

A look at putting the Emerald together

It takes hours to put together each issue of the newspaper. Here, we share two views of what it used to be like, with different technology in different eras

1942 By the end of spring term 1942, my freshman year, even lowly freshmen were pressed into duty on the Emerald staff, allowed to write copy, edit copy, throw type at the press, (yes, metal type, you know from your history books — letterpress. There was even a linotype!), fill coffee cups, clean latrines, and all that kind of useful stuff.

The body of the copy was set on the linotype. But the night-shift crew at the press set all the headlines in "sticks," picking each letter from a typecase, setting it into a "stick" and also inserting all the "spacers" for justification.

We had a Goss Comet web press. After its summer slumber it was reluctant to run. It had to be oiled and run a bit, then stopped and oiled again, then run a bit more. We thought we had it running and it

would stop again.

From August 1942 on I worked regularly on the evening shift at the Press. We had to read proof, and then read the proof corrections. We had to set the headlines, and then read the page proofs.

Sometimes there'd be a lull while we waited for something to do. Often we played poker while we waited, using the "spacers" for chips.

Then, sometime around 1 a.m. we "went to press." The Goss began to roll. Always, always adjusting the tension of the paper in the web was time-consuming.

The paper was affected by the weather. Rain offered one set of problems, a dry east wind another set of problems. No two press runs were ever the same. And, as the war progressed, the quality of the web paper regressed. The press was getting old, and press parts were hard to get. ...

We never knew at what time the

first decent copy would roll from the press. And so we waited. And waited. And watched the clock. And waited.

Sometimes while we waited we published the "Three O'Clock Whistle." I have a few copies of this magnum opus tucked into my Oregonas. Way, way in the back of the University Press were boxes of old half-tone blocks, a few wood blocks, and a few linoleum blocks.

We'd grab a handful of these "pictures" and drop them into a proof tray; grab several handfuls of discarded linotype slugs all mixed up and throw them into the proof tray; set a nonsensical, crazy headline to top the collection; and run off a couple dozen copies on the proof press. This, of course, was demanding, creative work.

By the time we got the first copies of the Emerald, we were famished. ...

— from Carol Cook Sibulsky Bergener, ODE 1941-45



Courtesy Jeanne Simmonds Keen
Joan Hickey (left), Steve Cady, the Emerald's well-loved pressman, and Louise Montag check an Oregon Daily Emerald page late at night. Montag was editor in 1946.

1962 ... 4:23 p.m. and the daily rush hour at the Oregon Daily Emerald is well underway. A reporter glances at the clock and continues typing.

First deadline was at 4 p.m., and another is coming soon. The office came alive at 3 p.m., and the pace will accelerate until dinner time, when

the majority of the routine work will have been done.

The infirmary list has been checked for those currently "observing a spring monsoon confined therein." Another staff member is pacing the floor of the SU lobby, hoping that the campus calendar will be released soon.

Desk editor on this particular day, Dan Pfaff, has just told a novice, "Well, if you

make a mistake, the best thing to do is cross it out and type it again."

A few minutes later his concern has turned to more pressing issues. Very little news was breaking on this day. To news editor Phil Cogswell: "What have you got in mind for a lead story tomorrow?" Phil says, "I don't know. There's nothing happening."

At 6 p.m. the first page dummies will have gone down to the press, and the three or more "standbys" will be taking a short break, and will then return for the next five or six hours before the paper goes to bed.

They will face the inevitable last minute delays — "When's the lead story coming in?" And the answer, "I don't

know, Yvonne (Eggers) isn't back from Senate yet." Sometimes crucial editorial decisions will be made. If something isn't right, Keith Powell may be heard saying, "No, by God, it has to be changed."

Finally, the last page proof is read, and the next day there is a new issue of the Oregon Daily Emerald.

— From the 1962 Oregonana

Some things never change...



"YES, THIS IS A GREAT PARKING PLACE ... THE ONLY TROUBLE IS, WE'RE FARTHER AWAY FROM THE CAMPUS THAN WE WERE WHEN WE STARTED!"

This cartoon by Roy Paul Nelson first appeared in the 1964-5 Oregonana yearbook. Nelson was on the Emerald staff in 1947, graduated in 1955 and is a professor emeritus at the journalism school.

Oregon Daily Emerald

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Emerald breaks out new look for its 100th year of publication

With the start of a new year, we have a new Oregon Daily Emerald. One that is now 100 years old.

This being a monumental year for the Emerald, we wanted to do something special. We wanted a new nameplate that reflected our independent status and conveyed a sense of history.

The new design is a near-replica of the Emerald's nameplate from the late 1920s to mid-30s. The only real change is the seal. The University's seal was previously located where the new one now is. Because the Emerald became independent from the University in the 1971, we felt a change was needed.

Jeff Fisher, an Emerald alumnus, created the new nameplate design and seal.

Fisher, 42, graduated from the University in 1980 and spent his last two years working at the Emerald as a graphic designer in the advertising department. After leaving the University, he worked for several companies before establishing his current one-man operation called Logo-Motives in Portland.

He has designed logos for numerous companies, including the Seattle Seahawks and a number of international corporations.

The Emerald's seal is designed to reflect our status as an independent campus newspaper in the state of Oregon.

Inside the Emerald



Ryan Frank

In one of the eagle's claws is a scroll, representing academia, and in the other is a quill, representing newsgathering and writing. Behind the eagle is an outline of Mount Hood, Oregon's most popular recreational mountain, which is an hour east of Portland.

To complement Fisher's design, our graphics staff spent last week designing the new look. News art editor Matt Garton headed up our redesign.

Welcome to the new Emerald. We hope you like what you see and read.

Ryan Frank is the Oregon Daily Emerald's editor in chief.