

TRIBUNE TOUR NO. 3

The Story Behind Your Sunday Paper

IN YOUR HANDS and before your eyes is one of the from nine to a dozen different and distinct sections of today's Chicago Sunday Tribune.

Scattered about you in your home or wherever you may be are the other sections, on table, chair, or floor, or in the hands of others, in most cases members of your family. This is a family newspaper, so, of course, others of your household are as much interested in it as yourself.

The Sunday Tribune, as you can see and as you have known ever since you have been reading it, is much more comprehensive than The Daily Tribune, the production of which has been described in two previous articles of this series. It is more than news, more than editorial opinion. It is a weekly unabridged presentation of everything under the sun to inform, instruct, and entertain readers of the widest variety of interests.

The Sunday Tribune includes, in addition to the news, sports, and financial sections regularly found in the daily paper:

A complete section of from ten to sixteen pages of comics in four colors.

A section devoted to classified advertising, which makes profitable reading.

A Metropolitan Section devoted in the main to community news.

A Woman's Section.

A Society and Travel Section.

A Drama and Movies Section.

A Picture Section done in both one tone and color rotogravure.

And the Graphic Section in monotone and color rotogravure, which you are at the moment reading.

As you peruse these sections the thought may not enter your mind that you are enjoying the assembled product of hundreds of professional writers, editors, and artists, of an army of mechanical experts, and of tons and tons of the most ingenious machines that the publishing business ever has devised. Such, however, is the case, whether you realize it or not.

The Sunday Tribune, contrary to what some may believe, is not created merely by those who produce the daily paper, but by nearly all of these of the daily paper, supplemented by distinct organizations that work entirely upon the Sunday editions.

Two special and separate editorial staffs, apart from the regular newsroom staff discussed in a previous article, are necessary to accomplish the editorial work required for the feature sections of the Sunday paper. One of these two is concerned only with the production of the Metropolitan Section, of which there are five separate editions that cover the news of five different parts of Chicago and its suburban area.

The other of the two distinct editorial staffs is that of the Sunday department, which is responsible for the production of the comic section, the woman's section, the drama and movies section, the society and travel sections, the picture section, and the Graphic Section. Contributions from the various

departmental writers, such as the drama critic, the music critic, and a score of others have places in the Sunday feature sections. In fact, the entire newsroom personnel is at the disposal of the managing editor in producing the Sunday paper.

The Sunday department, under the direction of the Sunday editor, is quartered on the fourth floor of Tribune Tower, adjacent to the editorial art department and connected by a corridor with the main newsroom. Its staff, not counting a number of departmental writers who have desks in the Sunday department's offices, and who write for both the daily and Sunday paper, contains twenty-seven members, seventeen of whom are women and girls. These include editors, writers, assistants, and secretaries.

The Metropolitan department also is quartered on the fourth floor of the tower. Its staff, under the leadership of the Metropolitan editor, numbers fourteen. These include editors, reporters, secretaries, and one photographer.

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What surely must impress you as you turn from section to section of your Sunday Tribune is its amazing abundance of color.

The Daily Tribune, as you know, features color printing, especially in the form of full pages of color advertisements, but it is in the Sunday editions that you get full measure of color in editorial as well as advertising pages.

Color is The Tribune's challenge to what may be for many an otherwise colorless world or an otherwise drab existence. Color is music to the eye just as a swing band or a symphony orchestra is music to the ear.

Color is The Tribune's answer to a depression and a recession. In many ways The Tribune has defeated these two arch enemies of prosperity by the unrestricted employment of color, banished public spending hesitancy, and kept virtually all of its machinery and all of its men and women busy during times of unprecedented unemployment. It requires many more workers to produce a paper featuring color than to produce one printed only in black and white. Every page of four-color work, for example, calls for four separate mats from the stereotype department and metal casts from this department in multiples of four. Virtually all through the Tribune plant, in a similar manner, color work provides for additional employment—more photographers, more artists, more engravers, more pressmen, and so on.

Color's appeal is to the eye as well as to the intellect, whereas black and white printing's appeal is mainly to the intellect.

Color, therefore, is the only medium by which the artistry of a fine painting or a splendid varicolored illustration can be conveyed.

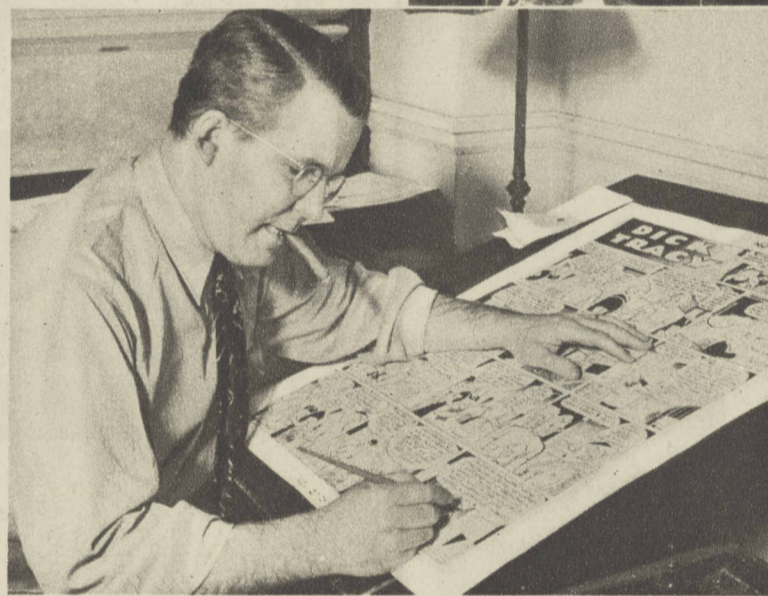
Color therefore is the zenith of forceful and attractive advertising.

Since the Graphic Section, which presents color produced and printed by the rotogravure process, is the newest of The Sunday Tribune's feature sections, it shall be discussed first.

The Tribune, as many will remember, has had magazine sections in the past that have been printed in part in color. But it was only when the Graphic Section was launched in early autumn in 1931, as part of a program of completely modernizing The Tribune, that the first pronouncedly different Sunday magazine supplement came into being. We wish that we could inclose in this edition a sample of that first Graphic Section, so that you could see what progress has been made in seven years. Yet the Graphic Section of 1931, so different from the standard magazines of the standard newspaper, was a success from the start.

It was during the bleak days of the depression that The Tribune decided to reach out with new appeals to its readers, improve its entire paper, and put it so far ahead of other newspapers that there would be left no grounds for comparison. A Sunday magazine would help do this, so the Graphic Section—originally called the Graphic Weekly—was born.

At first it was printed on the relatively slow speed of the Comic Section's presses and its color pages were produced in the manner of the comics. Because these presses were busy most of the time printing those funny sequences that entertain the whole family, only a limited number of the Graphic Weeklies could



Cartoonist Chester Gould preparing a "Dick Tracy" page for the Sunday Comic Section.

be printed each week. These were not circulated in the strictly city editions.

But so popular in reader interest was the Graphic Weekly that it was decided to put it in all of the editions of the Sunday paper. This necessitated printing on the high-speed presses that turn out the daily and most of the sections of the Sunday paper. The Graphic, therefore, was increased in page size and in number of pages, and combined with the drama section under the name of Graphic Section.

Obviously the next move, if the Graphic Section were to be improved still further, would be the printing of it in rotogravure. So on April 18, 1937, it was separated from the drama section and produced alone—still the Graphic Section—in rotogravure, its front and back pages in color rotogravure.

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The Graphic Section represents development based upon a profound study of what people want to look at and what they want to read. It features an unlimited variety of subjects, historical, biographical, scientific, and what not. It contains regular features weekly, such as a part of a page devoted to dogs, another to movies, a popular science department, an aviation department, a beauty department, a food department, and a half page, more or less, of W. E. Hill's cartoons.

For its Graphic articles The Tribune not only employs a staff of feature writers, but it also draws upon its other writers and reporters and its correspondents, both in this country and abroad. In addition, it contracts for special articles from outside sources, by men and women with reputations in the literary world. In the editorial art department are artists who



One of the presses at the Tribune rotogravure plant running off color proofs of the Picture Section. (Tribune photos.)

are far more interesting and thrilling than fiction. No other magazine of general circulation prints as many maps as the Graphic Section. Many of these are in color.

The Graphic Section's famous story of the Crusades, for example, gave readers a more quickly assimilated idea of those historic religious wars of the middle ages than could be obtained in any book or set of books, for the simple reason that the colored map which accompanied it traced the routes of each of the Crusades—all on one map, whereas historical atlases generally require three or more maps for the purpose.

The double page of pictures in the Graphic Section does not in any way duplicate the types of pictures reproduced in the Picture Section, although for each of these sections photographs are selected solely with the aim of interesting readers.

The Picture Section, like the Graphic Section, is prepared under the direction of the Sunday editor. Printed in rotogravure, it reproduces photographs without losing any of their values. Page one of the section always is in color—reproductions of famous paintings, of appealing illustrations, of exclusive Tribune fashion photographs, of exceptional results obtained by the color camera. The inside pages of the section, except those that carry color advertisements, are printed in single tone—sepia ink.

To choose the photographs for these pages a vast amount of study and comparison is required. Approximately 3,500 photographs are considered each week in the selection of subjects for the Picture Section.

The rich brown of the Picture Section's monotone pages does not represent, however, The Tribune's first use of sepia ink. In 1914, before it began printing in rotogravure, The Tribune engaged the actress, Elsie Janis, to write about the then new dances and to pose for photographs with which to illustrate her series. Sepia ink was used, because the white paper showing through the ink in various proportions simulated flesh tones.

Long before that the Police Gazette, which was given to illustrations of prize fighters and chorus girls, used pink paper to obtain the effect of flesh tones. This old publication, because of its reputation, gave such a bad name to the use of

pink paper that it has been more or less tabooed ever since, and "pink sheet" has become a term of reproach.

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In The Tribune's rotogravure plant at 427 East Ontario street are produced the Picture Section and the Graphic Section, so far as most of the mechanical processes are concerned. Type for these two sections is set in the composing room of the main plant and proofs of this type are made in the engraving department of the main plant. Aside from this and the photographic work done in The Tribune's color studio, all mechanical tasks for the two sections are performed in the rotogravure plant.

The Tribune, as many readers know, has been a pioneer in American newspaper rotogravure work. The process of rotogravure, which is an extremely



Ben Day artist at work.

complicated one, involving printing from a huge copper covered cylinder with images etched in it rather than standing out similar to type, as is the case of ordinary zinc etchings, was invented in England in the nineties and perfected in Germany in 1910.

Because there were no rotogravure presses made in America at the time, The Tribune shortly before the world war purchased a press of this type in Germany. The vessel bringing the press to this country was in midocean when war was declared. The press was landed safely, but when it was assembled it was found that certain of its parts were missing. With German shipping driven off the sea, there was no way to obtain the missing parts, so Tribune mechanical experts set about the task of making the press operate. They finally accom-

plished their purpose by duplicating missing parts after they had learned every detail of the press. But in the meantime the New York Times began printing in rotogravure. Had it not been for the delay caused by the war The Tribune would have been the first newspaper in this country to print in rotogravure.

In color rotogravure printing, however, The Tribune absolutely was the first. In fact, it was The Tribune that made color rotogravure on a web press possible. It developed the process and designed the first newspaper color rotogravure press, beginning work on this as early as 1919.

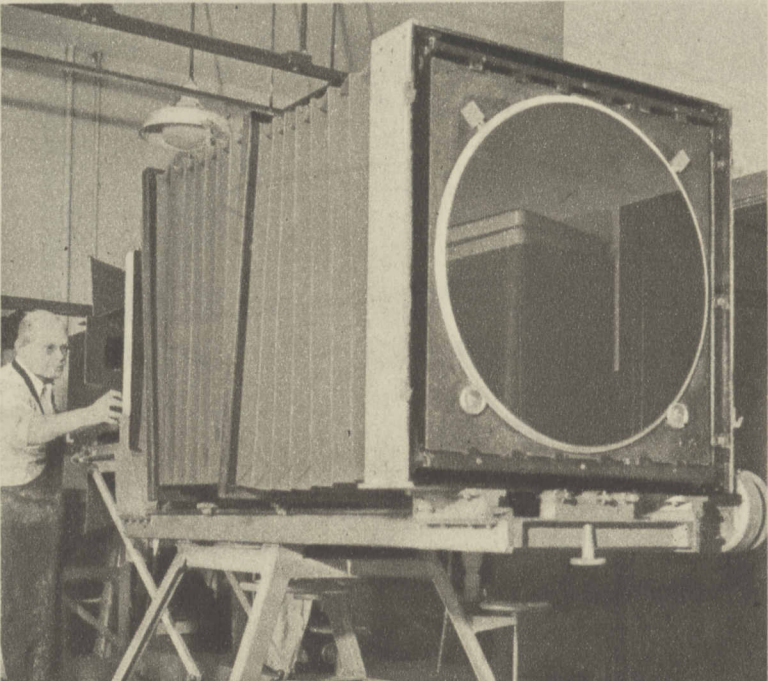
On April 9, 1922, it printed the first color rotogravure, an advertisement on the back page of a tabloid sized section then devoted to fiction. The next week it applied color rotogravure for the first time to editorial work, a front page illustration of a story in the fiction section.

Two years later—on April 6, 1924—The Tribune came out with color rotogravure on a section of standard newspaper size, printing the front page of the Picture Section. On Feb. 3, 1933, color rotogravure appeared in the then newly enlarged Picture Section (enlarged as to page depth). On April 18, 1937, as previously stated, it appeared in the Graphic Section. The Tribune was first in the world to print color rotogravure on a continuous roll of paper.

In printing color by the rotogravure process a copper sheathed cylinder is engraved for each color. In four color printing by this process one cylinder prints yellow, another prints red, and still another prints blue. The fourth cylinder prints in sepia ink what is known as the key plate. The web of the paper passing through the press takes up the various colors in the order just named.

In the etching department of the rotogravure plant, under the supervision of Gordon McDonald, are forty-six workers, eighteen with more than ten years of service to their credit and three who have been employed by The Tribune more than twenty years. In the rotogravure press room, under R. J. Waggett Sr., are ninety pressmen and assistants, twenty-six of whom have worked for The

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The new color camera in the color engraving department. The circular screen can take in a full newspaper page in a single exposure.



Developing a color negative in the darkroom of the color engraving department.