

Duties, background for substitute on Graphics Desk 9/75

The Graphics Coordinator is responsible for graphic materials in the news or mainsheet of the daily and Sunday paper. Although he or she may be called upon to supply assistance to the feature department, helping illustrate the news and news-features of the Tribune is the primary goal.

Graphics are an important means of communication--communication that takes place on two levels: the at-a-glance for a trend; the deeper look for information not contained (but related to) the story. Although a map usually communicates on the first level, a chart or a graphic should communicate on both levels.

Various section editors, news editors and assistant news editors will request graphic devices--ranging from maps for stories in the paper to more complicated projects. Or the Graphics Desk will suggest, push project.

Each graphic must relate to the story it accompanies, either directly from information in the story, or indirectly with information only touched on but not expanded upon. Check first for sense; can this material be best explained in a graph, a map, a chart, at table? Or should it be an insert paragraph? The goal is to make readers understand--not make reporters have an easier writing time or supply "art devices" for makeup.

Tribune graphics have a style: The headline speaks to the subject at hand, it labels and does not editorialize. Let the copy desk have fun with headlines. Graphics convey information--not provide backing for one side or the other. The information must be accurate and not ~~be~~ taken out of context.

-MORE-

A chart that purports to show a trend with only three months of information raises questions--what about the previous months, or last year? Is the overall picture less gloomy if compared to two years ago? Ask questions--what information are we trying to communicate?

It is vital (in both speed and ease of production as well as accuracy) to supply the art department, neatly and clearly, with all the necessary information, headline, scale, (billions, millions, thousands of dollars, index, 1967=100, thousands of persons, etc) facts (by year, month, day, etc) source is important; it tells the readers where we get the information and help us keep a record.

Procedures:

\*Check information (as discussed above).

\*Fill out art room work request; important to give some indication of width (depth often is determined later) and edition (or when needed).

\*Take all materials to the art room+ either:

1. Bill O'Brien (or Bill Sajovic) art room manager for charts, maps and less complicated graphic devices.
2. Gus Hartoonian (Tony Majeri), editorial art director, for complicated layouts or graphics.

+Either bring in a group of pictures for complicated graphics or wait to discuss the layout and picture ideas with art director.

When material is finished, check information, headline, source, spelling and all other details. For sections such as financial, give to the financial editor. For news pages, show or leave a dupe at the news desk. All materials move through

the picture desk. For any graphics, maps working for edition, inform the picture desk (assistant picture editor in charge) what is working and what story it goes with. The information is logged on his schedule to avoid layout confusion. Repeat the process with the night picture editor for any graphics being planned for the final editions or any materials working overnight.

Flow for acting graphics coordinator:

1. Ideas from either section editors, news desk, graphics coordinator to
2. Art department; either Bill O'Brien, Gus Hartoonian (materials, headline, work request)
3. Finished art from art department to section editors who move materials through or news desk for an inspection from news desk or section editor to picture desk for logging on their schedule and to engraving.

For bulldog:

See #1,2,3 above.

To bulldog picture editor; (show or leave dupe with Sunday/ News Editor) (Gosselin's group)

Daily routine:

Read the newspaper; from the Green Streak (the day before) to the 3 star to the 5 star. See what news has developed, what changes--upgrading, downgrading of stories. Also read the Sun-Times, Daily News; see what they did with the same stories, what graphics they used; were they a step ahead, off base, etc.?

Find out what's happening: If you hear something on the radio, television, from the picture desk, news desk, etc, find out what kind of story it will be; how long, for what section, how important is it?

Read the schedules on stories from each desk--national, foreign, local. Keep in touch on breaking story with various editors. Keep an ear open to what is being discussed in the newsroom.

After the Green Streak comes up, read it. Find out what might need graphics for the final--IMPORTANT to discuss any graphics for the Final with the News Editor. He'll know how much space there'll be for graphics. Also check on graphics in the paper and credit lines. Send through CXS on agate, captions; update graphics.

Some set duties:

Monday: Discuss with Jobs/Auto/Real Estate editors various art work being planned for following week--they work one week ahead. All graphics material ordered for those pages is marked for a Thursday p.m. due date and placed in the picture desk drawer marked for the sections.

Tuesday, Wednesday afternoons: Check with the Sunday editors as to what stories are being planned for Bulldog pages. Also check with Financial editor. Bulldog and Monday material should be put into the works as soon as possible.

Thursday: Brief Bulldog picture editor as to what materials are working. Finished Bulldog art work goes to the Bulldog picture editor (as well as material for Monday Green Streak). Put into works any additional Bulldog materials.

DEADLINES FOR OVERLINES

<u>Date of issue</u>	<u>Day overline to graphics desk</u>	
	<u>Color line</u>	<u>b/w overline</u>
	<u>4 p.m.</u>	<u>Noon to 1p.m. latest</u>
SUNDAY (This is handled by the Sunday planning group)		
MONDAY	FRIDAY	FRIDAY
TUESDAY	FRIDAY	MONDAY
WEDNESDAY	MONDAY	TUESDAY
THURSDAY	TUESDAY	WEDNESDAY
FRIDAY	WEDNESDAY	THURSDAY
SATURDAY	THURSDAY	FRIDAY

HIF:m

Thursday afternoon: Put overline into works; leave for John Wagoner and Joe Leonard. Hard copy (after approval) to Art Department (Tom Heinz). Check with Tom Diebold as to whether color is available for overlines; we want color if possible, but not at the expense of killing color in other sections such as the Back Page or Tempo. Diebold's number is 3313.

Friday: Put out color/promo schedule. Peter Negrónida will handle the color schedules; check with him on the memo, making sure all color projects are listed, whether they run b/w in the country editions, drop in 5 star, etc., overlines, and other information needed by those on the list.

OVERLINES:

Overlines for the daily and Saturday paper (Sunday is handled by the Sunday planning group) are written by the Graphics Coordinator (or assistant) Thursday.

Features, financial, sports will give the GC briefings on upcoming promos (possible promos).

Suggested overlines (along with country changes) are then given to Joe Leonard by 1 p.m. Thursday. He and John Wagoner will then discuss and work over the week's overlines.

When the wording is decided, copy goes to Tom Heinz in the art room; he will coordinate the promos; a dupe goes to Wagoner and to Leonard.

The rough (or finished) art work is shown to Leonard and/or Wagoner and a proof (if color) or the art work is shown to the news editor.

All overlines move through the picture desk (see deadlines)

Outside photo purchases.

Keep a record of all photos from outside agencies; a folder is set up for that purpose in the desk file drawer (bottom left).

We send a tearsheet (2 copies) on all outside color used; this is for the billing purposes of the agency. This is done by Certified Mail.

For unused photos, we return all material as soon as possible by Certified Mail.

There is a record book for returns sent to each agency; bottom right hand desk drawer.

All bills for outside photo purchases are sent to Dick Leslie, picture editor.

The following is a schedule for moving color position dummies to the stereo and composing departments:

Position dummy to be sent by	Color to run on this day
Wednesday	Monday
Thursday	Tuesday/Wednesday
Friday	Thursday
Monday	Friday

Important phone numbers:

Outside photo agencies:

Black Star	212-679-3288
Magnum	212-541-7570
Sygma	212-595-0077
Gamma	212-355-7310

Government:

GNP infor	202-523-0824
Chicago FEA	353-0538
Commerce	353-4450
Ill. Labor	217-793-3183
Ill. Transp.	217-782-3450 (for road maps)

Wire Services, New York:

AP	212-262-4000
UPI	212-682-0400