

4th quarter, 1976

# cta Quarterly

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Improvement  
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# CTA Quarterly<sup>®</sup>

Vol. 2

No. 4

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## Chicago Transit Board

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Acting Chairman

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Mathilda Jakubowski  
Lawrence G. Sucsy  
Donald J. Walsh

George Krambles,  
General Manager

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## The Covers

**Front:** *The Wrigley Building might well be called "the house that transit advertising built" (page 12). In addition, this Chicago landmark, in the floodlights against a night sky, is somehow symbolic of the winter beauty of Chicago's Michigan Avenue.*

**Back:** *One of the best bus stops on the entire CTA system (page 3) is at the front door of the Art Institute of Chicago at Adams on Michigan. Few museums in any city are as accessible to the central business district. Few art museums offer such a variety of cultural opportunities.*



# Art Is the Destination

One of the best bus stops in Chicago is where Adams Street connects with Michigan Avenue.

Walk a flight of stairs between two bronze lions and you are in one of the world's finest museums, the Art Institute of Chicago.

You are instantly detached from the towers and traffic of the city just behind you, soon refreshed from the worries and tensions of life in these times.

The tonic of viewing art is so easy to get in Chicago. Because of the Art Institute's accessible downtown location, the experience can be accumulated in small doses such as executive lunch hours or between-trains stops — and, of course, in the longer draughts provided by tours, holidays and weekends.

The Institute galleries seem designed to create just the right mood for each grouping of art objects. The color of the walls, the lighting, the decorative touches "frame" the art in the "feel" of the period.

"In contrast to the stark, stylized appearance of so many galleries," a recent visitor remarked, "it is similar to viewing a private gallery, at leisure, in somebody's mansion."

## *The Impressionists*

The Institute's French Impressionist paintings hang in the galleries atop the grand staircase. "Nowhere outside the Jeu de Pomme of the Louvre in Paris is there such an outstanding collection," says a Hyde Park devotee of this school of art.

Included in the galleries on the second floor are such classics as:

- . . Cezanne's "The Basket of Apples"
- . . Monet's "St. Lazaar Station" and his haystack series
- . . Renoir's "On The Terrace"

And the upper level galleries also contain other paintings listed among the "best Institute attractions" selected by Alan G. Artner, art critic for the *Chicago Tribune*:

- . . The Ayala Altarpiece by an unknown Spanish artist



*The grand staircase of the Art Institute, only steps away from Chicago's busy Loop, is the gateway to serene contemplation of some of the world's greatest art.*

- . . Caillebotte's "Paris, A Rainy Day"
- . . El Greco's "The Assumption of the Virgin"
- . . Picasso's "Daniel-Henry Kahnweiler"
- . . Rembrandt's "Young Girl at an Open Half-Door"
- . . Seurat's "Sunday Afternoon on the Island of La Grande Jatte"

The second floor Morton Wing is the showcase for major special ex-

hibits. Here more than 354,000 visitors viewed the Renoir retrospective in 1973, the Monet retrospective in 1975, and the retrospective of the great Belgian master, James Ensor.

Planning of such special exhibitions starts at least three years before opening. J. Patrice Marandel, curator of earlier painting and sculpture, says that development of all special exhibits starts the same way. The curator must check to see what funding is





*The four pictures at left represent the way in which the Art Institute reflects the appropriate mood for each collection of art. At right, Caillebotte's "Paris, A Rainy Day."*

available and whether owners of the paintings required will lend them.

The Art Institute endeavors to have one special exhibit each month. Borrowed paintings are given tender loving care in shipment. Marandel recalls holding a painting on his lap all the way home from Europe on a jet.

Visitors to the Institute see less than half of what the building has to offer if they fail to roam the main floor.

The famous Grant Wood "American Gothic" hangs in a first floor area devoted to twentieth century American art.

McKinlock Court on the main level is a restful garden. On summer days, it is pleasant to lunch outside in the garden restaurant.



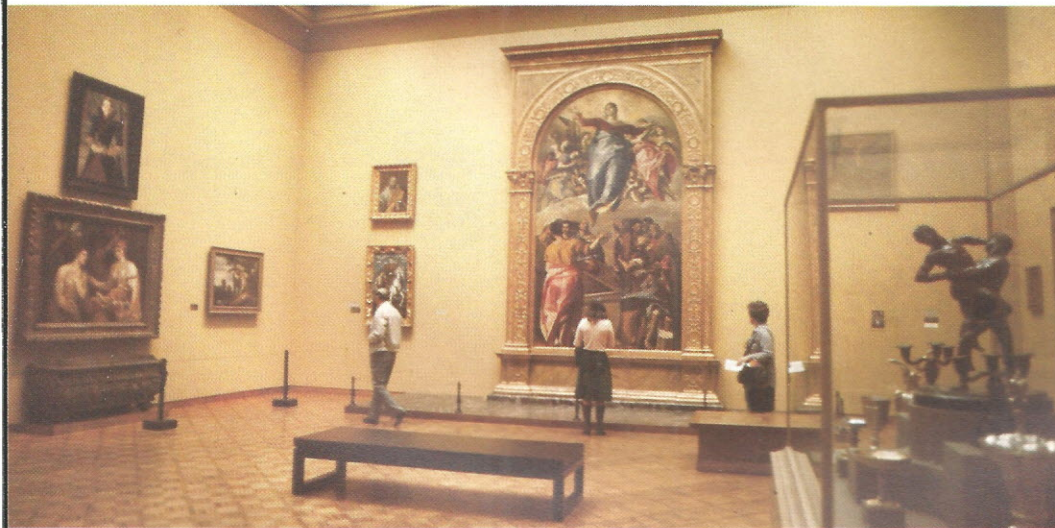
### **Early American**

On the south side of McKinlock Court, one finds displays of earlier American art. Marc Chagall's eight-panel gift, "American Windows," is to be installed in a new Chagall gallery and lounge overlooking the court early in 1977. The windows are the only stained-glass Chagalls accessible to the public in the United States.

Three more of the Tribune's "best" are housed on the first floor. They are:

- . . The T'Ang Dynasty Horse, a pottery figure from A.D. Chinese civilization
- . . Mary Cassatt's affectionate domestic painting titled "The Bath"
- . . Louise Nevelson's "American Dawn", composed from stylized renditions of commonly discarded objects such as scrap lumber and furniture.

The first floor Thorne Rooms in Miniature, designed by Mrs. James Ward Thorne, are fully furnished representations of European and American interiors from the late 13th century through the early 1930's. Each was handcrafted on a one inch to one foot scale. Needlework and upholstery were handcrafted by Mrs. Thorne who first became interested in







miniatures of decorative subjects when she worked with doll houses as a child.

The Art Institute has one of the world's greatest collections of Millets (124) and its latest accession (from the Worcester Fund) is a 65x57 painting of a stallion against stormy sky — entitled appropriately, "Horse." During its introductory showing, the painting was displayed in the main lobby.

"Horse" has been "groomed" for public showing by Alfred Jakstas, Institute conservator, and thereby hangs a bit of artistry you might not notice during a typical visit to the museum.

#### Conservation Skills

Much of the work of the Art Institute

happens behind scenes. Curators walk the galleries, scrutinizing the artwork for chips, cracks, discoloration, and dirt.

Some paintings, thousands of years old, are in amazingly good condition with only cleaning required. Others, some only 50 years old, have begun to deteriorate as the paint flakes away from the support.

Jakstas explains that a painting is made up of four layers — the ground, white paint (called gesso) applied as a base, the oil paint itself and the protective varnish coating.

The problem arises as the support either expands or contracts according to changes in the moisture level. The ground does not change and, over a period of time, it cracks. If not cared for, it can flake off.

The Institute's method of preven-

tion is visible in any gallery of oils. Gauges are coordinated with a new \$2 million air conditioning system to keep the humidity at predetermined levels and thus prevent movements of the supports.

However, for some paintings, the damage has already been done. Jakstas and his staff return the paintings to their original brilliance with the aid of microscopic equipment, cotton swab, and demar (a natural resin).

First they clean off the old varnish which hides the true shades of the paint underneath. Using care to not damage the paint, these craftsmen have often removed the touchups by restorers of past years.

That is how Jakstas uncovered a second woman in Ficherelli's 17th century "Judith" which now hangs



on the second floor. The other maid had merely been painted out by a 19th century restorer.

### **A Total Complex**

But, the art collection of the Art Institute is really only the starting point of its importance in Chicago's cultural eminence, according to Dr. Edwin Laurence Chalmers, Jr., president since 1972.

"The Art Institute is a whole complex of activities," he says. "We have probably the largest in-depth school of art in the country. Such artists as Grant Wood, muralist Thomas Hart Benton, and Georgia O'Keeffe of the New York movement of the twenties studied at the school."

In addition to classes for about 1500 regular students, the School holds evening and Saturday sessions for anyone interested from the fourth grade up.

The school's new building stands behind the museum on Columbus Drive. It has 133,000 square feet of space on four levels. A new gallery, free to the public, is provided to exhibit the works of students and faculty.

Red Groom's "Taxi" — an almost comic strip design on painted wood and plexiglass — and Margaret Wharton's anatomized chair are two of the alumni works which have been exhibited.

"We have the Film Center," Chalmers continues, "which seems to be increasingly frequented by Loop office workers. These are not necessarily the same people who come to an art exhibition or use the vast resources of our Ryerson and Burnham Library in connection with their art studies."

The film center program has been expanded to four nights per week this season, Tuesday through Friday. A recent retrospective showed several of the great comedy films of the late Harold Lloyd, a silent movie contemporary of Chaplin and Buster Keaton.

Camille Cook, founder and project director, says the film center concentrates on pictures not available to the public through regular commercial outlets. Occasionally, the filmmaker is on hand to discuss his movie making techniques.

"Then there is the Goodman Thea-



*Beauty is in the experience of visiting as well as in the viewing. In warmer weather, a courtyard lunch recess is possible, as shown above. Or simply a few moments of contemplation of nature's art in one of the Art Institute's open air alcoves.*

tre Center," Chalmers adds. "Goodman has produced such actors as Karl Malden, Geraldine Page, Sam Wanamaker, and Carrie Snodgrass, as well as comedian Shelley Berman and Director Jose Quintero."

The Goodman's intimate theatre (seating for 683) is located on nearby Columbus Drive. The repertory season includes five plays, each continuing for about a month. Performances include matinees Thursday and Sunday and all evenings but Monday. There is also a special summer season in which musicals are included.

As a community service, the Art Institute does not believe in confining its activities to its four-block area of Grant Park, Chalmers says.

The Goodman carries on a program of experimental theatre at the Ruth Page Auditorium on the near North side. Art school graduates have set up a school for neighborhood youngsters in storefront windows throughout Chicago.

In September, the trustees voted to provide long term loans of artwork to other museums in Illinois. Mini-exhibits often travel to neighborhoods in the metropolitan area. Last summer, the Institute was involved in Urban Gateway's "Art in the Park" program.

For those who like to take their art home with them (legally), the Institute rents out (for \$10 to \$75 every two months) works of Chicago artists selected for such purpose. Chalmers testifies that the rental-purchase plan has proved to be a convenient way through which businesses can utilize original art to heighten interest in their lobbies, halls and showrooms.

Ever since its formation by prominent Chicago businessmen in 1879, the Art Institute has been a center for community involvement.

### **Famous Donors**

Today's visitors to the Institute have good reason to appreciate the generosity of such Chicago families as the Fields, the Ryersons, the Potter Palmers, the Armours, the McCormicks, the A. Montgomery Wards and the Mortons.

Museums of today can no longer rely on the unusual wealth of a few leading families, however. At the same time, costs are mounting under the pressure of inflation. For these reasons, Chalmers is gratified at the growing interest of Chicagoland corporations and other private interests in sponsoring exhibits and





## Easy To Get There

The Art Institute is one of the most accessible of Chicago's public places. It is easy to reach by bus, car or train. CTA No. 151 Sheridan and No. 153 Wilson-Michigan southbound buses stop across the street from it. CTA No. 1 Drexel-Hyde Park and No. 3 King Drive northbound buses stop at the steps of the Art Institute on Michigan Avenue, facing Adams Street.

Within walking distance to the west are the Ravenswood (Mon-Sat) and Dan Ryan (seven days) L routes at Wabash Avenue, the north-south subway line on State and the west-northwest subway on Dearborn.

One block south of the Art Institute, on Michigan Avenue, is the Van Buren Street station of the Illinois Central commuter train.

Coming from the northern suburbs? The No. 38 Indiana bus will meet you in front of the Union Station of the Milwaukee Road commuter train seven days a week and take you to Jackson and Michigan — half a block south of the Art Institute. The Drexel-Hyde Park No. 1 provides door to door service from the North Western train station seven days a week.

Fare is 50¢ except for Sunday, when it drops to 30¢ or 80¢ for a Supertransferpass.







in contributing directly to development funding.

The current Centennial Fund embraces a master plan including a new building for the school (dedicated in

*The conservation of great art described in the accompanying article is a busy activity of the Art Institute that the typical visitor never gets to see. It involves microscopy of 12 to 15 times magnification, delicate scrubbing film caused by aging, and sometimes the removal of a support from the back of the canvas.*



October), the restoration of the trading room from Louis Sullivan's old Chicago Stock Exchange, a new auditorium, and a second floor of galleries surrounding McKinlock Court.

Membership is the largest of any art museum in the world, and patronage is 2 million people a year, but Chalmers would like to make it better.

"Proportionate to its population, Indianapolis has twice as many members as we do," says Chalmers. "Our mission is to make many more Chicagoans fully aware of the assets of the Art Institute."

The individual member gets free admission to the Institute, previews of major showings, a 10 percent discount on purchases at the Institute store and ready access to the art libraries.

Another way for anyone to give is with a donation of art. If such a gift does not fit into the Institute's collection, permission may be requested to sell the object and then to purchase something appropriate.

### **A Living Thing**

Often significant treasures come via the gift route. Chalmers recalls when two attorneys called a couple of years ago to say that a Mrs. Sears of Evanston had left two paintings to the Art Institute. They didn't know the value.

"When we sent the curator to investigate," says Chalmers, "he found two absolutely handsome wood panel paintings that had been in the family for generations. It is doubtful that we could ever have afforded these works if they had been for sale on the competitive market."

The Art Institute is a living thing constantly revitalizing itself. It will not be tomorrow what it is today.

If you were here last when you were 15 and you are now 40, there have been at least 100,000 paintings — just on special exhibition — that you have missed.

And, regardless of how many times you have been there in the past, you will still be missing a great deal if you do not get to the Art Institute several times in the new year.

Your CTA driver is waiting.





**Renoir's "On The Terrace"**



# Transit Industry's Spokesman

James J. McDonough, acting chairman of the Chicago Transit Authority, has become the nation's chief spokesman in behalf of urban mass transportation as a result of his election to the chairmanship of the American Public Transit Association.

As APTA chairman, McDonough succeeds Dr. William J. Ronan, chairman of the Port Authority of New York and New Jersey and former chairman of the Metropolitan Transportation Authority of New York.

With more than 300 systems as members, APTA represents the transit industry in the United States, Canada and Mexico. More than 90 percent of public transit riders in the United States are carried by the system members of APTA, which is headquartered in Washington, D.C.

McDonough, who also is president of Murphy Engineering, Inc., Chicago-based engineering firm, was appointed to the Chicago Transit Board last December by Mayor Richard Daley. His term with the CTA extends to September 1, 1980.

Prior to his appointment to the CTA Board, McDonough had extensive public service in the transportation field. From 1969 to 1974, he served as commissioner heading the Chicago Department of Streets and Sanitation, which is the second largest department of city government and which, among many activities, includes the Bureaus of Streets and of Street Traffic, both of which have close working relationships with the CTA.

He joined the Department of Streets and Sanitation in 1958 as an administrator for the Chicago Skyway, for which he subsequently was manager. In 1964, he was promoted to first deputy commissioner of the Department of Streets and Sanitation.

In his position as the new APTA chairman, McDonough serves as the association's chief executive officer and presides at meetings of the association and its board of directors.

As the nation's chief spokesman for transit, he is in the leadership role in the formulation of transit legislation, and represents the industry before Congressional committees and other groups.



At the October meeting in San Francisco, where he was elected, McDonough set forth the following 12-point action program for the coming year:

- Increase federal assistance programs to accommodate growing financial needs in the industry.

- Better document the long and short-range benefits of public transit to establish a clearly stated rationale for public funding of transit capital and operating costs.

- Utilize the concept of urban transportation system management as a means of maximizing public transit effectiveness, efficiency and productivity.

- Simplify federal regulations and procedures to reduce unnecessary complexity and needless red tape.

- Establish the role of public transit agencies as participants in the cooperative urban transportation planning process.

- Enlarge the transit financial management function of public transit operators to provide information to policy makers and transit managers.

- Increase and improve the available forums for transit industry communications.

- Develop and implement bus technology improvements to advance the state-of-the-art of bus design, operations and procurement.

- Development and implement rail technology improvements to advance the state-of-the-art of rail design, construction, operations and procurement.

- Analyze forms of new transit technology to determine their appropriate applications.

- Explore means of improving transit's operating environment.

- Expand communications and understanding among the international community of those with a transit interest.



# Farewell

James R. Quinn, vice-chairman of the Chicago Transit Authority, died November 26. He would have been 86 years old on December 27.

Mr. Quinn was the only remaining member of the original board of the CTA.

He was appointed in 1945 by the late Mayor Edward J. Kelly; was reappointed by the late Mayor Martin H. Kennelly; and, in recent years, was reappointed by Mayor Richard J. Daley.

Until he became ill earlier this year, Mr. Quinn divided his time between his law office at One North LaSalle Street and the CTA headquarters in the Merchandise Mart.

He had been a constant transit rider, taking a combination bus-rapid transit trip to and from his home at 2013 Morse Avenue and downtown.

Born in 1890, on Chicago's west side, he first became acquainted with transit by riding horsedrawn streetcars and cable cars which operated until the turn of the century.

From 1931 to 1945, Mr. Quinn was alderman of the 50th ward, and for many years served as the Democratic committeeman of that far north side ward. He was a delegate to the Democratic National Convention in 1940, and was a presidential elector in 1944.

For the 11 years prior to his appointment to the original CTA Board, he was chairman of the Local Transportation Committee of the Chicago City Council.

In that position, he was active in proceedings that led to the



construction of Chicago's State Street subway in the late 1930s.

In 1912, Mr. Quinn was a member of the second class to be graduated from the Law School of Loyola University in Chicago. Prior to army service in World War I, he was an assistant state's attorney of Cook County and a professor of law at Loyola.

# Enter Riding

A noted actress whose career has taken her around the world started her travels on Chicago's own north-south rapid transit line.

Mercedes McCambridge, in town recently to star in the Drury Lane South production of "No Sex Please, We're British," spoke about her travels to WBBM radio talk show hosts Bob and Betty Sanders and, later, in a telephone interview.

Miss McCambridge recalls how she grew up on Chicago's South Side, in the Hyde Park and South Shore communities. It was then she was signed to a five-year contract with NBC for radio drama.

That led her to some of radio's most famous programs — Jack Benny, I Love A Mystery, One Man's Family, Lights Out, and Inner Sanctum. Orson Welles called her "the world's greatest radio performer."

At the same time that Miss McCambridge was under contract to NBC, she kept up her studies at Mundelein College, on Chicago's far north side.

At this point, between 1934-37, she regularly took the Chicago Rapid Transit as many as six times a day.

"I used to catch a bus at 70th and South Shore, then take a train from Stony Island to Loyola for morning classes at Mundelein before riding downtown to the Merchandise Mart and NBC," she says.

Miss McCambridge would head to Mundelein for a lesson, then travel back to the Mart again for another show and ride back up north to Mundelein for a late afternoon class before returning home at 8:30 p.m.

Before long, she says, the motor-men and conductors got to know her and always saved a vacant seat so she could "settle down."

"It was the only way I could study," she says, adding that she *had* to keep "my nose in the books" lest a conductor catch her looking out the window, because then she would receive a sound scolding. She said it was as if Chicago's transit system shared center stage with drama at Mundelein as an environment.

The academy-award winning actress has yet to break her reading habit, explaining that she first learned to understand Plato while commuting



**Mercedes McCambridge**

from her farm in Brewster to New York City.

"You can get so much work done on the train. I don't understand those people I've seen sitting staring out the window," she says.

Established stars may not do much riding on the CTA, but Miss McCambridge proves that an ingenue can certainly learn how to be a star by taking advantage of the CTA "study while riding" habit.

**Anit Leppiks**  
CTA Public Affairs



**big bold  
taste makes  
your mouth  
come alive!**

## Wrigley Rides Again

Those Big Red chewing gum advertisements that CTA riders have been seeing on buses and rapid transit cars signal a Wrigley test run that other marketers of consumer products may wish to copy.

The company's possible return to public transportation in big city markets outside New York (it never left there) represents an attempt to boost the selling productivity of an ad budget inflated by rising TV costs.

Until so many urban American homes were equipped with television receivers, transit advertising and outdoor advertising were the mainstays of Wrigley's marketing.

In fact, if you gave the truth, like gum, just a little elasticity, you could make a case for the proposition that transit advertising built the Wrigley Building.

### ***Spearmint Started Something***

Wrigley started selling chewing gum in 1893, but it was not until 14 years later in 1906 that it promoted Wrigley's Spearmint with an advertising drive in three cities.

Every streetcar in Syracuse, Rochester, and Buffalo carried a Spearmint car card. It worked so well that, by 1908, Wrigley's Spearmint advertising was visible to every rider in every streetcar in every large city. And, by 1910, Wrigley's Spearmint had become the best-selling brand of chewing gum in the nation.

The result was the signing, in 1910, of the nation's first

*Across the way from Big Red are some of his predecessors emanating from the original Wrigley gum factory at 35th and Ashland in Chicago. Top left, 1910, one of the car cards designed to "make the spear stand out." Right, 1914, one of the first "good breath" appeals in advertising. Lower left, 1914, the World War I motif. Right, 1927, the Spearmint dwarf, capitalizing on winter.*

million dollar contract for streetcar advertising. And William Wrigley Jr. expressed his faith in transit to salesmen through a direct mail piece illustrated with miniature color reprints of car cards. (See page 16)

This heavy emphasis on car cards continued for more than 50 years — even through World War II when the product was unavailable in the civilian economy.

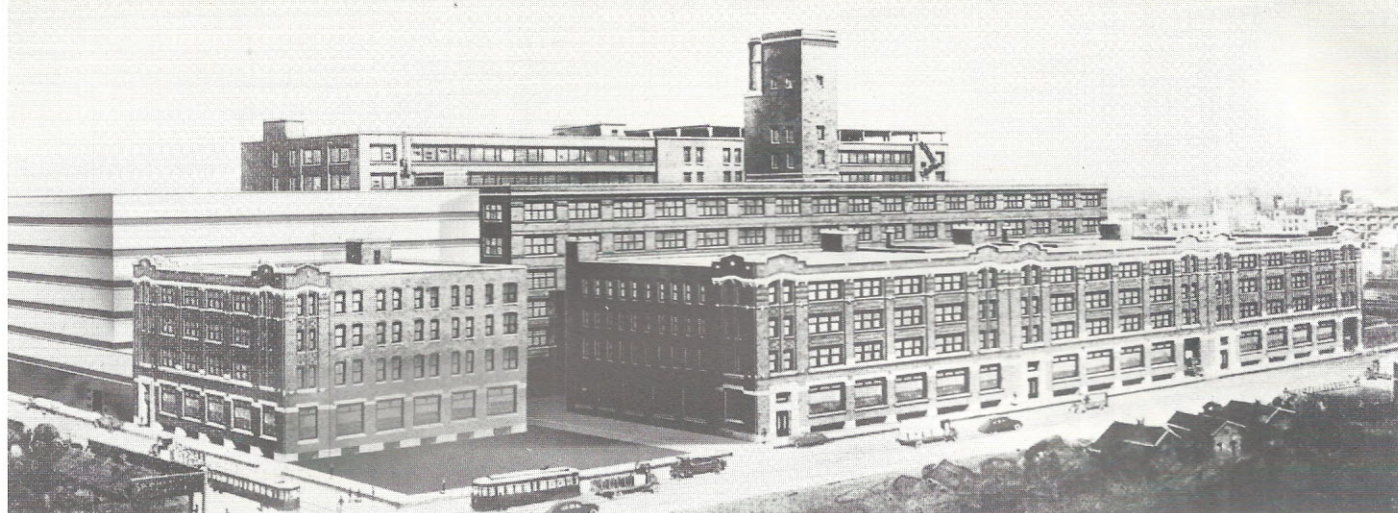
But, as television emerged as the dominant source of impact within the home, taking an annually bigger bite of marketing investment, Wrigley was forced to limit transit's share of the budget to the crowded New York subway car.

Until this year — when the company brought out Big Red, the cinnamon-flavored gum with the red wrapper and a cowboy advertising theme.

As reported by George Lazarus, one of the nation's best-known marketing editors, in his daily *Chicago Tribune* column: "Under a one-year contract with Metro Transit, 2,000 Chicago Transit Authority buses and elevated trains are now carrying special, illuminated 11x14 car cards on the inside . . . this 8,000-card order obviously is a shot in the arm for the transit people."

Marketing-mindedness may be a current fashion in





**"DON'T SMOKE AGAIN TONIGHT!"**  
**WRIGLEY'S SPEARMINT** **IS THE SUBSTITUTE.**  
 It passes time - purifies breath - aids teeth, appetite and digestion.  
**BUY IT BY THE BOX.**  
 It costs less - of any dealer.

The sweet breath of cows comes from chewing greens such as we use in making **WRIGLEY'S SPEARMINT**

**"My breath is always sweet."**  
 Sharpens Appetite  
 Aids Digestion

**WRIGLEY'S SPEARMINT PEPSIN GUM**  
 THE FLAVOR LASTS

Soothes Nerves  
 Brightens Teeth

**Buy It By The Box**

When there's tiresome work to be done  
**WRIGLEY'S**  
 will refresh, allay thirst, keep up pluck

Send it to the boys over there!

**WRIGLEY'S DOUBLE MINT CHEWING GUM**  
**WRIGLEY'S JUICY FRUIT CHEWING GUM**  
**WRIGLEY'S SPEARMINT**  
**THE FLAVOR LASTS**

**WRIGLEY'S**

**WRIGLEY'S DOUBLE MINT CHEWING GUM**  
 NEW STYLE

Cold and raw the North winds blow  
 The hills are bleak with pearly snow  
 To pale cheeks winter brings a glow  
**DOUBLE MINT** helps to keep them so

business management. With Wrigley, however, it is a long-standing tradition.

When the founder came to Chicago in the spring of 1891, he immediately began a business in selling. He sold soap to the wholesale trade. He used baking powder as a sales premium so successfully that baking powder soon became "the line" and chewing gum was adopted as the premium. Then, two years later, the same process repeated itself and chewing gum became "the line" — with Wrigley's Juicy Fruit.

"Tell 'em quick, and tell 'em often" was the original Wrigley's advertising watchword. This principle was carried on by son Philip K. Wrigley, when he succeeded to the presidency in 1925 and has now again been endorsed by grandson William who became president in 1961.

"You must have a good product in the first place and something that people want," the original Wrigley told Merle Crowell, editor of *American Magazine*, "for it's easier to run down a stream than up. Explain to folks plainly and sincerely what you have to sell, do it in as few words as possible — and keep everlastingly coming at them."

Keeping "everlastingly coming at them" was best

achieved through outdoor advertising and transit advertising, he thought. Of all forms of advertising, *Fortune Magazine* reported, Wrigley "preferred car cards."

"Transit advertising singles out that active group that moves about, and has many opportunities to see gum displayed," said former long-time company advertising director Henry L. Webster, some years ago.

#### *The Transit Prospect*

While the rider is relaxed and on his way somewhere, Wrigley reasoned, transit advertising is in good position to command his attention and awaken his interest.

Only rarely is the purchase of gum planned in advance. Gum is an impulse item. The car card serves as a reminder to pick up a pack or two at the next news stand or store on the corner.

The full color provided by the car card assures instant recognition of the package at the point of sale.

The Wrigley Company has always produced its transit advertising "in house", enlisting the active participation and the creative imagination of the boss himself.





Wrigley car cards are designed to compel maximum attention. Striking color effects are attained through skillful use of offset lithography and large illustrations.

Copy is often written in one continuous block and kept short to make total readership easy.

The earliest Wrigley ads emphasized the personal care benefits of chewing between meals:

Improves digestion. Cleans the teeth. Relieves thirst. Makes breath fresh.

But, the advertising theme that really did it for Wrigley's Spearmint was "The Flavor Lasts!"

This slogan dominated Spearmint advertising for many years, becoming a catch-phrase in American folklore, and eventually inspiring a popular song lyricist to ask: "Does the Spearmint lose its flavor on the bedpost overnight?"

#### Gum Market Growth

In case you were not around in this era, you may not appreciate the large marketing impact that Wrigley made with this theme.

In fact, the idea of a flavor that wouldn't wear out became so successful that the claim was imitated.

To warn the riding public against imitators, the company emphasized the spear design on the wrapper and advised gum purchasers to look carefully at the logo before handing any clerk their nickels.

An advertising artist put a human face near the spear end of the logo, turning it into a dwarf with a pointed hat. This kewpie-like character was then adopted as an animated logo for the other two brands of Wrigley gum then in existence — Juicy Fruit and Doublemint.

By the time of World War I, Wrigley's chewing gum had become as popular with the armed services as cigarettes. Car cards suggested that families and friends send boxes of gum to "the boys over there."

A continuing tie-in of Wrigley posters with seasonal sports began in the 20's — football rah-rah, golf, tennis, baseball, and so on. The sports designs were changed every two months.

By the '30's, the word "inexpensive" had been given prominent position on many of the car cards. The great depression was on.

In these years, too, gum-chewing for relief from tension joined the benefit list. A black-and-white series of line cartoons by Art Helfant presented humorous home and office situations in which gum was recommended as an antidote "for nervous moments" or "for little shocks."

The tie-in between the car card stimulus and the gum-purchasing outlet was never less subtly nor more effectively expressed than in this plain unillustrated car card message of the same period:

#### NOTICE TO PASSENGERS

For your convenience, you will find slot machines at Subway and Elevated stations, containing WRIGLEY's four famous brands of chewing gum.

#### WRIGLEY'S

**SPEARMINT DOUBLEMINT JUICY FRUIT P.K.**

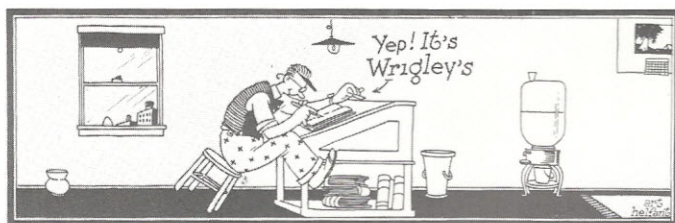
In case you have forgotten, P.K. gum (named for "packed tight, kept right" and not for Philip K. Wrigley, as so many people have assumed) was made up in bite-sizes of gum coated with mint candy.

#### Public Service Work

Wrigley car cards have been generous to national causes. In the first months of the New Deal under President Franklin D. Roosevelt, an emergency effort was made to pump confidence into the depressed economy by getting more money into circulation and putting a floor under plummeting price levels.

The National Recovery Administration formulated price





AD DISHON, THE NOTED BOOKEEPER SAYS, "ANYWAY YOU FIGURE IT, WRIGLEY'S GUM TOTALS UP EXACTLY RIGHT IT BALANCES YOUR DIGESTION AND HELPS YOU KEEP ON THE PROPER SIDE OF THE LEDGER PHYSICALLY!"

*Top left, on opposite page, it's 1931 and the effects of the depression are evident in the price appeal. Right, 1931 also, recognition of a need for relief from tension. Lower left, on opposite page, Happy New Year, 1933, and a new art style. Right, 1933, help for President Franklin D. Roosevelt in pulling America out of the depression. Above, 1934, an appeal linked to occupations.*

codes for segments of industry and asked for voluntary compliance. The famed Blue Eagle of the NRA symbolized a company's cooperation in the plan.

Wrigley used the Blue Eagle on all its gum wrappers and in its advertisements. In August, 1933, the company was proud to display on streetcars and buses across the country a blow-up of a Western Union yellow telegram from the NRA Administrator, Gen. Hugh Johnson, thanking Wrigley for the widespread use of the NRA Insignia.

Space on Wrigley car cards has been utilized to encourage the purchase of defense bonds, to further public health habits, and to safeguard the environment. In March, 1940, this "etiquette" message occupied part of the Doublemint card:

"Be considerate . . .

"The popular person always is. Here is one way you can show consideration for others. After enjoying — dispose of delicious Doublemint Gum in a piece of paper."

During World War II, when all the popular brand name gum Wrigley could produce had to be reserved for troops in Europe, Africa, and the Far East, the company continued to use car cards to keep its brand names before the public.

One of the most memorable Wrigley cards was that depicting an empty gum wrapper, unfolded, with the silver foil lining showing. The copy asked the reader to "remember this wrapper" that could only be filled again when the war was won.

### **The Shepard Technique**

This was one of many Wrigley posters created by Otis Shepard who introduced a distinctive air brush technique in advertising art.

Shepard's angular "fresh young American" faces began to appear in Wrigley advertising in the late '30's. Perhaps the most noted introduction was that of the Doublemint twins in April, 1939.

Born in Kansas in 1894, Shepard studied at the Mark Hopkins Institute in San Francisco and later became art director of the west coast outdoor advertising firm,

Foster and Kleiser. He moved to Chicago and joined the Wrigley Company in 1932.

Car card art of the post-World War II era featured the twins wearing various flat-colored hats and flowers. In the mid-1950's, the company tied a series of cards directly to the act of riding public transportation.

The popular impression is that Wrigley's is among the three or four largest users of advertising, although many companies in other lines of business spend far more.

But, Wrigley advertising is consistent and continuous, year in and out. This, too, is traditional.

During the business slump of 1907, William Wrigley Jr. decided to expand his advertising program at the very time that most companies were slashing their promotional expenses. He reasoned that with others cutting down, including competitors, Wrigley gum would get that much more attention.

In the depths of the depression in 1932, Philip K. Wrigley kept his advertising schedule firm. At the same time he also raised the salaries of company employees by 10 percent and provided them with guaranteed annual wages, beginning in 1935.

"I've always worked in the advertising part of the job," Philip Wrigley told a *Chicago Sun-Times* interviewer a few years ago. "Our advertising is simple. It's low pressure. We don't make any wild claims and we always try to make it entertaining."

### **Close To The People**

Philip Wrigley attributes much of his father's success to the fact that he lived close to the people. "He taught me to have a 5-cent point of view," he said.

Getting the most out of every advertising nickel is what the current Big Red transit experiment is all about. This evidences that Bill Wrigley has adopted the family creed.

It's a great philosophy, business-wise. In the last reported year, Wrigley's — still a single product line company (a monoglomerate?) — raised net sales from \$271 million to \$340 million and earnings per share from \$4.61 to \$6.98.

A. G. Atwater, Jr., vice president-advertising for Wrigley, says that the new car card experiment is no reflection on the TV tube's effectiveness.

"It's just that we might find the economic leverage for a better media mix," he explains.

Atwater points out that gum consumers are more likely to exercise the urge to pick up another pack at the next candy stand near the transit stop than they are to bolt out of the house to chase down a pack at the supermarket.

If anything, he says, buses and trains provide better environment for Wrigley's car cards now than they did in the days of saturation — they're cleaner, better lighted, and air conditioned.

CTA hopes, of course, that Big Red's ride will prove so prosperous that a nationwide track will be indicated.

Meanwhile, since Wrigley doesn't have an exclusive, any other advertisers who would like to ride along are cordially invited.

J. H. Smith  
CTA Public Affairs





## A MILLION DOLLAR CONTRACT FOR STREET CAR ADVERTISING

The largest contract EVER MADE BY ANY ADVERTISER IN THE WORLD for Street Car advertising, amounting to ONE MILLION, TWO THOUSAND, ONE HUNDRED AND SEVENTY-ONE DOLLARS AND NINETY CENTS, was signed by us a few days ago with the STREET RAILWAYS ADVERTISING COMPANY, for the advertising of WRIGLEY'S SPEARMINT CHEWING GUM. The first contract given by us for advertising for WRIGLEY'S SPEARMINT was only four years ago, for the street cars in Buffalo, N.Y., and amounted to a few hundred dollars.

It was successful from the start, and we took on the cars, State by State, as rapidly as we could handle the business. We used street cars EXCLUSIVELY for WRIGLEY'S SPEARMINT until it was earning for its owners a satisfactory NET profit, and, while other mediums are now used, if we had to drop all other advertising, we would still hang on to the cars.

WRIGLEY'S SPEARMINT cards will be before the eyes of ALL the people ALL the time—morning, noon and night—in ALL the street cars in ALL the United States ALL the year around for the next SEVEN years.

*Wm. Wrigley*  
President.



## 1939

As an unawakened America dreams that "peace in our time" has been arranged by Chamberlain and Hitler, the Doublemint twins reflect a garden party mood in the marketplace.

## Enjoy Healthful Delicious DOUBLEMINT GUM



**You American Workers are showing the world what production really means.**

**Yes, and you know how it helps to chew gum while you work.**

**You know that chewing Wrigley's Spearmint Gum keeps your mouth moist-helps relieve monotony and nervous tension.**



## 1942

The dream is over, but the nightmare has just begun. Yet, there is a new spirit of dedication among Americans and a gum-chewing Rosie the Riveter is worthy of a salute.



# 1945

One of the most famous ads of all time symbolizes the way in which smart advertisers, like Wrigley, preserved the identity of their products while the products were away at war.



# 1956

In the fabulous fifties of the post-war era, Wrigley car cards appealed to a growing number of women riders, who were riding to and from jobs outside the home.



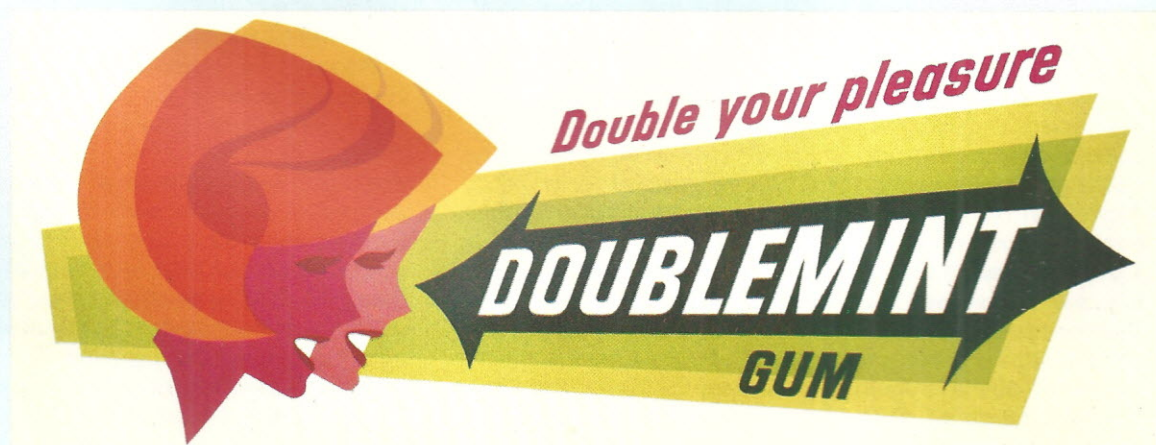
# 1958

Increasing public participation in sports in the fifties made such outdoor activities as boating, swimming, and fishing a natural motivation for picking up a pack of Wrigley's.



# 1963

A new style of advertising art appeared in Wrigley car cards in the sixties as indicated by this "magenta hair" version of the now-famous Doublemint Twins.





# Your Ad in Transit

Jack Sullivan is the man to see when you want your advertisement to ride on CTA.

Sullivan is the Chicago manager of Metro Transit Advertising (a division of Metromedia, Inc.) at 410 N. Michigan Avenue. Zip: 60611. Phone: (312) 467-5200.

Metro acts as advertising sales representative for CTA and most of the major city transit markets throughout the United States.

Sullivan, who graduated from Notre Dame, has been a specialist in transit advertising ever since 1945 when he came out of World War II Army service and joined the Chicago Car Advertising Company.

An affiliation with transit was a natural for Sullivan. It was all in the family. His father was chairman of the board of Chicago Surface Lines before it was merged into the Chicago Transit Authority in 1947.

"After all these years," says Sullivan, "transit remains the best buy in the market. It delivers impressions at only 7-12 cents per thousand. It is perhaps the only medium that makes the impression while the prospect is out of the house, probably on his way to a convenient point of purchase, and doesn't have to be reminded later that he meant to buy your product."

"A packaged product can be displayed in color in its actual size," he continues. "Your car card is riding on public transportation which reaches 95 per cent of the retail outlets."

"And talk about prime time!" he enthuses. "Prime time is whenever your prospect is out on the street."

There has been a rising interest in transit over recent years, Sullivan claims. Industries that demonstrate this include cigarettes and cigars, automobile dealers, financial institutions, wine and liquor, and cosmetics.

"Real estate firms find they can localize their advertising in buses that serve areas in which their developments are located," says Sullivan.

He is particularly pleased with the use of transit advertising by other media such as radio stations and magazines. "They know where the people are," he says.

Sullivan has even noticed a renewed interest in transit among food companies, once one of transit's principal users. And, a recent issue of *Grocery Mfr. Magazine* would seem to bear out this revival.

"For grocery manufacturers, one of the most important consumer segments consistently riding urban mass transit is the ever-increasing number of working women, especially young single and young married gals . . . Almost all of these young women eventually move into prime consumer family groups."

As indicated in the accompanying chart, outdoor space is available on the exterior sides and backs of CTA buses. Outdoor poster sizes ranging from 21" x 44" to 30" x 144" are available on back and sides of the bus.

Interior displays include bulkheads of 22" x 21", car and bus cards of 11" x 28" (the standard size), and 11" x 56" cards.



The advertiser (or agency) prints his own cards on .015 styrene. Sullivan can provide a list of printers who are expert in car card printing if the advertiser requires.

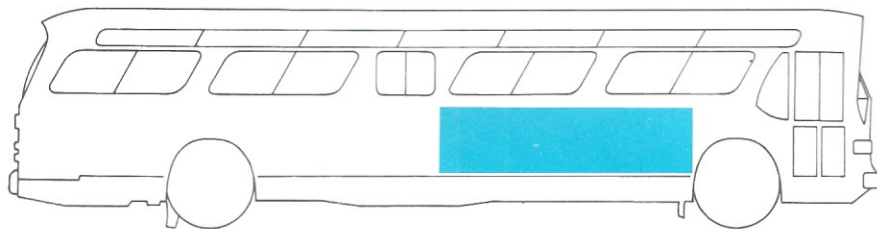
"Take Ones" (which dispense inquiry cards, coupons, and take-home information) are available on all inside cards without additional space charges.

Modern Life (insurance) has been a user of "take ones" in Chicago vehicles for more than 20 years and attributes many millions of dollars worth of contracts to the leads thus produced.

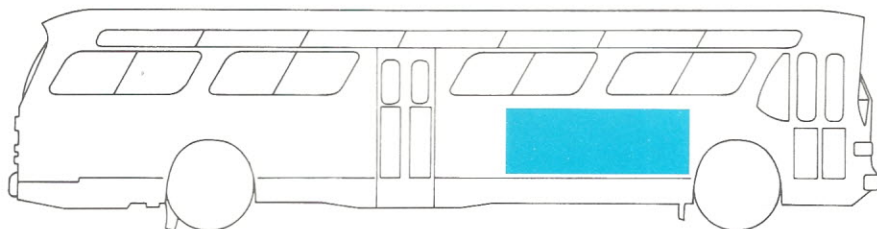
An outdoor advertisement will reach 85 per cent of the population an average of 15 times over a 30-day period, Sullivan says. One bus card in every operating vehicle will reach 50 per cent of the population an average of 28 times in a 30-day period. Sullivan estimates the length of the average bus ride at 23 minutes — so there is ample time for "getting the message."

Metro also offers poster space on CTA L station platforms and in CTA subway stations. Advertising agencies are granted a 15 per cent commission.

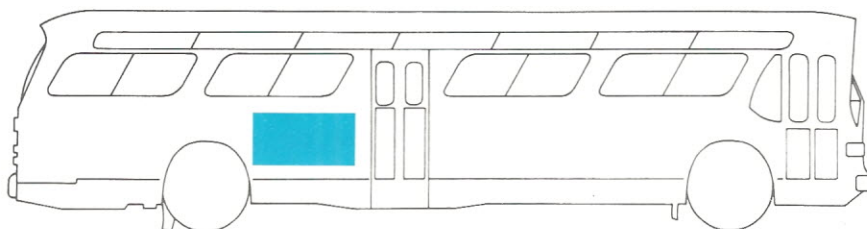




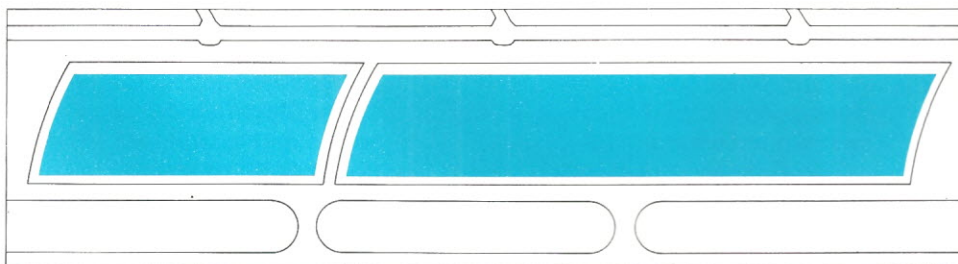
**30"x144" KING SIZE DISPLAYS**



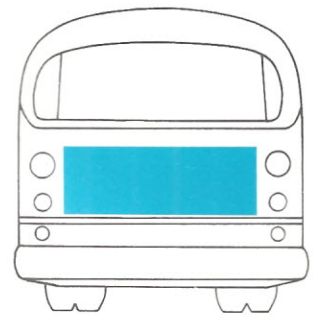
**30"x88" QUEEN SIZE DISPLAYS**



**21"x44" TRAVELING DISPLAYS**



**11"x28"/11"x56" INTERIOR DISPLAYS**



**21"x72"  
TAILLIGHT  
SPECTACULARS**



**22"x21"  
INTERIOR  
DISPLAYS**







"It was terrific — very smooth and very quiet!" exclaimed Mayor Richard J. Daley.

That was how the Mayor summed up the October inaugural run of the first train of a new fleet of 200 modern rapid transit cars being built for the Chicago Transit Authority by Boeing Vertol Company.

The four cars of the initial train have been undergoing 600 hours of testing in revenue passenger service prior to the start of delivery of the 196 other new cars.

Delivery of this main part of the order is expected to begin in 1977 and extend into early 1978.

James J. McDonough, CTA acting chairman, announced that the new cars will be assigned to the North-South, Ravenswood and Evanston Express routes.

"Everything about these new cars is designed for passenger safety and comfort," said McDonough, in welcoming 200 guests aboard for the inaugural run.

Among the guests were officials of

the federal, state and local governments and representatives of various transportation and planning agencies, including the Chicago area's Regional Transportation Authority.

Also present for the train's debut was a delegation of Boeing Vertol executives, including Howard N. Stuverude, president; Arthur E. Hitsman, director of Surface Transportation Systems, and Fred D. Frajola, director of Surface Transportation Systems Engineering.

#### ***Boeing the Producer***

The 200 new cars are being built by Boeing Vertol, of Philadelphia, at a cost of approximately \$61 million.

The federal government's Urban Mass Transportation Administration is funding 80 per cent of the cost. The 20 per cent "matching fund" is being provided by the Illinois Department of Transportation.

Delivery of the 200 cars will bring to 530 the total of modern air-conditioned cars on the CTA's system.

However, this is less than half of the CTA's total fleet of cars.

"We still need 550 more new cars to modernize completely our rapid transit operation," explained McDonough, "and we are hoping to obtain further governmental funding to enable us to acquire this additional equipment at a rate of 75 to 100 new cars a year."

The 200 new cars being delivered will replace outmoded cars between 25 and 30 years old.

#### ***Red, White, Blue Accents***

From the outside, the new cars are easily identified by stainless steel bodies distinctively accented by red, white and blue vinyl striping — not for the Bicentennial celebration, but rather as a continuing reminder of the colors of our nation and the City of Chicago.

The exterior design features of the new cars reflect the expertise of the consulting firm of Sundburg-Ferar, of Southfield, Mich.





*On October 6, the debutante, a shining example of rail car progress arrived at the Merchandise Mart platform to pick up a distinguished "charter party". Naturally, the glamour of the guest list and the train also attracted a crowd of media passengers, left. Principal passenger was Chicago Mayor Richard J. Daley, shown here telling co-host George Krambles, general manager of CTA, that he liked the ride.*



Inside, the decor reflects the preferences of CTA riders, as determined by a city-wide survey in 1971 when public opinion was sought for new transit equipment.

The seats — similar to those of new CTA buses — have brown and orange padded cushions in contoured fiberglass shells. There are 98 seats in each pair of cars.

Also reflecting public preference are the dusky walnut woodgrain pattern of lower side walls and off-white upper walls and ceiling.

Oversize picture windows of tinted safety glass provide riders with excellent viewing and add to the overall brightness and appearance.

The interior also is enhanced by the use of modern fluorescent fixtures

over windows which backlight advertising panels, provide direct lighting for reading, and highlight the window recesses.

#### **Lights and Sound**

A distinctive feature is full ceiling fluorescent lighting in doorway areas. Of major significance as an entirely





*Among the transit VIP's honoring CTA's new Boeing Vertol-built rapid transit cars in their inaugural run were Theodore G. Weigle, Jr., left, recently moved to Chicago as the regional director for the U.S. Urban Mass Transportation Administration, and Louis J. Gambaccini, vice president of New York's Port Authority Trans-Hudson Corporation. Gambaccini was the official representative appointed by the American Public Transportation Association.*

new feature are sliding doors which provide 50 inches of clearance for easy boarding and alighting.

Another new feature is an expanded public address system that makes provision for announcements to persons waiting on station platforms, as well as to riders inside.

On the outside of each car, there are four speakers — one adjacent to each doorway.

Inside each car, there are six ceiling speakers, twice as many as on present cars.

Substantially reduced noise levels have been achieved through the use of 2-inch-thick fiberglass insulation throughout the walls and ceilings of each car.

Still another new feature is the isolation of the body from the under-



frame by the use of rubber strips, which muffle noise as well as minimize vibration.

Vibration is further reduced through the extensive use of rubber in the construction of the car trucks which support axles, wheels and motors.

The air comfort system is designed

to maintain a temperature of 72 degrees.

An entirely new two-way radio communications system on board the cars insures instantaneous contact with the CTA's Control Center.

**Tom Buck**  
CTA Public Affairs



# Inside CTA

by MaryAlice Erickson

***In the belief that an outsider's words testify best to the excellence of CTA's periodic Technical Institute, we sought and obtained the permission of Editor***

***Raymond Padvoiskis to reprint this article from the Volume 5, Number 3, 1976 quarterly magazine of the Chicago Department of Public Works.***

*One of the Department of Public Works' most important areas of concern is transportation. There are "transportation sections" in both the Bureaus of Architecture and Engineering, as well as in the Research and Development division. And in Chicago, transportation planning means extensive interaction with CTA—one of the nation's largest intra-urban public transit systems. Before any agency can effectively work with another, familiarity with operations must first be established. CTA's intensive, week-long Technical Institute fills that need.*

What is it like to drive a 40-ft. bus? How are bus schedules set? How does the CTA maintain a constant supply of electricity for the rapid transit's third rail? With costs rising, how does the CTA maintain its level of service without raising fares?

These questions seem basic enough to the layman, but when one professional transit manager poses them to another, the answers are long and often complicated.

The late CTA Chairman Michael Cafferty felt there should be a compact yet comprehensive way to explain such matters and, in general, demonstrate how the CTA functions. The product of this thinking is called CTATI and it's probably the best one-week crash course overview of a major public transit system available anywhere.

CTATI stands for Chicago Transit Authority Technical Institute. It's offered on a bi-monthly basis, and people come from all over the United States and occasionally from abroad to attend. The Department of Public Works regularly sends its staff members to the Institute to gain a better insight into the internal structure and physical workings of the CTA because the Department is involved in the planning, design, and construction of many of the CTA's facilities (such as the expressway rapid transit lines and park-and-ride facilities). Staff people welcome the opportunity to increase their working knowledge of the CTA.

A session of the Institute typically includes participants who are working managers of transit systems—participants whose specialties may vary from scheduling to safety engineering to insurance. A large number of attendees come from government agencies, particularly from the Urban Mass Transportation Administration (UMTA), the agency responsible for distributing federal dollars to public transit systems. Newspaper reporters who report on public transportation have attended the CTATI, as have transit board appointees who eventually make transit news happen.

The teaching approach of the Institute can be divided into two formats: first, a standard lecture format through which CTA departments primarily involved in administration, planning, or financing are presented; and, second, a "see and try for yourself," on-site tour method. In both cases, the emphasis is on having the people who "do" it, teach it.

Participants are continually encouraged to ask any and every question that comes into their minds. CTA departments such as finance or engineering expectedly draw a large number of questions. What is not so expected is the large number of questions more mundane departments such as Materials Management draw. How are replacement parts requisitioned? Do craftsmen use their own tools or does CTA issue tool kits? Such questions may hold little interest for a casual observer, but for an out-of-town transit manager planning part inventories for his maintenance shop, the CTA information is extremely useful.

Four of the five days of the Institute include field trips to various CTA properties. Participants are given a supply of tokens and a safety orange CTA "bump" hat, issued for protection in the maintenance shops, but a great aid in making group members very obvious and keeping stragglers from getting lost.

During an Institute week, morning rush-hour commuters find their work trips a little out of the ordinary when twenty or so orange-helmeted people following a CTATI co-ordinator with a bull horn board their rapid transit train. Commuters also have a chance to pick up a little inside knowledge about the CTA as the guide points out track signals and explains what's going on in the switch towers.

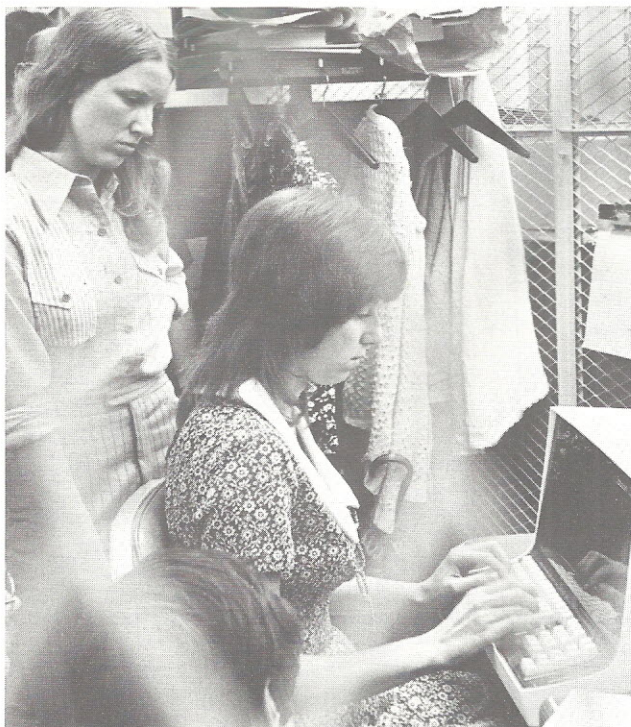
The field trips take Institute participants all over the CTA system. The major destination points are the CTA South Shops at 78th Street and Vincennes Avenue, the North Avenue Garage, and the Skokie Rail Yards. After a tour of these facilities, the average participant has a nitty-gritty knowledge of how the 2500 buses and 1100 rail cars are kept running and how the people who operate them are trained.

The CTA South Shops are the heart of the system's bus maintenance facilities. "Multi-faceted" is the word for this place. Everything from rebuilding buses to testing for emission standards is done here—along with printing transfers and counting fares.

As with all on-site tours, when the destination is reached, the CTATI co-ordinator steps back and the shop superintendents take over as guides. Because the shops are so large a small "train bus," much like the "Safari Ride" vehicle at Brookfield Zoo, is used to move the tour through work areas.

The South Shops have extensive bus body repair and engine overhauling facilities. If need be, bus bodies which may have been damaged in various mishaps can be almost completely re-built. Bus engines, which must run day in and day out for ten years or more, are completely overhauled. The shops also handle all CTA re-upholstering and sign painting.





**Learning about an urban transportation system at CTATI. Left, computerized scheduling of bus maintenance at North Avenue garage. Above, a tour of the control room with James Blaa, left, manager of the transportation department, as guide. Top right, close-hand inspection of shop equipment. Lower right, a lecture on personnel development by Manager Stu Maginnis. Far right, first-hand experience in driving a bus.**

As the Institute tour progresses through the various work areas, the shop superintendents give way to the actual craftsmen who take over as guides. This is one of the most educational aspects of CTATI shop tours—listening to individual workers explain what they do.

Originally, many of the craftsmen did not find it easy to speak before a group. Now that the Institute has been offered 17 times and their initial shyness has worn off, the craftsmen show obvious enjoyment in demonstrating what they do and fielding questions about their work.

Many of the questions Institute participants have for the CTA mechanics concern the determination of bus maintenance schedules. The trick to setting such a schedule is getting the maximum wear out of bus parts, yet not allowing the periods between part replacement or maintenance to go so long as to jeopardize en route operation.

Through past maintenance records and parts testing, the CTA has derived mileage standards for determining maintenance schedules. When an individual part has served a certain number of miles, the shop knows it should be tested and possibly replaced or renovated. Shock absorbers are a good example of the CTA's innovative efforts in mileage standards and parts testing. When the shop first sought to establish shock absorber standards, it found that there was no readily available means of testing this part. CTA engineers and craftsmen got together, designed, and built a "one-of-a-kind" shock absorber testing machine. This machine is now in daily use and has been demonstrated for shock absorber manufacturers and other transit systems.

Institute participants also get a good look at CTA engineering innovation in an always interesting context—money. Because its buses operate on an exact fare system, the CTA is inundated with millions of coins daily. Located in the diverse South Shops facility is the CTA's central counting room. Here money is "packaged" before being taken to the bank. The two machines used to sort and count the coins are further examples of CTA ingenuity. They were designed by CTA engineers and built in the CTA shops to meet the CTA's specific needs.

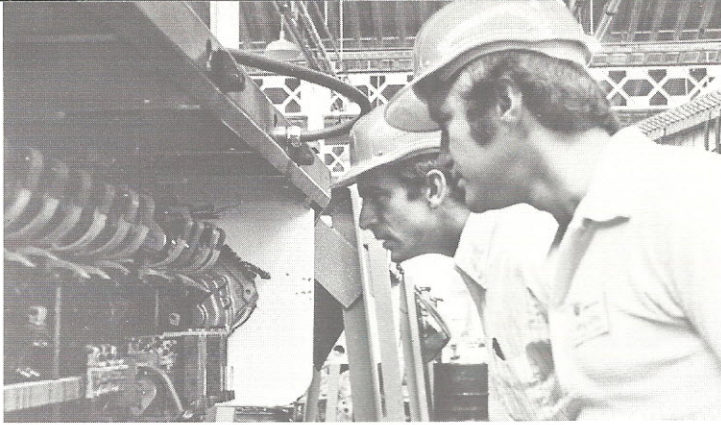
When the Institute tour enters the counting area they are greeted with security measures which would make any banker feel at ease. The fare collection system works on the principle that once the coins are deposited in the fare box they are not touched by human hands until they are inside the counting room. The coins are removed from the fare box collection safes and deposited in the counting machine, sorted, automatically counted, and funnelled into coin bags for shipment to the bank.

The rail counterpart to the CTA South Shops is located in suburban Skokie. The Skokie Railyards constitute a major part of the rail vehicle maintenance effort for the CTA's 1100 rapid transit cars. The subassemblies of all cars are overhauled on a predetermined mileage basis.

While the mechanical aspects of the CTA are interesting, the people aspect is fascinating. One of the most valuable insights Institute participants get into the CTA is a look at the people who are the primary representatives of the transit system to the public—the bus drivers.

Ironically, many of the Institute attendees, people responsible for dispensing millions of dollars to buy buses, or people managing transit systems, have little idea of what it is like to actually operate a bus. The Technical Institute fills this gap by offering participants the same first bus driving lesson given to CTA bus driver trainees.





The actual education on what it's like to drive a bus begins the day before the Institute's participants have the chance to get behind the wheel.

At the North Clark Street training center, participants are given a summary of the classroom instructions new bus drivers are given. The material covered includes the principles of defensive driving, the CTA fare structure, and the safety checks each driver must perform on his/her vehicle before leaving the garage.

Drivers spend one day in the classroom before they begin practice-driving buses. After a day of practice-driving they go back to the classroom for a day of discussion and quizzes. This is followed by another day of practice driving. The total training program for a bus driver takes fifteen days—alternate classroom instruction and practice driving.

Driving a 40-ft. bus is in small part easier than driving a car and in large part more difficult. It is easier in the sense that the front end of the bus allows greater visibility and seems more immediate to control. It's maneuvering the last 35 ft. or so that takes getting used to.

Under the guidance of an on-board instructor, Institute participants are put through the first two exercises new drivers face: learning how to control a bus during a skid and negotiating a series of sharp turns, ideally without having to use the brake. The skid test is frightening the

first time around since a new driver has little idea of how the bus will react. It is especially nerve-wracking since the CTA course instructors tend to stand close to the edge of the course and several parked buses are lined up nearby. The CTA on-board instructor's orders are simple: "Floor the gas pedal, then slam on the brakes when I give the word." Visions of side-swiping both the course instructors and the buses are easy to conjure up at this point. The reality of the situation is that the bus will skid forward, but will slide for two or three bus lengths after the brakes are applied. One time through the skid course, the instructor lays down the golden rule: "When skid conditions are present, always drive slowly enough to avoid a panic stop."

After the skid "experience," the next step is the turning course. Participants learn quickly that even when the bus is completely under control, getting it to do what they want is not easy. The trick to negotiating the turns is to use the bus's mirror system to see what the rear of the vehicle is doing and not to commit the front to the next turn until the rear has cleared the flag on the previous one. These instructions are easy to understand in word, but hard to execute in deed. A common consensus of the participants is that had the flags been parked cars, there would have been a lot of bent fenders.

The final day of the Institute is a Saturday. In keeping with a weekend mood, the half-day Saturday session consists of a ride on the rapid rail system in one of the CTA's antique trains. CTA staff point out the sights along the way, and participants have a final chance to ask questions about the system.

By the time the Institute participants say goodbye to each other and to their CTA hosts, there is a justifiable feeling of accomplishment. The participants have a good working knowledge of Chicago's public transit system. They have interacted with one another. People working with transit in the east or west, in government or in the private sector, know a little more about each others' views. It's no token experience.

*MaryAlice Erickson, a senior research analyst in DPW's R & D Legislative Research section, is a recent CTATI graduate.*



# Improvement

Improvement and renewal must be continuing processes in a dynamic city's public transportation system. Herewith, a photo report on some of the year's developments which help to maintain a modern, efficient, convenient transit service for the many who depend on CTA.

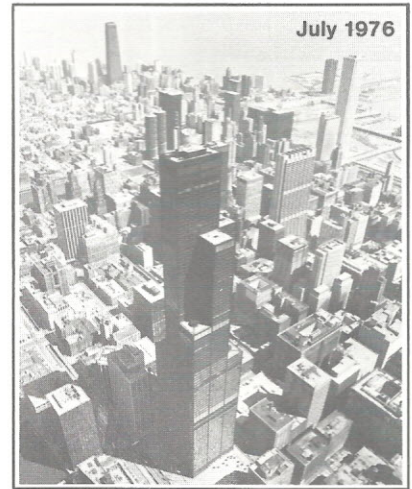
*Clockwise from top — Modern high-intensity fluorescent lighting, for brighter L stations, is installed and tested in Evanston and the Loop . . . rapid transit stations get super-graphic treatment and modernized instructional signs for convenience of riders . . . first-ever special CTA Downtown Transit Map is bi-lingual, has 51 mini-maps of bus and L routes, a key to major destinations, and a guide to where buses run in busiest streets . . . first pair of new fleet of 200 rapid transit cars arrive for test run in revenue service . . . Clark Junction Tower on north-south elevated line, enables more than 950 trains per day, carrying 130,000 passengers, to be switched and routed by electronic push-button.*



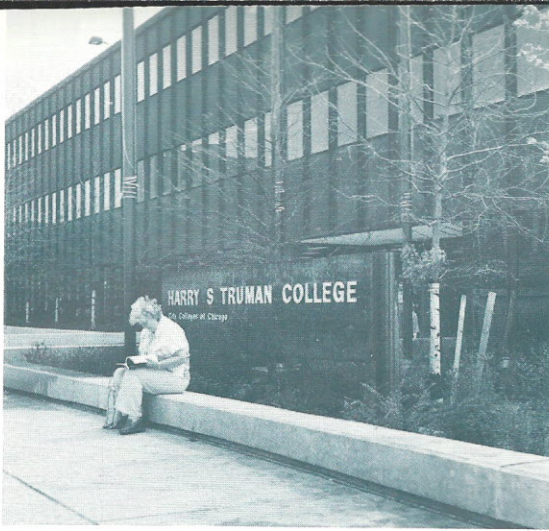




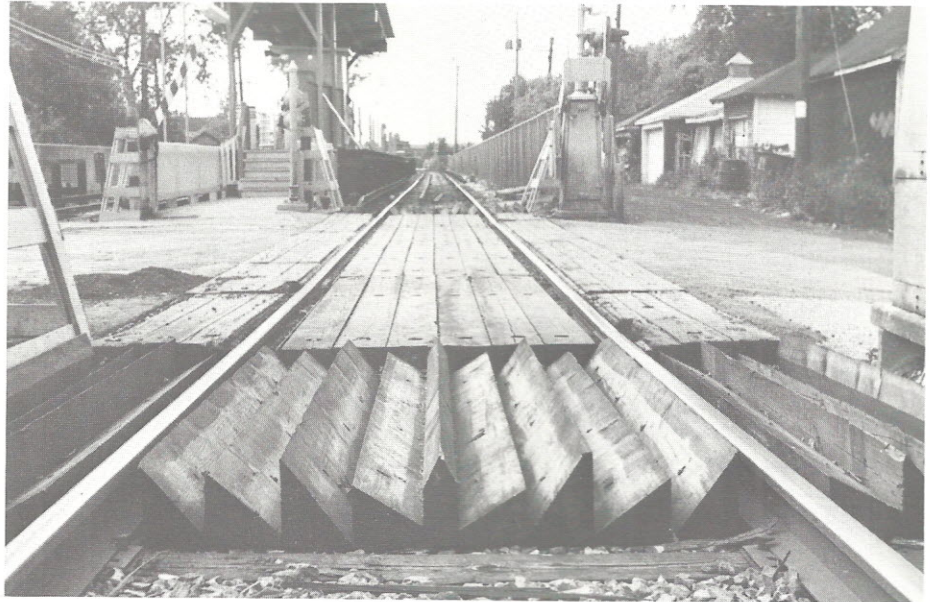
**cta  
downtown transit map  
mapa del centro**







***Clockwise from top left — Students at Harry S. Truman College given easier access to new building, encouraged to make greater use of rapid transit with establishment of special entrance to L at Wilson Avenue station . . . modern rapid transit terminal for Eisenhower route at DesPlaines Avenue, Forest Park, authorized by Transit Board; \$5.5-million structure, funded by Urban Mass Transportation Administration and Illinois Department of Transportation, is now under construction . . . trespass barriers of jaw-like design, developed by CTA engineers, are installed at 23 rapid transit crossings; sharply pointed timbers stop people and animals from getting on the right-of-way . . . extensive track renewal on North-South, Ravenswood, Douglas lines maintains smooth, safe rides for rapid transit passengers; new continuously-welded rail, new ballast for roadbed, new ties assure this.***



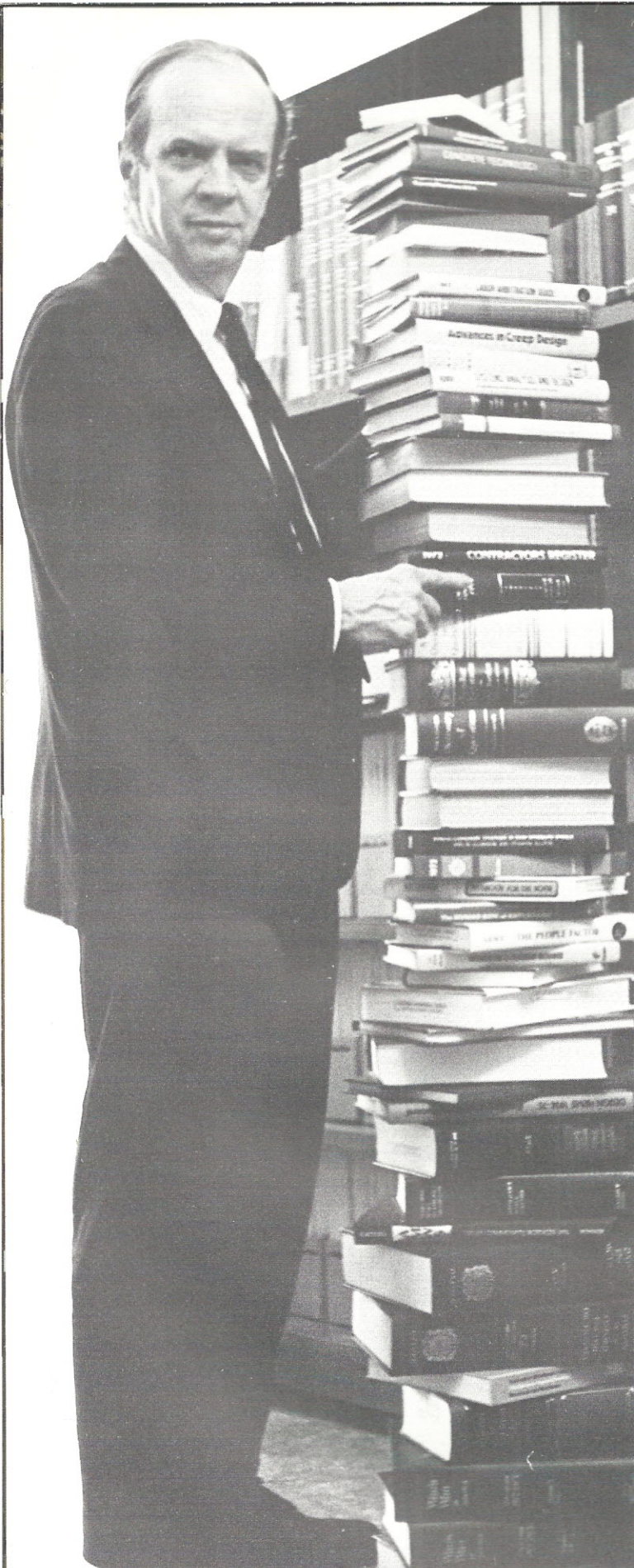




Counter-clockwise from top left — Bus passenger shelter at Chicago and Fairbanks, adjacent to Northwestern Memorial Hospital, inaugurates program to erect 100 shelters at sites selected in cooperation with Chicago city government . . . new turnstiles that pop up transfers, when paid for, and accept all coins from penny to half-dollar are installed at busiest rapid transit stations . . . new \$147,000 bus turnaround at Division and Austin provides windscreens, lighting, telephone for convenience of waiting and transferring passengers.







**Joseph Benson: a builder of CTA's library, an organizer of inter-library cooperation.**

## Transit in the Library Network

The so-called special library — with real, live, professional librarians and a strong, substantial collection of literature — is the basic unit in any organization's executive information system.

This is true at CTA.

A special library may also have access to a wealth of outside resources about other industries and activities made available through a formal agreement involving the mutual exchange of data among all types of libraries.

This is also true at CTA.

In fact, Joseph Benson, director of the Harold S. Anthon Memorial Library at CTA, is one of the organizers of the Illinois Regional Library Council (IRLC) which is such a library network.

Benson came to CTA in 1974 to expand the library and its services in line with CTA's growth and the increasing importance of public transportation in the handling of a great city's social, economic, and energy needs and challenges.

Started on a small scale in 1967, the CTA library was enlarged the following year with Mrs. Harold S. Anthon's donation of engineering materials belonging to her late husband, who had been CTA's general superintendent of engineering.

Benson, a graduate of the University of Chicago Graduate School of Library Science, had spent seven years managing the Joint Reference Library of the affiliate Public Administration Center on the university campus. He had also revamped the Municipal Reference Library of Chicago, located in City Hall.

His principal associate in expanding CTA library services has been Mrs. Judith Genesen, reference librarian, who was a librarian at the Public Administration Center and at the U. of C. Laboratory High School.

The CTA library today houses 5,000 books and 750 periodicals related to mass transit operations. It has attained rank as one of the few substantive transit libraries in the United States, along with ones housed in San Francisco's Bay Area Rapid Transit headquarters and in Denver.

"We collect everything related to mass transit that might be useful to a company of our size," Benson explains.

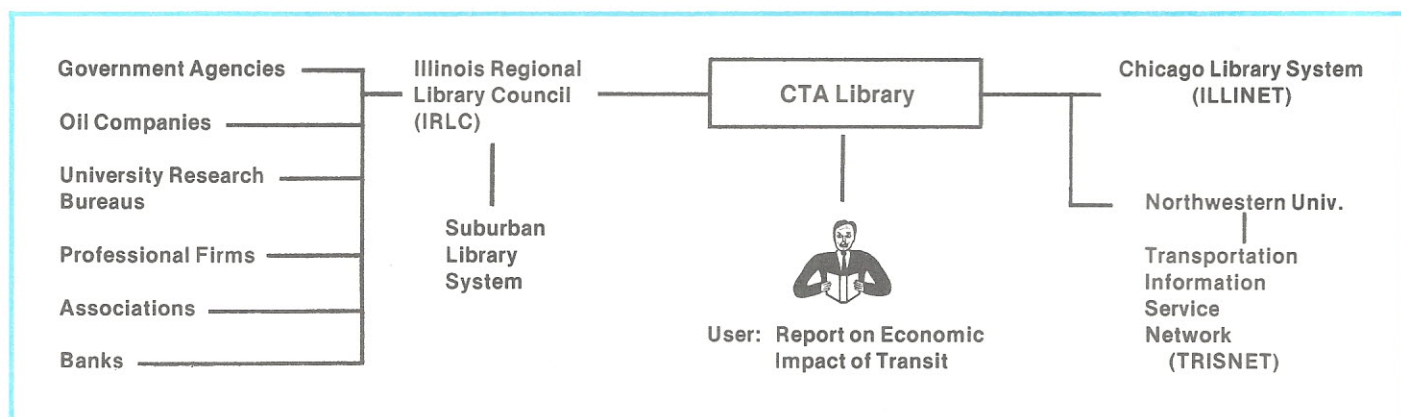
In addition, Benson points out, even a specialized library must also cater to the needs of those whose interests go outside the "nuts and bolts" of the industry itself.

Just a glance through the CTA library's loose-leaf, continuously-updated User's Guide is indicative of the wide range of topics touched by transit. Here are some of the many classifications:

Air Quality	Interpersonal Relations
Botany in Chicago	Junior Colleges
Concrete	Land Use
Demography	Marketing Research
Energy Policy	Noise Control
Fund Raising	Solar Heating
Housing	Women Executives

"We are an information center for CTA employees," Benson says, "and the needs of our people range widely."





They may have management problems, personnel problems, financial problems. We have to have materials for all of them."

Though generally able to rely on the collection he helped to build, Benson's idea of a complete information service goes far beyond the limits of CTA's capacity.

"Almost no field stays within its boundaries any more," he says. "The role of the librarian is to get the information to the people who need it. We must therefore be aware of all the other resources that exist and be able to tap them when necessary."

The idea is called networking — the cooperative exchange of materials and information among librarians.

As an example of how it works, Benson cites an instance where a CTA planner needed statistical information on savings accounts. Benson made a phone call to the Federal Reserve Bank librarian and sent the inquirer over to the bank to inspect the resulting materials which had been pulled from the stacks and files.

The bank library, in turn, continued to dig for additional sources of information on savings accounts. They passed their findings along to Benson. He then referred the CTA planner to a research center in Ann Arbor, Michigan which did have the data the planner needed most.

Lillian Culbertson, director of technical services for the CTA library, says that "everybody wants to know everything these days."

Acquiring needed information can be as simple as looking in the card catalog or involve phone calls and several contacts before the right sources are hit upon. But that is networking at its best.

IRLC is effectively a multitype, cooperative library network for the Chicago metropolitan area, involving special libraries, public libraries, and academic and school libraries.

"A metropolitan library network expands the resources available to us and it greatly facilitates the exchange of information and materials. It gives you a kind of right to ask. You're not quite so hat-in-handed if there is this mutual agreement," Benson explains.

During IRLC's first years, Benson was a vice-president of the board of directors and the executive committee. He helped to initiate IRLC's "Infopass" program, the use of an ID card for IRLC libraries, giving them access to each other's materials.

Today, he is still an active member and the CTA library is now among the names on the IRLC roster. Of the more than

192 dues paying member libraries in IRLC, 42 percent of them are special libraries.

"Special librarians have had a lot of experience in cooperation. They always have gone outside their own walls . . . they know there's lots of good stuff out there, and they use it," says Benson.

Traditionally, he comments, companies were not likely to think of their company library in terms of service to the larger community. But today the institutions supporting special libraries have shown considerable awareness of the interdependence of institutions and ideas.

Within his own setting, he speaks well of the support CTA's library has received from its management people.

"I think they recognize the benefits of cooperation. They realize it's mutual . . . that if we do give, we get something back . . . and they truly have been very supporting of us in supplying information."

One testimony to the success of the cooperative effort within the IRLC network is the hardcover publication of *Libraries and Information Centers*, a 500-page directory of all member libraries in the Chicago metropolitan area.

It is available to the public and gives an excellent description of each library and the services it provides. Easily one of the handiest guides to the library network system, the book lists such pertinent information as the size of each library, borrowing privileges, classification system, subject strengths, etc.

Already five years old, IRLC has proven its usefulness and value in opening up communication lines among a vast network of diversified information sources.

"The regional council has worked very well because all kinds of people are making professional contacts with each other — contacts they wouldn't have made otherwise," says Benson.

"It has provided a vehicle for communicating mutual needs and for solving mutual problems."

Though the sum may be greater than its parts, still at the core of the IRLC remains the librarian, who, according to Benson, must do a lot of liaison work.

"Good, aggressive librarians have always had contacts with and used all types of libraries . . . We put people in touch with other people who know something because we know who knows what."

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