

ARTHUR SEARS HENNING, REPORTER; HIS LIFE IS HISTORY OF OUR TIMES

Begins Notable Career
with Tribune While a
Student at U. of C.



ARTHUR SEARS HENNING

Dean of Capital Writers
He is Arthur Sears Henning, dean of the nation's Washington correspondents, oldest reporter on THE CHICAGO TRIBUNE in term of employment, and for the last 33 years chief Washington correspondent of THE TRIBUNE.

He is one of the most distinguished and able writers in America's newspaper history, although he will tell you that as a "newsgetter" he is not so hot. Facts — an historic list of international news scoops and countless Tribune stories of his which were days and sometimes months ahead of the news — bespeak his modesty.

If Arthur Sears Henning ever was scooped on a news story it was so long ago Washington has forgotten it. And Washington has an exceedingly long memory.

Sometimes he has been mistaken for a senator, although not because he tries to look or act like one. He dresses simply and he carries no airs — rather a complete lack of them.

He Doesn't Like It
There is about him an honest dignity that comes from great ability and a brilliant mind. The patience and quick kindness of his voice are marks of a noble heart, and wisdom and wit show in his eyes.

These are qualities Americans would like all their statesmen to have, and it may be thru transferrence of the thought that people sometimes address Arthur Sears Henning as "senator."

He does not like it, but, being a gentleman, he is not given to rebuking honest mistakes. Nor does he tread on a person's embarrassment to make a foil for his own wit — Washington pastime. There is no pretense about him. He has never tried to be anything he is not. He is a reporter.

"It is a great calling," he said today.

As a reporter Mr. Henning for the last 14 years has broadcast over WGN a weekly news review entitled "Capital Comment."

Assignment in 1905
Arthur Sears Henning first came to Washington on assignment 42 years ago, in 1905, for the inauguration of President Theodore Roosevelt.

Mr. Henning covered the inaugurations of the next 10 Presidents of the United States for THE TRIBUNE. He has reported 22 political conventions of the two major parties and a number of Prohibition, Progressive, and other minor party conventions.

Of the 11 Presidents he has known, he singles out three.

"Roosevelt, Wilson, and Roosevelt I felt were the outstanding men," he said. "They were the outstanding Presidents in that they moulded the history of the country to a greater extent than any of the others."

Of Calvin Coolidge, he remarked: "He was not a particularly able man. He had the virtues and the vices of a New England character. He was ultra-conservative. He had a dollars-and-cents viewpoint. He was good at the period in which he served, in which the stress was upon economy."

Picturesque in a Way
"He was picturesque in a way. There are more humorous stories about the Coolidge character than any President in the range of my experience."

"People talk about 'Silent Cal' — why, he'd talk an arm off you if given a chance. One time while he was President I called upon him and we had an extended conversation. Every time I would get up to go, he would wave me back and say 'Sit down. What's your rush?'"

Two years after Coolidge made his famous pronouncement "I do not choose to run," declining the 1928 nomination, Mr. Henning visited him in Northampton, Mass., where he lived. Mr. Henning was waiting in the ex-President's office when he came in, about 9 o'clock in the morning.

"I said, 'Good morning, Mr. President,' Mr. Henning related, "and he replied: 'G'morning. Not president of anything but an Antiquarian society. Why didn't you tell me you were coming?'"

"I explained that I would have wired but I was afraid he would wire back not to come."

"That's right," Coolidge said. "Then we had a two hour talk."

The story of the Presidential press conferences in the White House for more than 40 years was told by Mr. Henning.

Tribune that way, for he was one of them.

"Taft inaugurated the press conference system. This consisted of specially invited correspondents who would come in, at no stated time usually once a month, on invitation."

"They would sit at the cabinet table, take notes, and then they would shake like a bowl full of jelly as he laughed. There was a great deal of fun but little news in those meetings."

President Wilson inaugurated the twice-weekly press conferences, Mr. Henning said.

Advantage for Wilson
"We would gather in the White House," he related. "Wilson always stood with the windows at his back and the light in our faces, which gave him an advantage."

"He was easily nettled and quick to lose his temper at these conferences. Once the United States was in the European war, he called them off. He held one or two press conferences in Paris, during the peace negotiations, but they were not successful."

"The regular White House press conference" were reestablished under Harding. He demanded written questions. He would stand before us with a sheet of questions in his hand, leading down to the ones he wanted to answer, ignoring the others. There was nothing the correspondents could do about it.

He Makes a Mistake
"Harding got into trouble one time, early in his administration, when he answered an oral question at a press conference. It was during the arms limitation conference and concerned the Pacific islands, as to which islands the understanding with Japan applied. He got it wrong and had to be corrected by State Secretary Hughes. From then on, it was all written questions."

"Coolidge continued the written questions, and so did Hoover, but they allowed oral questions to be asked that related to the subject under discussion. Original oral questions were not permitted."

Franklin Roosevelt reestablished the practice of oral questions at White House press conferences, Mr. Henning said.

"Franklin Roosevelt was a past master at holding press conferences as a sounding board for Presidential propaganda. He took the lead in any press conference and he very rarely allowed it to get out of hand. Always it was suffused with the Rooseveltian humor, which was of a very heavy vein."

"Truman is always in good humor. I have never known him to lose his temper. He answers questions more openly than did Mr. Roosevelt. He is not as well informed on the operations of government, but he tries to be informative. His press conferences are more satisfactory than those of Franklin Roosevelt. He doesn't practice the evasions that Mr. Roosevelt practiced."

Coverage Is Different
Asked whether news coverage in Washington has improved or worsened in the last 40 years, Mr. Henning replied:

"It's different. About the time I came here permanently — 38 years ago — up to 1914 there were far fewer news sources to cover."

"If the correspondent knew a relatively few public men well — a dozen or 15 in high positions — he was always sure of getting the news and covering it adequately."

"About the beginning of World War I the sources of news multiplied enormously so that in the case of any given story there might be all the way from a dozen to 15 angles to cover, officials, bureaus, departments, and the like, if the story were to be covered completely."

"It was more than any one man could do, so the coverage of Washington became more like the work of a city editor and a staff, and the correspondent had to take reports from other members of his staff and bring it all together in an integrated story."

Do a Better Job Now
"I think the coverage of news here certainly is as competent today as it was a third of a century ago. On the whole it is better coverage. Now it is so organized that a correspondent can do a better job than was done a third of a century ago."

"Of course, the government departments developed 'publicity' offices. Of course, the propaganda purpose was there, but at the same time the publicity offices did assemble the facts — the operation of the departments and the bureaus — and it was that supply of facts that had to be got to get the story."

It's the Tip That's Wanted
"I'm not afraid of any lobbyist or propagandist, because I get many a piece of news from a lobbyist or propagandist. You get a tip. Maybe it is all rolled up in propaganda or

Tribune Veterans: A Story of Distinguished Service

Tribune executives are trained within the Tribune organization, and most of them are veterans with many years of distinguished service.

Among the veterans who helped steer THE TRIBUNE thru the years of its greatest growth are Henry John Mau, chief electrician; Edgar L. Mahor, press room superintendent; and Leo Loewenberg, who served for 33 years as superintendent of the composing room.

Henry Mau, who now directs the work of 75 Tribune electricians and maintenance men, joined THE TRIBUNE on July 13, 1900, when he was 25. Previously he had worked at the generating plant of Wilson Brothers, men's furnishes, where he had advanced from machinery wiper to chief electrician.

3 Electricians Then

In 1901 THE TRIBUNE had only three electricians, who were in charge of maintaining power for six presses in the temporary quarters at 126-132 S. Market st., where part of the newspaper's operations were conducted while its new building at Madison and Dearborn sts. was being erected.

Mau assisted in developing the first push button controls for the presses and thru the years has helped to bring the controls to their present marvelous efficiency. Under his direction THE TRIBUNE adopted individual motors for typesetting machines in 1902, eliminating the former system by which a line of machines took power from a belt running off a shaft driven by a single motor. A few years later, he helped develop push button controls for the stereotype casting machines, greatly improving their efficiency.

Many other improvements in the vast array of Tribune electrical equipment have been made under Mau's direction, but his versatility in other fields has made him a handy man for the Tribune organization. In 1908-10 he traveled for months with Richard Henry Little, war correspondent and columnist, running one of the early movie projectors which showed a film on Tribune activities.

310 Men Entombed
One of Mau's greatest adventures came in 1909 following the Cherry mine disaster in Bureau county. A miner's torch set fire to hay kept for mules on the 500 foot level, and 310 men were entombed below. All except 21 were dead when rescuers reached them.

THE TRIBUNE rushed a carload of food to Cherry for the relief of the victim's families. Mau, who was placed in charge of the shipment, commandeered the private car of a railroad president to get the food from La Salle to Cherry. Then he went to work as a reporter, seeking to determine the cause of the disaster.

Guards surrounded the mine property, barring anyone from approaching, but it is the tip which the most important "wants."

After Arthur Sears Henning finished his first summer vacation tour as a writer in THE TRIBUNE "sporting" department, in 1896, the managing editor, James Keeley, offered him a permanent job.

Keeley tried to argue young Henning out of returning to college because, he himself, had never had any formal education and could see no benefit in it. Keeley was self-educated and brilliant.

Mr. Henning refused Keeley's advice and went back to the University of Chicago, where he remained until 1899, leaving a few months before graduation. He got the permanent job on THE TRIBUNE the same year.

Today, Mr. Henning offers advice somewhat different from that which Managing Editor Keeley gave him: "Get all the education you can. You can't have too much education for this or any other professional job. Keep on getting it afterwards — after you get out of school."

Constant Study Needed

"Reporting requires a background of all the education you can get plus all the experience you can get. It requires constant study."

"Actual experience in the city room or news room of a metropolitan newspaper, I think, is essential to a career in Washington. No body had heard of schools of journalism when I went to college, so I cannot judge them on the basis of experience in them."

"If anything can be learned in them which will help and which is necessary, that is all to the good, but it must not be at the peril of neglecting the general background of education which all good reporters must have."

Mr. Henning's experience in covering political conventions began in 1904, when he reported three of them, Republican, Democratic, and Prohibitionist.

Accurate Predictions
For a third of a century, every two years, he has traversed America writing stories about political trends and the opinions of the nation's voters. They are so accurate they have been of service to both major parties.

For the first and the only time in Mr. Henning's career, however, one of these journeys resulted in all of things — poetry. Tribune files of 23 years ago tell the story.

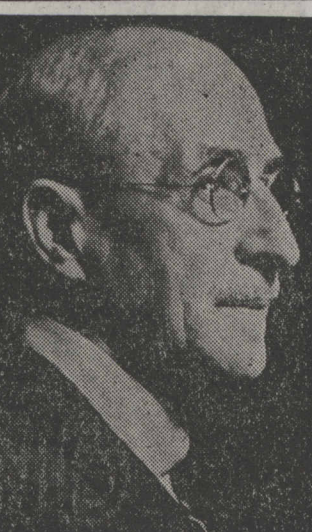
There is an editorial which relates how THE TRIBUNE's telegraph editors and operators practically fell on their faces and reached for the bichloride of mercury when they saw poetry streaming in over the wires under Arthur Sears Henning's byline.

Because It Was Good
The poem arrived in THE Tribune office on the night of Oct. 23, 1924, and it was published the next morning — not because Arthur Sears Henning wrote it, but because it was good. It was entitled "I Sing My Country."

"I had been in Europe for a good part of that summer," said Mr. Henning, "and I was full of reflections on the differences between Europe and the United States."

"I set my thoughts down while I was riding in a Pullman, 'out where the west begins.' When I got to St. Paul, I filed it in place of the usual story I would have filed."

There, in good, round fables, Arthur Sears Henning set down his glowing appraisal of the country he loved. Against that he contrasted a decadent and unfree Europe he had just visited and from which



LEO LOEWENBERG

ing, but Mau crawled, under cover of darkness, across half a mile of marshy land and reached the mine power house. He was arrested for trespassing, but he learned what caused the fire, and notified THE TRIBUNE. Later Mau was an expert witness in suits brought against the mining company.

Operated Projectors

Another of his duties, in pre-radio days, was to operate slide projectors which flashed election returns to crowds downtown and in rented halls throughout the city. Mau recalls that during one hotly contested election, opponents of the candidates backed by THE TRIBUNE hired a tallyho drawn by four horses and parked it beside the Madison-Dearborn building. Inside the carriage, bandmen wearing mourning attire played funeral dirges.

Ordered to disperse the mourners, Mau dismounted a gun on the roof of the Tribune building and set it up beside a window above the horses' heads. Then he turned it on. Nobody was hurt in the resulting stampede.

Mau invented one of the first electrical machines for showing play-by-play baseball returns and THE TRIBUNE rented the Auditorium theater and Orchestra hall, "playing" the world series for capacity crowds.

Today THE TRIBUNE's presses are capable of turning out 1,065,000 40-page newspapers in an hour, with selected pages in four colors. One of the men responsible for this achievement is Edgar Mahor, press room superintendent, who started working on a Tribune press in April, 1900, when he was 30.

THE TRIBUNE then had 30 presses. Now Mahor has a force of 274. He recalls that on hot days in 1900, when the presses were in the temporary Market st. quarters, the men cooled off by swimming in the nearby Chicago river. A picture of that pressroom force shows most of



HENRY MAU

the men wore large handlebar mustaches.

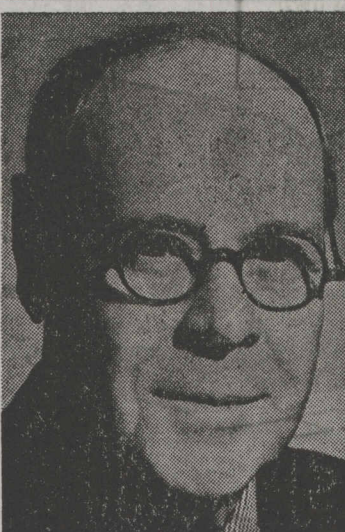
Mahor helped THE TRIBUNE pioneer in the use of color in newspaper printing. The first two-color advertisement was run Jan. 7, 1929. The first three-color advertisement appeared Feb. 19, 1932, and the first four-color ad printed in the Tribune plant on Sept. 11, 1936. The first spot news photo in color, showing a scene at the Tribune sponsored fire and police show, appeared July 17, 1939.

An unforgettable day in the press room was Dec. 21, 1939, when the Allied Florists' association ran a color advertisement printed with perfume on the page was synthetic perfume which made every pressman as redolent as a rose. Mahor recalls that one of his men, who had no opportunity to take a shower before going home, was obliged to ride to Berwyn on the open platform of an elevated train.

Presses Keep Going
Among the revolutionary advances made during Mahor's regime has been the improvement in method of changing rolls on the presses. Formerly a press had to be shut down for five minutes while a new roll of newspaper was placed in position. Now six press units are equipped with a device that changes a roll almost automatically when a button is pushed, and the press can continue running at top speed.

In the Tribune composing room, where 74 million lines of type are set annually, much progress was made under Leo Loewenberg, who retired as superintendent in 1936 after 42 years of service.

Loewenberg joined THE TRIBUNE on Oct. 4, 1893, two years before the first typesetting machines were purchased. Up to this time all type matter, both news and advertisements, was set by hand in much the same



EDGAR L. MAHOR

manner that was used for the first issue of 1847.

In 1906, Loewenberg became superintendent of the composing room, succeeding Thomas Sullivan, who had held the job since 1867. In his first year as head of the department, Loewenberg conceived an idea that has revolutionized newspaper advertising. Previously, newspaper ads were placed vertically along the outer columns of each page and the balance of the page was filled with news matter.

Loewenberg considered this was both unsatisfactory and unfair, since some advertisements were buried in middle columns surrounded by others. He devised what is called the pyramid system of placing ads near the inside bottom corner of each page, with others of increasing size staggered across the page to occupy the full depth of the outside columns.

The idea was tried for one issue and it made an immediate hit with advertisers and readers. Today, this system of display is used by nearly every newspaper printed in the English language.

Buy Casting Machine

Despite the advent of the typesetting machine, large type for headlines and advertisements continued to be handset for many years. Compositors not only had to set it, but the used type had to be sorted and restored to cases. In 1907 THE TRIBUNE purchased a monotype casting machine to produce its own type in the larger sizes.

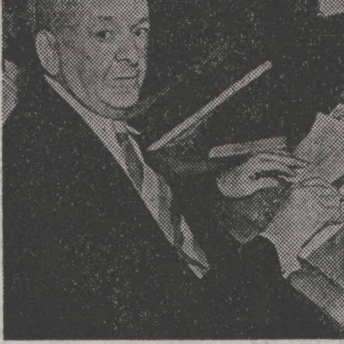
Loewenberg immediately hit upon another innovation, the nondistribution of type. Once used, the type was melted up, and the machine cast fresh letters. The labor saving was enormous, and today all modern composing rooms use this system.

Loewenberg retired as head of the composing room in 1936, and now spends the winters in California.

28 Members of Tribune Family Work Total of 1,219 Years; 22 40-Year Men on Pension

THE CHICAGO TRIBUNE, whose employees long have enjoyed security and stability unusual in the newspaper industry, today has 28 employees still at their daily jobs who have worked here more than 40 years each and who, together, have worked the amazing total of 1,219 years for this newspaper.

In addition, there are on THE TRIBUNE pension rolls today 22 retired employees who have been drawing



George Nelis at his proofreading desk in The Tribune's composing room.

ing Tribune pay checks more than 40 years each.

Oldest working employee on THE TRIBUNE in point of service is George E. Nelis of the proofroom, who will have been employed 55 years this coming Aug. 20, and who still reports at 3:30 p. m. five days a week for a daily seven hours of work. He came to THE TRIBUNE in 1882, when it was only 45 years old and he was 17.

Oldest living Tribune employee is Charles E. Winter, formerly of the composing room, and now living on pension in Pasadena, Cal., who first came to work here April 8, 1930.

Others Still at Work

The 27 veteran employees in addition to Nelis who are still at work, with their departments and date of employment, are:

Arthur Sears Henning, editorial Washington, June, 1899; John H. Fletcher, proofroom, February, 1900; Charles J. Flynn, composing room, April 26, 1900; Edgar L. Mahor, black press, April, 1900; William F. Madden, circulation, May 10, 1900.

his Scotch ancestors had fled to freedom.

Letters of Approval
The poem elicited two editorials, one in another newspaper, and was reprinted in the Literary Digest and the New York Daily News. Dozens of enthusiastic readers wrote letters of approval.

Upon that triumphant note, the career of Arthur Sears Henning, bard, was born and died. To say the least, he succeeded in doing what many a good newspaper reporter has dreamed of doing — making the editor print his poetry!

Son of a Piano, Ill., banker who served in the Illinois legislature in 1893, Arthur Sears Henning was born in Elmo Aug. 16, 1876. From public schools there he went to the University of Chicago and he was already determined to make writing his career.

On Daily Maroon Staff
He worked as a freshman on the staff of the Daily Maroon, and that experience convinced him to

Henry J. Mau, maintenance and electrical, July 13, 1900; George H. Krueger, black press, March 23, 1901; Ray W. Carlton, black press, May 15, 1901; Frank N. Jacobs, stereotype, December, 1902; Ralph J. Waggett, roto press, Jan. 21, 1904; Clyde A. Cullum, classified, April 17, 1904; Joseph M. Hough, engraving, Feb. 28, 1905.

William O. Perkins, composing, May 30, 1905; William M. Albright, composing, Sept. 5, 1905; Emil A. Albrecht, composing, Sept. 7, 1905; Anna Garraw Davenport, switchboard, Sept. 18, 1905; Clyde Russell, composing, Sept. 27, 1905; William J. Cleary, composing, Dec. 5, 1905; Elia Fischman, circulation, Dec. 5, 1905; Adele Brewster, editorial, April 15, 1906.

Frank A. Nessinger, composing, Aug. 6, 1906; Fred C. Weber, pay roll, Oct. 5, 1906; Edward L. Larson, composing, Jan. 5, 1907; Margaret Murray, classified, March 5, 1907; Fred von der Horst, warehouse and receiving, April 1, 1907; George W. Bilger, composing, October, 1907, and Edwin G. Berglund, editorial, Nov. 19, 1907.

Pensioned Employees

The 21 pensioned employees in addition to Winter who have been on THE TRIBUNE pay roll more than 40 years each, the department in which they worked and date of employment, are:

Frank C. Snow, composing room, May, 1884; Patrick Shea, composing, March, 1885; William M. Hill, composing, March, 1888; Andrew T. Randolph, composing, May, 1889; Ralph McGraw, composing, May, 1890; Joseph C. Larson, composing, October, 1892; Michael J. Conlon, circulation, July 1, 1893.

Leo Loewenberg, composing, Oct. 4, 1893; Lucius J. Young, classified, July 1, 1895; Clifford S. Raymond, editorial writer, Sept. 2, 1898; James Ryan, composing, Sept. 17, 1900; Cliff Kerr, composing, Sept. 6, 1901; Otto J. Hinterland, maintenance, Dec. 1, 1901.

John T. McCutcheon, editorial cartoonist, Sept. 1, 1903; Samuel J. McGrath, composing, September, 1903; Frank J. Phillips, circulation, January, 1904; Guy S. Hammond, composing, September, 1905; Frank D. Racine, engraving, June 16, 1906; Orin A. Mathew, editorial, Sept. 15, 1906; Donald Swinehart, composing, June, 1907; and Frank Swinehart, composing, August, 1907.

try newspapering. As a college freshman in the summer vacation of 1896, he sought out THE TRIBUNE for temporary employment and experience. He was paid \$6 a column space rates, later changed to \$25 a week salary because he wrote so much.

After two years as a full time reporter, Mr. Henning resigned to make a trip around the world. He worked his way to Europe aboard a cattle boat.

He applied to London dailies for a job. The news editor of the Daily Mail was very discouraging, said Mr. Henning.

"We don't like to hire American reporters because they are unreliable and get us into libel suits," he told me. "Besides, they have no dignity."

"Why, when the queen died on the Isle of Wight, there were some American reporters there, and they even ran — ran, mind you — from the palace to the cable station to send their dispatches!"



John H. Fletcher (left), Charles J. Flynn, and William F. Madden (right).



George H. Krueger (left), Ray W. Carlton, and Frank N. Jacobs (right).



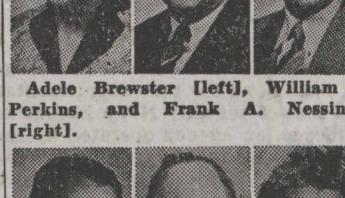
Ralph J. Waggett (left), Clyde A. Cullum, and Joseph M. Hough (right).



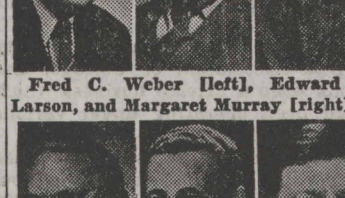
Emil A. Albrecht (left), William M. Albright, and Anna Garraw Davenport (right).



Clyde Russell (left), William J. Cleary, and Elia Fischman (right).



Fred C. Weber (left), Edward L. Larson, and Margaret Murray (right).



Fred von der Horst (left), George W. Bilger, and Edwin G. Berglund (right).

CHICAGO IN 1847: A MAN'S WORLD, BUT TRIBUNE RESCUES THE LADIES

Paper Plays a Pioneer
Role in Printing of
Women's News



LILLIAN RUSSELL

BY MARCIA WINN

Search as you will in the files of respectable publications of the year 1847, when the Gem of the Prairie came out in new form as THE TRIBUNE, and you will nowhere find the word "woman." The feminine sex, although you will not find the word "sex" there either, was referred to, if respectable, as "lady" or "gentle female." If a little on the shady side, she was merely "she."

Neither lady nor gentle female was particularly applicable to the physical aspects of Chicago and the era, for Chicago was rude and surging. It was turbulent and muddy. Few of the thousands who thronged its choppy streets had been there long enough to call themselves native Chicagoans. Its major thoroughfare, Lake street, a marshy bog bounded by slatted wooden sidewalks, was the boardwalk of the world.

Destination of World
Its harbor similarly was the destination of the world, with as many as 250 lake schooners lying there at a time. From their holds poured refugees from the autocracies of a festering Europe.

Yet the city, with all its rudeness, was one of cultural yearning. Its finest bookstore, the Literary Emporium of the Prairie, was well stocked with Charlotte Brontë's "Jane Eyre," Reed's "Female Poets of America," "Gray's Botany," "The Language of Flowers," and "The Pilgrimage of Love." A housewife might have difficulty finding a house with a dry yard, but she could hang at her windows "beautiful New York" painted shades with landscape, Gothic, Corinthian, or scroll designs in oil.

The lake winds might tear at her delicate complexion, but she could sit for her portrait at any of three Daguerrean galleries, buy bonnets of green French lace, English porcelain, or Jenny Lind design from the fashionable milliner, Mrs. Anderson, and imported cloths and cassimeres in the large jobbing house, Messrs. Field and Benedict had just opened.

Newspapers Not for Her
But the newspapers were not written for her. They were for men. That being so, the gentle females of Chicago must have been considerably startled to pick up THE TRIBUNE of Dec. 3, 1852, and see a rather shocking paragraph headed "Lady Editors."

The paragraph related that several of the paper's exchanges were edited by ladies, and that not only were these more interesting than similar "papers" written by men, but "... are less devoted to kindling a blind political fury in their readers, have more space to spare for matters of personal interest, and are more bold in the expression of opinion."

If the gentle females looked at the bottom of the paragraph, they saw the words, "Home Journal," indicating that THE TRIBUNE merely had reprinted this item, but reprinted it nonetheless at the head of its editorial column. A straw in the wind? It must have been, for 10 days later THE TRIBUNE announced the appearance of the Home Department, edited "by a lady" — the first woman on the Tribune staff.

Witty and Lucid Writer
The Home Department was a bright sword in the fog. The writer was witty, lucid and enlightened. She tore into Chicago's need for wash and bathhouses for the poor, attacked women's slavery to fashion, advocated the adoption of high topped boots and shorter dresses for Chicago's streets, urged that women take a daily bath, and sleep with their windows open. A recipe for washing, the art of speaking gently, the use of the word "female" ("It is too suggestive of the zoological distinction between brutes" — these and any other subject that touched her fancy, she included.

Who was she? Once, sending her column from Florida, she signed it M. E. D. No other clue to her identity ever was given.

In line with its new Home Department, THE TRIBUNE printed beautiful, sweet serials ("Madeline, the Rag Picker's Daughter"), Washington Irving writing on women and marriage, the serialized love letters of Mirabeau, the "novel" songs of an unknown composer, among them "Massa's in de Cold, Cold Ground" and "My Old Kentucky Home" (composer's name, Stephen Foster, was never given), and a monthly New York fashion letter. Just as the tentacles of the panic of 1857 began to pinch the lusty west, the editors commented sadly on the fashion letter. "This is a bad time to dip into fashions, but the ladies will keep thinking of them."

Bold Stand Is Taken
A month or so later, however, THE TRIBUNE took a bold stand on the matter in an editorial called "A Tilt at Vanity Fair."

"THE TRIBUNE is neither a Fashions Gazette nor a Moral Monitor. It does not undertake to prescribe the cut or quality of the garments of either sex so that they may be a mode. ... But at a time like this when the industry of the country is paralyzed and thousands of men stand upon the verge of bankruptcy and ruin in consequence of our excessive indulgence in articles of luxury that make us no happier, we may remonstrate against the continuance of that snobbery of the wealthier classes in equipment and apparel that has turned heads and drained the purses of so many tens of thousands who have imitated their example, but are without the means to get the outfit there