

writing. During this period he married Margaret Bird. With their two children they now live in Evanston, whence he commutes regularly to the Museum. The Museum has published descriptions of new birds, revisions, and faunal reports from his pen. A pamphlet on how to prepare birds in the field was a Museum need, and Bob supplied that.

Then came the Mexican handbook, a two-and-a-half year task. There's a lot known about Mexican birds; there's the *Catalogue of the Birds of the Americas*, published by our Museum, that occupies about two-and-one-half feet on the book shelf and lists all the kinds of Mexican birds, amongst others, with ranges and the names under which they used to be known; there's the *Birds of Middle and North America*, now measuring about two feet on the bookshelf and still incomplete, put out by the United States National Museum, with descriptions and keys. But this knowledge is inaccessible to all but the specialist with a library and a collection to work with. The many Americans going to Mexico and the continually increasing interest in birds demanded a key to unlock this store of knowledge; to make it available to the many. This is the need that dictated the present volume, *Birds of Mexico*, and this is the volume, I predict, that will meet this need admirably.

Artist of Broad Talents

OUR ARTIST is a versatile man. Douglas E. Tibbitts' splendid illustrations in *Birds of Mexico* represent only one facet of his varied artistic talents and the myriad



DOUGLAS E. TIBBITTS
Illustrator of "Birds of Mexico."

tasks he performs at the Museum. As Staff Artist you may find him one day drawing the tiny teeth of a cretaceous mammal with the aid of a microscope, or the flowering parts of an orchid, a fossil fish, or a ceremonial dance mask, to illustrate a scientific paper; the next day he may be making a broadly outlined illustration for nature leaflets aimed at school child level, or a

poster announcing Museum lectures to the public. He has just finished painting the large-scale landscape background for a sea otter habitat group, and has others for a tapir group and a Nile River marsh-bird group in hand. It might send another man mad, or grizzle him with worry, but Tibbitts stays cheerful.

Born in Reedburg, Wisconsin, in 1919, he went to the University of Wisconsin. At one time he was following his natural history interests into game management, but settled for a straight arts course, majoring in zoology, with some extra art work. He'd always drawn things, and in school his laboratory drawings attracted the attention of his professors for whom he illustrated a general zoology book. A *Fishes of Wisconsin* was planned and he prepared pen-and-ink drawings and water-colors for that.

His college work was interrupted by four war years when he served with the combat engineers in the British Isles, North Africa, and Italy. Returning, he got his B. A. from the University of Wisconsin in 1948, and came to the Museum that autumn.

DEMANDS ARE ALWAYS 'URGENT'

The walls of his office are lined with paintings of birds, fishes, and mammals in various stages of completion, and prominently displayed is a bulletin board with up to a score of requisitions for illustrations, each requested "as soon as possible."

He commutes from nearby Palatine where he lives with his wife, Marion, and their three-year old daughter. He has little time just now for his hobby of photography, but his continued activity in the study of natural history, which earlier produced a published paper on the behavior of the red-winged blackbird, recently resulted in his making the first Chicago record of the pigmy shrew, a specimen he caught in his garage.

Within the broad field of natural history in art, his especial interest is the painting of birds and mammals. It's unfortunate that the Mexican handbook could not have more of his paintings in color, like the frontispiece that is reproduced on the cover of this BULLETIN. But the 329 line-drawings that show what examples of each family are like serve their purpose well, for in that field Tibbitts is a master.

Daily Guide-Lectures

Free guide-lecture tours are offered at 2 P.M. daily except Sundays under the title "Highlights of the Exhibits." These tours are designed to give a general idea of the entire Museum and its scope of activities.

Special tours on subjects within the range of the Museum exhibits are available Mondays through Fridays for parties of ten or more persons. Requests for such service must be made at least one week in advance.

Although there are no tours on Sundays, the Museum is open to visitors as usual from 9 A.M. to 5 P.M.

A Special Exhibit . . .

STEPS IN THE MAKING OF A BOOK SHOWN

By JOHN R. MILLAR
DEPUTY DIRECTOR

THE MAKING OF A BOOK is no small chore. It requires much time and co-ordinated efforts of many people. Although most of us are deluged with printed matter of all kinds, some of which seems to spring up spontaneously overnight to land in the incinerator the next morning, the nature and sequence of events in the production of printed matter is understood by few.

The publication by the University of Chicago Press of what promises to be a useful and popular book on the birds of Mexico, written by one member of Chicago Natural History Museum's staff and illustrated by another, has been chosen as the occasion for a temporary exhibit that points out the steps involved in making a book of this kind. *This special exhibit will be on view from April 1 to 30 inclusive.*

Book production is divided into three provinces: that of the author, the publisher, and the printer. The author starts the ball rolling with an idea. Authorship entails



BLUE-HOODED EUPHONIA

Male at left, female at right. An illustration by Douglas E. Tibbitts in "Birds of Mexico."

having something worth while to say, the training and skill to say it, and, in the case of non-fiction, the facts to back up what is said. It is here that the Museum enters the field. One of the functions of Chicago Natural History Museum is to acquire and preserve specimens of the animal and plant life of the world, particularly of the New World. Over a period of years, by collecting, by purchase, and by exchange with other institutions and individuals, the Museum's study collection of birds has come to contain all but a very few of the birds known to occur in Mexico. This collection was primary source material for the author of the book under discussion. The Museum also maintains one of the largest and best of the libraries devoted to natural history. Also, by virtue of its standing among scientific institutions here and abroad, the Museum is able to borrow from other collections and libraries both specimens and books

when desired for study purposes. These services are examples of the basic nature of the Museum's contribution to research in the natural sciences.

AN AUTHOR'S OBLIGATIONS

In writing for publication it is the obligation of the author to submit complete copy, including title page, preface, table of contents, list of illustrations, and the illustrations themselves—all in a form suitable

The publisher is a merchandiser. He chooses what to print, estimates what the market will be, determines the format of the publication, the size of the edition, advances funds, and hires the printer. He promotes sales and handles distribution. Publishing is a risk-business venture with profit as its normal motive. Material may be published for entertainment, or for propaganda to sway public opinion. Exceptions to these purposes are those instances where the publisher may wish to spend his money for the benefit of mankind, as is the case in the publication of scientific reports by museums and other scientific or educational institutions.

The printer is a manufacturer. He must know how to print material according to specification and be equipped to do so. But aside from hoping that a particular book may be a credit to his craftsmanship and successful, so that further printings may be needed, the printer has no risk and need not have any interest in the matter. Very often the publisher also may be in the printing business but the distinction between the two enterprises remains.

MUSEUM PUBLISHING ACTIVITY

Chicago Natural History Museum is both publisher and printer. As publisher it is interested primarily in contributing to the advancement of knowledge by making the results of research by its staff available to other workers. As printer it is interested in doing a good job economically. Because most of its publications are distributed on exchange to other scientific institutions the world around, there can be no hope of a monetary return. The only compensation is the receipt of scientific reports from other institutions for addition to the Museum's Library and the satisfaction of serving a useful purpose.

The exhibit, in Stanley Field Hall, displays a representation of Museum specimens and the literature on which the writing was based, the author's notes and final manuscript, original drawings by Douglas E. Tibbitts, and steps in the printing process culminating in the finished book. The University of Chicago Press and Photopress, Inc. co-operated in providing much of the material displayed.

A SHOCK FOR ERIN

A tradition was shattered last month on St. Patrick's Day when Dr. Theodor Just, the Museum's Chief Curator of Botany, called attention to the fact that there is no longer any such plant as a shamrock—at least, none recognized under that name by botanists. Various three-leaved plants that have been called shamrocks and used by millions of people each year for "the wearin' o' the green" are now officially designated only by other names. Dr. Just found that

in the latest official flora of Great Britain and Ireland, published in 1952 and recently received at the Museum, the name shamrock is no longer applied to any plant—in fact, the word shamrock simply does not appear anywhere in the book. All the plant species of Great Britain and Ireland known to botanists are listed in the book which is the first new official flora of the British Isles to be published in more than twenty-five years. Earlier floras had used the word shamrock as an alternative name for several plants—the most famous contenders for this designation were the wood sorrel and the common white clover (or Dutch clover).

DALLWIG LECTURE TOPIC IS 'LIVING RACES'

"Living Races and Their Way of Life" is the subject of the Sunday afternoon "layman lectures" to be presented by Paul G. Dallwig in April. Mr. Dallwig will be heard at 2 P.M. on April 5, 12, 19, and 26. He will take his audience on an imaginary trip around the world and introduce them, through the medium of the 101 bronzes by Malvina Hoffman in Chauncey Keep Memorial Hall, to the principal living races of mankind.

Members of the Museum may use their membership cards to attend these lectures without advance reservations. All others, with the exception of accredited representatives of the press, must make reservations in advance. Reservations may be made by mail or telephone (Wabash 2-9410). The lectures are free. They start promptly at 2 and end at 4:30 P.M. including a half-hour intermission for relaxation or for tea or coffee in the Museum cafeteria, where smoking is permitted. Admission is restricted to adults.

The April lectures are the last of the current season, but Mr. Dallwig will return with a new series late in the autumn.

Illinois Audubon Lecture On Sunday, April 12

The last of the "screen-tours" in the current season of the Illinois Audubon Society will be presented in the James Simpson Theatre of the Museum on Sunday afternoon, April 12, at 2:30. "From Coast to Coast" is the title, and Alexander Sprunt, Jr., of Charleston, South Carolina, will be the lecturer. He will show color films of the life of birds in all parts of the country made by some of the foremost natural science photographers. The public is invited, and admission is free. Members of the Illinois Audubon Society and of the Museum may have seats in the reserved section of the theatre upon presentation of their membership cards to the ushers, but reserved seats must be claimed not later than 2:25 P.M.



SWALLOW-TAILED KITE

One of the illustrations by Douglas E. Tibbitts in the new book, "Birds of Mexico." The text is by Emmet R. Blake, Associate Curator of Birds.

for publication. The author should be familiar with printing processes and the limitations of machine typesetting. With this knowledge he will understand the need for careful editorial work on his manuscript to correct style, spelling, and punctuation, and to check references and eliminate inconsistencies before the final copy is typed. To postpone this critical scrutiny until galley or page-proof is available greatly increases editorial work by the publisher and costs of printing. Proofreading is done by a qualified employee of the printer to detect errors for which the typesetter is responsible. Reading proof is also done by the author and by the publisher or his editors to detect errors of fact, statement, or construction. The addition of a single comma to a line may require resetting the line. Resetting the line may involve resetting the whole paragraph. If the change is made after the book has reached page-proof stage the makeup of whole chapters may have to be altered. Thus the final costs of printing mount excessively.



Millar, J. R. 1953. "Steps in the Making of a Book Shown." *Bulletin* 24(4), 5–6.

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