


The Anatomy of Excellence series was launched last September to focus attention on areas of academic excellence within the University of Oklahoma that are the foundation for institutional greatness. The subjects have ranged from medical research and the Research Institute to distinguished faculty members, library resources and "Books Abroad." Most of them hold a common distinction: they are better known beyond Oklahoma than at home. The final Anatomy subject, the University of Oklahoma Press, is a fitting climax for the series since no area of University accomplishment has a more distinguished record. For 33 years the Press has been building an international reputation for the finest in educational publishing. The Press, first under Joseph A. Brandt and directed by his successor Savoie Lottinville since 1938, has attained its stature among the 50 university presses of this country and Canada by bold vision and painstaking attention to details that mean quality. The content and scope of its more than 500 editions and the competence of its editorial work is matched only by the excellence of its design and printing techniques. The Press has produced many of the best books in the world on the Indian, exploration and the fur trade of the

Far West. In addition its listings cover such topics as agriculture, music, medicine, literature, history, law, engineering, art, the theatre, biography and science. Press authors are chosen from the best available. Some are from the Southwest; many others have sent their manuscripts from Europe, Asia and South America. Although the Press has brought fame to Oklahoma, it is not regional in concept. It is an international center of culture which has won world-wide recognition in the form of prizes and awards from many sources. The book discussed on the following pages, "The Lives and Legends of Buffalo Bill," is only one of the more recent prizewinners; there have been dozens of others.

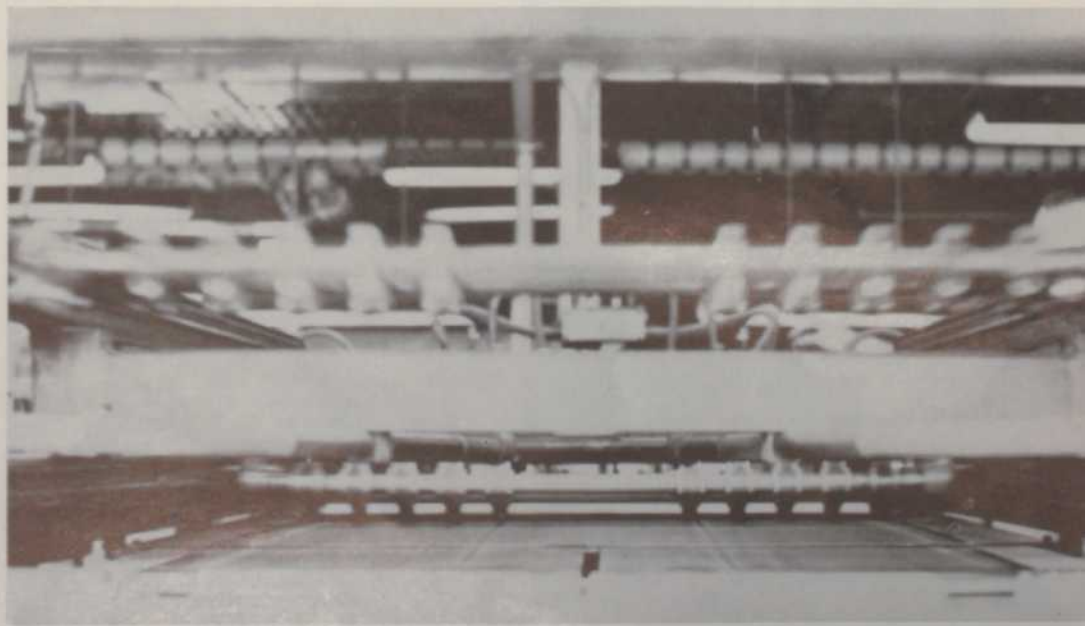
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 Anatomy of
Excellence

The Press

where quality
is standard
procedure

By ELIZABETH STUBLER



The presses roll on another book prepared with the care which brought success to *Buffalo Bill*.

publication of the prize-winning *Buffalo Bill* required specialized skills from an expert team

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486

(484)

(retype)

~~returned to accompany the State of Nebraska up the Thames to~~
~~from the port of London.~~ Three trains took the show to the Midland
~~station;~~ and before the day was over, camp was set up,
 ready for the first performance, not scheduled until May 9. The
 speed of the movement, a development of the American railroad
 circus, attracted ^{wide} ~~large~~ attention in England.

^{1/2 cent} American publicity methods also attracted attention. One
 newspaper denounced the posters as "mural enormities/|.|.| colossal
 daubs, splashes of red and yellow." London was placarded with
 flaming portraits of Buffalo Bill. The Globe commentator was
 moved to verse:

#

I may walk it, or 'bus it, or hansom it: still
 I am faced by the features of Buffalo Bill.
 Every hoarding is plastered, from East-end to West,
 With his hat, coat, and countenance, lovelocks and vest.

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~~The advance publicity in newspapers was greatly stimulated as~~
~~many distinguished visitors visited the camp. Show people were~~
~~early in welcoming the company.~~ Henry Irving, ^{came to} ~~when~~ England's
 leading actor, ~~and~~ soon afterward recognized with a knighthood,
 had written in the Era praising the Wild West, which he had seen
 at Erastina. Ellen Terry, leading actress; Mary Anderson, once of
 Louisville, Kentucky, where a theater was named for her; Charles
 Wyndham; and John L. Toole were others. ^{show people who came, as did} Justin McCarthy,

~~or of the melodrama, If I Were King,~~
 and later made into the musical,

WHEN YOU work at the University of Oklahoma Press, you don't have time to rest on your laurels, much less keep track of them. Savoie Lottinville, '29ba, Press director, honestly doesn't know how many prizes, awards and commendations the Press has won since its founding 33 years ago. It's a substantial number but neither Lottinville nor anyone on his staff can stop to count the honors. They're too busy working on more potential winners for next fall's catalog.

How do you go about producing a prize-winning volume such as *The Lives and Legends of Buffalo Bill*, a 1960 Press book by Don Russell which garnered two literary prizes for the author and a design and production award for the Press?

A big and colorful book about a big and colorful man, *Buffalo Bill* is representative of the fine work the Press does in preserving the history of the Old West. The 514-page, liberally illustrated story tells about William F. Cody, the Buffalo Bill of history, the dime novel and popular lore. Russell presented the entire career of the hardy plainsman who during his later years delighted audiences in the United States and Europe with his Buffalo Bill's Wild West Show.

Buffalo Bill was published in November 1960. The following March it was one of four Press books chosen by the Chicago Book Clinic as outstanding examples of design and production. In April Russell was awarded the \$500 prize of the Friends of Literature, Chicago's oldest and largest literary society, and in June his Cody biography won the \$100 prize given annually by the Society of Midland Authors.

Buffalo Bill was the product of 20 years of work by Russell, a resident of Elmhurst, Illinois, who started his research on the American scout and showman while working as a newspaperman for the Chicago Tribune. Russell is typical of the Press authors who are chosen for their knowledge of specific subjects.

"Don is editor of Standard Education Society, publishers of an encyclopedia, but perhaps is better known as editor of the *Westerners Brand Book* published by the Chicago Corral of the Westerners, a group

Editor Mary Stith oversaw the condensing of Russell's manuscript, marked changes and corrections, verified facts and footnotes and prepared copy for the art department and for the printer.



THE LIVES AND LEGENDS OF
BUFFALO BILL

BY DON RUSSELL



NORMAN

UNIVERSITY OF OKLAHOMA PRESS

Artist Frank Williams sketched a preliminary of the design for the pages of *Buffalo Bill*.

interested in Western Americana," explains Miss Mary E. Stith, Press editor who did the editorial work on *Buffalo Bill*. "Over the years Don has reviewed a lot of our books and has been a friend to us. When he was writing *Buffalo Bill* he told Savoie about it and agreed to send the manuscript to us when it was finished."

When Russell's manuscript arrived at the Press, three qualified readers passed on it before it was accepted for publication.

After the publication date was set for November 1960, the manuscript came to Miss Stith. She scanned it to see if there would be any particular problems in composition, type or arrangement.

"*Buffalo Bill* was much too long and unwieldy at first, and we asked Russell to do some condensing and cutting," she recalls. "It could not have gone into one volume as it originally stood."

When the shortened manuscript was returned, the art department began the "prelims"—the preliminary work on the title page and copyright page and determination of whether any maps would be needed. A map was required for *Buffalo Bill*, and Russell was asked by Miss Stith to provide information to be used on it when it was drawn by the art department.

"During this time Russell was gathering illustrations," Miss Stith continues. "He

had a wealth of them. In fact, he provided so much it was very difficult to choose. Some were old photographs which had to be handled carefully. Usually we select only those which will reproduce well but we made an exception for two pictures which were so interesting and rare that we wanted to use them."

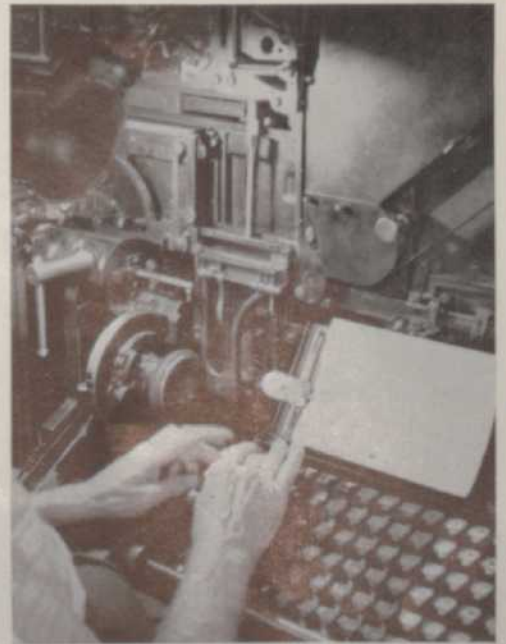
Then the manuscript was copy edited, a chore nobody likes to do. It involved careful reading. Facts and dates were verified, spelling and grammar were checked, the manuscript and footnotes were put into the Press house style. Footnote numbers were verified, and Russell was queried on points that were not clear.

"Occasionally our work even involves major revision by the editorial department but that wasn't required in *Buffalo Bill*," Miss Stith says. "Russell is a professional and knows what he is doing."

When the copy editing was completed, the manuscript went to the art department where Frank O. Williams, assistant art editor, began the design. The art department staff designs the pages and layouts. Four standard sizes are used for Press books and the large 6 by 9-inch format was chosen for *Buffalo Bill*.

Williams worked with the editorial department to prepare captions or legends

continued



After the design is well under way, the edited copy goes to the linotype operator who sets the type. His work is checked in the proof room and the proofs go to the author for final reading.



Each new volume displayed in the show room is a tribute to Savoie Lottinville, who has guided the O.U. Press to its position of prestige.

THE PRESS continued

the success of the Press is a cultural and intellectual victory for Oklahoma

for the illustrations. He set page dimensions, chose the type, wrote some of the running heads. The art department prepared the jacket, a handsome red and brown design with a picture of Buffalo Bill (see cover).

"The jacket design, while it is important in persuading people to buy the book, is the least important thing for long-range consideration," Williams insists. "The important thing is designing the pages to make the book clear, readable and attractive, as well as economical."

As soon as the first phases of the editorial and design work on *Buffalo Bill* were completed, the manuscript went into the plant for composition and printing supervised by Van Buren Endicott, printing division superintendent.

It was set in type and proofread in galley form in the proof room. Then it was corrected and galleys were pulled and sent to Russell for reading. An extra set of galleys was sent so he could begin work on his index. When the proofs came back Russell's changes and corrections were checked for clarity for the printer.

Galleys went back to the art department so that the staff members could cast off the pages, marking where each would end.

After the book was paged, Miss Stith spotted the illustrations at the most desirable places.

The running heads were complete, the page numbers and table of contents were filled in and the manuscript went back to the shop for correction. The art and editorial departments did the final run-through on page proofs, the proof room made its final check and the manuscript was ready to go on one of the three large Miehle flatbed presses.

As the finished sheets came from the press they were folded, packed in wooden crates and sent to a bindery where the pages were collated, sewed, trimmed and put into hard cases. Headbands and volume tops were stained, the books were jacketed and *Buffalo Bill* returned to the Press building in Norman, ready for distribution to Press readers around the world.

Thus *The Lives and Legends of Buffalo Bill* joined the proud ranks of University of Oklahoma Press books, which now number more than 500. What made the book great?

The success of the Press over the years is based on many things—the courage and vision of Brandt and Lottinville, teamwork by a hand-picked staff and careful selection

of authors. Of the 500 to 700 solicited and unsolicited manuscripts submitted annually, only about 50 are published.

Lottinville believes the staff teamwork is the most important factor. "It takes a lot of people to make a good book," he comments frequently. "No one person can claim the credit."

His 42 employees share his quiet pride in the accomplishments of the Press. Those who have made notable contributions, in addition to those mentioned earlier, include Herbert H. Hyde, general editor; Sheila Reilly Dixon, assistant editor; Klaus Gemming, associate art editor; Delora F. Tinsley, accountant and service manager, and A. Earl Perry, sales manager who directs the world-wide Press distribution.

Lottinville, a University of Oklahoma graduate who went to the University of Oxford as a Rhodes Scholar, has built one of the finest university press organizations in the world. Of the 50 members of the Association of American University Presses in the United States and Canada, his is one of only 16 which do some or all of their own printing. The Press produces some of the best color work done anywhere. The only production item not handled in Norman is the binding which is done on contract at plants in Chicago and in St. Louis, Kansas City and Jefferson City, Missouri.

As each beautiful new volume comes from the Press, it reaffirms the belief of Lottinville and his staff that an American university far in the interior of the United States can be an aggressive center of intellectual and literary expression.