

# Your Sunday Morning Paper

## Everything Under the Sun, Much of It in Color

(Continued from page eight.)

Tribune more than ten years and ten who have been thus employed more than twenty years.

Both the etching and the press departments are in the one building, the aforementioned rotogravure plant. Here are twenty-eight huge press units, built on the principles of the original press designed by The Tribune, and capable of printing 390,000 twelve page sections in a seven hour day or 1,170,000 such sections in a full day of three shifts.

Each of these twenty-eight units takes a rotogravure cylinder, from which eight pages can be printed. These cylinders, although commonly referred to as copper cylinders, are in fact iron cylinders upon which have been plated thin surfaces of copper. They weigh 1,760 pounds, are 70 inches long, and 42 inches in circumference. In the plant there are 141 of them constantly going through the various processes of plating, engraving, and printing.

The cylinders are plated for each etching with copper to the thickness of 6/1,000 of an inch. Lettering and the deepest shadows of pictures are etched only to a maximum depth of 3/1,000 of an inch. When the printing from a cylinder is completed the thin plating of copper is stripped off and the cylinder is replated.

Adjacent to the rotogravure plant is The Tribune's ink plant at 401 East Ontario street. Here are employed, under John C. Yetter, nine men in the production of inks for the exclusive use of The Tribune.

Outstanding as has been The Tribune's success with color rotogravure, it has been matched by its achievements in printing color on standard newspaper paper by high speed presses.

This type of color printing is represented in two of the three following feature sections of The Sunday Tribune: The Woman's Section, the Society and Travel Section, and the Drama and Movies Section. It also is represented in the many full page color advertisements found in both the Sunday and the daily paper, and in the color cartoons that are printed from time to time.

Color came to The Tribune a long time ago, but the modern era of newspaper color, marked



Etching a copper cylinder in the roto plant for use in printing the Picture and Graphic Sections.

by printing on regular newspaper paper on high speed presses, can be said to have been inaugurated on Dec. 31, 1926, when The Tribune printed a double page promotional advertisement in two colors.

Away back in 1897 The Tribune published a special color supplement in observance of its golden anniversary. In June, 1900, it printed a three-color page in a Sunday issue. In October of that year it introduced a regular Sunday supplement of eight pages, of which two facing pages of jokes were printed in three colors. This was the ancestor of the present day Comic Section.

For more than a year, beginning in March, 1903, a special feature entitled "Poems You Should Know" was printed in two colors—the text in black and the decorative border and illustrations in red. In September, 1903, one of John T. McCutcheon's cartoons was printed in color, and several times during the following year this artist's works were enlivened with color, the last of that color series appearing on Sept. 27, 1904. With this ended that early period of color printing on news presses. For a number of years then color in The Tribune was found only in the Comic Section and in a magazine supplement that was printed in a similar manner.

The first advertiser to use modern newspaper color in The Tribune was a local department store, its advertisement appearing in two colors on Jan. 7, 1929. Even as early as before the war, however, national advertisers and another big Chicago store advertised in color in the magazine section of that time. On Jan. 25, 1931, newsprint

color printing was applied editorially in The Tribune—a two-color page one of the Sunday Woman's Section. The first three-color high speed printing was a Tribune promotional advertisement that appeared Feb. 18, 1932. On March 6 of that year a three-color page appeared in the Woman's Section. On May 5, 1932, the first editorial use of three-color printing by the modern process in the daily paper was in connection with the printing of a page one cartoon by Carey Orr.

On April 12, 1936—less than ten years after the initial appearance of modern newsprint color in The Tribune—appeared a four-color front page in the Woman's Section. The first editorial use of four-color newsprint color, using a natural color photograph made in The Tribune's color photo studio, was on Jan. 24, 1937—an illustration for a Mary Meade article on page one of the Woman's Section.

This newsprint color printing is done on regular black presses that carry supplementary color decks. These were described in a previous article. In effect, the process is nothing more than the adaptation of color to black printing, but it is not so simple as that.

The color plates cast in the stereotyping department are attached to the presses, which operate at only a 20 per cent reduction in speed from the regular black press rate. Whereas in black press printing the press units that constitute a hookup for a section of the paper run at a speed of 45,000 papers an hour, the newsprint color run is done at a maximum speed of 36,000 papers an hour.

Today the regular run of color as printed on the high speed presses is superior in color values and register to the color rotogravure product of ten years ago. Color rotogravure, however, also has been improving greatly in the last decade.

The Comic Sections, which contain twenty or more of the world's finest amusement sequences, some featuring characters found in the comics of the daily paper and others presenting characters met with only on Sunday, are printed on a special new press of sixteen units that turn out these sections at a rate of 36,000 an hour. Up until Oct. 9 of this year the comics were printed on a press of twelve units that ran at a speed of about 23,000 sections an hour. The installation of the new and improved press has greatly increased the speed of the production of the comics, as can be noted.

The comics, which are drawn by celebrated artists, are transferred into engravings in the regular engraving department on the fourth floor of the Tribune plant. Mats are molded under the rollers of molding machines and dried under steam tables, and plates are cast in the stereotyping foundry. The plates are considerably thinner than those used in black press printing.

Color patterns for the plates from which the comics are made are laid in by a process known as "Ben Day." Color patterns such as these also are employed in some of the advertisements that appear in The Tribune and in the colored cartoons that are printed from time to time.

For most of the newsprint high speed color printing, however, a process first adapted to newspaper work by The Tribune and called the four-color process is used. This involves the use of three plates in colors and one in black (the key plate)



Blending colors to make the high-grade ink used in printing Tribune color pages. (Tribune photos.)

made with patterns similar to those used in regular zinc half-tones. A colored illustration or a colored picture is photographed with a camera that uses filters to separate the colors, and from the three negatives thus made and a straight black and white negative the plates eventually are made.

The Tribune is the only newspaper in the world today that does this kind of color engraving.

It was in April, 1935, that the first color printing from this four-color process was done, since it was about that time that The Tribune's color engraving department on the sixth floor of the main plant turned out its first completely satisfying product. Considerable experiment had been carried on for months before.

In the color engraving department, under the direction of

Patrick Bresnahan, are nineteen employes who work exclusively upon this type of engraving. These men are a part of the engraving force of 111 mentioned in a previous article. In addition, as pointed out, are the forty-six employes of the roto etching department. The Tribune's total engraving force, therefore, numbers 157.

The color engraving department came into being at about the same time The Tribune installed its color photography studio on the twentieth floor of Tribune Tower. This studio, under the direction of Edward H. Johnson, produces photographs in color that are amazingly like the original subjects photographed, whether they be fashion models, movie stars, or plates of luscious strawberries.

The ingenious camera of the color studio is loaded with three negatives for each picture. In this camera also are three separate color filters, which define the basic colors, yellow, red, and blue. By a single shot all three negatives are exposed. The three distinct colors, each on a separate negative, eventually are transferred to the finished color photograph. Three extremely thin films, or emulsions, are laid one upon another in the actual photograph to produce the full effect of beautifully blended colors. Humidity and temperature control are vital in producing the color photographs.

Only one other newspaper in the United States—the New York News, an affiliate of The Tribune—is making color photographs by the above described method.

Color photography, high speed color printing on newsprint paper, color rotogravure, all the new processes, and all the improvements in mechanics that have been introduced into or developed within the Tribune plants in the last twenty years to facilitate the production of a daily and a Sunday paper that are better in every way represent a great deal more than the difference between cost and profit.

They represent, among other



Taking a "one-shot" color photo in the color studio in Tribune Tower.

things, progress, initiative, and leadership. They reveal the disinclination to accept things as they are, no matter how nearly perfect they may be.

The Metropolitan Section is a feature that in its ten years of existence has proved a pronounced success. It is edited and produced on the theory that folks actually are just as much interested in everyday happenings next door as they are in startling events in which they have no personal concern.

Dividing Chicago and its suburban area into five news zones the Metropolitan Section each week brings to its readers intimate details of the activities of community churches, schools, civic groups, and other organizations. Its pages contain stories of weddings, anniversaries, interesting personalities, and the achievements of ambitious and idealistic people who are the backbone of our civilization.

In reality, of course, the Metropolitan Section is not one section, but five sections, although only one of these is found in yours or any one else's Sunday Tribune. The five sections cover news of Chicago and its suburbs, within a radius of forty miles of Tribune Tower, divided as follows: North, northwest, west, south, and southwest.

Names are highly important in the Metropolitan Sections—not particularly those of famous or well known persons, but names of every one. Not a great while ago a survey was made to determine how many names were printed in these sections in a period of five weeks. The figure was 38,738.

Another article on The Tribune will appear in an early issue of the Graphic Section.

(Continued from page three.)

diately took its place. The listening world now, with its seeing ears, had before it the spectacle of a swift succession of war planes winging through the skies above the fog in an ever-increasing and wildly intensive hunt for the Red fleet.

Then: "This is X-100 . . . bombing squadron X-100. One naval vessel has been sighted through a break in the fog. We think it is Russian . . . we are pursuing . . ."

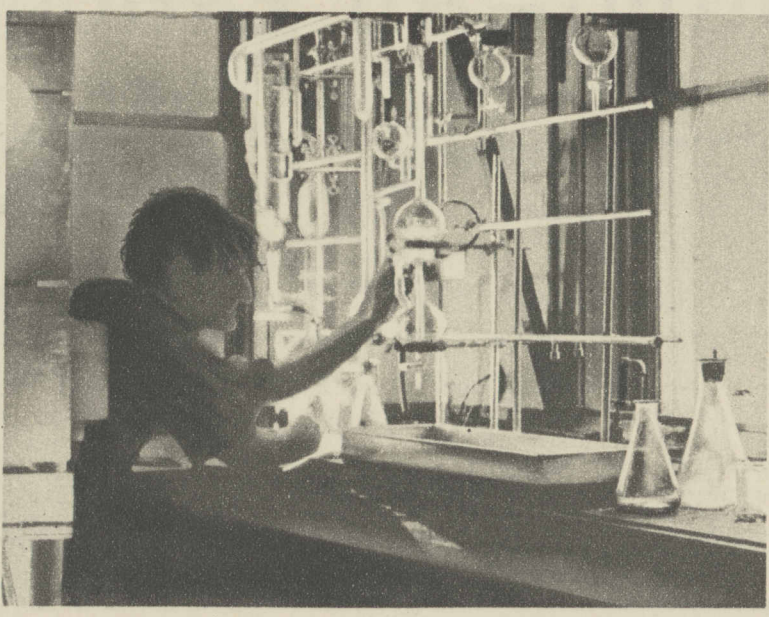
There was a quick rattle of staccato reports. Machine guns! A zoom of the propellers—a burst of machine guns. Another moaning airplane; another volley. The war planes had opened on the Red fleet.

Now came a whine of static in the air. Through this splintering of electrical particles a voice thundered: "This is Moscow—Moscow, broadcasting from the Union of Socialist Soviet Republics. You fear the Red fleet; and you should. You want to know where the Red fleet is? I shall tell you. Listen!"

There was another splitting sound of static. Then it cleared. The next words broadcast and rebroadcast over the air lanes of the world sent a shiver into every nerve:

"This is Peter Quill . . . Peter Quill, who has been called the Crimson Wizard. . . I warn you to signal your air-planes to cease firing."

## The Crimson Wizard



A grotesque figure bent over an elaborate mechanism in the turret of a Russian battleship.

"All squadrons, cease firing." There remained only the faint drumming of the propellers as they circled high above the Red fleet.

Now there was a strange thing. All the microphones were open—open in every city. At each microphone there were throats straining with the impatience to make some last appeal. Finally they could no longer resist.

"Please, Peter Quill. . . This is Maida Travers. . . " "This is Eric Lambert calling. . . We are Americans, Peter Quill. . . " One after another the stations

pleaded. A mocking, monotonous laugh was the only answer. Then the harsh, even voice of the Crimson Wizard: "This is Peter Quill. . . You thought you knew me. . . You thought I had discovered a secret that would destroy for you. . . Hear me laugh! You call me the Crimson Wizard because Russia is Red and I have gone to Russia. . . Red is the color of communism, and I shall make it terrible. . . Red! Red! Crimson! Crimson Wizard! Well, I shall try to earn that name. . . Perhaps you would like to know what pleasure I tell you that Sonya Danilo and

Petrovich are safely aboard the flagship. . . "

Shattering bursts of static now cut off the cold and monotonous voice of the Wizard. Then it came back:

" . . . I am aboard the flagship Stalin. . . we are running in a dense fog, but the fog is lifting. We shall soon be in the open Atlantic . . . you may watch us. We shall go to the Mediterranean sea . . . you may follow us there. But whatever you do will not affect the result. I shall strike a blow that shall be long remembered . . . "

Peter Quill's voice died out of the ether. In its place came the roar of the war planes. Next there came the high, strained voice of a flight commander:

"This is squadron X-100. . . The fog is lifting. . . we are over the open Atlantic . . . the fog is lifting like a great white curtain, and there . . . there . . . THERE below us, coming out of the dripping mist . . . one . . . two . . . three . . . six . . . ten . . . twenty . . . fifty Russian battleships . . . "

The war plane zoomed out of hearing in a crackle of static. In its place came the pleading voices of those at the radio stations. And most plaintive of all were the words:

"Peter Quill . . . Peter Quill!" It was Maida Travers.

("The Crimson Wizard" will continue on W-G-N next Friday at 8 p. m. and in next Sunday's Graphic Section.)

## HITLER UNMASKED!

(Continued from page four.)

ing showed without reserve that he adored her. I imagine he felt in his heart that she was far superior to himself. So did I. On this first meeting, and always thereafter, I was impressed by the way she, a foreigner, stood at his side through every trial of the party, spending her fortune on it and on him. During the Innsbruck visit, she was still somewhat overwrought from having personally engineered her husband's escape into Austria. Her health, always delicate, never fully recovered from that strain, and in 1931 she died.

Beside such a woman, Goering cut a surprising figure. As we talked, I realized that he possessed ability in the work for which Hitler had accepted him; but my esteem remained too moderate to conquer my aversion. It seemed a pity that such a person should be permitted to strut before the public as a high Nazi, despite his special usefulness.

Men who knew Goering during his cadet school days have told me that from the very beginning he showed an insatiable hunger for power and applause, and brutality in demanding them—traits which have marked his rise in the Nazi movement. He was called a braggart and a bully by his schoolmates, and the passing years have only broadened the scope of his aggressiveness. He has a bulldog tenacity which might be admirable in a man with aims less selfish, and there is no question that he is personally courageous, though whether his courage is the simon-pure article or only sublimated vanity is debatable.

Goering himself told me that when he made up his mind to wear the Pour le Mérite as a flyer he worked relentlessly to win it, deadening his nerves with morphine in order to risk his neck more recklessly—a practice, to be fair, in which he was not alone among war aviators.

That interesting vice did not reveal the inner man, however, any more than the pastel uniforms he affects nowadays betray his true color. Flamboyant the captain certainly is; but to learn what he is like at heart, one has to watch him feeding. It is a matchless spectacle of gluttony personified.

The day of my departure we lunched together. His mind was focused on the food, which he ordered in enormous portions and stowed away methodically, easing it down with long draughts of wine.

For all his ostrich appetite, Goering is a born peacock. In those days he had not lost a certain vulgar handsomeness, but the bold outlines were already beginning to bulge; vanity and greed are difficult to reconcile. Goering ate and grew fat, yet faced his mirror with complacency.

He was one of the first Nazis, if not the very first, to bless the world with his photograph. The picture, which he distributed everywhere, showed him in a steel helmet and lether tunic, the ever present Pour le Mérite shining on his chest—a grim warrior, but smiling the heroic smile of the irresistible Lohengrin. He photographs better than one would expect. In person he looks just as gross as he is.

All in all, he impressed me as a thoroughgoing egotist who would count his own appetites and schemes more important than anything else, and would go to any lengths to get what he wanted. He was affable, but his heartiness struck me as partly false; there was something fishy in his words and looks. Selfish conceit and crude energy, combined with slyness and a colossal nerve, were clearly his dominant traits. He was a man who would be able to push his way high in the party; but not—if Hitler were wise—too high.

Next Sunday—Hitler in Prison.

**A Tasty Treat**  
FROM Louisiana  
Something All Will Enjoy  
**PURE WHOLE-PRESERVED STRAWBERRIES**

FRESHLY COOKED  
**5 LBS. NET \$1.50**  
EXPRESS PREPAID  
ANYWHERE IN THE U.S.  
Guaranteed to Please or Your Money Back

TASTY Brand, 100% Pure-Fruit Strawberry Preserves are made of luscious Klondyke Strawberries grown in an area of Louisiana famed throughout the United States for the size and flavor of its berries. . . Select, whole berries, mixed with standard, granulated, Louisiana Cane Sugar, are open-kettle cooked to just the right consistency, in small batches, under most careful supervision. . . No artificial coloring; no pectin—just the pure Strawberries and sugar. The convenient, family-size wooden pail holds 5 lbs., net. Sent, express prepaid, to any address in the U. S. east of the Rocky Mountains, for \$1.50. West of the Rockies, \$1.75.

**SIX-JAR ASSORTMENT**  
Try this special six-jar assortment of Tasty Products in re-usable food-tins. Carton contains:  
1 GLASS EACH OF PRESERVED STRAWBERRIES PRESERVED FIGS PRESERVED PEACHES PRESERVED PINEAPPLE PRESERVED BLACKBERRIES PEANUT BUTTER (Best you ever tasted)

The six-jar assortment will be sent, express prepaid, to any address in the U. S. east of the Rocky Mountains, upon receipt of check or money order for \$1.95. West of the Rockies, \$2.25.

**IDEAL CHRISTMAS PRESENTS**  
Think of being able to serve real, pure Louisiana Strawberry Preserves on waffles and hot cakes, and in other favorite ways during the holiday season. Order today, a 5-lb. pail for yourself, and one for each of those on your Christmas list to whom you would like to give a special treat. The Six-Jar Assortment of Tasty Products in food-tin glasses also makes a wonderful gift. Send us your gift list, with check or money order—we'll do the rest.

USE THIS COUPON  
**Longino's Collins**  
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New Orleans, U. S. A.

I am enclosing \$ . . . . . Please send me, express prepaid:  
 5-lb. PAIL OF STRAWBERRIES \$1.50  
 West of the Rockies, \$1.75  
 6-JAR ASSORTMENT IN GLASSES \$2.25  
 West of the Rockies, \$2.25  
**TOTAL** . . . . .

Name . . . . .  
 Address . . . . .  
 City . . . . . State . . . . .

NOTE: If you wish presents sent direct to friends, give instructions on separate sheet.