

*Gazette* Project

Interview with

T. Patterson (“Patt”) Clark  
Washington, DC  
19 September 2000

Interviewer: Anne Farris

Anne Farris: September 17, 2000. I am interviewing Patterson Clark. What was your title? And this is Anne Farris. What was your title at the *Arkansas Gazette*?

Patt Clark: I was an artist.

AF: An artist. Okay, so let’s start. When did you start there?

PC: 1982.

AF: Why did you go there?

PC: I was fresh out of graduate school in fine arts (California Institute of the Arts), and I needed a job to support my painting habit. I was working in a frame shop at the time, but a friend, David Guthrie, had just left the *Gazette*’s advertising section and encouraged me to apply. The advertising director, Tom Griffin, hired me to do spec ads.

AF: Well, what are spec ads?

PC: Speculation; speculative ads. I would create a possible ad and have an ad representative show it to an advertiser, who would hopefully like it and buy the ad.

AF: This would be like [unintelligible] and Adam Clothing?

PC: Yes, except I went about it all wrong. I just drew whatever I wanted to --like a termite queen-- and then look in the yellow pages for an exterminator to use the drawing for an ad. That didn’t go over too well. [Laughs]

AF: Why not?

PC: I don't know. Apparently, that wasn't the way it was done.

AF: Right.

PC: I found an effective niche in the advertising department when I noticed that the news photographers despised being sent out on advertising photography assignments. They'd often take the quickest snapshot they could so they could and go back to their news photography. So, noticing that, I convinced Griffin to let me be the advertising staff photographer. I coddled the advertisers; built little light-diffusion tents to make their jewelry look better; waited for the light to get just right for an architectural shot; took time to find complimentary backgrounds for the fashion shots. I did a lot of fashion shots; a lot of restaurant shots.

AF: Now, did you do this because you wanted the quality of the advertising photography to be better in the *Arkansas Gazette* ? I mean, you didn't like what the news photographers were doing, or did you do this because it would help the business for the *Arkansas Gazette* ? What was your motivation behind it?

PC: I saw a spot that needed attention. I wanted to pursue photography and, besides, the advertisers often weren't really happy with photographs that they got.

AF: Right. Well, now, was this unusual to have news photographers go out and do advertising shoots?

PC: For a newspaper that size, I think it was unusual

AF: I have never heard of that, but maybe I don't know.

PC: So I relieved these guys of that awful duty, and they appreciated it.

AF: I bet they did. [Laughs] Did they reward you for that?

PC: They were good to me.

AF: Yes. Well, and I am sure the *Gazette* management liked it, too.

PC: The advertisers . . .

AF: Your giving the advertisers what they wanted.

PC: Yes, the advertisers really liked it, so it worked out.

AF: Yes.

PC: But then management changed. We had a new advertising director, who saw no reason for me to be there. So he eliminated the position and . . .

AF: And who was this?

PC: I can't remember his name. Whoever replaced Tom Griffin.

AF: Right.

PC: So, they eliminated my position, but then offered me a job as a newspaper-in-education person, which I wasn't really that interested in. So I quit and decided to become a free-lance photographer. I already had a nice base of clients. But a few weeks after that the newsroom called me and said they had spot open for a graphic artist in the newsroom. I think Dan Morris recommended me.

AF: Okay, now when was this?

PC: This was 1984, I believe.

AF: 1984. And that was more appealing to you than . . .

PC: Yes, an opportunity to work in newsroom of the *Gazette*.

AF: Right.

PC: So I interviewed with Carrick Patterson. He hired me. And I went to work with Dan Morris, drawing maps by hand with rapidograph pens and cranking out bar charts with rolls of tape.

AF: Oh my.

PC: We set the type for the graphics on a newsroom computer that would spit it out downstairs in the engraving department. We'd fetch it, wax it, knife it, paste it down, and then send it back to engraving to be shot for the paper. It was a very time-consuming process.

AF: How many of those could you get done in one day?

PC: Maybe one map, one chart.

AF: Right.

PC: And then we had the gravy, which was illustration. I developed a scratchboard technique that resembled wood engraving. I approached section editors with the drawings. They liked them, so I started doing drawings for the *Gazette* .

AF: Right.

PC: Bob McCord began giving me assignments for op-ed pieces, which I really loved.

AF: Right. Well, what about space? How generous were they with giving you the space? Did they understand the role of the visual to accompany the news story or did they see it as just a necessary evil and just squeeze you in there? What was their philosophy on that?

PC: They liked to “break up the gray with some art.” The maps were necessary to help the reader understand where a certain events were taking place. Charts are always necessary to make numerical proportions clear..

AF: Right.

PC: Illustration is a little bit different.

AF: And there is no color at this time. It’s all black and white.

PC: A lot of black and white, but some color.

AF: Yes.

PC: Really well-designed space for art in the paper didn’t really open up until Mary Jo Meade arrived.

AF: And did she come with Gannett?

PC: She came from the *Arkansas Times*, a year or two before Gannett.

AF: Oh.

PC: She saw a need for an art director at the *Gazette* , and convinced Carrick Patterson to hire her. She stormed in and really started pushing the envelope, pressing

editors to give her more space for design and loosen up the layout style of the paper a little bit. So it had a little more visual appeal.

AF: Now was there resistance to that or did she push?

PC: Oh, yes. But she was a real scrapper.

AF: Really?

PC: She fought hard, probably irritated some people. But, you know, she really did some beautiful work—plus made it easy for Dan and me to do our work.

AF: And there were just two of you?

PC: Yes. Just me, Dan and then Mary Jo, the battler. [Laughter] She ushered in a subtle, understated color palette and introduced the notion of white space, breathing room for art and type. Now the *Gazette* . . .

AF: Well, when was that? I'm sorry to interrupt, but I wanted to know.

PC: I think it was around 1985. I think. The *Gazette* was buying new presses, and Mary Jo was there to shepherd the color just as it started showing up more often in the paper. She had a color sensitivity that was very sophisticated. Often, when papers get color, they splash whopping one-hundred-percent yellow globs of yuck onto their pages; really strong saturated colors. It makes the paper look garish and unrespectable, like a beach ball. The *Arkansas Democrat* was guilty of that.

AF: Right.

PC: Gaudy color. Mary Jo's approach was more subtle. She used light touches of color; muted color that complimented all that endearingly gray type. Newsprint is already pretty gray, so if you use gray colors with them, it looks more sophisticated. It looks more serious. And it helped the old gray lady stay the old gray lady.

AF: Right, while still incorporating this new use of color.

PC: Yes. Just a little make-up on the old gray lady. A little blush.

AF: That's right. [Laughter] Well, so when they were getting the new presses, did they have to make alterations in which presses they got to accommodate this new sense of design that she was trying to push through?

PC: I don't know.

AF: I was just wondering if they had to make adjustments for that.

PC: There was a big learning curve. A lot of experimentation with color. Computers started being a part of our work day. Carrick Patterson bought one of the first Macintoshes. A little Macintosh 512K without a hard drive. The system was held in on diskette. We'd plug the diskette in, work on some little maps and charts on a tiny black-and-white screen, spit out the system and store the map on another diskette. Our software was MacDraw and MacDraft, neither of which is around anymore.

AF: That was early.

PC: That was about 1985.

AF: Yes.

PC: Soon color monitors arrived and more powerful software, We began to use Aldus Freehand and Adobe Illustrator, both of which could work in color. So it became easier and easier. We kept inventing processes to get color into the paper using the computer to produce the color separations.

AF: Right. Well, before we move into sort of the next period of advancement, tell me what the people were like at the *Gazette*. I guess when you got there and, initially, in your first position with advertising and then on into the newsroom. If you have particular memories of some of the people.

PC: Radine Clark comes to mind first, not because her name was Clark but because she passed on to me some salty and powerful wisdom. She was my chief in the advertising art department. I went to her one day and asked her if it would be

okay for me to go run an errand or something like that. She said “Honey, let me give you some advice. In this business it’s a lot easier to get forgiveness than it is to get permission.” I never asked her for another thing.

AF: Just forgiveness. [Laughs]

PC: Never needed it.

AF: Never needed it. [Laughter] That’s great. It’s probably a good motto in life. Well, that is interesting. Well, what about when you moved over into the news department? I mean Dan Morgan.

PC: Dan Morris.

AF: Dan Morris, I am sorry. Think of the *Washington Post* today with Dan Morgan. And that is who you worked with personally, right?

PC: Yes.

AF: And what about, you must have had interaction in the newsroom with reporters and editors because you were illustrating their articles.

PC: Yes, I had some interaction with them.

AF: Yes.

PC: I had a lot of interaction with copy editors, some page editors, not a lot of interaction with reporters. There was a kind of buffer zone.

AF: Deliberately or . . . was that on their part or your part?

PC: The stories the reporters would write would go to editors who would think, “there needs to be some art with this.” Then we’d be given the story. Michael Haddigan was a reporter who successfully made an end run around the editor screen and started working directly with me.

AF: Yes.

PC: He was aware that I did some of my best work with natural history or environmental stories, so he suggested we work on a Buffalo River story. I did a

cross-section diagram of typical Buffalo River plant and animal communities, plus a large map of the river. It was my first experience doing in-the-field visual journalism. And a lot of that was due to Haddigan's initiative to get me involved in that. I did some work with Joe Mosby too, the outdoor sports writer. He was a really interesting guy, really knew his stuff.

AF: Would you actually go with them on assignments, or would you try to rely on their copy and their eyes for your visuals?

PC: Well, with Michael, he encouraged me to use my own eyes and my own words to describe my vision, while he concentrated on the narrative and poetry of the topic.

AF: Right.

PC: It gave me the bug for doing it more often. And I did some projects on my own. One on Mount Magazine. Another on Lake Rosenbaum, which was being eyed by a developer who wanted to turn it into a marina. Lake Rosenbaum was--and still is--a cypress swamp.

AF: Where is that?

PC: Interstate 430, northwest of the bridge over the Arkansas River.

AF: Oh, just outside of Little Rock.

PC: Yes, that bald cypress swamp.

AF: Yes, yes.

PC: So this character wanted to go in there and drain the thing, dredge it, and put in a marina.

AF: I remember.

PC: He had already started digging away at a Corps of Engineers dike, kind of testing the soil, checking the feasibility of it. So we did a little piece on Lake Rosenbaum. I encouraged the news desk to send a reporter out to check out this guy. You know, somebody who could talk to this guy with the development plan.



AF: Right.

PC: They sent out Leroy Donald, the business reporter, who went out on a boat with the guy and reported what a great fellow he was.

On another project, I worked with Karen Lipinski on a piece about forest management practices in the Ouachita Mountains. Walker Lundy, the editor at the time, decided it would be a special section. Lundy was the Gannett editor who came in after Carrick Patterson. Walker felt that we needed to shine a little more light on what the forest service was doing to the Ouachita Mountains. I got hold of the Forests Service's management plan and decided to try to make sense out of it. Walker he asked me how long it would take to do that.

AF: Yes.

PC: And turn something that the forest service had always said was too hard for the general public to understand into something that was understandable. I figured it would take about three months, which was a really long deadline for the newspaper, but he agreed to just take as long as we needed. So he essentially gave Karen and me carte blanche to spend as much time as we needed and have as much space as we needed. It was, I think, a twelve-page special section, all color.

AF: Yes.

PC: So . . .

AF: On an important issue, but there might have been some people in the paper who said this is a rather obscure issue. Do enough readers care about this? Was there any sort of debate over --- I mean that's a big investment.

PC: There must have been. I admire them for doing it, though.

AF: You know three months, that space. Was there any debate over whether that was something . . .

PC: I wasn't part of any debate.

AF: Yes.

PC: Mary Jo did most of the editorial warfare and she designed that section.

AF: Yes.

PC: She just gave me the space to do my work.

AF: Right. That's nice to have a warrior lead the way and then just hand you the freedom to do it.

PC: Yes. We did have a meeting with Craig Moon, the Gannett publisher at the time, after the section published. We asked him if he had read the section. He was complaining about it. We asked if he'd read it. He said, "No, but a people from the timber industry had called me saying that it's slanted and unfair." He was not too happy with the section.

AF: Because he was getting pressure?

PC: Pressure from outside.

AF: Right. Sounds like he didn't want to back you up either. [Laughs] No. Well, go back a minute, and I talk about when Gannett did come into the scene and perhaps how things changed once they bought the newspaper.

PC: They wanted it splashy. They wanted lots of color. They seemed to have a formula that they were bringing in from outside to impose on the *Gazette*. The *Gazette* had a conservative look to it that people were used to and seemed to enjoy. It had the look of a newspaper of record, a serious newspaper. People all over the state took it seriously. So here comes Gannett splashing all this light, fluffy stuff onto the paper, and people started complaining about it. People in my community would come up to me and say, "What's happening to the *Gazette*?" Suddenly the old gray lady was out on the street corner, wearing a short skirt and too much rouge.

AF: Right. And how did you feel, particularly as a graphic artist, about the style of art

they were asking --- I guess, they were asking you to convert and produce this type of news art? What were you being asked to do in the change?

PC: Well, we were asked to do a lot more color art.

AF: Yes.

PC: Larger art, more color, which to an artist is a great thing.

AF: I was going to say, it sounds like it would be a great thing. Suddenly they are giving you much more play.

PC: Much more play, a lot more color, a lot more freedom, but at the same time you see that the whole paper is moving in a direction that is out of its character.

AF: Right. Now did you have new people come into the art department?

PC: Yes. We hired several great folks. We hired Terry Brewer, Alex Cameron, Monica Moses, Kris Kiesler, Diana Sharon.

AF: Where were they coming from?

PC: Terry was from Little Rock, as was Al and Diana. Monica, I believe, came from Minnesota. Chris was from the Arkansas Times, where she was art director.

AF: And how was the camaraderie of the newcomers?

PC: It was tight. It was good.

AF: Well, good.

PC: We had a lot of work to do. And we shared the work and we were in close quarters.

AF: You've got to get along. [Laughs]

PC: I can't think of any altercations we had. Oh, let me back up and say something about Carrick Patterson.

AF: Yes, do.

PC: I was walking through the newsroom one day, whistling. Carrick said, "Stop that whistling! Don't you know that's bad luck to whistle in a newsroom?" [Laughter]

AF: What?

PC: Bad luck. I have heard that at the *Post*, too.

AF: Really?

PC: Yes.

AF: I have never heard that before. [Laughter] So did you stop whistling?

PC: I did. [laughter] I never whistled in a newsroom again and so far have had pretty good luck.

AF: Didn't whistle again. Did you have much more exposure to Carrick at all or you know much else about him?

PC: He was really interested in the computers, so we'd sometimes talk tech.

AF: Yes.

PC: On one slow day I'd really run out of things to do, so I started playing a little computer game, called Asteroids. Meanwhile, Carrick is in his office, making a map on his Mac. He comes back to ask me a question and there I am playing Asteroids while he's making a map. [Laughter]

AF: Did he say no playing Asteroids in the newsroom, too?

PC: He was very upset. Not only do I not whistle, I do not play Asteroids in the newsroom.

AF: Yes. [Laughter] It seems like he might have been interested in Asteroids if he were that interested in computers.

PC: You know, I never walked in on him. Maybe he was upset at my high score.

AF: He might have played before, too. That's right. Well, I wonder, too, if you had any other exposure to any of the higher level editors in the newsroom or . . .

PC: Bill Rutherford was a favorite of mine, really kind, understanding, straightforward. I really enjoyed him. Bob McCord, too, a really fine person.

AF: Right. What about in the editorial department? Did you have contact with those

people, too? You may have done graphic work for them, I don't know.

PC: Mainly Bob McCord, who edited the Forum section, the op-ed pages.

AF: Well, did you have anyone come to you and say, you know, this is completely contrary to the image we want to project in our newspaper and reject your work?

PC: No, I never had that.

AF: Because the pictures can be very powerful statements sometimes.

PC: Only from readers. For a story about AIDS, I did a drawing of a monster sitting on top of a sick man. And I got a letter from a reader saying "how dare you show an animal sodomizing a human being in a family newspaper." [Laughter]

AF: Was your monster sodomizing that human being?

PC: No, he was just only sitting on top of him.

AF: So, the reader saw something in your work that you hadn't even . . .

PC: Yes. Since then I have been very careful about having animals sit on top of humans.

AF: I'm sure. [Laughter] What other sort of reactions did you get from readers? I think it is very telling about Arkansas and who reads the *Arkansas Gazette*, not just that story, but astute readers also.

PC: I got a lot of feedback from people in the state when I did a project called "Arkansas Summer." It was a two-page spread. There again, Lundy and Mary Jo gave me a day a week to work on it. So a fifth of my time for a year was spent on the project, spent collecting information for the other seasons, too. But I left the *Gazette* after I completed "Arkansas Summer," so I didn't have a chance to illustrate the other three seasons. Anyway, folks who lived in the country, who were closely familiar with the subtleties in seasonal change, recognized the change in seasons as news because it didn't happen at exactly the same time every year. They appreciated news or notice about the natural world.

AF: Yes.

PC: For a few months before I left, I produced a small column that ran on Sundays, called “The Ark”. It was a one-column natural history piece that also got a lot of comments from readers who liked reading about wasps and starlings and weeds.

AF: How do you feel you developed as an artist while you were at the *Arkansas Gazette*?

PC: Working for a newspaper has trained me to make information available to a wide range of people. I think that’s known as a horizontal demographic, as opposed to the ivory tower vertical demographic that art school trained me for. Newspaper attempts to cut across all levels of income and education. So whatever you say has to be clearly understandable. But I also have the opportunity to slip in a little more sophisticated stuff, which maybe isn’t too obvious at the first take. So I can work horizontally and vertically at the same time. I’m getting dizzy. You know I made a lot of mistakes when I first started out. The drawings were somewhat clumsy, kind of crude, but it became a little more polished as time went on.

AF: And was that because you had mentors there or other . . .

PC: Well, I did so much of it, plus I had to do it quickly. And, of course, I had the wise and critical eyes of Bob McCord.

AF: Yes.

PC: Mary Jo Meade’s eyes were also a huge help. Dan Morris, too. He knew lots of conventional drawing tricks.

AF: Right. And did they have any particular training to be able to do that or were they just a talent?

PC: Well, with Bob McCord, if he looked at something and it didn’t make sense, he would tell you.

AF: Right.

PC: “It doesn’t make sense. I don’t get it.”

AF: Right. And he is not an artist. He is just a lay reader, just like anyone else.

PC: Well, he knew what the story was about. He knew what the nut of the opinion was.

AF: Right.

PC: And if didn’t come across, it didn’t come across. Can’t argue much about that.

AF: Yes.

PC: I would just have to come up with a better idea.

AF: Yes.

PC: And the beauty of Bob McCord is that he would allow me to come up with another idea. Not like a lot of editors, who insist that their own ideas be fleshed out.

AF: He wouldn’t try to direct you or . . .

PC: No. If something popped into his mind, he would say it, but he mainly just sent me back to the drawing board.

AF: Yes.

PC: Many editors take the art out of being an artist. They will say, “Okay, we want a guy standing here holding this. And if you want the job, you can do it. If you don’t want the job, we will find somebody else to draw our idea.”

AF: Right. But this was different it sounds like.

PC: Much different.

AF: Yes.

PC: It allowed me to use my own creativity, my own sense, own news sense, too.

AF: And when you went to other newspapers after that, did you find that to be the case again or was . . . ?

PC: Fortunately that was the case again in Miami at the *Miami Herald* . They hired me

on the strength of the work that I did for McCord. And the set up was similar. I would be given a story to read, by the Viewpoint editor Rich Bard, after which I would develop some visual metaphors to bounce off him to see how he felt about it.

AF: Right. How long did you stay at the *Gazette*?

PC: I was in advertising for two years and then the newsroom for six.

AF: So you were there until 1990?

PC: Until 1990.

AF: When it closed. You were there for the closing.

PC: No, I think it closed in 1991.

AF: 1991, right.

PC: So I got out a year before.

AF: Before. And was that because you had heard anything about the possibility of the paper being sold or was that just . . . ?

PC: No, Gannett always pledged that they would be there through thick and thin. "Rest assured," they said, "We won't leave. We have deep pockets!"

AF: Yes.

PC: I had no inkling that they would ditch us, that they would leave the *Gazette* high and dry.

AF: Yes.

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[Beginning of Tape One, Side Two]

PC: I heard about the sellout when my old art buddies called me in Miami to say that they were having to take their personal effects home with them that night because the next day they weren't going to be allowed back into the building.

AF: Right. So you heard the day of the sale.



PC: Yes.

AF: And how did you feel about that?

PC: I wanted to fly home, fly back to Arkansas, be with my pals. It was like a death. So I wanted to be with them. I didn't do it, though. I decided instead take the money that I would have spent on a plane ticket and send it my friends who were flat out of a job. So I did that.

AF: So you did that instead.

PC: Yes.

AF: [Laughs] Well, I am sure there were lots of discussions, though, at that time with your friends about what happened. I mean maybe you felt some of the sense even long distance.

PC: They felt that Gannett betrayed them, betrayed the readers.

AF: Yes.

PC: They "chopped out" their important people and I got the sense that they left most everybody else to fend for themselves, with little effort from Gannett to place people at the *Democrat* or elsewhere. At least in my old department.

AF: Right.

PC: The *Democrat* did hire a few printers from the printing plant.

AF: Yes.

PC: Because they got the plant and these were the guys who knew how to run it. From the newsroom I think they just cherry-picked a few columnists; Richard Allen, Charlie Allbright.

AF: Yes.

PC: I don't know of anybody else, do you?

AF: No. I mean, I know over time then they did absorb some more, but, no, initially they didn't. I wonder what happened to the people in that department who you

worked with?

PC: Well, Mary Jo quit before I did. She went out to Colorado to work for the Colorado Springs paper.

AF: Well, let me ask you real quick then, who came after Mary Jo? Who did you work under after Mary Jo, before you left. It may not have been too long?

PC: They asked me if I wanted the job. I didn't want it.

AF: Why not?

PC: Management. I didn't want to be the lowest rung on the ladder, the dirtiest rung, you know. [Laughter] You get whaled on from both sides.

AF: Yes.

PC: You get it from above and below. It's a lot of stress. I didn't want that. I wanted to draw. Dan Morris wanted it, though, so I think he became the art director. Or it might have been Monica Moses. You know, I don't remember.

AF: I don't either. Although I tend to think both of them did it at some point, but . . .

PC: They may have. Maybe Dan was in charge of graphics and Monica was in charge of design.

AF: I don't know. Yes. So go ahead, I'm sorry. So Mary Jo had already left, you said.

PC: Dan Morris went with his wife to Camden, New Jersey.

AF: Oh.

PC: To work for a paper there.

AF: And there was Carol Spencer.

PC: Carol Spencer Morris.

AF: Morris.

PC: Who did a lot of illustrations for the paper.

AF: Right. Is she here now? I see a Carol Spencer doing illustrations every once in a while.

PC: Really?

AF: Yes. I don't know if it was the same.

PC: Where do you see the . . .

AF: I saw one thing in the *Gazette*, but I see lots of stuff, I mean in the *Post*, the *Washington Post*, but I see some in the *Washingtonian* sometimes.

PC: Oh, I will have to look for her work.

AF: Yes. I just wondered if it was her. But she had a very distinctive style. I think I would have remembered.

PC: Yes. Very colorful and bright.

AF: Yes.

PC: Gannett loved her..

AF: But wait, did Carol Spencer Morris also work for the . . . ?

PC: She did freelance work.

AF: She did freelance. So Dan went with his wife.

PC: Yes, they went to New Jersey. The last I heard of him he was in Amish country making furniture.

AF: Oh, wow.

PC: And Al Cameron had a son in Little Rock, so he stayed in Little Rock.

AF: Yes.

PC: He worked for an advertising agency, eventually went to work for the *Arkansas Democrat*, the DoG. He now lives in Sacramento with his wife and two young boys.

AF: Yes.

PC: Terry Brewer eventually became the art director for the *Arkansas Times* , and he left. He sold his house and his truck and went to India. Went to Tibet or Nepal, I don't know. Then he went to a Zen monastery in Japan. Last I heard, he was

building houses out west, out in Colorado.

AF: Wow.

PC: Building rammed-earth houses.

AF: What about Moses?

PC: Monica worked for a Gannet paper in New York (as did Chris Kiesler), before becoming an art director at the Charlotte Observer. After that, she taught visual journalism at the Poynter Institute for Media Studies, then I think she went back to Minnesota to be an art director at a paper there.

AF: Oh. Did you have a lot of contact with the photography staff? Because I don't know if your work overlapped, where you would incorporate their work with yours or not. But I wondered if you worked with the photography staff. I know in advertising earlier you did, but later when you were in the new department as a graphic artist.

PC: Some contact. I did use the photo lab.

AF: Okay. What about socially?

PC: I'd talk a lot with Steve Keese, a really fine fellow. You know Steve.

AF: Yes. Yes. He's at the *Arkansas Democrat Gazette*.

PC: Yes, they absorbed him.

AF: Yes. [Laughs]

PC: And Jeff Mitchell. Down-to-earth folks.

AF: Yes. I just wondered because you are in many ways both artists, photographers and graphic artists, and whether there was a lot of interaction between the two. Did Gannett buy you all a lot of equipment when they came in? Did they want to infuse money into that?

PC: Yes. They bought us software and computers. The most up-to-date computers at that time.

AF: Right.

PC: So, yes, they kept us technologically happy.

AF: Yes.

PC: I think they were putting a lot of money into the art department because they wanted a snazzy looking paper.

AF: Yes.

PC: I kept hearing different stories in the newsroom, though.

AF: What do you mean?

PC: Well, there were more than a few reporters who weren't too happy with the way Gannett was treating them. John Reed really spoke his mind. I heard someone refer to him a loose cannon. [Laughs] I really admired him.

AF: But he continued to have a high profile position there which was covering the legislature.

PC: Yes.

AF: Which was a good beat. So . . .

PC: He eventually went to work for the legislature.

AF: Yes, as a spokesperson.

PC: Yes.

AF: I guess he is still there.

PC: Yes.

AF: Yes. Well, today Gannett and some of the large media newspaper organizations will trade graphic arts --- I guess trade is the appropriate word --- trade their graphic art among other holding newspapers.

PC: Yes.

AF: So that maybe an illustration you would see in one newspaper will also appear in another newspaper they own.

PC: Sure.

AF: Did they do that? Did Gannett do that with any of your work at that time? Or is this something that just been . . .

PC: Yes, they did. They did sell our art work.

AF: Right. And did you receive any residuals for that?

PC: Not that I ever saw.

AF: Okay. I guess it became their property and ownership, and they could do with it what they want.

PC: Yes. It was their property. It is their property, except for all the work they signed over to me before I left, like the Arkansas Summer poster.

AF: Yes. And was that good? I mean, did you like having your work used in other forums? It gives you more exposure, but . . .

PC: Sure, it was nice, but it never affected me directly in any way.

AF: Right.

PC: Knight Ridder did it when I worked at the *Herald*, too.

AF: Yes. But I wonder if Gannett at all dictated what they wanted. I mean did they come in and say, “This is our formula. This is how we do the graphics in our paper”? I mean was there a new editor who came to give you direction of how to?

PC: Mary Jo dealt with some of the Gannett executives, the design executives, who let her know what the direction could be.

AF: Right.

PC: But she was so strong, she would . . .

AF: It didn’t trickle down to you? I mean, did she walk in and say, “Okay beginning today we are going to . . .”?

PC: No, no, I don’t believe so.

AF: Yes.

PC: You know some of the color, color palette, she might make a comment on, but the content of what we did, how we did it, I don't know how much of that was Gannett and how much of it was her. But she was quite deliberate about how she wanted to see things. She was very talented, too, and Gannett recognized her as a major design talent.

AF: Yes.

PC: I think they gave her a lot of free rein to do what she wanted to, so the look of what we did before Gannett wasn't substantially different from after Gannett. There was just more of it.

AF: Yes. She had already, maybe, taken that step in that direction.

PC: Yes.

AF: Oh, that's interesting.

PC: So, in a sense, she was kind of an ice breaker?

AF: Yes.

PC: In a lot of ways.

AF: And perhaps made the transition easier for you all when it came. Well, I just wondered if there was sort of a double-edged sword to the Gannett presence. Was it all good or all bad? How did it . . .

PC: Well, nothing is all good or all bad.

AF: No, I know. [Laughs] So how did it shake out?

[Tape is Stopped]

PC: I think it demoralized a lot of reporters. There seemed to be a lot of anger in the newsroom.

AF: Yes.

PC: I took that seriously. I mean I could see how the paper changed. I grew up learning how to read on the *Gazette*, so I had a immense respect for the *Gazette*. It

had a certain gravity to it. Then Gannett blew in, wanting shorter stories, brighter stories, fluffier stories. But you, Anne, still did a lot of hard-hitting, in-depth reporting.

AF: Well . . .

PC: You were there.

AF: I tried. [Laughs]

PC: Yes. I mean . . .

AF: And they were . . .

PC: You did a lot of wonderful work, contributed a lot to the community.

AF: Yes, well, thanks. And they were receptive to that. I didn't come up against a lot of resistance. I did in some cases, but I was surprised at how much they'd let me get away with, I guess.

PC: Well, the same thing with the national forest piece.

AF: Exactly.

PC: That never would have run in the *Gazette* before Gannett.

AF: Right.

PC: To put so much money into a project that informed so many people around the state.

AF: And that was a great project, by the way. That one you did, it was great.

PC: I hope it made a positive impact, so you can't say Gannett was all bad.

AF: Right.

PC: Because they did do some fresh and commendable things. It was just a shock, I think, for people to see the *Gazette* change so suddenly and dramatically.

AF: Right. What about Walker Lundy? You know much about him? Did you have a lot of exposure to him?

PC: I just think the world of Walker. I think he is a fine, kind person. He gave me so



many opportunities.

AF: How so? What?

PC: He allowed me to do environmental reporting. For an artist to do reporting is kind of unheard of, but since he showed me that it could be done and it could be done in a way that isn't so conventional, that really helped me out a lot.

AF: Yes.

PC: I am still doing that kind of work, and I attribute that to his taking a chance on me, giving me the opportunity to do that kind of work.

AF: Do you know where he got the idea to do this project on the Ouachita Forest?

PC: I don't remember that.

AF: Yes. I just wonder where the seed . . .

PC: It could have come from Mary Jo. It could have come from a reporter. I don't think it came from a reporter that wanted to do the job because they assigned the task of reporting it to Karen Rafinski, who, I think, was pretty new to the desk.

AF: Right.

PC: So . . .

AF: Well, I wonder, it sounds like the kind of coverage a story that someone with a fresh eye to Arkansas would see. Because it almost, I don't know this, but it almost sounds as if he came in and sort of surveyed the state and said, "Here is one of the major assets to Arkansas. Here is one of the major concerns to people in the state. Let's not assume that everybody knows about it," which sometimes happens, when there is something so common and obvious in the state and say, "Let's really focus on it and study it." But, I mean, it just sounds like the type of assignment that calls for a new fresh approach. So I don't know.

PC: My background in biology helped me prepare for that particular piece.

AF: Yes.

PC: My dad was a plant ecologist who knew the forest communities in the state, so I was fortunate to be able to tap into his expertise,

AF: Right. So did [Walker Lundy] know that when he assigned you to that? You are a perfect fit for it.

PC: We talked about it.

AF: Yes.

PC: And the forest service had always --- again, the forest service had said that forest management practices are just too complicated, you know, for most people to understand.

AF: Right.

PC: So we spent a lot of time poring over the forest plan it and realized that it's not too terribly complicated. It's pretty straightforward.

AF: And, if I recall, you looked into the whole issue of the clear-cutting, too, which was highly controversial at the time. I mean, was that the tag of the story? I don't remember.

PC: The title of the section was "Everyone's Forest."

AF: Yes. So it was a discussion of how it was used, including the clear-cutting aspect.

PC: Yes. Mainly the harvesting policies.

AF: Yes.

PC: Road building and cutting methods. You can either go in with unskilled labor, mow the whole thing down, take it out and replace it with a young pulp forest that doesn't make very good timber ---

AF: Yes.

PC: Or you can harvest with skilled labor, pick out some of the trees that are mature and selectively remove them. That way you where you have a replenishment of good timber trees.

AF: Yes.

PC: Two different styles of management.

AF: And what were they doing at this time?

PC: Probably a lot of clearcutting. I don't know.

AF: Yes.

PC: Mowing it down. They would say that they would leave a few trees behind, but some of these trees they left behind weren't that. Sort of like leaving the runts behind to populate the world.

AF: Yes.

PC: What are you going to end up with? They take out the big healthy trees and all the hardwoods and either plant pines or leave a few seed trees.

AF: Yes.

PC: So you get these pine thickets that grow up, dense, impenetrable, not a lot of wildlife in it because there is not a much food in there. It upsets the water cycle of the forest, and you end up with pulp trees. You go in mow it down again and make paper out of the tree fiber.

AF: Yes.

PC: So it becomes a pulp farm.

AF: And so, did the article bring about any change in that practice of cutting?

PC: I don't know. I moved and lost touch.

AF: And I wonder what --- do you know what their reaction to the series was? I mean, I know, I remember what the reaction was sitting in the newsroom, how great it was and everybody thought it was a great series. But I wondered if you had any feel of how it was received either by the editors or by the general public?

PC: You know, I'd have to check my letters. I remember a lot of positive responses and some not so positive. The forest service was rather mute. The Sierra Club was

pleased.

AF: Didn't you get some awards, though? I thought I . . .

PC: The Sierra Club gave Karen and me a "Woody Award." I always wondered what that looked like.

AF: The Woody Award. [Laughter] Hey . . .

PC: And the journalism department at the University of Arkansas, Little Rock, gave us a public service award for that series.

AF: Yes. Well, that . . .

PC: So, maybe that's a good indication . . .

AF: I think so.

PC: . . . of how well it played . . .

AF: Right. Well, what else do we need to talk about? You have anything else you want to talk about? [Laughs]

PC: No, I am a visual person. I express my thoughts in images.

AF: Draw us a picture here. Where is that thing?

PC: What you want me diagram the newsroom?

AF: Yes. What I was supposed to remember about things is the atmosphere, the work, the people, the habits at work and after hours, parties.

PC: Yes, we used to . . .

AF: Parties.

PC: . . . have Christmas parties. Under the Pattersons we would have Christmas parties with alcohol.

AF: In the newsroom?

PC: Yes, in the newsroom.

AF: Oh, my. [Laughs]

PC: That stopped when Gannett took over. There was no more alcohol then.

AF: Oh, was there a formal policy that said no alcohol? I mean, I don't think, to my knowledge, someone actually coming forward and saying you know we will not --  
- I mean it wasn't written, but an announcement was made.

PC: Yes.

AF: Clean out your desk. [Laughter]

PC: They banned smoking, too, in the newsroom, I think.

AF: Yes.

PC: When I got there in the early 1980s, there were more than several smokers in the newsroom.

AF: Gosh, I wonder what time that could be?

PC: John Brummett was a smoker. I remember him bellowing about no longer being able to smoke at his desk.

AF: Were there any graphic artists who were smokers and then had to . . . ?

PC: No, we were a clean living bunch.

AF: Oh, yes, right. [Laughter] Where did you guys go after work?

PC: We all went to bed early and got up early.

AF: Right. Where did you guys go after work?

PC: What did we do after work?

AF: Yes,

PC: We'd go to International Bazaar, have cookouts, drink beers.

AF: Go canoeing.

PC: Go canoeing.

AF: Were there any other places besides International Bazaar, because I couldn't remember.

PC: Juanita's

AF: Oh, that's true.

PC: I didn't do a lot bar hanging.

AF: Let me check this list. A story that was not published. Did you ever have any work that was not --- I asked you that.

PC: Oh, all the time. I would have drawings all the time that weren't published.

AF: Why?

PC: They didn't have room for them at the last minute, or they found you know something else they wanted you to do. I was just part of the business.

AF: It was not any particular angle or censorship.

PC: No, I learned to get a real thick skin about that kind of stuff.

AF: Right. Would you do something else with them? Had to let someone else? Or was there a policy for or against that, of freelancing or . . . ?

PC: The only freelance policy I knew was that you couldn't work for the competition, which mean the *Democrat*.

AF: Yes. And was that written or just an understanding?

PC: I think it was an understanding. I never signed anything. I did some work for the *Arkansas Times*.

AF: Yes. While you were at the *Gazette*?

PC: Yes.

AF: Yes.

PC: [unintelligible].

AF: What did you do with your unpublished stuff? Keep it there?

PC: I have it in a box.

AF: Ready to pull it out? [Laughs]

PC: The *Gazette* gave me the copyright to the work I did for them before Gannett came. So I could conceivably take all that work I did for the *Gazette* , before Gannett, and resell it.

AF: Oh, really? But ever since, did you know at the time when Gannett came in that they were taking away your copyright privileges? Or is this something you learned after?

PC: I think I learned it during.

AF: Did you have a problem with that?

PC: No.

AF: Because, at the time, you weren't really --- you probably did have a second life anyway at the time.

PC: Well, I saw how art was treated when they were finished.

AF: What do you mean?

PC: It was discarded, thrown away, dogged eared. People forget about it.

AF: Yes.

PC: It's not that important. [Laughter]

AF: Now, are you saying that or are you saying that's what they thought about it?

PC: That's the mindset at a newspaper. All is ephemeral. That is what newsprint is. That's one of the draws of newspaper to me, that it only lasts for a day and then the next day's paper comes out.

AF: Yes. You are only as good as your last drawing.

PC: Yes. And the drawing that you are making is not a precious object. It's there to convey information or ideas, and then it is gone.

AF: Yes.

PC: Which is really beautiful to me. It is like music. The internet has the same quality to it. It doesn't have this material, preciousness, that fine art has.

AF: Yes.

PC: That preciousness gets in the way of the message so often in fine art. In something as common and dirty as a newspaper, it's all about the message.

AF: Yes. Some people have problems with that. Graphic artists or artistic people sometime have difficulty with your view, but your view is correct in what it is. Whether that is good or bad is a whole new argument. But you're right. That's what newspapers are. And the internet is even, I think, more exaggerated. It's not even in hard copy. You can't even touch it. I mean it's . . . [Laughs]

PC: And you can hit reload and it's changed.

AF: Right. [Laughs]

PC: You could do a screen grab of it, but even that screen grab is just ones and zeros.

AF: Right. When you were incorporating the use of this computer system that --- especially like Carrick Patterson, sounds like he was really on the cutting edge, maybe. Obviously, he probably had no idea that it would ever evolve to where it is today, but at the time did you feel that there was something in the air, some change going on with art, that art was taking a step from perhaps finer to a more, you know, expedient type of media or . . . ?

PC: The biggest change I noted was in the amount of time that it took us to do something. Instead of doing one map a day, we could do ten maps a day.

AF: Yes, because you were doing cut and paste before.

PC: Yes.

AF: Yes.

PC: And drawing it by hand. Now you can immediately go to your archives, call up these old maps, change them around a little, spit out a map. And editors loved it because we could do map after map after map.

AF: Right.

PC: So we'd be cranking out maps all day long.

AF: Yes.

PC: And charts, too. And, you know, Gannett really encouraged that technology



because they saw the potential in what a computer could do . . .

AF: Right.

PC: . . . especially with graphics.

AF: Did you miss using your hand to draw those maps?

PC: No, because I used my hand making the scratchboard drawings.

AF: Right, so you had another form of expression.

PC: Yes.

AF: Just not through the maps.

PC: By the time I got to the *Miami Herald* , I was really getting burned out on doing scratchboard drawings because, to do it, I had to hunch and peer at these tiny lines I was scratching. My eyes would blur. I remember stepping outside one and looking up at the moon—to see two moons. My hands would cramp, too, and I inhaled too much of the clay dust that was coming off the scratchboard.

AF: Yes.

PC: I was really getting weary of doing so much physically punishing drawing. I began to dread drawing, felt trapped by my technique. But that is where the computer swooped in and bailed me out. In the early 90s. I noticed the photographers at the Herald using a raster program called Photoshop. I latched on to it and developed a style using an electromagnetic tablet that looked an awful lot like scratchboard--but it took me maybe only a quarter of the time to do it. It was fully forgiving. I could back up several steps if I needed to.

AF: Right.

PC: And I could lounge back in a easy chair and zoom up on my computer screen to work on fine details, so my eyesight recuperated, my backache disappeared, my hand stopped cramping and I wasn't inhaling any more dust.

AF: And you're producing as good or better work.

PC: And the editors still thought I was suffering for them! [Laughter]

AF: That is so funny. What year was that that you made that transfer?

PC: That was in about 1992, 1993.

AF: So it was after you left the *Gazette*.

PC: Yes.

AF: You didn't have the technology at the *Gazette* at the time to do that.

PC: To do that, no. But it was coming.

AF: Yes. Could you feel it coming? You probably thought your back was going to hurt for the rest of your life, maybe. I don't know.

PC: Trying to do a drawing with vector programs was unrewarding --- it looked too much like typical computer art. I disliked that cold, clinical, dead look that a computer yielded

[End of Tape One, Side Two]

[Beginning of Tape Two]

PC: . . . computer graphic software.

AF: And why was it called MacDraw? Did you all nickname it that?

PC: No, that was the name of the software.

AF: Oh, that was the name. Okay. Oh, okay.

PC: Then we experimented with a program called MacDraft, which was an architectural program. It was interesting, but it wasn't very smooth. Then Freehand came out, which was a big boom, because you could work in color. You could do a lot of interesting things with Freehand.

AF: And did they send you to classes to learn to do this?

PC: No, no.

AF: So how did you learn?

PC: We just . . .

AF: They just brought it into the newsroom and said, "Here."

PC: They put it in front of us, and we learned how to do it.

AF: Yes. No one taught you?

PC: We were like little kids, you know, with some toys. [Laughter] You just press on everything and see what works and what doesn't work and, eventually, you start making things.

AF: Right.

PC: No, we never received any training.

AF: Okay. I just didn't know that it was that sophisticated. [Laughs] Sounds like it was not.

PC: The programs?

AF: No, the management.

PC: They gave us time to play and discover.

AF: Yes.

PC: Mostly, we didn't have time for training. We had too much work to do.

AF: Yes. How many hours a day would you work?

PC: I donated a lot of time to the company when I was working on the forest project.

AF: Yes.

PC: Some days I'd work fourteen hours.

AF: Yes. Because you were trying to do that and would there be daily assignments to complete. Yes. Was there resentment among the others that you were being given three months to go off and do this grand project?

PC: I don't think so. I think Dan Morris felt a little left out sometimes because Mary Jo often preferred my style over his.

AF: Yes.

PC: But he filled in the gaps when he became an art critic.

AF: Yes.

PC: I was glad to see him become art director because he liked dealing with people.  
He was a real people person.

AF: Right.

PC: He liked jawboning. I thought he was good for that job.

AF: Yes.

PC: I thought he did really well as a manager.

AF: Did you have to ever go and sit in on any these editorial meetings if he was not there or Mary Jo was not there?

PC: Yes, I sat in on a few.

AF: What were those like?

PC: I am not a meeting person.

AF: Okay. [Laughs]

PC: I don't have a lot to say. I am a visual person.

AF: Well, do you have ears? What did you hear? [Laughs] And what was your impression of them? What went on in those things? I mean I never --- I don't recall ever going into one of those things, except when they --- the first couple of weeks I was there, I asked if I could just sit in on one. That was it.

PC: No, the editor sits there and the section editors pitch their top stories to him.  
There is some discussion about what the lead story should be.

AF: Yes.

PC: Can't tell you too much more about the dynamics of it.

AF: When would it have been, throughout?

PC: Well, Carrick and his editors and Lundy and his editors and then finally . . . What was that last editor?

AF: Keith.

PC: Keith Moyer.

AF: Moyer. But I just wondered if in each of those cases they were --- you know was it dictatorial type system or was it, you know, he sat and listened to everybody's suggestions and then did whatever the hell he wanted anyway, or whether he took those into consideration or how democratic it was.

PC: I can't characterize it for you.

AF: Yes, and I am sure it was different with each reign.

PC: Yes.

AF: Whoever was the . . . Well, any good personal anecdotes about anybody?  
[Laughs] Any good gossip on anybody? [Laughter]

PC: None that I really care to repeat.

AF: You are loyal. [Laughs] And that shows how juicy the information is. [Laughter]  
That's okay. We won't make you do those.

PC: Wow. It has been so long.

AF: I know.

PC: Ten years.

AF: What else? Is there anything else we need . . . ? We have been going for more than an hour.

PC: That's all right. You know I have been trying to think the last few days about the *Gazette* and I think I have regurgitated all of it.

AF: Well, you know, I just found it difficult to remember everything. You know, in our profession things are disposable, unfortunately, from day to day. And you meet so many new people every day, and you work on a different story, and you move on to another one and I like that, but too often there is not enough time to process. And I realized in going back and remembering some of these anecdotes or periods at the *Gazette* that I hadn't not taken the time to process and, therefore,

I didn't have as clear a memory on them as I wanted. And I regret, too, that I didn't take the time to go back and look at all my old clips. I kept some diaries, personal journals. But, oh, my gosh, who knows where they are in my attic? And I just didn't go back and pull all that stuff out.

PC: Are you asking to see my diary? [Laughter]

AF: No. Yes. Where is your diary? [Laughter] Pull it out now. Come on. Did you keep a diary during that period?

PC: No. I have sketchbooks though.

AF: Well, that's a diary.

PC: They are.

AF: They make perhaps a better diary.

PC: I have scores of them. I am trying to find a home for them.

AF: Really. Well, maybe this is . . .

PC: Maybe that's the home.

AF: I don't know. What are the sketches of?

PC: Well, they are all the drawings that I made for the *Gazette*. There all the sketch books for the drawings.

AF: Oh. You know, I think I am going to ask Roy about it. I would think they would be . . . I would think. Because they're really sort of the works of art before it actually made its appearance into the paper.

PC: Yes.

AF: Wonder if they could . . .

PC: Maybe that's the spot for them.

AF: I know. I would think so. As an accompanying . . . I know this is an oral history department and all, but surely they could have a supplementary visual that adds to the history.

PC: I don't know if they have the resources for it.

AF: I don't know. I don't know what their resources are. And I have always been a little dismayed that no one ever wrote a book about the *Arkansas Gazette*. I mean there was the history of the *Arkansas Gazette*, but I mean the demise of the *Gazette* and so I am really glad to see that there is someone recording all this for posterity's sake.

PC: Yes.

AF: Because it was a --- I don't know of a contemporary history that has been written about the *Gazette*. I am trying --- remember that book --- it was almost like an issue manual they would give you when you would go to the *Arkansas Gazette*. It was like the Bible, the history of the *Arkansas Gazette*, but it only went up to like 1950.

PC: Yes.

AF: So . . . [Laughter] I don't know of any kind of contemporary history of the paper and then particularly its demise, which was the most significant part in many ways.

PC: Yes.

AF: So, I think it is very good they are doing some compilation of the events that occurred because we are not that old yet. But before you know it, we will be octogenarians saying, "I remember back in 1975." [Laughter]

PC: "It's all coming back to me now."

AF: That's right. I am getting a vision here. Ancient history. [Laughter] I think the sketches would be a wonderful asset. I would like to see them. Do you have them?

PC: Oh, they are buried.

AF: Oh, right. Like my stuff.

PC: They are up in boxes behind my bookshelves.

AF: Well, let me see what their provisions are because I think it would be great. How voluminous are they?

PC: I've got a lot of them. How many volumes of sketch books?

AF: Yes. Must be a lot. You were there for . . .

PC: Maybe twenty or thirty of them.

AF: Oh, wow. Okay. All right. Well, that's good. You have to find someplace for those.

PC: Yes. Plus, I've got all the old scratchboard drawings, too.

AF: What do you mean scratchboard drawings?

PC: Scratchboard is a cardboard, really stiff cardboard.

AF: Oh, I am sorry, scratchboard, yes. The ones you did in order to prepare for the . . .  
Yes.

PC: Yes. And these days everything is done digitally, so it's . . .

AF: Yes.

PC: There's no record of digital sketches.

AF: What was your technique on that? Would you actually scratch out with a cutting tool?

PC: Yes. A very sharp, little leaf-shaped blade.

AF: Right.

PC: Scratchboard is a stiff board covered with a hard white clay and seaweed surface. On top of the white clay is a thin dried layer of black India ink. When you scratch through the black you get a white line. You are drawing with light rather than shadow.

AF: Yes.

PC: Which appealed with because drawing becomes an act of illumination rather than



casting shadow.

AF: Almost like a silhouette.

PC: Like shining a flashlight it on something.

AF: Yes. Reverse. Yes. And would then you print that onto paper and they would take the paper into the printing? How did they . . .

PC: Engravers would photographically shoot the scratchboard, making a photoprint from it.

AF: And make a photoprint of it.

PC: Yes.

AF: And then they would just use the photoprint then for the . . .

PC: The make-up folks would then paste the photoprint onto the page.

AF: Did you all have to run your stuff down to the . . . What . . .?

PC: Oh yes. Yes, we dealt with the printers and engravers a lot.

AF: I mean, you didn't have, you know, what we had --- copy boys delivering your stuff for you. You'd actually take it down to them or . . .

PC: Our department never merited a copy boy. [Laughter]

AF: You did everything.

PC: We did our own running.

AF: That's right. [Laughs] How were the guys down there in printing? Were they pretty good about . . .?

PC: They were, you know, down-to-earth people. Really fine folks to work with.

AF: Yes.

PC: There were quite a few people in production who were from the days of the old hot press type.

AF: Oh, yes.

PC: The really old loud machines.

AF: Yes.

PC: Hearing impaired people weren't so bothered by the noise. There was a lot of sign language going on down in production. I learned a little of it.

AF: Oh, you probably had to in order to communicate.

PC: T could communicate very well with people who didn't know sign language.

AF: They had gotten used to us. [Laughs] You know the *Gazette* printing presses were where?

PC: East of downtown.

AF: In that warehouse district along the river? That's where the *Democrat*, I know, had their printing office. [unintelligible]

PC: No, this was beyond I-30.

AF: Oh, much farther. Oh, that's right. Did you ever go out there?

PC: Couple of times.

AF: Yes.

PC: To see stuff come off. Like the Arkansas summer piece, I went out there to check on that. I went out to see the forest section come out. You could make a few color adjustments when you were out there, just by saying, you know, "Beef up the magenta a little bit . . . ."

AF: Oh, you could. Right.

PC: . . . or come down on the side. But those guys had such a good eye, you really didn't need to bother. They did a great job.

AF: Oh, that's wonderful. Did you have any impressions of the facility or its state of the art?

PC: Well, they were state-of-the-art offset presses.

AF: It was.

PC: When the . . .

AF: When the new ones got better.

PC: . . . when the new ones came in. Before that it was letterpress.

AF: Yes.

PC: And any color we did with the letter press was pretty crude.

AF: Yes.

PC: Once in a while, an advertiser would buy an ad with spot color: Black ink and one color. If we happened to have art on that page, well, then on other side of the paper, we could put spot color on it. Which was interesting. [Laughs]

AF: To say the least. [Laughs]

PC: Yes.

AF: Well, did color come early to the *Gazette* ? I can't remember whether, I mean, I remember what a big deal it was when newspapers went color, but I don't . . .

PC: No, there were a lot of papers out there with color before the *Gazette*.

AF: There were.

PC: A lot of papers; mainly smaller papers that used local presses.

AF: And they could more easily convert.

PC: Yes.

AF: Yes.

PC: It's a lot easier for a small paper to change format and style.

AF: Right.

PC: New technology is difficult for the lumbering giant to absorb quickly.

AF: Yes. And by the time Gannett came to the *Gazette* , it was already color.

PC: Yes.

AF: Yes. Which was good for them, because they incorporated a lot of color.

PC: Well, yes, and I think they even printed *USA Today* on the *Gazette*'s press.

AF: For that distribution at that . . .

PC: I think so.

AF: I think I recall that, too.

PC: That was probably one of the things that made the *Gazette* appealing to Gannett.

AF: As a purchase . . .

PC: Those nice presses.

AF: Yes.

PC: I think.

AF: Well . . .

[End of Interview]