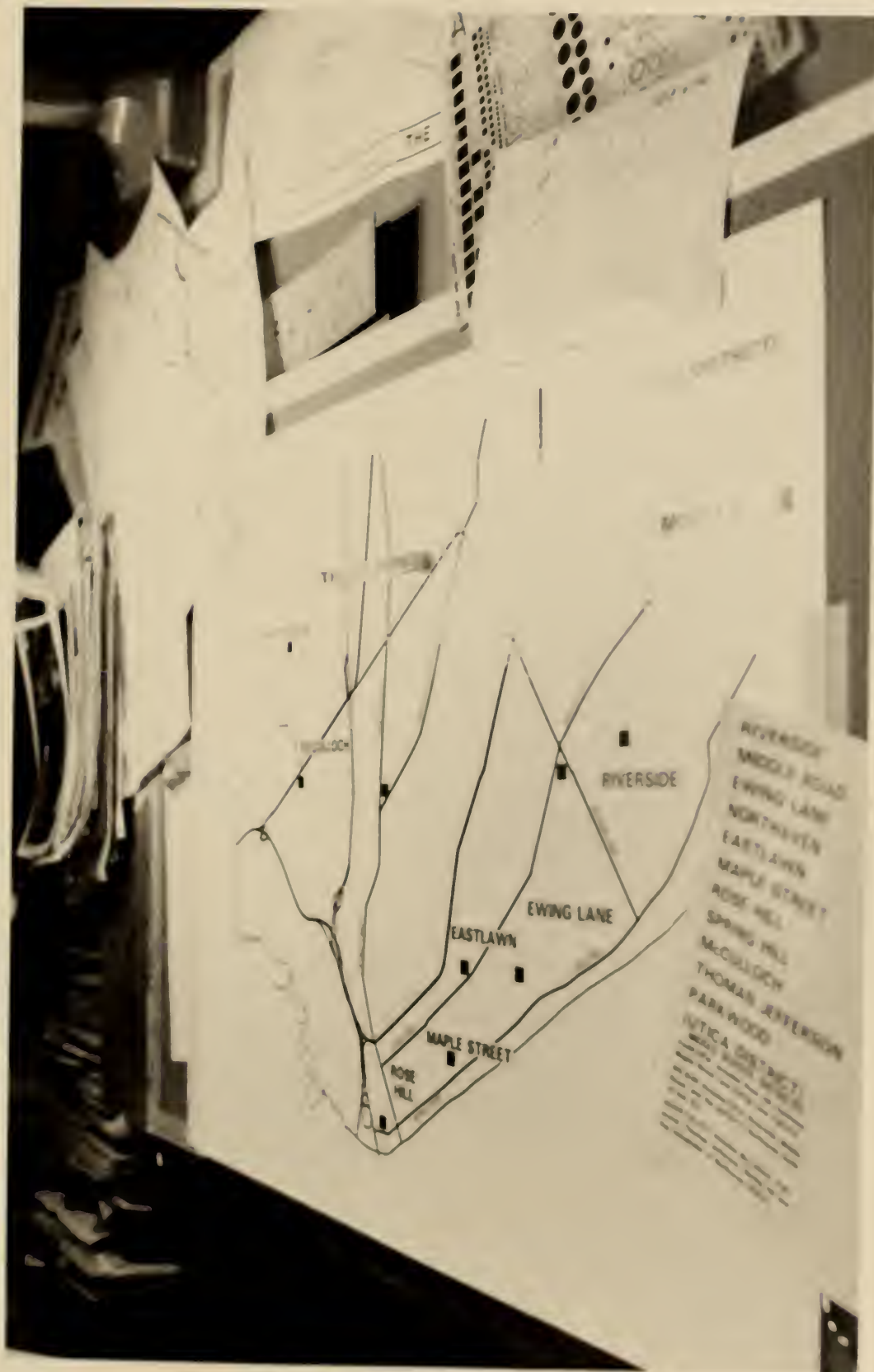


Fig. 69. Border tape indicates roads

terminal to order it.

In figure 70, Donovan is comparing the new map with the source map to make sure all districts are copied accurately. Then, he tapes down a tone gray flap; it will indicate borders for the new school districts.

Using 18-point border tape, Donovan outlines the new districts. When run in the paper, the tape will appear as a gray screen along the district borders (see figure 71).

Then, Wilkinson returned with the new copy block, and a larger, more accurate head as well. Donovan lays the tone flap back and pastes up the new copy, shown in figure 72.

The finished map, shown in figure 73, has taken about 2½ hours, including research, sketching, drawing, pasteup, and flap.

### Sunday Magazine Design and Illustration

Herman Wiederwohl prepared a design, layout and art for a Sunday magazine feature on reverse discrimination charges regarding minority employment in industry. The assignment, done March 13, 1979, and published March 25, 1979, was a black and white drawing with no flaps in its original form; because of changes made later, the drawing carried a tone-gray flap when published.

Since the story's premise was that a recent reverse discrimination suit had created a dilemma for employers attempting to comply with federal equal opportunity laws, Wiederwohl decided to shape his design and drawing around that



Fig. 70. Donovan checks the accuracy of the new map



Fig. 71. Putting in border tape for the tone gray flap



Fig. 72. Pasting up revised copy



Fig. 73. The finished school district map

theme. Building on the central concept of a dilemma, or two-sided issue, he split a hard hat in half at the top of his initial design. He portrayed half in black and white, and reversed the other half to white on black.

He further emphasized the split by separating the halves of the helmet and aligning them so that the separation continued straight down through the column gutter. This tied the idea, design, and art together--the total design concept Wiederwohl described in his biography in Chapter III. His design is shown in figure 74.

Now came the research: find a hard hat in the department's library. A thorough search produced no satisfactory conventional photos of hard hats, but a *National Geographic* story on Middle East oil production provided photos of very unusual hard hats indeed: engraved aluminum hats worn by oilfield workers. The hats had apparently been engraved by local craftsmen, and showed complex, swirling designs.

Intrigued, Wiederwohl decided their patterns and contours would be perfect for his drawing. Using a stippling approach to bring out the swirl and texture of the design, he drew his hard hat.

Then, he inked around the right side to prepare it for the reverse velox. He sized the drawing to the space on his layout, determined it would need to be shot to 70 percent of his original's size, and labeled the drawing accordingly. He carefully indicated he wanted both a 70 percent regular and a

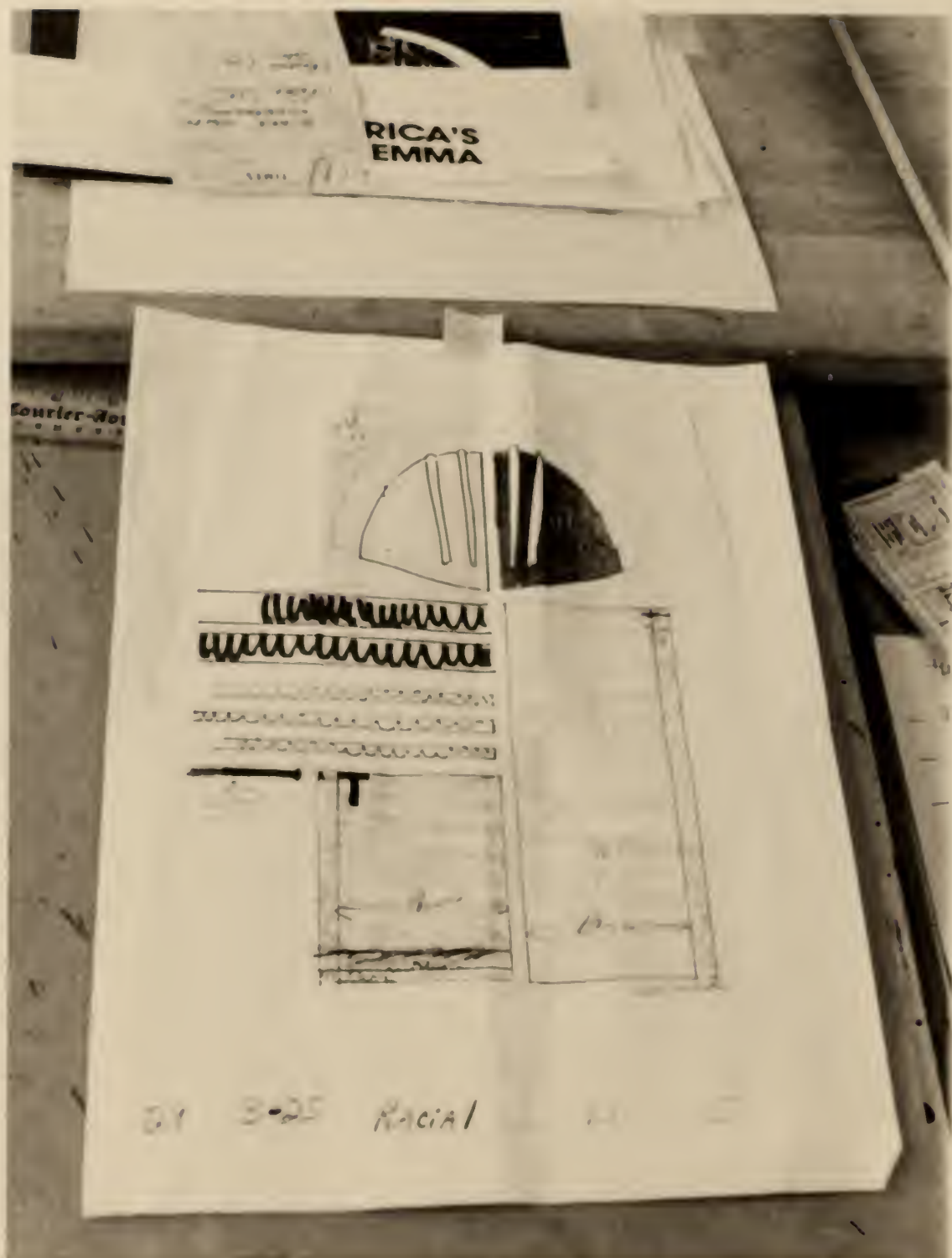


Fig. 74. Wiederwohl's original design

70 percent reverse velox. Wiederwohl then trimmed the drawing, filled out an engraving ticket, shown in figure 75, and brought it back to that department.

In about thirty minutes, he had his veloxes (see figure 76) and the headline as well. He had reproportioned the letter spacing in a previously-ordered head, and then had had it enlarged for a better fit, as shown in figure 77.

Figure 78 shows the layout, ready for the finished art. Head, kicker, credit, and type are clean and follow modular design.

Wiederwohl completed his drawing as he had planned, dividing the reverse and recomposing the halves to achieve the effect he had sought to accomplish. About three hours had elapsed since he began.

Ironically--and this provides an excellent example of the editor's prerogative--the Sunday Magazine staff feared many readers would not recognize the drawing, but be only confused by the swirling, atypical hard hat and be thrown off the track of the story, rather than merely intrigued by an unusual design element, as Wiederwohl had intended.

So they decided to ask him to redo the illustration.

Wiederwohl accepted this with equanimity, and said the Magazine was the most traditional and conservative of all the newspapers' sections.

Wiederwohl's revision, as it appeared in the Magazine on March 25, 1979, is presented in figure 79.

**EDITORIAL CUT ORDER**

C.-J. ☐ **TIMES** ☐ **6**

NEWS ☐ **W** **PH**  
SPORTS ☐ **W** **PH**

WOMEN ☐  
SUNDAY ☐

DATE \_\_\_\_\_

TO: **N. HAT WIEDERMAN**

1 **Velox 70**

1 **Reverse 70**  
**Velox**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE \_\_\_\_\_

ZIP \_\_\_\_\_

DATE \_\_\_\_\_

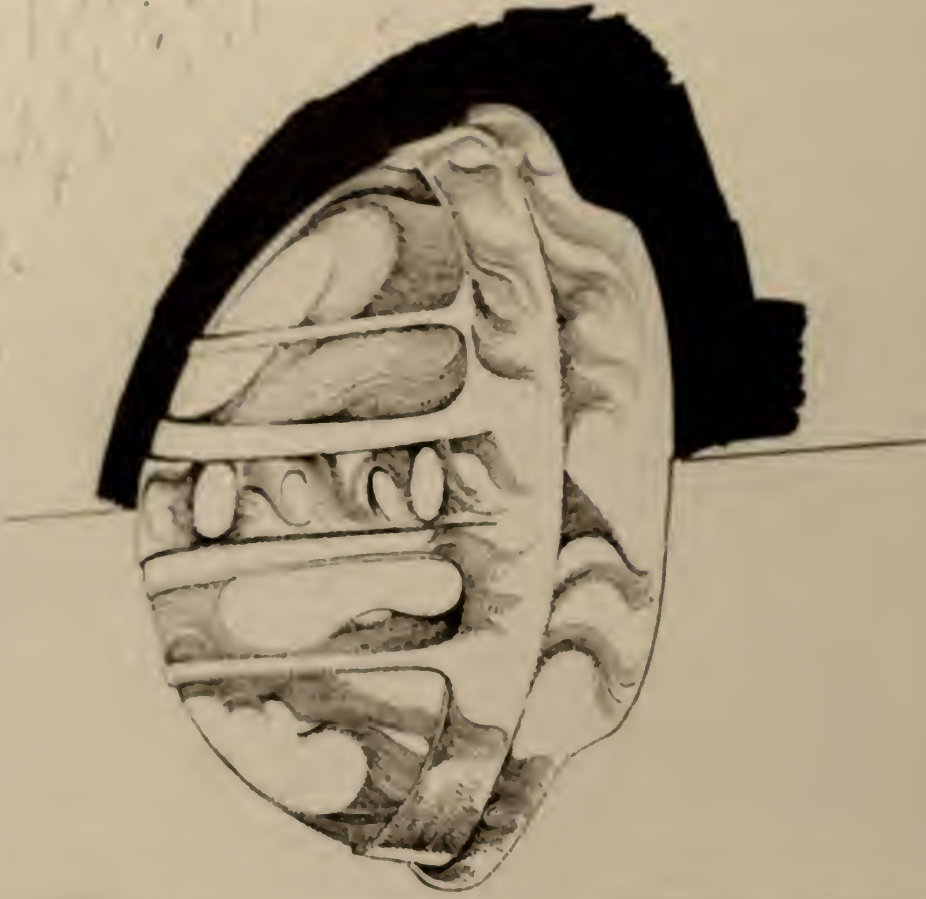


Fig. 75. Completed hard hat drawing and engraving ticket



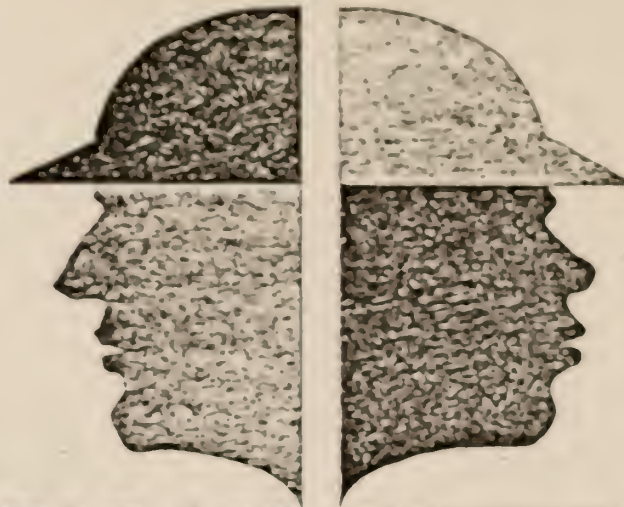
Fig. 76. Regular and reversed veloxes, shot to 70 percent of original

# AMERICA'S NEW DILEMMA

# AMERICA'S NEW DILEMMA

Fig. 77. The reproportioned and enlarged headline





# AMERICA'S NEW DILEMMA

What does society owe blacks? What price must whites pay to settle the debt? A new "reverse-discrimination" suit gives the Supreme Court another chance to answer.

BY STEVEN V. ROBERTS

**Y**OU are going to hear a lot about Brian Weber in the next few months. Five years ago, the Kaiser Aluminum plant at Grapier, La., 25 miles upriver from New Orleans, and the United Steelworkers union set up a program to train skilled craftsmen. It admitted one black for every white. Weber, who is white, was left out, and he sued the company and the union, charging discrimination. He won in the lower courts, and Kaiser and the union have had to revise their training programs to avoid racial considerations in selecting applicants. As a result, there is now one black among the half-dozen whites in the training class.

The Supreme Court has agreed to hear Kaiser's and the union's appeal. How the court decides the case could profoundly affect the way that Americans deal with race for the rest of the century.

Weber has worked at the Kaiser plant for 10 of his 32 years. His dad owned a small grocery, and for Weber, a job at Kaiser, with its union benefits and pay scales, was a big step up in the world.

STEVEN V. ROBERTS is a New York Times magazine reporter.

We talked one Saturday morning in the living room of Weber's tiny frame house in Latcher, La., upriver from Grapier. A huge poster dominated the wall — Elvis Presley in a dozen unguessed costumes. I asked about the poster. Weber turned to his younger son, who is about 9, and said, "Sonny, who's the king?" The boy answered immediately, without looking up, "Elvis, Daddy."

"Why Elvis?" "I don't know, his music, his lifestyle, his whole story," Weber said. "He came from the poorest state in the nation and became the most popular entertainer in the world. It's a rags to riches story. The American dream, I guess."

The day before, I had taken a ferry from Latcher westward across the Mississippi to a town called Vachere. It was shift-change time and the ferry was jammed with homebound workers, most of them black, clanking their battered wood puns and wearing their hard hats as crowns that announced "I made it out of the fields. I'm somebody."

Most of the shantytown cabins along the river road in Vachere are abandoned. The ones in the hard hats are building brick houses and buying new Buicks. A few houses in from the river live Jim Naylor, a black man in his mid-40s who went to work at Kaiser the same year Brian Weber did.

Jim Naylor was born on a plantation, where his mother worked as a field hand. His father eventually found work as a sugar mill and saved enough to buy land and build his own house. In 1974, Naylor was accepted into the training program that rejected Weber, and today he is a full-fledged electrician, a skilled craftsman making about \$20,000 in base pay and \$25,000 when you include overtime. In contrast, Weber makes about \$18,000 in base pay and has less chance for overtime. Moreover, craftsmen work days, while lower-level workers take turns on night shifts. "I've got more money now," Naylor told me. "I added on to my house. I got furniture. I drive a pretty decent car. I

Continued

Figure 79. The revised layout and art as published. Although Wiederwohl retained the "split" feeling, this is a far more concrete--and in this case, less spontaneous drawing, still, it is starkly effective. Black and tone gray.

## FOOTNOTES

### CHAPTER VII

<sup>1</sup>The Louisville Courier-Journal, 17 March 1979.

<sup>2</sup>The Louisville Times, 15 March 1979.

<sup>3</sup>The Louisville Courier-Journal, 25 March 1979, Sunday Magazine, p. 29.

PART II

ANALYSIS

## CHAPTER VIII

### PROBLEMS, FEEDBACK, SOLUTIONS

*A mistake caught in time isn't a mistake at all.*

*Ben Ramsey*

Observing and recording the day-to-day events of the news art department provides information not only on planned events but on unplanned ones.

Discovering how errors occur, the kinds of errors made, and how they are caught may give insight into staff-management interaction, working conditions, and stress levels.

Perhaps even more significant are the human dynamics aspects of error: assumption of responsibility, blame-placing, guilt-handling and manipulation, and conflict and its resolution.

This brief discussion of errors and their effects is certainly not intended to be definitive. But it at least is an account of error dynamics between news art and other departments at the Louisville *Courier-Journal* and *Times*.

#### News Art: Copy Errors

In the period from March 3-16, 1979, more than a hundred pieces of artwork, including many large projects, were produced by the news art department. Four copy-related errors

occurred in this material; of these, one was caught before publication.<sup>1</sup>

The first two errors ran Wednesday, March 7, 1979, in the *Courier-Journal*.<sup>2</sup> They occurred in the same map. One error was made when the letters in the map key were pasted up with the "G" missing and an "H" in its place. When it ran, the ombudsman, John Herchenroeder, called it to Ben Ramsey's attention.<sup>3</sup>

Ramsey showed it to the artist, who offered an explanation of being on deadline. Ramsey's handling of the situation seemed understated, more like an offhand passing on of information.

No condemnation was involved; no blame seemed placed or assumed. The copy desk was held responsible for catching such errors; the correction was made in time for the next edition and proceeded to run correctly.<sup>4</sup>

However, the second error, also in the map, remained uncorrected. It showed the presently-named Martin Luther King Boulevard as Walnut Street, its former name. This was commented on at the day's editorial writers' meeting.<sup>5</sup>

Apparently an out-of-date base map had been consulted for the street names. Again, no blame was placed in news art, as the map had gone through the copy editor.

On Thursday, March 8, 1979, a map showing proposed city annexation carried an incomplete name for one of the sites.<sup>6</sup> It read "Hurstbourne" instead of "Hurstbourne-Oxmoor." This

was caught by an editor, however, and changed by the news art department's slot artist before it ran.

As Ben Ramsey says, "A mistake caught in time isn't a mistake at all."

The last news art copy error occurred March 14, 1979, on an Alaska locator map on page one, run in color.<sup>7</sup> When the drawing was made, map and type apparently were recomposed from an older base map, and the "Fairbanks" label was placed on the "Anchorage" location.

The incident evoked a mildly sheepish response from the artist, but again, surprise was expressed that the copy desk did not catch the error.

To sum up, copy errors from news art do not seem to engender blame directed toward the news artist. While he is informed of the error, this seems intended only as a feedback method to avoid making the error again.

News artists, while they admit the error, generally mention the copy desk as to blame for missing it. The news artists do not seem to exhibit substantial guilt, nor does management manipulate them because of the error.

#### News Art: Color Errors

The fifth error was of a different nature. It was a color error rather than a copy error: a graph ran with a tone color flap that was to have been shot as a gray tone instead. It ran March 11, 1979, in the *Courier-Journal*.<sup>8</sup>

In fact, the error was not made by news art; it occurred

when the night editor responsible for the page inadvertantly told the artist on duty to label the flap to run as tone red instead of as tone gray (another graphic above the fold on the page had carried red).

The graphics editor, who had earlier specified the gray tone for the chart at the bottom of the page, felt the night editor had overstepped responsibilities by requesting the change.<sup>9</sup>

A conflict ensued, with each editor feeling his autonomy and responsibility had been questioned. Feelings ran high.<sup>10</sup>

It would be presumptuous to assume positions such as these have a built-in potential for conflict, but when responsibilities overlap--perhaps leaving a "gray area" in between--opportunities for conflict can occur.

It would be interesting to further explore the emerging position of graphics editor or newsroom designer, and potential areas of conflict for such individuals with those in traditional positions of newsroom responsibility.

## FOOTNOTES

### CHAPTER VIII

<sup>1</sup>Observation and tabulation of artwork produced from 3 March 1979 to 16 March 1979.

<sup>2</sup>"Eastern Downtown Site is Best for U of L Arena, Study Says," The Louisville Courier-Journal, 7 March 1979, sec. A, p. A1.

<sup>3</sup>Ben Ramsey, conversation of 7 March 1979.

<sup>4</sup>Ibid., and observation of 7 March 1979.

<sup>4</sup>Barry Bingham Jr., comment at Courier-Journal and Times Editorial Writers' Meeting, 8 March 1979; and observation of 8 March 1979.

<sup>5</sup>"Annexation: What It Will Cost Property Owners," The Louisville Times, 8 March 1979, sec. A, p. 12.

<sup>6</sup>Observation of Len Pardue and Claude Cookman, 8 March 1979.

<sup>7</sup>"Marooned Family Survives Month on Icy Alaskan Island," The Louisville Courier-Journal, 15 March 1979, sec. A, p. 1.

<sup>8</sup>"Baldwin-United Finds Diversity Key to Success," The Louisville Courier-Journal, 11 March 1979, sec. E, p. 1.

<sup>9</sup>Karol Menzie and Herman Wiederwohl, conversation of 15 March 1979.

<sup>10</sup>According to Menzie, the graphics editor had allegedly expressed himself in an unprofessional manner, implying she had impeded the artist's schedule by making the request.

## CHAPTER IX

### ART STAFF DYNAMICS

*We're a mirror rather than a prime mover much of the time . . . . But we can be a mover too.*

*Herman Wiederwohl*

An intriguing finding emerged from observing news art at the *Courier-Journal* and *Times*. While it has been alluded to in previous chapters, it will now be discussed in detail.

There seem to be three fairly distinct groups of news artists at the newspapers. Interviewing, observation and general interaction have tended to support this view.<sup>1</sup>

The groups seem to be primarily age-related and to be divided as follows: (1) younger artists, aged in their twenties, (2) mid-group artists, aged in their thirties and forties, and (3) older artists, aged in their fifties.

Individuals in each of these groups tend to show certain consistencies in backgrounds, training and education, present abilities, career attitudes and future plans. Some consistent differences seem to also occur between groups. These, plus possible explanations and implications for the news art department, are primary subjects of this discussion.

The Younger Artists

Three individuals compose this group. All said they had been encouraged when they were children to pursue art interests, especially by teachers who gave attention and support. In most cases, this was augmented by their peers.<sup>2</sup>

All majored in art at sizeable universities; all received B.F.A. degrees; one is now pursuing his M.F.A.

Two of these artists are fine-art oriented; the third is more commercially-oriented. All have been in the department two years.

None see the newspapers as their permanent employer; two of the three, however, say they intend to remain in a career allied in some way with illustration for publication. The third, although he mentions university teaching, is undecided. At this stage of their careers, they all perceive many future possibilities. They do not perceive of themselves as "news artists" in terms of their creative identity, but as artists or artists/designers.

At present, they enjoy their positions at the papers and feel they are making a real contribution to them. They feel few creative restraints, but they voice some irritation with the noise and distraction they encounter, and with deadline pressure.

They are assertive about ideas when interacting with management and editors. On a personal level, they relate well to the illustrators of the mid-group, but find few real commonalities with the rest.

### The Mid-Group

The mid-group of news artists is the largest, with four individuals between the ages of 30 and 50.<sup>3</sup>

One holds an art degree; the others have college-level art training ranging from a few semester hours to two years. When they were children, they were encouraged by parents and teachers.

Most left school prematurely to come directly to the newspapers in response to being offered a job for which they previously had applied. Their average tenure at the papers is sixteen years, with a range of from seven to thirty-three years.

All see the newspapers as their permanent employer; one hopes to initiate a shorter work week, in order to allow more time for fine-art pursuits. The others see themselves, for the most part, as news illustrators.

Overall, artists in this group feel they make a significant contribution to the newspapers. Most of them feel their abilities are appreciated, and that their work forms a visible component of the papers.

Since they remember a day when stricter constraints on ideas were imposed by management, they feel creatively freer now. This has spurred two of them to seek much experimentation with styles and media on news art assignments.

These artists accept the routine work, and the decisions of editors. However, they are sometimes assertive in matters of handling given projects and are usually successful in influencing

decision-making.

On the whole, they are the most versatile of the three groups; individuals can handle many styles and are skillful designers. They are seldom bothered by distraction or deadline pressure; they seem to relate best to their contemporaries, both in the news art department and in other news departments.

### The Older Artists

Three artists are in the older group; all are in their fifties.<sup>4</sup> Although most had college-level art training, none completed a degree.

Although one artist began in another department at the newspapers, all became newspaper employees here while in their twenties. Their average tenure is twenty-nine years, with a range of from twenty-five to thirty-six years.

All of these artists intend to remain at the papers until retirement. Two have other pursuits they hope to assume at this time.

These artists often feel their contributions to the papers go unnoticed by co-workers and the public alike. They feel that their assignments are mostly routine. In spite of adjustments in the distribution of creative vs. everyday assignments, these artists feel they are still not getting their share. This belief seems to produce a thin, yet definable bitterness of varying degrees in these individuals.

However, for at least one artist in this group, some personal satisfaction seems to have come from creating the

crisp maps and "zarks" valued by the papers today. This artist handles a variety of such assignments; they are visible and a source of reinforcement from co-workers and management.<sup>5</sup>

Another of the artists has found fulfillment through freelancing and teaching an art course.<sup>6</sup>

The older news artists were hired in a day when news art's fare was picture cropping, retouching, and perhaps drawing a map or two. As teenagers, they were interested in cartooning, and after joining the department, retained primarily this handling over many successful assignments.

They tend to voice a concern (as does the oldest mid-group member) that their cartooning style is passé. They have the opportunity to do serious illustration, and do so diligently, but find frustration when editors decide not to run individual pieces.<sup>7</sup>

The older artists tend to feel that the younger artists have had an easier time in their careers; they tend to feel the latter group is reluctant to do routine work and wants only to have highly visible, creative assignments. As do most of the artists, the older individuals seem to be private people, concerned mostly with their families, and making most social contacts outside the papers.

Without exception, the older artists express the intention of working dependably and steadily at their jobs until retirement. Then, they look forward to investing more of their time in sideline interests they hope will be emotionally and

financially rewarding.<sup>8</sup>

### The Groups: Other Views

Co-workers and management perceive these groups in news art as well. Many compare the older artists to copy desk staff who, as Greg Johnson said, tend to stay and become veterans with a Lou Grant-ish cynicism. But Johnson said the difference from younger artists is one of approach as well as age.<sup>9</sup>

"Younger artists are a lot more trained; it used to be a casual thing to get into the art department," he said. Johnson said he had observed that younger artists don't see news art as an end in itself, but rather as a step to a fine-art or advertising agency or design career.

As such, Johnson said, younger artists set themselves apart from the others.

"The younger ones feel they're on another plane of ability--they don't have to pay their dues," he said. This attitude engenders resentment among older staff members, he said.

But Johnson said he felt the art ability of the younger group was extremely important to the newspapers--from both appearance and circulation standpoints. The younger artists' styles have more visual appeal to younger readers; they share values with these readers, and these are reflected in their illustrations.

The resulting illustrations produce an ironic effect--news art that sometimes is too sophisticated for all readers to interpret, Johnson said.

"It gives us a benefit that's really above our level at times," he said.

Johnson and other editors and management believe that the emergence of a younger profile in the department will have positive effects on what the news art department produces, and on its creative climate.<sup>10</sup>

Many, like Bill Ellison, compared the younger news artists to today's young reporters in their work proficiency and assertiveness. Both the young reporters and artists are impatient with routine tasks; they want to do what they feel are more significant assignments.<sup>11</sup>

"Our reporters resent having to do cops-and-robbers stuff and obits, and things like that, just as much as an artist resents having to put flaps on things, as an assembly-line type of thing.

"So they probably are less interested in the nitty-ritty. But they really aren't any different from reporters, I know that--or editors, for that matter," Ellison said. He said he believed the reason was that the younger people had simply been raised in good economic times and had not experienced the struggle of many Depression-era individuals to find a job.

Another characteristic of younger artists and reporters is assertiveness, Ellison said.

"I think not simply falling back on the old stereotype of artists being temperamental because they're creative people, but simply being outspoken.

"I think, first of all, their vision is much greater. In other words, they tend to take an interest in the total newspaper. And not simply just the graphics, but how the graphics work with the words and with the pictures.

"And then, I think they tend to speak out about it when they think you're doing bad things. They may not always have entree to the map at the top, but they'll sure voice their opinions as much as the next reporter or copy editor will."

Ellison said the artists' opinions were openly received. "It's like with everything else: a good artist is respected and his opinions are listened to.

"I can remember my experience on the night copy desk. If Herman (Wiederwohl) came out and said, 'Hey, I think that page one layout isn't working,' even though he had nothing to do with creating it, or with creating any art on the page or anything like that, I'd sure as heck listen to him."

So, in contrast to the feelings of some older artists that they have no influence on decision-making at the papers, the younger staff members--perhaps with training and total graphics awareness in their favor--are entering into the more total newsroom involvement that Johnny Maupin described.<sup>12</sup>

The younger and mid-group artists are more aware of--and enthusiastic about contributing to--the papers' total visual concept. Herman Wiederwohl describes this upsurge of identity and effectiveness this way:

"We're a mirror rather than a prime mover much of the time . . . . But we can be a mover too." And perhaps here is news art's future.

## FOOTNOTES

### CHAPTER IX

<sup>1</sup>This belief was mentioned specifically in interviews with Bob Clark, Paul Neely, and Bill Ellison; and in conversations with Greg Johnson and Johnny Maupin over the period of the field visit.

<sup>2</sup>Interviews with the younger artists mention thoughts such as, "I was regarded as the artist," and, "I was shaped." The influence of teachers, especially one particular teacher, is a consistent memory of this group.

<sup>3</sup>This group of artists spans the department's "transitional period," when Maurice Tillman was director. They seem to be the most versatile as a group, blending the acceptance of routine tasks with the ability to create serious illustration, good page design, or innovative 3-D approaches.

<sup>4</sup>Technically, this group would contain artists in their sixties as well, or up until retirement. All entered the department when it was under Louis Dey, except for one artist who began in advertising.

<sup>5</sup>Bill Donovan, conversation of 14 March 1979; and observation of interaction between Donovan and Johnny Maupin, 8 March 1979.

<sup>6</sup>Lee Ebner, conversation of 3 March 1979.

<sup>7</sup>Clarence Friend, conversation of 13 March 1979.

<sup>8</sup>Both of these pursuits involve self-employment and have a different character from the news art field, being related to independent retailing.

<sup>9</sup>Interview with Greg Johnson, 14 March 1979.

<sup>10</sup>Ibid.

<sup>11</sup>Interview with Bill Ellison, 13 March 1979.

<sup>12</sup>Johnny Maupin, personal letter, 9 July 1979.

## CHAPTER X

### CHANGE: SHORT-TERM; LONG-TERM

#### Introduction

The news art department, like the newspapers of which it is a part, is experiencing change. Day by day, the papers are being shaped in response to change--both from within and without.

As it has in the past, change will continue to affect news art. Key areas in which change seems most likely to occur in the next few years are those of facilities, staff, and budgeting.

Other changes are indicated in a few years as well; these include added color capacity, the possibility of reorganizing the news art department into separate staffs, and the introduction of electronic pagination.<sup>1</sup>

By about 1985, as results are measured of budgetary reorganizations presently under way, the cost-effectiveness of going offset will be known and a decision may be made regarding a conversion--a \$30 million dollar yes or nay.<sup>2</sup>

But the central thrust of planning for long-term needs seems likely to take the newspapers forever beyond the newsprint-gasoline-carrier crunch. It is electronic delivery of the

newspapers via home minicomputer terminal.<sup>3</sup>

And Barry Bingham says news art will be there too.

### Short-term Change

#### Facilities

In about November 1979, news art will be moving to larger quarters: more than 1400 square feet of space along the south side of the building. The area, now occupied by sports, will increase their floor area about 1½ times.<sup>4</sup>

As part of a reorganization of fourth floor space, sports will move to an area adjacent to the *Courier-Journal* newsroom, which formerly opened to production facilities on the other side.<sup>5</sup>

Extensive remodeling will be done, including offices for two sports staffs, as that department was divided into separate entities in June, 1979.

For news art, the move will mean a psychological as well as a physical expansion.

The "factory," as Mike Covington calls it, will change into a wide rectangle with better natural lighting, especially in winter.

"They'll have terrific windows to watch the Derby parade!" said Bill Ellison, laughing.<sup>6</sup>

Each artist will have a cubicle, probably with half-glass partitions, to blend privacy with openness.<sup>7</sup> The department's new location, just opposite the elevator reception area from the newsroom, will have a psychological benefit too,

Bob Clark said.<sup>8</sup>

"I think that art, more and more, will feel as though it's part of the news operation, and that the news operation will, more and more, feel that art is an important part of what it's doing, in the way of layouts and planning and artist-desk relationships.

"I think it's very important. There's no question about it. You just can't say, 'hey, we ought to have a drawing to go with this, so let's go tell Johnny we want one.' And Johnny tells an artist they 'want' one. And, 'well, what do they want?' 'Well, I don't know exactly; go talk to them.' You know. That's probably the way it works a lot of times now, but it really shouldn't."

Perhaps, as Clark said, the move will have an effect on the low frequency of reporter-artist interaction noted.

Bill Ellison believes that bringing the art department more into the mainstream of the newsroom, thus reducing isolation, may keep younger news artists from developing the bitterness of some of their older counterparts.<sup>9</sup>

"I think that part of the bitterness is connected with the fact that people feel like talent and ideas have gone unsolicited from talented people.

"In some cases, some of the bitterness is inevitable. Because the newspaper business is just like fashions, you know. Things go in and out so quickly that if a person gets locked in to any one particular point of view, it's inevitable that

he's going to become bitter because eventually it's going to change. And unless you can adjust to it, you're going to remain bitter," Ellison said.

### Staff

The next few years will see some retirements in news art. Besides creating vacancies in the department, these retirements will pose other questions.

Today, the older artists handle many assignments such as maps, "zarks," and cartoon subjects. Proportionally, they handle fewer of the more serious illustrations and section covers than do the mid- and younger groups.

If the vacancies are all filled with hotshot young illustrators, who will do the routine work?

Bill Ellison advanced an approach that would be analogous to a practice in use here and in other newsrooms for years: to hire "art clerks" much as news clerks are hired now.<sup>10</sup>

"There's a certain amount of drudgework that has to be done in any art department, just as there is on a copy desk or on a reporting staff. And we may be wise in the future to maybe seek out two different types of people," Ellison said.

"We hire clerks to do certain types of work in the newsroom. To do obits, to do crime shorts, to do any number of very routine things. We tend to hire people who are competent at what they do, but they are not overly ambitious. And they don't become frustrated over repetition.

"If the art department goes toward a nucleus of

extremely creative people, then you might be wise to hire some other people who go into a job with their eyes open, knowing that basically what they're going to be doing is the weather map, and the things like that . . . and to free other people to do more ambitious kinds of things."

Ellison said that although he wasn't familiar with the hiring market for such individuals, if they were available, "it might make things a lot easier down the road."

"I think our reporting staff would be a little less hotshot than it is, if they had to take a certain amount of obits every day, or if they had to pull their tour of duty at the cop shop.

"Now, a lot of people argue that it's too bad they're missing out on that sort of thing because they're missing out on a great part of their training, but I'm not sure that's true," Ellison said.

"I'm just . . . wondering if we won't reach a point . . . of looking for people specifically--hiring them for the drudgework. It's not really fair to say, 'drudgework,' although I'm sure that's what a Herman Wiederwohl would consider it.

"It's necessary because it's part of getting out the paper, but he really doesn't enjoy it very much, and he'd like to have . . . to spend his time on bigger, more ambitious things," Ellison said.

### Artists and management ambitions

As Johnny Maupin and others have said, young illustrators joining the department are likely to be conspicuously talented in drawing and design. But can they, like reporters, aspire to management positions? If the designer-in-the-newsroom concept works, would it mean an eventual merging of the designer/editor roles in newsroom management? According to Bill Ellison, the chance is remote, but may be possible in years to come.<sup>11</sup>

"They can be well-paid, and they can be well-thought-of, and they can do all the other things that the great reporter does . . . but they've got to be willing to push themselves into a management type of area, if that's what they want to pursue. Because it's not going to come get them," Ellison said.

"I think that we're beginning to get different types of individuals as artists. And maybe in a few years they might be pushing themselves more into the general news operation."

### Budgeting

The newspapers are in a campaign to raise profits by 12 percent over the next three years, in order to save money for building and equipping an offset plant.<sup>12</sup>

Some of the savings are being generated through staff cuts. In 1978 and 1979, fifteen staff were cut from news, sports, library, administration and editorial departments.<sup>13</sup> Other cuts, mostly through employee attrition, will occur.

But the committee to research and suggest these cuts (of which Bill Ellison is head) recommended that news art and

photo departments be left intact.

"We felt it would be counterproductive to be cutting out graphics people at a time when we were trying to save money to go to offset. Because graphics are not just important to offset--you can do so much more with graphics with offset than you can with letterpress," Ellison said.<sup>14</sup>

"Now, I don't think that maybe a cut or two isn't inevitable in photo and art . . . but I think there is . . . a recognition of the fact that we probably ought to go easy on art in particular."

Ellison said upcoming retirements might mean that no "active" cuts were in the future for art; only that staff size might be held to perhaps nine of the ten slots now in the department.

### Color capability

Options in expanding color capability--short of a complete offset conversion--get a lot of Barry Bingham's attention these days.<sup>15</sup>

When asked about his plans, Bingham answered frankly.

"How long do you have?"

"That's a really serious problem, because we've been looking at the possibility of buying offset presses, which would permit us to print some color; not color on every page, but some color in the newspaper.

"And the price would be about \$30 million dollars, which is so staggering that even I, who love spending money, am a

am a little bit worried about it," Bingham said.

Another possibility includes using more spectacolor in the daily runs. "We used to use it maybe a couple of times a month in the newspapers . . . we could put a gravure color picture out front in the newspapers, and I'll tell you, they'll just knock your eyes out. They're really beautiful color reproductions," he said.

Putting more color decks on the existing letterpress presses is a viable option as well, Bingham said.

"I think, for a good deal less than \$30 million dollars, we could put some more color decks on those presses and run the same kind of color the *Lexington Herald and Leader* run.

"Now that doesn't make me proud; I don't want to jump up and down and applaud, but I have been in places where you had two vending machines, one with a newspaper with a color picture out front and the other one without--and I'll tell you, the color picture sells."

The added color decks would increase color capacity from two to four colors plus black, Bingham said.

"And not only that, we would then have the opportunity of putting at least spot color out front every day," he said.

#### Splitting the news art department

More color availability would mean more color art. The possibility of more aggressive art use is related to another matter being considered here: splitting news art into separate departments, one for each paper, and each having a news art

director. The idea has been discussed many times, Bingham said.<sup>16</sup>

"I think the managing editors are interested in art, but that's 'somebody else's department producing it for you.' You don't have the same feeling about that as you would have if that's your department and you're responsible for every section of your newspaper. And you would really, I think, push harder to get more art in the newspaper that way," he said.

Bingham added he believed the artists would identify with their respective papers, as well as being linked to them in the public's thought.

### Pagination

In about five years, pagination will become a reality at the newspapers. According to Paul Neely, who was copy desk chief of the *Courier* during the initial electronic newsroom conversion and, as such, was immersed in the new technology and staff training, most news employees feel positive about the advent of the new capability.<sup>17</sup>

Neely said the hardware and software for the pagination system will not involve the direct integration of halftones, but will necessitate splicing them into the pages--a slightly more time-consuming but far more cost-effective method.

In contrast to the active research and development hand the newspapers took with Atex in their initial electronic conversion, Neely said that the papers will probably buy a proven, vendor-developed pagination system that had already been

installed and debugged at other newspapers. Because of this unhurried approach, Neely said, the papers and their employees were not caught up in the kind of emotionality that accompanied the initial conversion.

"I think the main push for pagination will just come," he said, "when somebody sits down and draws the charts on return-on-investment and figures out when the line crosses."

### Long-term Change

#### Electronic delivery

"I'm now going to get off into my wild blue yonder speech," Barry Bingham said.

Then, he began to outline the newspapers' ultimate priority.<sup>18</sup>

"The most important thing is how many copies of whatever we're distributing are we going to distribute and how are we going to do it," he said.

"We buy 470,000 gallons [of gasoline] for the year for our circulation fleet, and if it gets to a dollar, that's a lot more expensive than seventy cents, if you're buying in that bulk. So I'm really worried about the distribution of the newspaper for the future.

"And the solution that I see is what I call the electronic delivery of the newspaper," he said.

Three such systems exist, Bingham said: CEEFAX and ORACLE in England and a similar system in Japan. All systems used air or cable transmission to relay newspaper stories into

the home via the television screen, he said.

"Now, obviously, just words and numbers are not sufficient. The newspaper's full of art. I mean, whether it's advertising art or photographs or graphics. Even the nameplate is actually a work of art."

Bingham said that because of this, one of his goals was to make certain the public received as much benefit from art as from words.

"There's a lot of art that people are going to miss if all we do is say, 'this is a story by Bob Johnson' and you get column after column of type on your television set. The artistic association with the new way of delivering a newspaper is going to be terribly important."

Bingham said he was concerned because the United States has done virtually nothing in this area to date.

"Already in England, the BBC is putting this material over the air, and they have their own computer-generated graphics where they do a map of England with all of the different shires in different colors.

"And that's all computer-generated. They can put--if you're looking at airline schedules, you see first a picture of an airplane coming into the airport, done in a computer graphic. They're way ahead of us."

The reasons for the overseas push into electronic delivery are gasoline and newsprint costs in England. Gasoline, Bingham said, costs about \$1.75 a gallon, and newsprint costs well above current U.S. levels. Newspapers have been forced into

the electronic delivery mode as a result, he said, and he foresees the same effect here. He said he plans a timely response.

"What I would like to see these newspapers doing is getting as far out front as we can afford to get," he said. "That's what I'm really looking forward to, and that's going to be the quantum leap."

"And as I say, you can't just put out letters and numbers. You've got to use graphics in association with this to make it attractive to the person who's going to subscribe," Bingham said.

Comparing electronic graphics to today's news art is like comparing filmmaking to animation, Bingham said.

"Just two entirely different sciences. Or arts. I think that today, the graphics and the art that we're doing in the newspaper will be changed just that dramatically when we go into an electronic version," he said.

The opportunities, he said, were massive.

"With the inexpensive memory that you can now buy for a computer--I mean, you can go down to Radio Shack and buy a computer now--which, again, if somebody told you that twenty years ago, you'd have thought they were smoking pot!"

For the price of a television set, Bingham said, information storage would be massive along with graphics availability. This would mean, he said, that information could be transmitted between such systems, giving individuals a wider "library" at their fingertips than one newspaper could possibly provide.

Computer graphics were another possibility for the newspaper system, Bingham said: "Maybe even someday down to the point of getting our own map of the city of Louisville or whatever you want. There will be great opportunities to expand what is now published on a daily basis, because you'll be able to publish and store information people may only want once a year," he said.

"But it'll be so cheap to store, you can just store it and when they want it, there it'll be."

Bingham said he is also motivated by conservation. He said he and the newspapers are personally responsible for "devastating forests every year." Bingham, a conservationist, said he'd rather see a tree growing than lying on the ground or going through a paper mill.

Other, more important uses, Bingham said, are needed for wood.

"If you're going to build a house today, you've got to have two-by-fours. And there are not very many replacements for two-by-fours. It there's some way that we can get out of the wood industry so that we are not paying this fantastic price for something which sits on your desk for maybe a few hours and then goes . . . ." he said, motioning throwing a newspaper into a wastebasket.

"And then, it becomes a disposal problem. Every time we write an editorial about litter on the streets, or about a landfill which is not properly used, I know doggone well that

there are newspapers there. And that they're just as improper as the old beer cans and the whiskey bottles," Bingham said.

Instead, his preference would be, he said, to put the money now invested in newsprint into staffing and the internal quality of the product after such an electronic system was developed.

Some of the disbelief people feel about having an electronic newspaper, Bingham said, is that each generation has learned to acquire information in different ways--in writing, then over the radio, and finally, on the screen.

"My mother says you can't acquire information unless you're holding something in your hand. I just don't agree with that," Bingham said.

Bingham is planning for transmission over color terminals with a printout capability on demand. The terminals would be able to magnify any copy desired, and thus be of special usefulness to those with poor vision.

Bingham said he and David DeJean were working on technology, and were discussing two approaches: going to see systems already in operation, and investigating whether their own research resources could put together the kind of electronic home delivery system Bingham has in mind.

## FOOTNOTES

### CHAPTER X

<sup>1</sup>Interview with Barry Bingham Jr., 12 March 1979.

<sup>2</sup>Interview with Bill Ellison, 13 March 1979.

<sup>3</sup>Interview with Barry Bingham Jr., 12 March 1979.

<sup>4</sup>Johnny Maupin, telephone conversation, 11 June 1979,  
and interview, 15 March 1979.

<sup>5</sup>Ibid.

<sup>6</sup>Interview with Bill Ellison, 13 March 1979.

<sup>7</sup>Johnny Maupin, personal letter, 9 July 1979.

<sup>8</sup>Interview with Bob Clark, 12 March 1979.

<sup>9</sup>Interview with Bill Ellison, 13 March 1979.

<sup>10</sup>Ibid.

<sup>11</sup>Ibid.

<sup>12</sup>Ibid.

<sup>13</sup>Ibid.

<sup>14</sup>Ibid.

<sup>15</sup>Interview with Barry Bingham Jr., 12 March 1979.

<sup>16</sup>Ibid.

<sup>17</sup>Interview with Paul Neely, 14 March 1979.

<sup>18</sup>Interview with Barry Bingham Jr., 12 March 1979.

## CHAPTER XI

### CONCLUSIONS AND RECOMMENDATIONS FOR FUTURE STUDY

#### Conclusions

News art at the Louisville *Courier-Journal* and *Times* is light-years from what it was barely fifteen years ago, with regard to management, staffing, and nature and quality of work.

It will continue to change along these lines, with staff turnover increasing as older artists retire and younger artists/designers enter the department, most with B.F.A. degrees and many with at least some graduate training.

These younger staff members will, while not accumulating as much tenure as today's mid-level artist group, remain long enough to make a significant creative contribution to the newspapers.

As newspaper artists, these younger staffers will have a high degree of versatility; they will tend to retain outside fine-art involvement besides their commercial art career. Many of these individuals may go on to publishing illustration, advertising, university teaching or fine art careers; they will consider the newspapers a valuable learning experience, but not a permanent career home.

These younger artists will continue to be assertive with regard to the direction of individual assignments, just

as do current young and mid-group new art staff members. If such news artists are competent in their professional role, they will experience success in influencing decision-making on assignments; they will feel a part of the newsroom instead of the "service department" atmosphere that exists at many newspapers today and did at these papers at one time. News artists are coming into their own here, both in visibility and earnings.

Complexity and sophistication are now the norm in more creative art assignments, and the proportion of such assignments to routine duties is increasing. To provide for staff strength in both areas, yet avoid present bitterness the older artists feel when expected to perform at a creative level for which they were not prepared upon employment, a new concept in art department staffing may be initiated in the future: the "art assistant" or "art clerk," analogous to the "news clerk" now employed in many newsrooms.

As color capability increases, more opportunities will develop for color art, spurring the involvement of younger staff members. At the same time, a shorter work week may allow mid-level staffers to pursue their own art interests while remaining creatively fresh enough to stay with the newspapers throughout their careers.

News art, though mindful of possible staff size constraints in the next few years, is about to enjoy a psychological boost with its forthcoming move to new quarters. Added privacy each artist will experience with the planned cubicle arrangement

of the department may provide less interpersonal stress between age groups, while the physical relationship of the department to the newsroom should make for easier communication between artists and news staff.

A significant proportion of the gains the department has experienced in the past decade, particularly since 1976, has been due to improved management. Since the present news art director assumed his position, gains in the scope and quality of work, evenness of assignment load, staff relationships, and overall visibility and identity of the news art department have been conspicuous.

It seems likely that this management change was a critical factor in creating the climate and performance level of today's department. Even more significant, perhaps, is the publisher's awareness of the role of news art and his involvement in staff feedback, all related to the often-referred-to quantity of professionalism among the newspaper staffs.

An opportunity was provided to observe how the graphics editor interfaces with news art and editing staff. This singular position--and the individuals around the country who fill it--probably cannot be generalized. It is a visible position, with substantial power, and the potential for conflict-generation with news editors in traditional decision-making roles. As an emerging kind of specialty, many areas of its jurisdiction are undoubtedly undefined as yet; its emergence and probable variation (depending on the managerial climate at each newspaper) promises to be a fascinating process--one that will be rewarding to observe.

Recommendations for Further Study

As Barry Bingham said, "How long do you have?"

This initial case study has helped to identify certain lines along which future research in news art/news staff interface may be patterned.

Initially, comparable case studies of similar-size newspapers around the country would provide valuable information on topics such as:

1. Art department histories, and whether comparable
2. Whether art staffs appear to form comparable age- or training-related groups
3. Salary guidelines and advancement opportunities
4. Differences and similarities in art staff/news staff interaction
5. Whether the "art assistant" concept is being used elsewhere, and if so, whether it is proving satisfactory
6. Whether the art slot system or comparable method is used to distribute work load among art staff
7. To what extent present management has changed staff conditions, provided facilities or training in response to staff requests

In addition, it is hoped that additional studies may be done at intervals at the *Louisville Courier-Journal* and *Times* to follow the effects of the changes planned, and to remain in

touch with the news art department as it experiences changes of its own.

Especially interesting would be to follow the development of the role of graphics editor at these and other newspapers, and also to observe the concept of the "designer in the newsroom" as it develops in other newspapers and perhaps here as well.

In addition, a survey of news art manning levels across the United States needs to be done to not only bring Trayes' data up to date but to clarify levels of news art staffing as distinct from editorial cartoonist and general staff artist employment. This survey, repeated periodically at, for instance, a sample of all newspapers of more than ten thousand circulation, would provide an idea of growth patterns in news art staffing, and help indicate whether they would reflect increasing importance of news art in marketing the product of the newspaper.

All of these seem to be inviting areas for study.



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NEWS ART AT THE LOUISVILLE COURIER-JOURNAL AND TIMES

by

PHYLLIS IRENE GROTH

B. A., Northern Illinois University, 1967

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AN ABSTRACT OF A MASTER'S THESIS

submitted in partial fulfillment of the

requirements for the degree

MASTER OF SCIENCE

Department of Journalism  
and Mass Communications

KANSAS STATE UNIVERSITY  
Manhattan, Kansas

1979

## ABSTRACT

### NEWS ART AT THE LOUISVILLE COURIER-JOURNAL AND TIMES

Newspaper graphics is an area of growing interest among newspaper professionals today, with newspaper design associations and national conferences devoted to the pursuit of a more visually attractive and readable page.

Associated with this is a general surge in newspaper illustration, both fine-art and graphically oriented, to provide what managers see as the visual and informational content readers demand--especially in competitive circulation markets.

However, few structured inquiries have yet been conducted into how news art and graphics are implemented on a day to day basis. Although art staff levels have been surveyed, little is known about the staffs themselves, about how they interface with news staffs, and how change has affected and will continue to affect their role in the newspaper.

As an initial step, the present case study was performed at the Louisville, Kentucky, *Courier-Journal and Times*, newspapers which have a morning and afternoon combined circulation of 370,003.

The study, consisting of personal observation from March 3-17, 1979, included interviewing and assembling biographical material of the news art staff, news art director and graphics editor, interviewing management and editors at all levels who had significant contact with news art as part of their professional responsibilities, and obtaining samples of each artists' work plus a running accumulation of published artwork during the period of the study.

This case study, conducted as participant-as-observer methodology, was designed to outline possible hypotheses and directions for future research in this area. Thus, in addition to interviewing and collecting technical and published material, observation of staff interaction patterns, management methods, feedback on performance, general job satisfaction, and self-concept regarding career, formed a significant component of information obtained.

Specifically, it was discovered that the news art department at these newspapers has evolved from a traditional, photo-retoucher role to a diversified, fine-art capability using innovative graphic approaches; and that most of the evolution can be traced to management changes since 1966.

Traditional long-tenure employment has shortened to a turnover often at two-year intervals; older and younger news art department members differ dramatically in training, style and versatility.

Resultant interpersonal conflicts have been eased by instituting a "slot system," or revolving schedule, permitting all artists to share routine work evenly. Yet, feelings of discrimination in the assignment of more creative tasks persist heightened by the reality that some older artists cannot perform at the level considered by management to be the norm today.

Possible solutions to these difficulties, augmented in part by staff changes resulting through retirement, are discussed. The role and staff interaction of the graphics editor, a new position, is identified and discussed, along with possible conflict with newsroom staff occupying more traditional roles.

Staff and facility changes, budgeting cuts, and future technological innovation are discussed as they relate to news art and the newspapers in general. Suggestions are offered for follow-up observation at these newspapers and those of comparable size.

Color reproductions and extensive black and white coverage of representative art projects produced by artists in the department are included; three projects are presented in a step-by-step photographic record, with running commentary.

This study will, it is hoped, provide valuable information and directions for future inquiry. In addition, it is

hoped that it will lend visibility and understanding of the individuals and challenges involved in producing, as one of the news artists called it, "quality on the dead run."