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ALICE DALGLIESH

by Marcia Brown

On a hill on the side of a Connecticut ridge looking off to the west over the Housatonic valley is a solid, cozy little house nestled into the earth. A hay field stretches above it over the hill, a thicket of pines lies to one side, maples give shade and homes to birds, lilacs bloom by the door, forsythia gilds a soft red barn in the spring. Here Alice Dalgliesh makes her home with her friend Margaret Evans, former art editor of Scribners.

The first time I saw Alice Dalgliesh was in the Central Children's Room of the New York Public Library, where I was an assistant. Her novel for young people, *THE SILVER PENCIL* (Scribner), based on her childhood in Trinidad, her school days in England, and her early years of teaching, had just been published. She told of her father's gift of the silver pencil, a challenge to the imaginative child who was already finding satisfaction in writing, and a trust for the future, for her father died when she was ten, and she was to take up his challenge early.

For me, Alice's real setting was not the office of Books for Young Readers at Charles Scribner's Sons, where I took my own books to her as editor, but that simple old Connecticut salt box where I have known her as friend. Many times I was a guest in the apartment-studio—with a huge weeping willow near the door. The house, a solid bulwark against the force of cold New England winters and hot and thunderous summers, seems so much an extension of Alice that it is hard for me to imagine previous owners, although they left their marks: the transformation of the barn, with its huge window looking out over the lush valley, the great andirons for the huge old central fireplace that had been forged from pieces of girders left from the construction of the George Washington Bridge, the strength of the solid hewn beams and floorboards from trees thicker than most you see now in the second-growth forests of the area.

The containment of all details in almost stark simplicity, the warmth of the fieldstone fireplace and the flags of the hearth, big as an apartment kitchen, the harmony of simple old furniture, hunted down and upholstered with coverings so carefully chosen that they seem to have grown on it, the solid and gay Quimper pottery, opulent bouquets of flowers, arranged in the hand as she picked them, with the intense love of and feeling for harmonious color that prompted her to try barn paint mixtures for several weeks until she got the soft red she wanted, shelves crammed full of books, pictures from illustrator friends, a hooked rug made by Rachel Field, recalling

happy summers at Sandy Cove in Nova Scotia—all these tell much about the person as well as her craft.

Much of my own feeling for that part of Connecticut where I now make my home came from those visits with Alice in Brookfield. After my long hours of working on the linoleum cuts for *DICK WHITTINGTON* (Scribner) on the old caramel-colored tilt-top table in the barn, we would explore seemingly endless delightful little roads through woods, by tumbling streams, coming upon vistas over miles of layers of blue hills. Just as Alice as an editor might have had as her motto "Once accepted, forever loved," so she had come to love Connecticut like a convert. Her American citizenship has been and is to her a privilege fiercely and proudly defended. There is the same involvement with the destiny of a book or of a place. She is endlessly curious about the character of the sturdy early settlers of Connecticut, like the family of Sarah Noble, as well as the friendly Indians who had not had to hate whom they did not fear. We explored settings of local Indian legends of Chief Waramaug and campaigns of the Revolution that lived again in *ADAM AND THE GOLDEN COCK* (Scribner). Much that harks back to England in Connecticut—place names, a skin of reserve over inner warmth, similarity of leafy landscapes, an individuality in people nurtured by an affectionate tolerance of eccentricity—would make the child of English parents feel at home.

Alice told me much of her childhood at San Fernando—the enchanted afternoons flying kites in Paradise Gardens, with childhood's ignoring of the racial barriers adults respected. Like the memory of that hot tropical sun that warmed the pale gold and blue child, the warmth of heart of the New Englander expresses itself in unusual feeling for the individuality and needs of young children, the warmth of the teacher informing the editor and guiding the author. Alice has delighted in the friendships of a procession of children throughout her life—those she taught, those of friends, relatives and neighbors, and those she has brought back to rich life from legends and history's spare records.

The sturdy salt box has sheltered many, many friends who have shared its warmth—Dola de Jong, Katherine Milhous, Genevieve and Joanna Foster, Hildegard Woodward, Leonard Weisgard. . . . Alice and Margaret now spend winters in Woodbury, where the driveway in winter is more nearly horizontal, but as soon as spring really means business, they are back at the salt box in Brookfield.

Marcia Brown is a well-known illustrator of children's books. Miss Brown was twice awarded the Caldecott Medal, in 1955 for CINDERELLA (Scribner) and in 1962 for ONCE A MOUSE (Scribner).

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PLACES TO VISIT

Swedish Institute for Children's Books

by Mary Ørvig



The University of Chicago Graduate School of Library Science will be the host institution for the 1972 Arbuthnot Lecture on April 14th, 1972. The Lecturer will be Mary Ørvig, Director of the Swedish Institute for Children's Books, who has prepared an informal piece about the Institute for Calendar readers. (Ticket information for the Arbuthnot Lecture is available from the Graduate School of Library Science, University of Chicago, Chicago, Illinois, Att'n Arbuthnot Lecture.)

The Swedish Institute for Children's Books—Svenska Barnbokinstitutet—serves as a documentary center for children's books published in Sweden and supplies individuals and libraries with information and material they need. The holdings of the Institute center around children's books, old and new, published in the Swedish language and include original works as well as translations from other languages. When Swedish originals have been translated and published in other languages, the foreign editions are obtained (very often given to us by the Swedish publisher or the author directly); original versions of children's books translated into Swedish are also collected where this is justified.

Children's books in Sweden are often translations: in fact about 50 per cent of the books published come from other languages, especially from the Anglo-American sector. Since the last war, many children's books by Swedish authors have been translated into other languages—including Eastern European—and have aroused considerable attention abroad.

The Institute's collection of reference works does not have the same Swedish slant as its children's books, but is international. In view of the high percentage of translated books published in Sweden we have every use for the reference literature of other countries. Besides, international cooperation has advanced considerably since the last war in the field of children's publishing. This in turn has resulted in an emphasis on interdisciplinary information in the work of the Institute, which has steadily developed as a clearing agency, particularly vis-à-vis similar institutions and associations abroad concerned with children's literature. The Swedish Institute for Children's Books exchanges material and information with such institutions in both Eastern and Western Europe as well as the U.S. New contacts are being added all the time, e.g. India (Calcutta), Japan and Iran, just to mention a few.

As with institutions everywhere, we are flooded by work, understaffed, in want of more funds and space. Some of these problems derive from the fact that we had to start work with the public from the very outset despite the lack of the most elementary card catalogs. But we have learned to utilize card catalogs from a variety of sources, e.g. the Royal Library in Stockholm, the Library of Congress, the Educational Library, Copen-

hagen, and to some extent (for books from Eastern Europe) those of the Kinder- und Jugendbuchabteilung, Deutsche Staatsbibliothek in East Berlin. And we have learned not to worry about inconsistencies of cataloging.



None of these trivial details seem to show. People who visit us, especially from abroad, have eyes only for the quaint rose-colored house, the garden, the blue and white porcelain stoves (not to be used however), the old floors, the furniture of Swedish pine. After some prompting, they finally note the reference collection: 2000 volumes in Czech, Danish, Finnish, French, German, Hebrew, Hungarian, Italian, Japanese, Norwegian, Portuguese, Russian, Slovak, Spanish and Swedish. The children's literature collection contains circa 16,000 volumes old and new (cataloged and uncataloged) among which one finds the first (1780) edition of *KRONPRINSENS BARNBOK* (a gift from the Educational Library in Copenhagen) with copper plates engraved by Jacob Gillberg and hand-colored by Elias Martin. Johan Wellander, a well-known lawyer, was responsible for the versified text. It was written as an ABC book for the Swedish king-to-be, Gustavus IV Adolphus (1778-1837). Another old-timer is the 1756 Swedish edition of *EN GAMMAL MANS BREF, TIL EN UNG PRINTS* (the title in English is *AN OLD MAN'S LETTERS TO A YOUNG PRINCE*) by Carl Gustaf Tessin (1695-1770). But we also have the titles by our left-wing authors criticizing our capitalistic society. For the first time in my library life I do not have to worry about book selection.

The Swedish Institute for Children's Books is a foundation with four sponsors: the City of Stockholm represented by the Municipal Library Committee, the Swedish State represented by the University of Stockholm, the Swedish Publishers' Association, and the Swedish Association of Authors of Juvenile Books. The organization of the Institute, based on cooperation between the municipal authorities on the one hand and the business and literary world on the other, in some measure reflects the special Swedish economic system, partly capitalistic and partly socialistic.

Of the four founders, the University of Stockholm has lent active support through the Institute for Literary Studies, the head of which, Prof. Orjan Lindberger, is chairman of the board. The

Swedish Publishers' Association has made a working contribution to the running of the Institute and has, in addition, recommended to its members that they give free copies of current children's publications. The members have responded generously, even to the extent of providing duplicate copies for exchange and exhibit purposes. Without these gifts, our picture of children's book publishing in Sweden would be incomplete.

In 1967 the Swedish Association of Authors of Juvenile Books transferred to the Institute its collection of more than 2000 books for children and young people. This association also contributed funds toward the furnishings of the Institute. Most of the running costs have been carried by the City of Stockholm by direct and indirect contributions and by financing the restoration of the old house in the south of Stockholm which became the Institute's home. Mr. Lars Tynell, the present city librarian in Stockholm, has undertaken the often trying task of acting as the Institute's treasurer, and Mrs. Evy Jonsson,

head of children's services at the same library, is the secretary of the board. This fiscal year, however, expenditures will be covered largely by a grant from the state. In the long perspective, one cannot reasonably expect the running of the Institute to be financed mainly at the municipal level as we are already operating on a nationwide scale, being consulted not only by the universities in Gothenburg, Lund, Umea and Uppsala, but also by a number of libraries, teachers' colleges and other institutions of instruction throughout the country.

Several cultural, state and private foundations have made substantial grants for the building up of the collections of the Institute. Apart from the important contributions of the four founders, the Institute has also been assisted in various ways by a number of institutions and private persons at home and abroad.

If you are traveling in Sweden, do come and visit us. Our address is Tjarhovsgatan 36, S-116 21 Stockholm, Sweden (telephone area code 08, 44 63 55).

LOOKING AT PUBLISHING

Making Pictures for a Children's Science Book

by Winifred & Cecil Lubell



CECIL LUBELL: I do the writing. My wife does the drawing. She edits my copy, and that drives me up the wall. I edit her drawings, and she accepts that with only minor hostility. I have noticed, however, that this tends to have a negative effect on the cooking, which she otherwise does brilliantly.

But those are the workaday hazards of being a man-and-wife team. We have learned to live with them.

I write to fit. Especially if we are working on a nature book. This is the way it works:

We agree on the number of pages for each subject. Then my wife designs the pages, marking out the space for text and the space for drawings. Then I calculate the number of lines she has left me. Then we argue. I say it's ridiculous to think that in 30 lines I can explain how amphibians breathe under water. She says she needs at least a full page for drawings. Then we compromise. I get 35 lines. I am not happy. But I write it. It comes to 50 lines. I rewrite it. Not yet. Still a third rewrite and it clocks in neatly at 35 lines. Now I am happy. Thus we take our major satisfactions from minor achievements.

This writing to fit impresses some people and horrifies others. The horrified ones seem to think it diminishes creativity. Nonsense. It challenges creativity. And it's the only way I know of bringing text and pictures into a single, communicable whole. Which is what I assume an illustrated book is all about.



WINIFRED LUBELL: Often children from up the road drop in to check on what I'm doing, to see what book or film strip is in process. They look with solemn eyes at the drawings on my board, at all the colored inks, brushes, pens and pencils, at all the intriguing paraphernalia of my trade. Then they stare at the line-up of technical books on the shelves surrounding me, many of them propped open at specific illustrations.

"Why do you need so many books?" they ask.

"I need them for research," I say.

"Oh . . .," and their voices trail off in disappointment.

"Do you just copy?" the children want to know.

"Not exactly," I say, and I try to explain the difference between live research and book research.

There *is* a difference, and for me it always comes down to the business of snakes. I have an overblown reputation as the neighborhood naturalist. I am the lady who is supposed to know what to do when a child finds a fledgling bird fallen from its nest, or what to feed a newly acquired salamander. But the children all know about my Achilles heel—snakes. They know, to put it lightly, that I have no affinity for snakes. Worms are OK. Caterpillars are fine. But snakes—not for me.

So I tell them: "You know about me and snakes. But I do draw them, though all the research comes from books." Then I show them some snake drawings I did for *BIRTH OF AN ISLAND* (Harper) and *SEE THROUGH THE JUNGLE* (Harper).

"Not very convincing snakes, are they?" I say.

"No," the children agree, "they look lumpy."

"That's because I don't like to watch them," I explain. "So I don't really understand how a snake moves, how it looks in action. I can only draw them from books or photos and I'm afraid I don't do that too well. But I can draw you a beautiful Praying Mantis, eating, hunting, or cleaning its nose. I've looked at them very carefully."

And that's the way it goes for me. Of course,

I make very good use of the local libraries, the picture file collection at the 42nd Street library in New York, the Library at the Museum of Natural History and of my own extensive library. But nothing can take the place of live research.

For *THE OUTER LAND* (Doubleday) Dorothy Sterling and I spent two blissful summers at the Cape, collecting and identifying each of the creatures she writes about in the book. We were also able to use the facilities of the Marine Biology Lab at Woods Hole. I filled sketchbooks full of drawings, even learning to snorkle in the process. If only I could have managed to draw under water!

IN *A RUNNING BROOK* (Rand), which my husband and I did together, was a luxurious piece of research. We were able to explore our brook for an entire year, visiting it each week, keeping notes and records. I was able to watch and draw each seasonal phase of the brook's life. We learned as we watched and examined. It was the same with our *GREEN IS FOR GROWING* (Rand) and *THE TALL GRASS ZOO* (Rand). And it was the same with our recent *A ZOO FOR YOU* (Parents), though here all the live research was done indoors at home.

Obviously our field research is supplemented by book research. It would be naive not to take advantage of the specialized adult works in any particular field of expertise. But that alone will never make a subject come alive. It takes live research for that, research that becomes inextricably bound up with both the forms and the content of the developing book.

There's a danger in over-researching a book. This often happens to me. I lose my sense of proportion. I become so fascinated with each creature and plant that I can't bear to leave anything out. But I must, because I always have twice as many sketches as the average children's book will hold. So I must rely on the more objective editing skills of husband or co-author or editor.

Another recurring problem for any illustrator of children's nature books is the matter of scale, the need to show the actual size of the things you

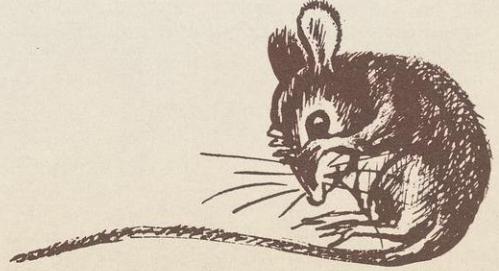
are drawing. Adult field guides have various ways of showing scale but those are too complex for children. So I must devise other ways to show size.



In *THE TALL GRASS ZOO*, for example, there is an ant drawn on every page in the same scale as the animal we are discussing. In *GREEN IS FOR GROWING* I used mice and birds and familiar insects in the same way. In the *BROOK* book, I introduced scale drawings of deer, children, plants and trees. In each nature book, this matter of scale must be resolved differently.

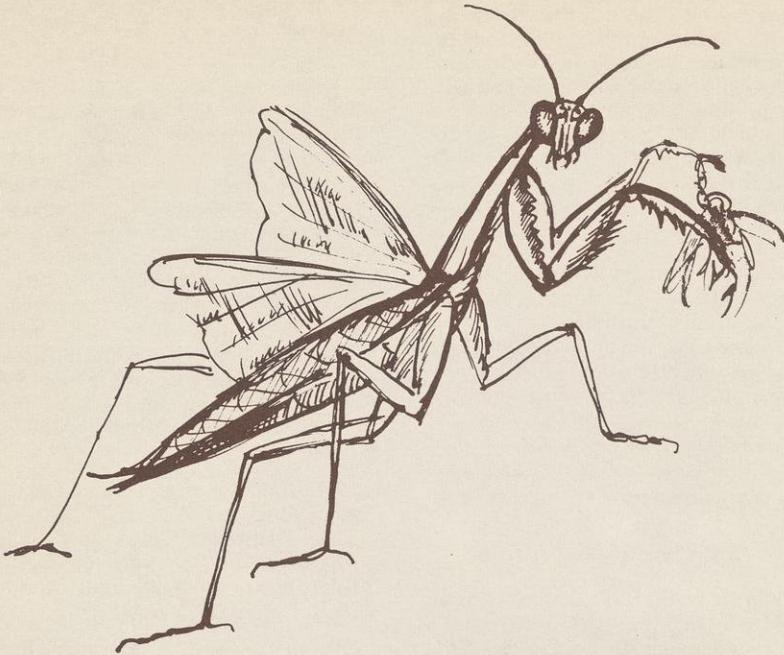
As an illustrator of nature books the biggest challenge I face is how to make my animals or plants look alive, not pinned to a board, not stiff dead specimens. For this, photographs or "scientific" drawings, no matter how brilliantly done, can only be supplements to careful observation of the living creature or plant.

For me the key problem is to understand the articulation of the plant or the animal. How is it joined? How do the parts fit together? How are the legs of the lizard different from the legs of the pigeon, or the hamster? How do the wings of the damselfly join its thorax?



Always my hope is to sum up in a drawing the concentrated essence of a creature or a plant, to project it almost like a caricature.

Colette puts it so beautifully. She writes: "After all, there is only *one* creature."



Winifred and Cecil Lubell are an author-illustrator team well-known for their nonfiction books for young readers. The drawings are by Winifred Lubell.

The 1972 Congress of the International Board on Books for Young People (IBBY) will be in Nice, France, May 19-21. The French National Section of IBBY is organizing the Congress around the theme "The Role of Reading in the Development of Children and Adolescents in Our Changing Societies." Information, when available, may be obtained from the Children's Book Council or from the Children's Services Division of the American Library Association (50 E. Huron St., Chicago, IL 60611).

RE-EVALUATION 1971, 1972...

by Sara Innes Fenwick

There is an urgency today about the re-evaluation of books for children. In part, this urgency is arising from the awakened consciousness of our failure to achieve social justice and equality of opportunity, and of the presence of prejudice, poverty, racism and ignorance at all levels of our society. The contents of all communication media and their potential effect on children are the subject of renewed concern. The fact that this concern is not a development peculiar to this particular time may be of historical interest, but is not necessarily helpful in providing needed new guidelines for the building of library collections or bibliographies.

There are principles of long-standing use that continue to be the basis of the re-evaluation of a collection. First to be quoted would be "re-evaluation is a continuous process." Where the quotation is followed by the practice, collections or bibliographies are the object of a continuous re-assessment that is systematic; so organized and planned that in an established time period every item is scrutinized for its continued value and every classification, subject, or form is inventoried for its strength.

A second major principle is that re-evaluation is the most crucial aspect of the total process of collection building in determining the quality level of a particular collection. This principle recognizes that any selector is likely to make errors in initial selection, but that there is little excuse for the retaining or replacing of materials that are less than acceptable in quality or usefulness.

The body of accepted principles on which continuous re-evaluation is based includes essentially those adopted for the initial evaluation of individual titles and the selection, from among those titles, of a collection appropriate to a specific audience. The weighing of these factors in determining whether a book is retained or removed from a collection or bibliography is not one of formulae. For example, we are increasingly aware that accuracy and up-to-dateness are not simple measures of dates and census figures, but that judgment is involved as to the appropriateness of the concepts and values of contemporary knowledge—or lack of it—of the world, of ourselves, and particularly of the way children grow and learn. An important aspect of accuracy is often the recognition of what we do not know.

But these are the familiar and standard practices of librarianship in fulfilling the responsibilities of re-evaluation. Diligent attention to these responsibilities will not necessarily insure a collection that is representative of the significant writing for children today. At least two other approaches to the problem deserve our special concern.

The first area of concern is for *lacks* in our collections. Obviously the identification of weaknesses in subject areas or types of books is a usual exercise in the inventory of libraries; the lack that is underscored here is of individual titles or forms of writing that have been rejected on initial review but which have proved to have unpredicted vitality. In other words, have we failed to recognize a significant book in the past? As an example, I would hazard a guess that there are still many library collections in which Louise Fitzhugh's *HARRIET THE SPY* (Harper) is not to be found.

The career of this book in the last decade is an interesting one. At the time of its publication it had both plus and minus reviews, with a few influential reviewing media publishing quite negative assessments. It was a book that from the

first aroused debate about its treatment of privacy, its treatment of parents, the role of teacher and psychiatrist. The opinions and reactions of adults were never lukewarm, and this was equally true of children's reactions; but whereas many adults were uneasy about Harriet as a protagonist with whom children might identify, most children recognized Harriet immediately as a co-conspirator whom they thoroughly understood. Undoubtedly, this book, in recent years, has been one of the most discussed books written for children in this decade, and this discussion has included children when they have had an opportunity to respond to it. Further evidence of its influence is the space accorded it in almost every commentary on the literature for children in the "sixties."

Without regarding the wisdom of ignoring *HARRIET THE SPY* in the first place, it can be suggested that it deserves a serious reconsideration if it represents one of the gaps in any collection. It is true that this is only one book. Obviously, a collection will not be judged by the presence or absence of one book, but it may fairly be judged by the evidence that there has not been a consistent effort to re-evaluate books that have been missed by accident (always possible) or by intention if there is danger that the intention was motivated too strongly by personal taste or fear of the new or unusual. It is likely that the titles suffering most frequently from this type of neglect are those that, by their originality of style, or scope of new material, or exploration of new ideas that have not previously been considered the province of writing for children, have been judged to be in the realm of experimental writing or illustrating. They may, quite often, be those books labelled "for the unusual reader." No collection should fail to include books especially for these readers.

It is possible that literature for children is responding more quickly than in the past to the creative and experimental developments in the fiction style of current writing for adults. The treatment of themes from the current scene, the highly realistic presentation, the more frequent use of internal monologue and first person narrator, non-chronological development, impressionistic vignette, unresolved situations and undictated solutions—characteristic of contemporary novel and film—are found more frequently in children's books today. These characteristics, and others similar, do not guarantee the appeal or significance of a book for a child's reading experience, but because they speak in today's idiom and often to today's concerns of children, they deserve the consideration in both initial selection and, if missed, to be sought and re-evaluated because of their vulnerability to the short-hand, capsulized reader-interest designations of reviewing media. There may be tragic consequences to the maintaining of a collection built to the specifications of "most children" or "the average reader." Not only will the unusual reader suffer from starvation, but our literature may lose the writer who is breaking barriers.

A second area of concern is represented, not by a single title or by a segment of the collection, but by a revised set of criteria directed toward specific problems in our society.

Each generation of parents and educators has regarded seriously the responsibility for the books children read as carriers of that particular society's values, and, usually, of its mores as well. Even in the absence of conclusive research as to the influence on behavior provided by literature, book selectors recognize and accept the responsibility of making available and accessible

those recorded experiences of all forms that seem to provide for exercise of the imagination, sensitivity, joy, response to beauty, and vicarious experiences that may help children to live effective lives. Therefore we are involved, on a variety of scenes, in the development and refinement of criteria by which we can re-evaluate the quality of the experiences, both manifest and implied, provided for children in our total literature with respect to the absorbing problems on our social scene today.

Thus, one set of criteria is being evolved to identify those books that are effective in their presentation of the equality of the sexes, and, at the other end of the scale, those that present girls and women in roles less than equal in opportunities and expectations than boys and men. A similar exercise in re-assessment has been employed by most selectors and bibliographers in examining the presentation and treatment of minorities in writing for children. The re-evaluation involved in both cases is a retrospective look at titles in book collections and on bibliographies

Sara Innes Fenwick is Associate Professor in the Graduate Library School of the University of Chicago and President of the Children's Services Division of the American Library Association. She is the editor of CRITICAL APPROACHES TO CHILDREN'S LITERATURE (U. of Chicago Press).

1972 SUMMER READING PROGRAM

"It's a Whole Great Big Fun Thing!"

Materials by Tomi Ungerer

This year's materials for the Summer Reading Program are the work of an outstanding illustrator, Tomi Ungerer. His black line drawings for the Poster and Achievement Certificate are shown here. We know that many *Calendar* readers are interested in printing methods so we decided to describe briefly a new process that Mr. Ungerer, and other illustrators, use to achieve a dark black line in their full-color work.

Most illustrations are reproduced in halftones. A halftone is the reproduction of continuous tone artwork, such as a painting, with the image formed by dots of various sizes. A black line reproduced in halftone lacks density because it is composed of dots rather than fully saturated ink. On the other hand, a line reproduction, such as a pen and ink drawing, includes only black and white. In line reproduction, the black image areas are printed as solids, not as dots.

In order to achieve a dense black line in the reproduction of his illustrations, Mr. Ungerer creates a black line drawing, like the drawing of the Summer Reading Poster pictured here, which is photographed and engraved on a printing plate as a line cut. This is then printed on heavy watercolor paper using a special blue ink that does not register on the film when photographed in color separation. Mr. Ungerer colors in this non-photographic blue print like a coloring book. It is then color separated by camera into yellow, red and blue halftones. The black will be supplied by the black line cut. On press, the yellow, red and blue halftone plates and the black line cut plate are run together. The artistic result is a dense, very black line defining broad areas of color.

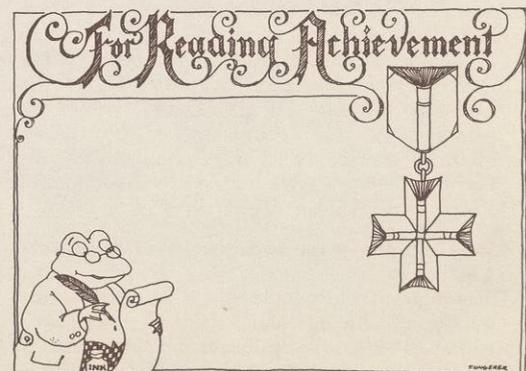
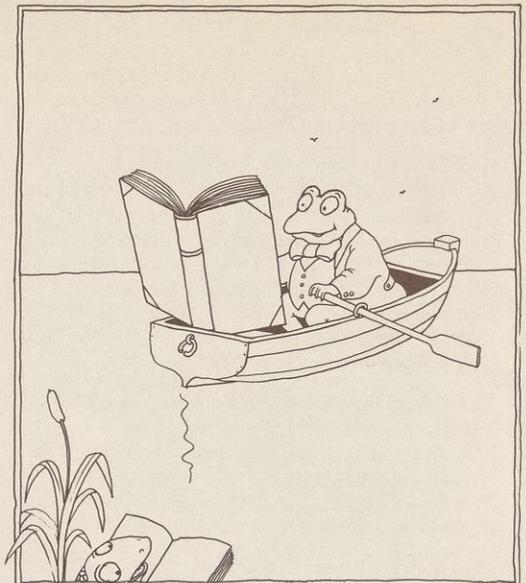
If Mr. Ungerer's illustrations in his two most recent books, *THE BEAST OF MONSIEUR RACINE* (Farrar) and *I AM PAPA SNAP AND THESE ARE MY FAVORITE NO SUCH STORIES* (Harper), are looked at carefully with a magnifying glass under a bright light, the difference between the halftone colored areas and the solid black line is immediately evident.

In addition to the full-color Poster and the two-color Achievement Certificate, the Summer Reading materials include a two-color Membership Card and Bookmark designed by Mr. Ungerer. The original poem by Eve Merriam

while testing old and new criteria in response to current social concerns.

Such a re-evaluation of our total literature will not be quickly achieved but it is an important undertaking. The exercise itself should be valuable as we renew acquaintance with familiar titles under a new microscope. This realization suggests, however, some built-in dangers. There is the temptation to employ a monocular vision directed to one characteristic, and one only, as a test of quality or usefulness. Books that have been evaluated originally as good literature have been judged, presumably, as a whole work—a sum of strengths and weaknesses. If the original judgment has been sound, these books will not suffer by being re-read and, at the same time, re-evaluated for their universal or historical values. Our responsibility, as critics, is often to separate the two. Obviously, not all good books are good for all seasons. It would be unfortunate if we continued to retain *LITTLE MEN* and did not make room for Harriet and Ellen Grae and (George).

on the Bookmark interprets the 1972 slogan—*It's a Whole Great Big Fun Thing!*—with a whimsical air. The members of the 1972 Summer Reading Committee are Phyllis Fogelman, Chairman (Dial), John Gillett (McGraw), Joan Robbins (Harper), Dr. Bernhard Olson (National Conference of Christians & Jews), and Marguerite Dodson (Coordinator of Children's Services, Brooklyn Public Library).



CHILDREN'S BOOK SHOWCASE

April 21 — May 12, 1972

Bank Street College of Education, New York City

The Children's Book Council is pleased to announce the first Showcase, an exhibit in April 1972 of children's books selected for the high quality of their design and illustration. It is the purpose of the Showcase to focus attention on graphically outstanding children's books and aesthetic elements to be considered in the evaluation of children's books.

The Showcase will consist of books published in 1971 that have been selected for graphic merit. The number of books chosen will be determined by the judges, who are Jane Byers Bierhorst (designer), Marcia Brown (illustrator), Hilda Scott (designer), and Maurice Sendak (illustrator). They have been invited to evaluate books with the following considerations in mind.

- The prime purpose of the judges is to select the best illustrated and/or designed children's books published in the United States during the year preceding the Showcase.
- The many factors that influence excellence in design and illustration include appropriateness of the illustrations in relation to the text; the success of the illustrations in extending, interpreting and accompanying the text; the consistency in mood and feeling of the illustrations; the illustrator's originality. The book must succeed as a whole.
- In connection with the details of design, important considerations relate to the appropriateness of the book's format; to the harmony of the typography with the illustrations, with the page and the text; to the layout of the book and the natural flow of the pages; to the integration of the binding and the book jacket with the book's interior; in longer books without many illustrations, to the accurate effective placement of the pictures in relation to the text.
- The quality of the paper, binding, printing and reproduction are factors related to design.
- While it is clear that picture books rely for their success on the integration of the pictures and text, many books for older children rely mainly on text. Illustrations may figure significantly or not at all in such books, which can be, nevertheless, visually pleasing creations. The judgment of such books, for purposes of the Showcase, is based not on literary criticism but on visual aesthetics. It is recognized, however, that the visual aspects of such books should be harmonious with the intent and content of the text.

An illustrated catalog, designed by Nonny Hogrogian, of the Showcase titles will be published. In addition to editorial and production information, the catalog will include a unique feature—critiques by the judges of each book. The critiques will describe the visual strengths and, where appropriate, weaknesses of the titles. The critiques are the heart of the catalog because they give an "outsider" an inside view of the judges' thoughts—how they appraise a book, what design aspects they consider important, their personal likes and dislikes. These critiques will give unusual insights to the individual interested in children's book illustration. The catalog will be available in early April. It will be sold at

the exhibit and through the Council. Catalog price information will be available in late January.



Woodcut by Nonny Hogrogian from the Showcase Poster.

The Showcase exhibit will open for a three week period (Monday through Saturday) on Friday, April 21st, at the Bank Street College of Education (610 West 112th Street, New York City). We hope that many people—librarians, teachers, students, artists, parents—will visit the exhibit.

We also want to encourage individuals and organizations to duplicate the Showcase exhibit in their communities. We realize that not everyone will be able to come to New York to see the exhibit. However, anyone with interest, energy, and space can put together the exhibit. The titles of the books selected will be available in the middle of January. We will be pleased to provide a mimeographed list of the titles at this early date so that there is time to collect the books. Most likely a good portion of the titles will be available in the local public and school libraries. Also, it is possible that a bookstore in the area will be interested in co-sponsoring the Showcase. Bookstore sales of the titles in the Showcase to parents and others will be a natural outgrowth.

In arranging the display, we would suggest that each book be accompanied by its catalog page. This will give the viewer complete information about the book at a glance. In addition, the catalog can be sold at local Showcase exhibits. Quantity rates on the catalog will be available to accommodate sales at a local level.

We are very excited about the Children's Book Showcase. It is a "first" for the Council and we welcome your comments on the Showcase and the catalog. The Committee organizing the first Showcase is Ann Beneduce (Crowell), Chairman; Michael di Capua (Farrar); Ellen Raskin (artist); and Atha Tehon (Dial).

BOOKS & DATES

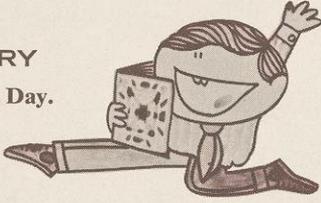
Only books published since 1970 and submitted by our members are highlighted in this column. This is not an evaluative listing and there are, of course, many other titles available for each occasion.

The following symbols have been used to indicate approximate grade levels: **P**—Pre-reader; **LE**—Lower Elementary; **UE**—Upper Elementary; and **J**—Jr. & Sr. High School.

For children, reading is the discovery of new worlds of color and texture. For me, writing for children is the creation of worlds of darkness and light. There is an essential line between us, a line of thought and ultimately of communication. Each book must speak: "This is what I have to say," in the hope that each reader will answer: "That is what I wanted to know." Virginia Hamilton, *Elementary English*.

■ JANUARY

1—New Years Day.



4—Sir Isaac Newton born, 1642.

WEIGHT AND WEIGHTLESSNESS by Branley (Crowell) **LE** uses everyday objects to explain the effects of gravity, while **THE BEST NEW THING** by Asimov (World) **LE** tells the story of two children who experience gravity for the first time.

6—Carl Sandburg born, 1878.

For readers interested in Sandburg's poetry Harcourt recommends **THE SANDBURG TREASURY**, J. The anthology **FIRST VOICES** by Summerfield (Knopf) **UE** also includes this poet's works.

11—The National Automobile Show opened in New York, displaying more than 700 automobiles from 88 different manufacturers, 1913.

Some books about the many types of motor vehicles—past, present and future—and how we use them are the **FIRST BOOK OF AUTOMOBILES** by Bendick (Watts) **UE**, **BEHIND THE WHEEL** by Koren (Holt) **P/LE**, **WHEELS AND PISTONS** by Butterworth (Four Winds) **J**, **CAR OF THE YEAR 1895-1970** by Lent (Dutton) **J** and **TRAVELING INTO TOMORROW** by Aylesworth (World) **UE**. For those more interested in speed than durability there are **VICTORY AT LE MANS** by Clavel (Delacorte) **J**, **DESERT ROAD RACER** by Ogan (Westminster) **UE**, and **CARS AGAINST THE CLOCK** by Jackson (Walch) **UE**.

15—Martin Luther King Jr. born, 1929.

Problems in the American democracy, including race relations, are studied in **VIOLENCE AND DEMOCRACY** by Bingham and Bingham (World) **J** and **UNDER THE MASK: AN ANTHOLOGY ABOUT PREJUDICE** by Weiss (Delacorte) **J**. **NEGROES OF ACHIEVEMENT IN MODERN AMERICA** by Flynn (Dodd) **J** and **THE BLACK B C'S** by Clifton (Dutton) **LE** both include sections on Dr. King.

18—Robert F. Scott reached the South Pole, 1912.

The ways that man has dealt with the polar regions are viewed in **POLAR DESERTS** by Herbert (Watts) **J**. For younger readers, the John Day Co. suggests **SOUTH POLE STATION** by Berger **LE**.

22—Queen Victoria died, 1901.

As Queen of England, Victoria had so profound an effect on both the political events and the social attitudes of her time that we have taken her name to describe an era in history. The Queen is the subject of **VICTORIA: QUEEN AND EMPRESS** by Grant (Watts) **J**, and the era the subject of **VICTORIAN PEOPLE IN LIFE AND LITERATURE** by Avery (Holt) **J**. **BRITISH CASTLES** by Unstead (Crowell) **UE** surveys the evolution of castles that Victoria lived in.

24—Gold discovered at Sutter's Mill, California, 1848.

The migration of people to and across America, finally to California and Alaska, is described in **FROM MANY LANDS** by Eiseman (Atheneum) **J**, **GREAT TRAILS OF THE WEST** by Dunlop (Abing-

don) **J**, and **STATE CAPITAL CITIES** by Goetz (Morrow) **UE**. **GOLD: KING OF METALS** by Paradis and Bjoklund (Hawthorne) **LE** is concerned with the mineral itself. **CARIBOO GOLD** by Place (Holt) **UE**, a history of the Canadian Frontier, is also a history of the Gold Rush of '98 in British Columbia.

■ FEBRUARY

1—Langston Hughes born, 1901.

Twenty black Americans, including Langston Hughes, reflect upon their childhoods in **BLACK ROOTS: AN ANTHOLOGY** by David and Greene (Lothrop) **UE/J**. **FOR PATRIOT DREAM** by Cathon and Schmidt (Abingdon) **UE** includes a section on Langston Hughes.

2—Groundhog Day.

All of the animals in the forest are on edge waiting for the groundhog's news in **THIS IS THE DAY** by Hamberger (Grosset) **LE**.

12—Abraham Lincoln born, 1809.

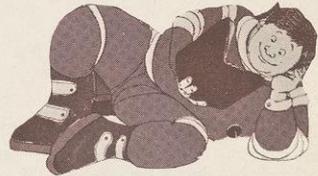
Three novels concerned with Abe Lincoln's effect on people's lives are **MORE THAN HALF WAY THERE** by Ervin (Follett) **UE**, **THE YELLOW BONE RING** by Gray (Lothrop) **UE/J** and **THE DRINKING GOURD** by Monjo (Harper) **LE**.

17—The Armory Show opened, 1913.

AN ENDURING IMAGE by Freedgood (Crowell) **UE** surveys American painting since 1665, whereas **PAINTINGS: HOW TO LOOK AT GREAT ART** by Campbell (Watts) **J** is more general in scope. **FROM EARLY AMERICAN PAINTBRUSHES** by Alden (Parents) **UE** uses the art of early America to tell the story of its history. **THE WORLD OF MARY CASSATT** by McKown (Crowell) **UE** and **AUDUBON: THE MAN WHO PAINTED BIRDS** by Smaridge (World) **UE** tell the stories of two very different but equally renowned American artists.

18—Pluto discovered, 1930.

For information about our galaxy and other astronomical subjects try **JOURNEY TO THE MOON** by Lawrence (Delacorte) **LE**, **THE NINE PLANETS** by Branley (Crowell) **UE** and **THE STARS AND SERENDIPITY** by Richardson (Pantheon) **J**. **INTO THE UNKNOWN** by Dwiggins (Golden Gate) **UE**, **INTO SPACE: A YOUNG PERSON'S GUIDE TO SPACE** by Clarke and Silverberg (Harper) **UE/J** and **INTO SPACE** by Dempsey and Sheehan (World) **LE** are for those interested in visiting the outer reaches.



20—George Washington established the Post Office Department, 1792.

THE PACKAGE by Anderson (Bobbs) **UE/J** is a suspense story told in line drawings without words.

22—George Washington born, 1732.

26—Buffalo Bill Cody born, 1846.

The life of the cowboy in the Old West is brought to life in words in **IN THE DAYS OF THE COWBOY** by Honig (Random) **UE** and in pic-

tures in AN ALBUM OF THE AMERICAN COWBOY by Malone (Watts) UE. The white man's impact on the native inhabitants of the West was tremendous; it can be researched in INDIAN AMERICA: THE BLACK HAWK WAR by Gurko (Crowell) UE and THE BISON: THE GREAT AMERICAN BUFFALO by Bjorklund (World) UE.

29—Leap Year Day.

For girls interested in alternatives to the Sadie Hawkins's Day tradition, there is Lucy Komisar's THE NEW FEMINISM (Watts) J, a study of the implications of social and sexual revolution for young people.

■ MARCH



YOUTH ART MONTH (Crayon, Watercolor and Craft Institute Inc., Eden Hill Road, Newtown, CT 06470).

Those looking for inspiration and outlets for self expression should find the following useful: WHAT CAN I DO TODAY? by Klimo (Pantheon) LE/UE, I CAN DRAW IT MYSELF (BY ME, BY MYSELF) by Dr. Seuss (Random) P/LE, IN THE NIGHT KITCHEN COLORING BOOK by Sendak (Harper) P/LE, HOLIDAY GIFTS, FAVORS AND DECORATIONS by Sattler (Lothrop) LE & up, THE COLOR CRAFT SERIES (Watts) ALL AGES, and CREATIVE SHELLCRAFT by Cutler (Lothrop) UE & up. THE ADVENTURES OF THREE COLORS by Tison and Taylor (World) LE uses overlays and animals to demonstrate the working of the spectrum.

1—Congress authorized the creation of Yellowstone National Park, 1872.

READ ABOUT THE PARKMAN by Klagsbrun (Watts) LE introduces readers not only to park personnel but to the history of state and national parks in the U. S. Charles Graves writes about the founder of the Sierra Club in JOHN MUIR (Crowell) LE.

12-18—Girl Scout Week. The 60th Anniversary of the Girl Scouts of the U.S.A. (830 Third Ave., NYC 10022).

13—"Uncle Sam" first used as a symbol of the United States in a political cartoon, 1852.

THE LONG AND THE SHORT OF IT: FIVE THOUSAND YEARS OF FUN AND FURY OVER HAIR by Severn (McKay) J has a section concerned with the evolution of Uncle Sam's beard.

14—The first town meeting held, Faneuil Hall, Boston, 1743.

For those interested in the American system of democracy and how it developed THE GREEN TREE OF DEMOCRACY by Chute (Dutton) J focuses on the struggle for the right to vote, HOW A LAW IS MADE by Stevens (Crowell) UE on the legislative process and THE RISE OF AMERICAN POLITICAL PARTIES by Cook (Watts) J on the history of the two-party system.

27—Nikita Khrushchev replaced Nikolai Bulganin as Premier of the Soviet Union, 1958.

For a comprehensive history of Russia, Delacorte offers THE MAKING OF RUSSIA by Hasler, J. Contemporary Russia is the setting of a LATE-BORN CHILD by Aleksin (World) UE, a novel.

30—Alaska purchased from Russia, 1867.

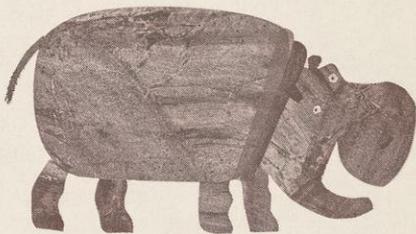
Some stories about Eskimoes and their homeland are WOLF RUN: A CARIBOU ESKIMO TALE by Houston (Harcourt) LE/UE, NANOOK OF THE NORTH, photographs adapted from the movie by Robert Flaherty (Windmill) LE to J, and ONE SUMMER IN ALASKA by Nelson (Farrar) J. GOLD

CITY GIRL by Wold (Whitman) UE is set in an Alaskan mining town in 1912.

■ APRIL

1—April Fools' Day.

2—Easter.



2—Barnum and Bailey's Circus opened at Madison Square Garden, 1896.

Stories and histories of the circus in general and particular circuses abound. A few are THE CIRCUS: A BOOK TO BEGIN ON by Phelan (Holt) LE, THE RINGLING BROTHERS by Cone (Crowell) LE, THE ELEPHANT WAR by Avery (Holt) UE, THE MOSCOW CIRCUS SCHOOL by Harris (Atheneum) UE and IF YOU LIVED WITH THE CIRCUS by McGovern (Four Winds) LE.

2—International Children's Book Day

HAVE YOU SEEN A COMET? by Pellowski, Sattler and Arkhurst (Day) ALL AGES is an anthology of stories by children from around the world. Some stories for children translated or adapted from other languages are TALES FROM COUNT LUCANDOR by Manuel (Dial) UE, CHILDREN OF THE FOREST by Lawrence (Delacorte) LE, BEGGAR IN THE BLANKET AND OTHER VIETNAMESE TALES by Graham (Dial) UE and FOLK AND FAIRY TALES FROM AROUND THE WORLD by Sheehan (Dodd) LE.

10—The first charter for the Association for the Prevention of Cruelty to Animals approved, 1866.

ZOO CAREERS by Bridges (Morrow) J describes jobs in zoo work. The struggle to save our national bird from extinction is the subject of THE MAGNIFICENT BALD EAGLE by Turner (Random) UE/J. Books concerned with proper treatment of animals are ROSANNA THE GOAT by Crockett and Brown (Bobbs) LE, SKY ROCKET: THE STORY OF A LITTLE BAY HORSE by Self (Dodd) UE and YOU'RE A GOOD DOG, JOE: KNOWING AND TRAINING YOUR PUPPY by Unkelbach (Prentice) LE.



16-22—National Library Week (Write National Library Week Program, One Park Ave., NYC 10016 for a brochure describing NLW materials). Beyond explaining how a book is made, LET'S FIND OUT ABOUT A BOOK by Nickel (Watts) LE celebrates the joys of owning and reading books.

18—Paul Revere's Ride, 1775.

WHERE FREEDOM GREW by Stubenrauch (Dodd) J traces the course of the Revolution, while TWO IF BY SEA by Fisher (Random) J focuses on the evening of April 18, 1775. Two stories set during this period are SIX SILVER SPOONS by Lowrey (Harper) LE and REBEL IN THE NIGHT by Jones (Dial) J.

24—The first American newspaper was published, the Boston News-Letter, 1704.

For those interested in doing-it-themselves, Lippincott's HOW TO RUN A SCHOOL NEWSPAPER by Goldberg, J, should be of help.

Materials and Publications Available

Please Remember: In writing to publishers for materials offered below and when enclosing self-addressed envelope, you must include your zip code.

Bibliographies

The Horn Book Inc. (585 Boylston Street, Boston, MA 02116) has published RECOMMENDED PAPERBACKS, a list of paperback editions of children's literature classics and the books reviewed in *The Horn Book Magazine* between December 1968 and August 1971. Single copies are available for 30¢ with a self-addressed, 8¢ stamped envelope; for orders of 50 or more the price is 25¢ each; no stamps please.

AIDS TO MEDIA SELECTION FOR STUDENTS AND TEACHERS, compiled by representatives of the Division of State Agency Cooperation and the Educational Materials Center at the Department of HEW, is an annotated bibliography of materials published since 1965. Included are sections on Book Selection Sources, Sources of Audiovisual Materials and Ethnic Instructional Materials. It is available for 75¢ from the Superintendent of Documents, U.S. GPO, Washington DC 20404 (82 pp, paper, cat. no. HE5.234:-34045).

In early spring, the Association for Childhood Education International will be publishing a booklet, GOOD AND INEXPENSIVE BOOKS FOR CHILDREN. It will contain approximately 500 titles and will be author and title indexed. For cost and mailing information contact Mrs. Esther Hemsing at ACEI (3615 Wisconsin Ave. NW, Washington DC 20016).

Pamphlets, Brochures, Articles

A four-page reprint from the November *Top of the News* discusses the five nominations for the 1972 Batchelder Award, gives background on the award and lists past nominees and winners. Prices are 5 for 75¢; 10 for \$1.25; 25 for \$2.50; 50 for \$4.00; 100 for \$6.00 and 500 for \$25.00. Orders should be sent to Mrs. Lynne D. Dawes, Children's Services Division, American Library Association, 50 E. Huron St., Chicago, IL 60611.

EXPECTATIONS 1971, an annual Braille anthology of current children's literature, is available free from the Braille Institute of America (Att'n: Betty Kalagian, 741 N. Vermont Ave., Los Angeles, CA 90029) to any blind child in grades three through six. This volume includes six complete books plus original stories and poems by Madeleine L'Engle, Aileen Fisher, Ethel Jacobson, Richard Armour and Don Freeman.

Bookmarks, Display Materials

The Department of Library Services of Random House (201 E. 50th St., NYC 10022) has a limited supply of bookmarks on the following topics: Tales of Action, Historical Fiction, The Animal Kingdom, and ABC and 123. Orders should indicate which item is desired, quantity, and enclose a self-addressed label.

Parents' Magazine Press (52 Vanderbilt Ave., NYC 10017, Att'n: Bookmarks) has available bookmarks for EMMET OTTER'S JUG-BAND CHRISTMAS and the first two books in their Art Tells A Story Series, SUNRISE ISLAND: A STORY OF JAPAN AND ITS ARTS and FROM EARLY AMERICAN PAINTBRUSHES: COLONY TO NEW NATION. Specify item and quantity desired; enclose 24¢ postage for the

first 50 copies, 16¢ postage for each additional 50, and a self-addressed label.

The Newbery and Caldecott Honor Book silver facsimile seals are now ready for distribution. They are pressure-sensitized for application and are available only in units of 1000 for \$16.50 from the Children's Services Division of the American Library Association, 50 E. Huron St., Chicago, IL 60611.

Farrar, Straus & Giroux (19 Union Square W., NYC 10003, Att'n: Mrs. Anna Humes) is offering four 6" x 9½" prints of illustrations by Margot Zemach from Isaac Bashevis Singer's ALONE IN THE WILD FOREST and an illustrated bookmark "Books by Isaac Bashevis Singer." Enclose an appropriate envelope, stamped and self-addressed, and specify quantity.

The poster designed in the fall by Ezra Jack Keats for UNICEF is appropriate for continued use. It is available for \$1.00 from the U.S. Committee for UNICEF, 331 E. 38th St., NYC 10016.

The Thomas Y. Crowell Company (Dept. of Books for Boys and Girls, 201 Park Ave. S., NYC 10003) is offering full color illustrations from IF I BUILT A VILLAGE by Kazuo Mizumura and FATHER FOX'S PENNYRHYMES by Clyde Watson for bulletin board displays. Enclose a self-addressed mailing label.

A 17" x 19½" full color poster of Elizabeth Coatsworth's Newbery Award winner THE CAT WHO WENT TO HEAVEN is available from Miller-Brody Production (Audio-Visual Dept., 342 Madison Ave., NYC 10017). Please enclose 50¢ to cover postage and handling with your order.

For bookmarks for NEVER GO ANYWHERE WITH DIGBY by Ethelyn Parkinson and illustrated by Leonard Vosburgh, GERTRUDE KLOPPENBERG (PRIVATE) by Ruth Hooker and illustrated by Gloria Kamen, PANTHER LICK CREEK by Nelma Haynes and illustrated by William Moyers and MY SISTER, THE HORSE by Barbara Klimowicz contact Mrs. Faye Latta at Abingdon Press (201 Eighth Ave., S., Nashville, TN 37202). Specify title and quantity, enclosing 12¢ postage for every 25 bookmarks and a self-addressed label. Also available from Abingdon is an illustrated pamphlet of directions for making a puppet by Tom Tichenor. Include a stamped, self-addressed 4" x 9" envelope for up to 5 copies; an address label and 12¢ postage for more.

Four Winds Press (Order Dept., 904 Sylvan Ave., Englewood Cliffs, NJ 07632) offers a poster, "How To Find A Book In The Library," which explains the Dewey Decimal System. Single copies are \$1.00. Bulk rates available.

The theme of Catholic Book Week (February 20-26th) for 1972 is "Harmony in Media." The Catholic Library Association (461 W. Lancaster Ave., Haverford, PA 19041) has available a poster, free with 20¢ for postage and handling, and bookmarks at the following rates: 150 for \$1.00; 500 for \$3.00; 1000 for \$6.00 and 5000 for \$25.00.

Weston Woods Studios (Dept. CAL, Weston Woods, CT 06880) is offering a free recording of the Caldecott Award Book A STORY, A STORY to professionals working with pre-school and elementary school children. Requests should be sent on official letterhead stationary.

AWARDS & PRIZES



The Lewis Carroll Shelf Award has been given to eleven books this year. They are *THE ENDLESS STEPPE* by Esther Hautzig (Crowell); *FARMER HOO AND THE BABOONS* by Ida Chittum (Delacorte); *THE VELVETEEN RABBIT* by Margery Williams (Doubleday); *THE NONSENSE BOOK* by Duncan Emrich (Four Winds); *LIFT EVERY VOICE AND SING* by James Weldon and J. Rosamond Johnson (Hawthorne); *THE INCREDIBLE JOURNEY* by Sheila Burnford (Little, Brown); *DOWN, DOWN THE MOUNTAIN* by Ellis Credle (Nelson); *THE SOUL BROTHERS AND SISTER LOU* by Kristin Hunter (Scribner); *UNDINE* by Friedrich De La Motte Fouque (Simon & Schuster); *JOURNEY OUTSIDE* by Mary Q. Steele (Viking) and *THE WITCH'S BRAT* by Rosemary Sutcliff (Walck).

The 1971 Charles W. Follett Award, given annually by Follett to its best children's book published the previous year, has been awarded to *NO PROMISES IN THE WIND* by Irene Hunt.

The 1971 winners of the Boston Globe-Horn Book Awards are *A ROOM MADE OF WINDOWS* by Eleanor Cameron (Atlantic-Little, Brown) for excellence in text and *IF I BUILT A VILLAGE* by Kazue Mizumura (Crowell) for excellence in illustration.

The New York Academy of Science has announced the first winners of its newly established best children's science book award. The winner is *THE STARS AND SERENDIPITY* by Robert S. Richardson (Pantheon). The three titles receiving honorable mention are *INSECT BEHAVIOR* by Philip Callahan (Four Winds); *INVITATIONS TO INVESTIGATE* by Paul F. Bandwein & Hy Richards (Harcourt); and *GOBBLE GROWL GRUNT* by Peter Spier (Doubleday).

The New York Times has named the following books as "Best Illustrated Books for 1971": *CHANGES, CHANGES* by Pat Hutchins (Macmillan), *LOOK AGAIN* by Tana Hoban (Macmillan), *ONE DANCING DRUM* by Gail Kredenser and Stanley Mack, illustrated by Stanley Mack (Phillips), *LOOK WHAT I CAN DO* by Jose Aruego (Scribner), *MR. GUMPY'S OUTING* by John Burningham (Holt), *THE BEAST OF MONSIEUR RACINE* by Tomi Ungerer (Farrar), *BEAR CIRCUS* by William Pene du Bois (Viking), *AMOS AND BORIS* by William Steig (Farrar), *THE SHRINKING OF TREEHORN* by Florence P. Heide, illustrated by Edward Gorey (HOLIDAY) and *MAGIC TEARS* by Jack Sendak, illustrated by Mitchell Miller (Harper). The judges were Barbara Bader, Andrew Kner and Maurice Sendak.

INTERNATIONAL CHILDREN'S BOOK DAY

The United States National Section of the International Board on Books for Young People is the 1972 sponsor of International Children's Book Day (ICBD). ICBD is celebrated annually on April 2nd, Hans Christian Andersen's birthday. It is hoped that the observance of ICBD will develop international understanding among the young by increasing their knowledge of other cultures through literature and thus serve the cause of peace.

The theme for 1972 ICBD is "Find a Friend with a Book." Meindert DeJong, winner of the Hans Christian Andersen Award, the Newbery Award, and the National Book Award has prepared a message for the children of the world based on the theme. Mr. DeJong's message will appear in the January issue of *Top of the News*. A free copy of the message is available from the Children's Book Council for a stamped (8¢) self-addressed envelope.

It is suggested that a special effort be made during ICBD celebrations to tell Hans Christian Andersen stories to children and to use this occasion to explain ICBD. Teachers and librarians should also keep in mind that 1972 is International Book Year. The U.S. National Section hopes that participants will observe ICBD by lighting candles as a testimonial to their belief in the principles of the day and their faith in the concept that children's books can play a vital role in achieving international understanding.



Hans Christian Andersen by Nony Hogrogian

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