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## **The calendar. Vol. 29, no. 1 1970 (January-April)**

New York: Children's Book Council, Inc., 1970 (January-April)

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# — The Calendar —

VOL. XXIX, NO. 1

JANUARY — APRIL 1970



*Maurice Sendak has created this poster for International Children's Book Day, which is celebrated April 2, the birthday of Hans Christian Andersen. See inside for further information.*

*The Calendar* is available from the Children's Book Council, Inc., 175 Fifth Avenue, New York, N. Y. 10010 (telephone: 212—254-2666).

The Council is headquarters for National Children's Book Week and a year-round promotion and information center. Its library is open, except for holidays, Mon.-Fri. 9-5.

# In and Around the Children's Book World

Jella Lepman, the founder of the International Board on Books for Young People and the International Youth Library in Munich, tells the story in *A BRIDGE OF CHILDREN'S BOOKS* of her campaign for children's literature in the aftermath of World War II and of the contribution made by children's books in the education of a new generation of post-war Germany. The book is available for \$5.00 from the American Library Association, 50 E. Huron St., Chicago, IL 60611. 156 pages.

CATHOLIC BOOK WEEK will be celebrated February 22-28, 1970. The theme is "Books Break Barriers." For information about posters and bookmarks prepared for Catholic Book Week write to the Catholic Library Association, 461 W. Lancaster Ave., Haverford, PA 19041.

Interviews with 104 authors and illustrators of children's books are included in *BOOKS ARE BY PEOPLE* by Lee Bennett Hopkins. Available from Citation Press, 50 W. 44th St., NYC 10036 for \$6.95 (hardcover) and \$4.50 (paperback).

A new, extensively rewritten and updated edition of *A PARENT'S GUIDE TO CHILDREN'S READING* by Nancy Larrick is available. Sponsored by the National Book Committee, Dr. Larrick's book can be purchased in hardcover for \$5.95 from Doubleday & Co., 277 Park Ave., NYC 10017, and in paperback for 95¢ from Pocket Books, 630 Fifth Ave., NYC 10020.

MRS. MARGERY FISHER of Ashton Manor, Northampton, England, has been selected to give the first annual May Hill Arbuthnot Lecture, established by the Scott, Foresman Company, and administered by the American Library Association Children's Services Division. It will be presented in Cleveland, Ohio at the School of Library Science of Case Western Reserve University on April 10, 1970. In 1966 Mrs. Fisher was awarded the first Eleanor Farjeon Award, presented annually by the Children's Book Circle in England, for her outstanding contribution to the world of children's books. Since 1962 Mrs. Fisher has been the editor and reviewer for *Growing Point*, a British monthly magazine of book reviews.

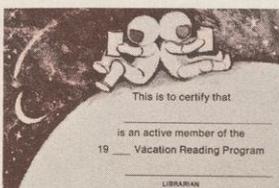
CHILDREN'S BOOKS IN PRINT 1969 is available from the R.R. Bowker Co. This bibliography, based on and expanded from *CHILDREN'S BOOKS IN SCHOOLS AND LIBRARIES*, will be published annually. It contains an author-title index that lists more than 30,000 children's books currently in print in the U.S. For further information write: R.R. Bowker Co., 1180 Ave. of the Americas, NYC 10036.

CHARLIE AND THE CHOCOLATE FACTORY by Roald Dahl (Knopf) is being made into a feature-length motion picture that will be produced jointly by David L. Wolper and the Quaker Oats Company.

## 1970 Summer Reading Program *Materials by Ezra Jack Keats*



**Achievement Certificate:** The certificates, which provide space for the name of the summer reader and the library or organization sponsoring the program, are ideal recognition awards. Dark blue and white; 6¼" x 9¼"; 50 for \$1.50.

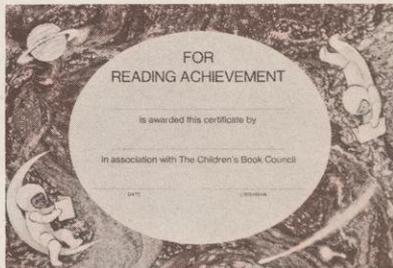


We are very pleased that Ezra Jack Keats, one of the most popular children's book illustrators, has created the materials for the 1970 Summer Reading Program.

The Poster, Bookmark, Achievement Certificate, and Membership Card—all designed by Mr. Keats—perfectly illustrate the slogan, **Summer Reading Is Out Of This World**. Illustrated order forms for the 1970 Summer Reading Materials will be mailed to *Calendar* recipients automatically.

**Poster:** Summer reading has transported two young astronauts to the wondrous realm of outer space, where they drift lazily among planets and stars with books in hand. Full-color; 11" x 15"; 75¢.

**Bookmark:** The bookmarks feature a detail from the poster of one young astronaut and the statement, "This is my out of this world summer reading bookmark." Dark blue and white; 2½" x 9"; 100 for \$2.00.



**Membership Card:** These wallet-sized cards provide ample space to record the reader's name and are proud proof of participation in a summer reading program. Dark blue and white; 2½" x 3¼"; 50 for 75¢.

# International Children's Book Day Poster

by Maurice Sendak

Maurice Sendak has created an exceptionally warm and witty, six-color poster (pictured on cover) for International Children's Book Day. The winningly mischievous scene is based on Hans Christian Andersen's "The Emperor's New Clothes." The posters are mounted on stiff board with an easel back.

International Children's Book Day is celebrated in schools and libraries in many countries on April 2nd, Hans Christian Andersen's birth-

day. It is hoped that the observance of International Children's Book Day, sponsored by the International Board on Books for Young People, will develop international understanding among the young by increasing their knowledge of other cultures through literature and thus serve the cause of peace.

11" x 15", mounted with easel back

\$1.85



ODENSE IS DENMARK'S third largest town, with almost 150,000 people. It is an easy day-trip from Copenhagen by car or train, and ferry, but a traveler who wants to

savor its special feature of interest to children's literature enthusiasts should plan to stay in Odense overnight. Odense was the birthplace, on April 2, 1805, of Hans Christian Andersen. The town has lavished special care in preserving memorabilia relating to Andersen, and in keeping his memory alive in several charming ways.

Andersen's birthplace is preserved, as is the house where he grew up. The stream running through the town figured in many of his stories. The Hans Christian Andersen Museum, in a section of Odense restored to its early 19th century character, is a feast for Andersen admirers. It alone is worth a day-long visit. Through a succession of rooms, the museum traces Andersen's years as a boy when he left for Copenhagen at fourteen, his special relation with the Collin family in Copenhagen, his trip to Italy and his first literary works, his increasing fame and long trips abroad, and finally his world-wide acclaim and, in 1875, his death. A fascinating collection of Andersen's own furniture is displayed.

The best part of the museum is on the second floor, where a collection of Andersen editions in almost seventy languages is housed. The English-language collection was assembled by the late actor Jean Hersholt, and a personal observation would be that it badly needs to be supplemented. The second floor also has some original drawings for Andersen's books by Marlie Brande, Lorenz Frølich, Hans Tegnens and others. The most endearing display is of Andersen's traveling gear, which always included a thick hunk of rope to escape from hotel fires if necessary.

## PLACES TO VISIT



Odense has many fine hotels, like the Hans Tausens and Windsor Hotels, and several excellent restaurants in easy proximity to the Andersen exhibits. A statue of the writer (pictured here) in the lovely park, H.C. Andersen Haven, serves as the locale for story-telling sessions from time to

time. From mid-July to mid-August there is an Andersen Festival featuring an elaborate production of an Andersen tale. In recent years the plays have been "The Swineherd," "The Tinderbox," "Simple Simon" and "The Nightingale."

Whether or not your plans include a visit, you may want to purchase some materials from Odense for schools and libraries, particularly in connection with displays for International Children's Book Day, April 2nd. The Swan poster (pictured above) measures approximately 2' x 3'. It is full-color, on light stock, and costs \$1.00 (cash) or \$1.25 (check); the same design, reduced onto gummed stickers, costs \$1.00 (cash) or \$1.25 (check) for 100 stickers. You may send your orders to Odense Turistforening, Radhuset, Odense, Denmark (not to CBC) and payment must be enclosed. *Calendar* readers have been invited to send any additional inquiries about Andersen's Denmark to the same address, and may wish to request a free copy of brochures in English relating to Odense, and particularly the interesting pamphlet *Profiles: Denmark: Hans Christian Anderson* by Erling Nielsen. (For free materials, enclose international reply coupons, not U.S. stamps, which you may purchase at your post office, in the value of 25¢, for surface mailing.)

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# LOOKING AT PUBLISHING

*Beginning with this issue, articles will appear regularly in The Calendar by people who work in all aspects of publishing and who will discuss their role in "making books."*

## THE CHILDREN'S BOOK DESIGNER—OR—PATIENCE

by David Rogers

The first requirement for a designer is patience. When the book-to-be finally arrives at the designer's desk, it is already weighted with the attitudes of the author, illustrator, the editor, and the production department. In some firms the designer is also responsible for production, which makes it easier for him because then he has only himself to argue with about production matters. Patience is of great importance because the designer is expected to come up with a beautiful design, but within the framework of what everyone else wants, and that's a tall order.

With picture books, usually soon after the book is accepted, and certainly, one hopes, before the actual artwork is finished, the final size and number of pages must be determined. At this point, everyone who has had anything to do with the book puts in an oar. Again patience for the designer. The author and artist, who we assume and hope have worked together, have dreamed up the perfect size (usually extra large or tiny) and number of pages (usually odd). The editor is inclined to agree with them. The production department says, "No, it is too big to print economically," or "No, it is too small to bind economically." Their favorite words are "no" and "economically". And certainly not an odd number of pages because not only is it uneconomical, but it is also impossible. The designer sits patiently and tries to suggest changes in line with production department requirements, and yet avoid altering the plan to the point that the author and artist would be unhappy.

The problems are resolved in due course with a general adjustment toward what is feasible for the production department, though as is obvious from the various sizes of books, production requirements have not created a standardized package. The reasons for the adjustment are economic. The publisher tries in every way to keep the retail price of the book as low as possible. If reducing the size by a quarter of an inch or eliminating the odd two pages will result in a noticeable saving, the editor will certainly be inclined to want to do it and almost always the author and artist will agree as they too hope for a low price.

Once the final size and number of pages have been determined, there is peace and quiet while the editor edits, the author worries, the artist prepares the finished art, and the production department plays with its calculators. Finally the manuscript and, if the designer is lucky, the artwork arrive. In theory the text and art will fit the pages as planned but they must always be checked. Artists particularly can be absent-minded about size. With manuscript in hand, the first step for the designer is to select the type. This requires thought. It must suit the story, the pictures, the future reader, and finally, it must not intrude. While considering type the designer must also keep in mind what type faces are available to him, courtesy of the production department. In addition, the editor's thoughts about the age range of the book influence the size and *leading* of the type. Occasionally, the designer must also remember that the author and or artist has expressed a like or dislike for a particular type face. Having finally decided on a type face and type size, the proposed design is submitted to the editor for approval. It is the editor who makes the final decisions on all points relating to a children's book. Then the type is set.

When the *galley proofs* come in, one set is

kept by the designer and the rest go to the editor and author. The designer murmurs a small prayer that the author will not rewrite the book and starts checking to see that the text and pictures actually do fit together as originally planned. If they do, life is beautiful. If not, it means discussions with the editor and perhaps with the author and artist about what to do to make them fit together. If all this is necessary, it's a good idea for the designer to have thought up a few solutions in advance—generally four or five if possible—so that editor, author, artist can each discard one and there will still be one or two left to fall back on. Also, it is usually about this time that someone discovers the designer had not been told about more copy that goes on the title page, or an acknowledgment that really must be put in, or maybe a glossary for the back of the book. Patience. What must be, must be. Back to the drawing board to re-plan and fit it in. Finally all text and pictures are approved, the type has been corrected, and everything is ready for the printer. Off it goes.

The book is to be printed by *offset* so the next thing to see are *blueprints* indicating the placement of type and pictures. The designer marked up the type and pictures for size and position with great care before sending it to the printer. The blueprints arrive—the copyright line is missing, one picture is upside down and another tilts, and the glossary is on the last page instead of next to the last page. The designer and printer can easily handle these problems, and the editor is well aware that such things happen and knows they will be corrected.

The author and artist also see the blueprints. Again patience while you explain to them how everything will be taken care of. At this point the author decides that one sentence is seriously wrong and must be changed. The designer sits patiently, thinking of the delay and worrying about the bound book date. The change is made, and the author is happy. The artist, once you have explained that blueprints are for size and position, not quality, generally thinks everything is fine (he'll get his chance later). The blueprints are returned to the printer with instructions for corrections and unless major changes are made revised blueprints are not needed.

The next step are *color proofs*, which finally arrive a bit late. The proof looks great, except the printer didn't match the blue that was specified and the yellow is heavier on one side of the sheet than the other. Now is the time to start thinking up answers for the artist. The color proofs are distributed—the editor is happy (being sensible she knows the colors can be corrected)—the author is ecstatic (he was never really sure of the colors anyway)—the artist is near collapse. Not only is the blue wrong but also the red should be changed and "I thought it was going to be a green-black not a black-black". Also, in two places color was omitted (printer's fault), and in one place the cat is facing out and "It would be so much nicer to have it face in," (artist's change), and besides, "I don't really think I like pages 22 and 23 and let's do them over." The designer tries to say soothing things. The author is usually neutral, while the production department has fits ("It's uneconomic to make changes."); thank heaven, there is an editor who has to make the final decisions. With that happy thought, the designer

tries to fade away because his job is done. The size, shape, type, and overall appearance have been decided and they all fit together in a harmonious whole, unless someone makes too many changes, and besides, he has twenty more books to have planned out by yesterday.

#### LIST OF TERMS:

*Leading* is the vertical spacing between lines of type.

*Galley proofs* are inked impressions reproduced

*David Rogers is Associate Director of Design and Production at Atheneum and is responsible for the design and production of Atheneum's children's books, among other things. The design and production parts of him frequently argue.*

directly from type in long sheets to permit correction of errors made in typesetting.

*Offset* is an indirect method of printing in which the ink is transferred to, or *offset* on, an intermediate surface and from that to the paper.

*Blueprints* are photographic reproductions of the corrected printed type and illustrations showing relative placement of those elements.

*Color proofs* are a test run of the plates, usually four, required to reproduce full color art. Proofs are used to check the fidelity of reproduction.

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## Parent Study Groups In Children's Literature

by Martha Bruggeman

Often I am asked about the parent study groups in children's literature that I have conducted for the past four years in The Magic Fishbone, a bookstore devoted exclusively to excellent books for children. The parent study groups did not materialize overnight, but evolved slowly through a long period of incubation. Basically, it was my purpose to identify fine books and to help parents select titles best suited to the needs of the child and family. I began by talking to parent groups, and by initiating a story hour and an evening book discussion in the shop. I quickly discovered an interested and growing audience, and soon parents were asking for more and longer sessions.

My qualifications for undertaking such a project are based on teaching and bookstore experience, and a study of children's literature for the past five or six years. However, anyone interested in starting a similar parent study group should not be deterred by a lack of professional experience in teaching or in the field of children's literature. Genuine interest, enthusiasm, and understanding of the importance of fine books to the child are the important requirements. To set up standards for guidance, one should use good texts for home reference, such as Lillian Smith's *UNRELUCTANT YEARS* (Viking) and May Hill Arbuthnot's *CHILDREN AND BOOKS* (Scott, Foresman), and keep a lesson ahead of the class.

The goals of the study groups are best explained in the introduction to the printed class notes.

AIMS: (10 sessions, 2 hours each)

Not meant to be a college course for students of children's literature.

Are

1. to introduce the adult (non-professional) to the scope of children's literature in its various categories.
2. to acquaint the parent with books that have endured and have become basic to a child's reading experience.
3. to discuss standards of excellence that guide in further selection.
4. to introduce professional authority in this field.
5. to meet the needs of the individual.

Twenty-two parents attended the first very informal classes in the spring of 1965. Then organization set in and I made charts based on categories of children's literature, such as fantasy and poetry, which outline criteria and include examples of titles that might be considered basic. Each year these chart outlines have been tightened up and refined, until this year, by request, printed copies were made available to the members of the class.

The bibliography that I give the class includes the following titles:

*BEQUEST OF WINGS* by Duff, a parent's experience, (Viking)

*UNRELUCTANT YEARS* by Smith, a professional critique, (Viking)

*FROM TWO TO FIVE* by Chukovsky, (U. of California)

*SENSE OF WONDER* by Carson, (Harper)

*CHILDREN'S BOOKS TOO GOOD TO MISS* by Arbuthnot et al, (Pr. of Case Western Reserve)

*All of the above are available in paperback.*

*ANTHOLOGY OF CHILDREN'S LITERATURE* by Johnson, Sickels & Sayers, with its emphasis on literature for those parents who want to read more and there are many, (Houghton, Mifflin)

*The Horn Book Magazine* and other review media

Interest in the parent study groups is so high that last year I held three classes of ten sessions, each averaging 17 adults per group. The number of participants in my area has been increased by the regular influx of Navy wives who have heard about the course from their friends. A community that does not have a transient population can still offer a course once a year. A fee or book club plan is also feasible and can be worked out as the program is set up.

Since the first session in 1965, approximately 137 adults and 300 children have been affected by the parent study groups. Many travel the world and carry the gospel far. Letters of their continuing search reach me throughout the year. It's exciting to hatch such a family.

*Mrs. Bruggeman opened The Magic Fishbone, a bookstore devoted exclusively to children's books, in Carmel-by-the-Sea, California, in the fall of 1963. She taught in elementary schools for ten years and has studied the field of children's literature.*



## Frances Clarke Sayers—A Profile

by Mae J. Durham

We were sitting on the patio of Frances Clarke Sayers' home in The Ojai, just east of Santa Barbara and of Ventura

in California. The reflection of the late day's sun played upon the Topa Topa Mountains creating ever-changing, fascinating shapes. It was musing time, and we mused as we sipped the "world-famous Clarke-Sayers old-fashionedes." Marie Clarke, Frances' sister, was there, and so was Flan, their custardy, completely cat-like cat. There was a gamut of subjects: the New York Public Library when I was a neophyte children's librarian under Mrs. Sayers' supervision, the Beatles, Lawrence Ferlinghetti reading his poetry to the music of a jazz combo at the 1958 CSD pre-conference on poetry (FCS's idea), Vietnam, the hippies, Lillian Hellman's UNFINISHED WOMAN, grass and drugs, music for oboe and orchestra to which we had been listening, Leonard Cohen and his poetry, UCLA, the *nowness* of today.

In spite of the meandering of our conversation, we found ourselves reaching towards the subject so important to us—books and the child.

At a recent luncheon party, Frances met for the first time a well-known author. In the midst of the gaiety of drinks before luncheon, he turned to her and asked, "What is a child's book?" His loud voice commanded the attention of the entire group who turned toward the two speakers with an air of expectancy, sensing the possibility of an argument.

"A child's book is the sincere expression of a man or a woman who has something to say as an individual or as an artist, writing out of his own imagination, or experience, or mood."

"James Joyce, then, is an author for children?"

"Yes," said Mrs. Sayers, "parts of his writing are."

"Immanuel Kant?"

"Well, his is a field that would not be of primary interest to children."

"Mrs. Sayers, you have just given a definition of literature."

And well she had.

As I listened to the re-telling of this experience, questions came to mind, wonderings that engulf me at times: What *is* literature? Where do current trends in children's books fit in, and how? What are the current trends? What is an author's responsibility to children in light of all that the child sees and hears around him? How much and what should we offer to children in their books? I had no tape recorder; I tried to write Durham-code fashion.

In response to my peripatetic questions, Frances struck out. As she spoke, I had to smile and relax. Her humaneness, her consistency of outlook, conjecture, and understanding through the years are impressive. She has the quality that allows nothing to surprise, shock or shake her. She may question. There is a perspective that emerges from a breadth and depth of spirit, intellect, and imagination.

I mention this because of the tendency to develop cults. There is no Frances Clarke Sayers cult. If there is, Mrs. Sayers would find it untenable. She speaks frankly and with forthrightness; she speaks after much cogitation. All of this is not in a vacuum. She has critics and her sister Marie is a sharp one. Marie, a person with much sensibility and acumen, who challenges

one's thinking, one's words when it is necessary. I bear witness to that.

There are, certainly, within Mrs. Sayers the qualities of grace, wit and humor, pungency, beauty but, nowhere, is there the insistence upon agreement with her. Those who bow to her without question suffer because her kind of individuality can and should force each one of us to reflect upon and reconsider our own clichés, jargon, and platitudes—mouthings that are common today.

Out of our musing and meandering came a deliberation and a distillation. Frances Sayers reacted to and in her own way answered my questions:

The enduring streams of literature that vitalize the roots of emotion are to be found in the clear symbolism of folklore, and fantasy, in the play and vision of poetry, in the expanding humanity of fiction, in the exhilaration of knowledge as distinguished from a body of facts.

For master writers, the child audience often represents the ideal in its ability to receive and to respond to the revelations they seek to make. Great authors do not hesitate to offer children an invitation to explore with them the utmost possibilities of man's mind and fate, even the limits of man's hope. Lesser writers working obviously on a conscious level can barely escape the temptation to explain, instruct, inform, and sometimes to attempt reform. These writers are more easily accepted in times of social and moral revolution, and this largely accounts for the *new realism* in our time.

Not only have we emphasized in recent books the social problems of ethnic understanding, but in our attempt to present to children and young people the hidden facts of human conduct and character, in the past considered to be beyond the realm of childhood, we now include such themes as rape, adultery, homosexuality, drug addiction, and the new moral freedom.

These are themes that demand in their treatment depth and space. When they are extracted, tailored to conform to a standardized concept of a young person's mind and ability, they tend to compound the horror, leaving small room for the natural development of character and compassion which are at the command of the artist.

The structure, also, is reduced to formula as seen in the prevailing use of the first person narrative, eliminating the need for the creation of atmosphere. The setting is reduced to a sense of time or place.

Frances went on to say, "One of the pleasures of having lived this many years is to have seen the recurring rise and fall of theories and movements in relation to children's books. The harsh realism of the present is such a movement reminiscent of other schools of thought such as those influenced by Rousseau or the cautionary tales of the Victorian age.

"In our bewilderment in face of the universal turmoil, we had better admit to children the state of the world and seek their support in changing it. Because children are at the begin-

ning of a voyage, certain rights must be guaranteed: the wonder; a sense of the promise of joy within themselves; humor; the right to believe that within tragedy there is the aura of hope and ultimate triumph.

"In our zeal to picture the times, it may be well to remember that certain children have known the facts, and have confronted them in their own lives, have kept silent, holding to their sacred 'privilege of innocence,' building up their

defenses and explanations.

"The many-faceted and well-proportioned tales that come from this era will interpret the era but transcend the time."

This is Frances Clarke Sayers, a many-faceted and well-proportioned person, who interprets the era but transcends the time, striking out for the dignity of humanity, especially the dignified humanity of childhood.

*Mae Durham, Immediate Past President of the Children's Services Division of the American Library Association, teaches at the School of Librarianship, University of California, Berkeley.*

## The Natural Sciences: Some Recent Articles

Compiled by Ingeborg Boudreau  
Librarian, Children's Book Council

RA—reprints of article available  
SC—single copy of magazine

AMERICAN BIOLOGY TEACHER, National Assn. of Biology Teachers, 1420 N St., Washington, DC 20005. RA

Roark, Oakley F. "Biology in February," and "Biology in March," February, 1969, pp. 105-108. A listing of February and March-born biologists and their contributions.

GRADE TEACHER, 23 Leroy Ave., Darien, CT 06820. SC \$1

"Ecology: books and AV materials," January, 1969, pp. 126-127. A beginning list for ecology studies in the elementary school.

INSTRUCTOR, F.A. Owen Publishing Co., 5 Bank St., Dansville, NY 14437. SC \$1

Bearnson, Margaret S. "Every classroom has an animal," February, 1969, pp. 94-95. Suggested animals for making a living science laboratory, with photographs of an actual program of this type.

Brakken, Earl. "Sequence in elementary science," February, 1969, pp. 75-76. A brief article on the need for logical order in the elementary science program.

Furgason, Dorothy. "Outdoor science for primary children," April, 1969, p. 54. Seven tested activities suitable for almost all school grounds.



JOURNAL OF RESEARCH IN SCIENCE TEACHING, John Wiley & Sons, Inc., 605 Third Ave., New York, NY 10016.

Wilson, John H. "The new science teachers are asking more and better questions," vol. 6, no. 1, pp. 49-53. "What is the proper conduct of the teacher as he struggles to help youngsters learn?" Some observations by researchers and a discussion of 6 kinds of questions teachers can ask as determined by their teaching objectives.

PEABODY JOURNAL OF EDUCATION, George Peabody College for Teachers, Nashville, TN 37203. RA

Gillenwater, Mack H. "Outdoor education:

a coat of many colors!" March, 1969, pp. 311-315. An analysis of objectives, methodology, and curriculum of the recent innovation of outdoor education, with reference to the problems created by the large city; includes a bibliography.

SCHOOL SCIENCE AND MATHEMATICS, Central Assn. of Science and Mathematics Teachers, Inc., Box 246, Bloomington, IN 47401. RA

Simmons, Mailland. "Recognizing our dirt, an eighth-grade life science activity," May, 1969, pp. 426-430. Documented procedure and findings of a specific experiment which could be carried out in any area.

Zeitler, W.R. "Preliminary report on a pre-primary science program," May, 1969, pp. 417-425. An outline of science programs for children ages three, four and five developed at the University of Georgia with a discussion of such program evaluation.

SCIENCE AND CHILDREN, National Science Teachers Assn., 1201 16th Street NW, Washington, DC 20036. RA

Andrew, Michael D. "Elementary school science: alternatives for the teacher," May, 1969, pp. 17-19. Some guidelines for use in selecting from the many program alternatives available for teaching science.

Knapp, Clifford E. "The slope of the land," March, 1969, pp. 14-15. An article of activities that can be conducted on the school grounds relating land contours to conservation, architecture, engineering and more.

Metcalf, John A. "Holes can have teaching value," April, 1969, pp. 11-13. A descriptive article on animal homes.

Ramsey, Gregor A. "An analysis of research related to instructional procedures in elementary school science," April, 1969, pp. 25-36. A scholarly article covering programmed and individualized instruction, ability grouping, reading materials, problem solving and other related areas with a summary, conclusions and bibliography.

Rowe, Mary Budd. "Science, silence and sanctions," March, 1969, pp. 11-13. A discussion of the questioning-teaching techniques most effective for teaching science in the elementary school.

# AWARDS & PRIZES

The second Biennale of Illustrations Bratislava (BIB), an international exhibition of original art from children's books, was held in Bratislava, Czechoslovakia in September, 1969. Maurice Sendak represented the United States on the international jury composed of thirteen persons distinguished in children's books. Seventy-six illustrations of sixteen artists, selected for BIB by a committee of the Children's Services Division of the American Library Association, were submitted by the United States. Two U.S. participants received medals: Blair Lent for his illustrations in *FROM KING BOGEN'S HALL TO NOTHING-AT-ALL* (Atlantic-Little, Brown), and Eleanor Schmid for her illustrations in Etienne Delessert's *THE TREE* (Harlin Quist). The work of the Dutch artist Friso Henstra in Jay Williams' *THE PRACTICAL PRINCESS* was submitted by The Netherlands, and received a Golden Apple. The book received its first and only publication in the U.S. by Parents' Magazine Press.

Virginia Hamilton received the Martha Kinney Cooper Ohioana Library Award for *THE HOUSE OF DIES DREAR* (Macmillan), the best children's book written by an Ohio author during 1968.

*WHAT IT'S ALL ABOUT* by Vadim Frolov (Doubleday) has received the Children's Book Award of the Child Study Association of America for a book published in 1968.

*The New York Times* announced the following 11 Best Illustrated Books for 1969. *ARM IN ARM* written & illus. by Remy Charlip (Parents') and *CIRCUS IN THE MIST* written & illus. by Bruno Munari (World) were unanimously designated as being "outstanding and original." Other books selected for excellence were *SARA'S GRANNY* and *THE GROODLE* by Gill, illus. by Seymour Chwast (Doubleday); *WINTER'S EVE* by Belting, illus. by Allen E. Cober (Holt); *BANG BANG YOU'RE DEAD* by Fitzhugh & Scoppettone, illus. by Louise Fitzhugh (Harper); *FREE AS A FROG* by Hodges, illus. by Paul Giovanopoulos (Addison-Wesley); *THE DONG WITH A LUMINOUS NOSE* by Lear, illus. by Edward Gorey (Scott); *WHAT IS IT FOR* written & illus. by Henry Humphrey (Simon & Schuster); *BIRDS* written & illus. by Juliet Kepes (Walker); *THE BIRDS OF BASEL* written & illustrated by Marian Parry (Knopf); *THE LIGHT*

*PRINCESS* by MacDonald, illus. by Maurice Sendak (Farrar).

*QUEST FOR FREEDOM: BOLIVAR AND THE SOUTH AMERICAN REVOLUTION* by Paul Rink (Messner) was awarded the Silver Medal Award of Commonwealth Club of California for the best juvenile book by a California author in 1968.

The 1969 Lewis Carroll Shelf Award winners are *THE CHILDREN OF GREEN KNOWE* by L. M. Boston (Harcourt); *COMOCK THE ESKIMO* by Edmund Carpenter (Simon & Schuster); *CONSTANCE* by Patricia Clapp (Lothrop); *EDGE OF TWO WORLDS* by Weyman Jones (Dial); *LITTLE TOOT* by Hardie Gramatky (Putnam); *LITTLE WOMEN* by Louisa May Alcott (Little, Brown); *MCBROOM TELLS THE TRUTH* by Sid Fleischman (Norton); *SEVENTEENTH SUMMER* by Maureen Daly (Dodd); *THE STORYTELLER'S PACK* by Frank R. Stockton (Scribner); *USHA THE MOUSEMAIDEN* by Mehili Gobhai (Hawthorn); *WILD HORSES OF THE RED DESERT* by Glen Rounds (Holiday).

The five nominees for the third Mildred L. Batchelder Award to be given in 1970 by the Children's Services Division of the American Library Association are: *STORM OVER THE CAUCASUS* by B. Bartos-Hoppner (Walck); *THE HOLY NIGHT* by Auren Von Juchen (Atheneum); *THE DIARY OF NINA KOSTERINA* by Nina Kosterina (Crown); *BUT WHERE IS THE GREEN PARROT?* by Thomas & Wanda Zacharias (Delacorte); and *WILDCAT UNDER GLASS* by Alki Zei (Holt).

The Children's Services Division of the American Library Association has announced the following four children's writers as candidates for the Laura Ingalls Wilder Award to be announced during the 1970 ALA Conference: Rebecca Caudill, James Daugherty, Eleanor Estes, and E. B. White.

The 1969 winners of the Boston Globe-Horn Book Awards are a *WIZARD OF EARTHSEA* by Ursula K. LeGuin (Parnassus) for Text, and *THE ADVENTURES OF PADDY PORK* by John Goodall (Harcourt) for Illustration.

The third annual writing contest of the COUNCIL ON INTERRACIAL BOOKS FOR CHILDREN began September 1, 1969. It is open to Afro Americans, American Indians, and Americans of Spanish-speaking origins who have never had a children's book published. The deadline for receipt of manuscripts will be September 1, 1970. Write for an application blank to Council on Interracial Books for Children, 9 E. 40th St., NYC 10016, and please specify ethnic origin (i.e. Afro American, American Indian, American of Spanish-speaking origin) because one winner will be chosen from each of these three groups.



## Hold Your Own NBA Contest!

*Librarians & Teachers:* Why not hold your own Children's Literature National Book Award contest? In January, the five "leading contenders" will be announced and the information published in professional media. The books will be by U.S. writers, published in the U.S. in 1969, and designated by the jurors as "distinguished."

It would be both fun and interesting to have your students read the five titles and to select a winner based upon discussion of the books and a final vote. When the winning children's book is

selected in March as part of the National Book Award activities, additional discussions could be held about the judges' decision.

*Children's Literature Teachers:* Your students could certainly conduct the same contest. Class discussion on a college level about the books and the ultimate selection of the judges could prove very interesting.

# BOOKS & DATES

Only books published since 1968 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.

*"Reading, for young children, is rarely a pleasure in isolation, but comes through shared pleasure and constant discerning exposure to books so that they fall naturally into the category of pleasant necessities, along with food, sleep, music and all out-of-doors."* Annis Duff, *Bequest of Wings*.

## ■ JANUARY

### 1—New Year's Day

#### 2—Abraham Lincoln signed the Emancipation Proclamation, freeing the slaves, 1863.

THE EMANCIPATION PROCLAMATION by Miers (Grossett) UE & J, and LINCOLN AND THE EMANCIPATION PROCLAMATION by Latham (Watts) J are closeup studies of the crucial document. To gain understanding of the historical foundation of the Negro's attitude today, one should read BLACK BONDAGE: THE LIFE OF SLAVES IN THE SOUTH by Goodman (Farrar) J; TO BE A SLAVE by Lester (Dial) UE & J; VENTURE FOR FREEDOM: THE TRUE STORY OF AN AFRICAN YANKEE by Zagoren (World) UE; and BLACK PRIDE by Harris & Hobson (McGraw) J. Two novels about life as a slave in the South are BIMBY by Burcharde (Coward) UE and AND WHAT OF YOU, JOSEPHINE CHARLOTTE? by Witheridge (Atheneum) J.

#### 12—Charles Perrault born, 1628

Two popular Perrault fairy tales are LITTLE RED RIDING HOOD (Golden Press) P & LE and PUSS IN BOOTS (World) LE.

#### 14—Henry Ford revolutionized the manufacture of automobiles by inaugurating the "assembly line," 1914.

HENRY FORD by Kelly (Follett) LE & UE and HENRY FORD: AUTOMOBILE PIONEER by Montgomery (Garrard) UE are biographies of the automobile magnate. THE AUTOMOBILE MAKERS by Sobel & Sarnoff (Putnam) J presents an overall historical view of the manufacture of the automobile, while AN ILLUSTRATIVE HISTORY OF TRANSPORTATION by Ridley (Day) J describes the development of transportation. MORE HOW DO THEY MAKE IT by Sullivan (Westminster) UE explores the techniques of industry to show how familiar objects including the automobile, are made. Car buffs who pass happy hours crawling underneath jalopies should read HOW TO FIX UP OLD CARS by Smith (Dodd) J and INTERNAL COMBUSTION ENGINES by Olney (Nelson) J.

#### 19—Edgar Allan Poe born, 1809

Selections of Edgar Allan Poe as poet and as master of the chilling tale can be found in FOUR AMERICAN POETS: WHY THEY WROTE by Hoff (Walck) J; SELECTED STORIES AND POEMS: EDGAR ALLAN POE (Watts) UE & J; and TREASURES AND TREASURE HUNTERS edited by Armstrong (White) J.

#### 24—Gold discovered in California, 1848.

SUTTER'S FORT: EMPIRE ON THE SACRAMENTO by Luce (Garrard) UE describes the rise of John Sutter's empire and its downfall when gold was discovered at his mill. The history of the American mining frontier is traced through the boom towns that died as quickly as they flourished in GHOST TOWNS OF THE AMERICAN WEST by Silverberg (Crowell) J. THE SACRAMENTO: GOLDEN RIVER OF CALIFORNIA by Epstein (Garrard) UE tells the story of the river including the Gold Rush Days. GOLD: KING OF METALS by Paradis (Hawthorn) UE and GOLD IS by Allen (Meredit) J are histories of man's favorite metal. MALACHY'S GOLD by Surany (Holiday) LE is the story of a gold prospector and an orphaned Indian boy who met in the California Sierras.

#### 25—Weather Signs (St. Paul's Day). It is an old belief that the weather of the whole year depends upon this day.

In spite of man's efforts, nature is still the unpredictable master of the weather. Understanding about what causes weather can be gained from WINDS OF WEATHER by Stone & Spiegel (Prentice) LE & UE; CLIMATE by May (Follett) LE; and WEATHER AND CLIMATE by Simon (Random) UE & J. For entertainment on rainy days, read AND IT RAINED by Raskin (Atheneum) LE, a picture book about solving the problem of rained-out tea parties, and THE WEATHERMONGER by Dickinson (Little, Brown), an adventure story about two children who save England from a terrifying spell over the weather.

## ■ FEBRUARY

#### 1—Supreme Court of the United States held its first session, 1790.

For younger readers, COURTS OF LAW by Eichner (Watts) UE describes the many kinds of courts in the nation. CHANGING AMERICA AND THE SUPREME COURT by Habenstreit (Messner) J is a study of the changing role and impact of the Supreme Court in American history. FAMOUS JUSTICES OF THE SUPREME COURT by Flynn (Dodd) J; JOHN MARSHALL by Severn (McKay) J; THURGOOD MARSHALL by Fenderson (McGraw) UE; and MR. CHIEF JUSTICE: EARL WARREN by Severn (McKay) J are biographies of outstanding Supreme Court justices.

#### 7-13—Boy Scout Week (National Council of BSA, New Brunswick, NJ 08903)

THE BOY SCOUT ENCYCLOPEDIA by Grant (Rand) UE is a handy reference book for Scouts. For Explorers, THE HIKING-CLIMBING HANDBOOK by Casewit (Hawthorn) J gives information on techniques, equipment, trails, etc. Cub Scouts who are partial to toads should enjoy WHAT I LIKE ABOUT TOADS by Hawes (Crowell) LE.

#### 8-14—National Negro History Week (Association for the Study of Negro Life and History, Inc., 1538 Ninth St., NW, Washington, DC 20001)

See National Brotherhood Week (February 15-22) for appropriate titles for this special week.

#### 12—Abraham Lincoln born, 1809

THE HALLS OF LINCOLN'S GREATNESS by Miller & Mueller (Meredit) UE & J offers insight into the scenes and background that inspired Lincoln. For general information about American presidents read PRESIDENTS OF THE UNITED STATES by Lengyel (Golden Press) UE & J.

#### 14—St. Valentine's Day

Appropriate titles for increasing the romantic spirit are LOVE IS by Everds (Doubleday) All Ages and TO YOU WITH LOVE, A TREASURY OF ROMANTIC LOVE LITERATURE edited by Manley & Lewis (Macrae) All Ages.

#### 15—U.S. Battleship "Maine" blown up in Havana harbor, beginning the Spanish-American War, 1898.

THE SINKING OF THE U.S.S. MAINE by Walsh (Watts) J discusses the event, which is still surrounded by mystery, while THE BATTLE OF MANILA BAY by Conroy (Macmillan) J describes the Spanish-American War in the Philippines.

#### 15-22—National Brotherhood Week (National

**Conference of Christians and Jews, 43 West 57th St., NYC 10019)**

Much excellent fiction for young readers of all ages that centers on the intellectual and emotional struggles of coping with racial and religious conflicts is available. A few of the most recent titles are *A LITTLE HAPPY MUSIC* by Winsor (Hawthorn) LE; *THE BOY WHO WOULDN'T TALK* by Bouchard (Doubleday) LE; *STEVIE* by Steptoe (Harper) P & LE; *IT'S WINGS THAT MAKE BIRDS FLY* by Weiner (Pantheon) UE; *THE CLUBHOUSE* by Mann (Coward) UE; *FREE THROW* by Neigoff (Whitman) UE; *JOE BEAN* by Agle (Seabury) UE; *PETER AND VERONICA* by Sachs (Doubleday) UE; *WHEN CARLOS CLOSED THE STREET* by Mann (Coward) UE; *THE GOOD MORROW* by Norris (Atheneum) UE; *MARCHERS FOR THE DREAM* by Carlson (Harper) UE & J; *WHOSE TOWN?* by Graham (Crowell) UE; *A SINGLE TRAIL* by Rose (Follett) UE & up; *WHITE IN THE MOON* by Sprague (Dodd) J; *YOUNG RED FLICKER* by Issler (McKay) J; *SHADES OF DIFFERENCE* by Bartusis (St. Martin's) J; *COYOTE SONG* by Kjellaard (Dodd) J; *MY ENEMY, MY BROTHER* by Forman (Meredit) J; *SOUNDER* by Armstrong (Harper) J; *OUR EDDIE* by Ish-koshor (Pantheon) J; *CAPTIVE THUNDER* by Butler (Dodd) J; *JULIE'S DECISION* by Livant (Washburn) J; *THE CAY* by Taylor (Doubleday) J; *NOT LIKE NIGGERS* by Williams (St. Martin's) J.

**17—"Modern Art" was introduced to Americans officially at the Armory show in New York, 1913.** The radical changes in art forms in the first half of the 20th century are described in *TWENTIETH CENTURY ART* by Batterberry (McGraw) J.

**18—Pluto, the outermost planet of our solar system, was discovered, 1930.**

All eyes are skyward these days, and a few of the numerous books available about our solar system are *SECRETS OF THE SKY* by Ruggieri (Golden Press) J; *PLANETS* by Lauber (Random) J; *HOW OUR WORLD CAME TO BE* by Angrist (Crowell) J; *WONDER AND GLORY* by Simak (St. Martin's) J; *THE WORLD OF SPACE* by Silverberg (Meredit) UE & J; *ANSWERS ABOUT THE MOON, STARS, AND PLANETS* by Smithline (Grosset) LE & UE; *THE GIANT BOOKS OF THINGS IN SPACE* by Zaffo (Doubleday) P & LE.

■ **MARCH**

**Youth Art Month (The Crayon, Water Color, and Craft Institute, Inc., Eden Hill Road, Newton, CT 06470)**

Ideas for creative projects for young people are numerous in books such as *101 COSTUMES: FOR ALL AGES, ALL OCCASIONS* by Cummings (McKay) UE & J; *PASTELS ARE GREAT* by Hawkinson (Whitman) UE; *ART FOR CITY CHILDREN* by Krinsky (Van Nostrand) All Ages; *AFRICAN CRAFTS FOR YOU TO MAKE* by D'Amato (Messner) UE; *EASY DOES IT* by Razzi (Parents') LE; *A MARY POPPINS STORY FOR COLORING* by Travers (Harcourt) LE; and *SCRAP CRAFT FOR YOUTH GROUPS* by Fleming (Day) LE & UE. Those interested in art history should read *MIGHTIER THAN THE SWORD: CARTOON, CARICATURE, SOCIAL COMMENT* by Rogers (Harcourt) J and *FATHER OF SKYSCRAPERS: A BIOGRAPHY OF LOUIS SULLIVAN* by Kaufman (Little, Brown) J. Two appropriate picture books are *SIMON IN THE LAND OF CHALK* by McLachlan (Follett) LE and *THE BOY WHO COULD ENTER PAINTINGS* by Valen (Little, Brown) LE.

**14—Albert Einstein born, 1879**

Aspiring physicists should be interested in *ALBERT EINSTEIN AND THE THEORY OF RELATIVITY* by Kondo (Watts) J, and *THE INVISIBLE GIANTS: ATOMS, NUCLEI, AND RADIOISOTOPES* by Grey (Little, Brown) J.

**15-22—National Wildlife Week (National Wildlife Federation, Division of Conservation Edu-**

**cation, 1412 Sixteenth St., NW, Washington, DC 20036)**

A few of the many picture books about animal life are *THE LIFE PICTURE BOOK OF ANIMALS* by Mason (Time-Life) P; *THE AMERICAN PRAIRIE CHICKEN* by Adrian (Hastings) LE & UE; *ALLIGATOR HOLE* by May (Follett) LE; *HIDDEN ANIMALS* by Selsam (Harper) LE; *THE FAMILY TREE* by Adamson (Whitman) LE; *THE STORY OF RICKY THE RACCOON* and *THE STORY OF THE LITTLE FOX* by Stoekicht (Schocken) LE; *WILD WINGS* by Hendrickson (Harvey) LE; *THE GEESE ARE BACK* by Mannheim (Parents') LE; *CARDINALS IN THE PINE* by Boyd (Abingdon) P & LE; *MONKEYS AND APES* by Van Gelder (Follett) LE; *THE DEER FAMILY* by Wood (Harvey) LE; *LITTLE BROWN BAT* by Voight (Putnam) LE; *THE MOLE FAMILY'S CHRISTMAS* by Hoban (Parents') P & LE; *PUDDLES AND PONDS: LIVING THINGS IN WATERY PLACES* by Busch (World) LE; *THE PENGUINS ARE COMING* by Penney (Harper) LE; *BLAZE: THE STORY OF A STRIPED SKUNK* by McClung (Morrow) LE.

**17—St. Patrick's Day**

*KNIGHTS OF GOD: TALES AND LEGENDS OF THE IRISH SAINTS* by Lynch (Holt) UE is a collection of eight stories.

**20—First Day of Spring**

The awakening of nature during the first warm days of spring is depicted in *SPRING COMES TO THE FOREST* by Gunthorp (Doubleday) P & LE, and *SWAMP SPRING* by Carrick (Macmillan) LE. To enjoy the wonder of changing seasons, read *AROUND THE SEASON* by Farjeon (Walck) LE; *EVERYTHING CHANGES* by Howell (Atheneum) P & LE; *RAIN, RAIN RIVERS* by Shulevitz (Farrar) P & LE; and *SUMMER'S COMING IN* by Belting (Holt) LE & UE.

**29—Easter Sunday**

■ **APRIL**

**1—April Fools' Day**

**2—International Children's Book Day  
Hans Christian Andersen born, 1805**

Three classic Andersen tales that young readers should enjoy are *WHAT THE GOOD MAN DOES IS ALWAYS RIGHT* (Dial) P & LE; *THE NIGHTINGALE AND THE EMPEROR* (Harvey) LE; and *THE TINDER BOX* (Prentice) P & LE.

**12-18—National Library Week**

*READING IS FOR EVERYBODY* and *READ-LOOK-LISTEN IN YOUR LIBRARY* are the dual themes for the 1970 National Library Week Program. An illustrated brochure, including price list and order blank, of materials developed by noted artists (posters, bookmarks, streamers, mobile) is available. Send a postcard (including your name and address) to Promotion Aids Brochure, National Library Week Program, One Park Avenue, New York City 10016.

**21—Passover begins.**

Passover is one of the holidays described in *JEWISH HOLIDAYS* by Purdy (Lippincott) LE & up.

**23—First public showing of a motion picture in New York City, 1896.**

Students interested in making films should read *ALL-IN-ONE MOVIE BOOK* by Petzold (Hastings) J, which presents the fundamentals, from basic camera and lighting techniques to editing. *MAKING MOVIES: STUDENT FILMS TO FEATURES* by Colman (World) J describes job opportunities in the movie business. Prentice-Hall recommends Manchel's *WHEN PICTURES BEGAN TO MOVE* and *WHEN MOVIES BEGAN TO SPEAK*, J, for movie history buffs.

**26—John James Audubon born, 1785.**

*AUDUBON: THE MAN WHO PAINTED BIRDS* by Sma-ridge (World) UE is a biography of the famous American painter, ornithologist, and naturalist.

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# Materials and Publications Available

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

## Pamphlets, Brochures, Articles

Write to Field Enterprises Educational Corp., Merchandise Mart Plaza, Chicago, Ill. 60654, Station 8, for a list of reprints of selected articles from "The World Book Encyclopedia," teaching guides, and other publications. Single copies free. Quantity rates available upon request.

Lippincott is offering single copies of author biography sheets (8½" x 11") on the following authors: Nina Bawden, Vera & Bill Cleaver, Helen Cresswell, Jeannette Eyerly, H. Arthur Klein, Susan Purdy, Sylvia Sherry, Kaye Starbird, John Rowe Townsend, and Amelia Walden. Address requests to: Library Service Dept., J. B. Lippincott Co., E. Washington Sq., Philadelphia, PA 19105.

Reprints of an article by Dorothy Sterling, "What's Black and White and Read all Over," which includes a checklist of books for use in a course on black culture, are available from David Reydel, School & Library Services, Doubleday & Co., Inc., Garden City, NY 11430.

Holt, Rinehart & Winston has a limited supply of an 8-page pamphlet on Rebecca Caudill. For one copy send a stamped (12¢) 9 x 12 envelope to Corporate Library Services, Holt, Rinehart & Winston, 383 Madison Ave., NYC 10017.

"The Function of Rebellion—Is Youth Creating New Family Values?", a new publication of the Child Study Association of America based on the proceedings of the association's 1968 conference, can be purchased for \$2.45 plus 35¢ for postage and handling from CSA, 9 E. 89th St., NYC 10028.

"Correcting Reading Problems in the Classroom" by Carl B. Smith is available from the International Reading Association, Six Tyre Ave., Newark, DE 19711. \$2.00 for non members; \$1.50 for members. 72 pages.

The Institute for Development of Educational Activities has just released an analytical report on reading disabilities, dealing with dyslexia, a severe reading problem. Copies of the report are available from I/D/E/A, Information & Services Div., P.O. Box 446, Melbourne, FL 32901.

An information brochure about the Educational Media Selection Centers Project, which provides a brief description of the four phases of the 7½ year survey/demonstration that has been designed to help develop effective selection centers for use by educators and adults, is offered free of charge in single or multiple copies. Address requests to: Educational Media Selection Centers Project, One Park Ave., NYC 10016.

The 1969 edition of "General Encyclopedias In Print," a comparative analysis of 37 encyclopedias by S. Padraig Walsh, is available from R. R. Bowker Co., 1180 Ave. of the Americas, NYC 10036, for \$3. 112 pages.

"Some Approaches To Reading" by Nila Banton Smith and Ruth Strickland is a summary of several approaches used by specialists to develop reading skills in children. It is available for \$1.25 from the Association for Childhood Education International, 3615 Wisconsin Ave., NW., Washington, DC 20016.

"Children's Prize Books," an international catalog that was recently published in Germany of prize-winning children's books, is being distributed by R. R. Bowker Co. \$6.00 net postpaid from the R. R. Bowker Co., 1180 Ave. of the Americas, NYC 10036. 238 pages.

Single copies are available free of the "Encyclopedia Brown" pamphlet from Thomas Nelson, Copewood & Davis Sts., Camden, N.J. 08103, Att: Jane Kandell.

Four of Horn Books basic books are now published in paperback editions: "My Roads to Childhood," "Books, Children and Men," "A Horn Book Sampler," and "Horn Book Reflections." A flyer describing them is available from The Horn Book, Inc., 585 Boylston St., Boston, Mass. 02116. Please send self-addressed stamped (6¢) envelope.

A catalog describing the literature recordings of CMS Records, including their Children's Series, is available from CMS Records, Inc., 14 Warren St., NYC 10007.

The second edition of "Audiovisual Market Place" will be available from R.R. Bowker Co. in February 1970. This directory to all active producers, distributors, and other sources of audiovisual material will cost \$12.25. The book's services section has been greatly expanded, with audiovisual dealers now being included. Write R.R. Bowker Co., 1180 Ave. of the Americas, NYC 10036 for further information.

## Bibliographies

Ethel Heins and Sidney Long of *The Horn Book* have compiled a list of children's books based on Biblical material entitled "The Bible in Children's Books." Single copies are available for 20¢ plus a stamped (6¢) self-addressed envelope from The Horn Book, Inc., 585 Boylston St., Boston, Mass. 02116. For orders of 100 or more, 15¢ each. Stamps cannot be accepted as payment.

The third edition of "Let's Read Together, Books for Family Enjoyment," compiled by a joint committee of the American Library Association and the National Congress of Parents and Teachers, is available for \$1.50 from ALA, 50 E. Huron St., Chicago, Ill. 60611, and from NCPT, 700 N. Rush St., Chicago, Ill. 60611.

*School Library Journal* reprints of "Best Books of the Year, 1969" are being offered in quantity by the R. R. Bowker Co., 1180 Avenue of the Americas, NYC 10036. Single copies are 25¢ (cash and self-addressed, stamped envelope with order). Quantity rates: 25 copies for \$1.75; 50 copies for \$2.50; 100 copies for \$3.75; 500 copies \$15; 1000 copies for \$25.

Reprints of "Fanfare . . . 1969, The Horn Book's Honor List of 1968" are available for 10¢ and a self-addressed stamped envelope from The Horn Book, Inc., 585 Boylston St., Boston, Mass. 02116. Stamps cannot be accepted as payment.

The Educational Materials Center, Publications Distribution Unit, U.S. Office of Education, Washington, DC 20202, is offering free single copies of the following bibliographies: "Education—Literature of the Profession," (OE-10060); "Books Related to Compensatory Edu-

cation" (OE-37045); "Reference Tools 1968-69" (OE-10063); "Books Related to the Social Studies in Elementary and Secondary Schools" (OE-31011). Additional copies of the bibliographies may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402.

Two revised editions of annotated bibliographies can be purchased from the International Reading Association, Six Tyre Ave., Newark, Del. 19711: "Reading and the Kindergarten," compiled by Dolores Durkin, and "Visual Perception and Its Relation to Reading," compiled by Magdalen D. Vernon. The price of each is 75¢ for nonmembers and 50¢ for members.

"Sex Education: Recommended Reading," an annotated list of books and pamphlets relating to sex education, is available for 50¢ from the Child Study Association of America, 9 E. 89th St., NYC 10028. 16 pages.

Single copies of "A Librarian's Guide to Boy Scout Literature" are available upon request from the School Relationships Service, Boy Scouts of America, New Brunswick, N.J. 08903.

"Negro Literature for High School Students" by Barbara Dodds is offered for \$2.00 by the National Council of Teachers of English, 508 S. Sixth St., Champaign, Ill. 61822. The publication includes a short historical survey of Negro writers; reviews of books about Negroes; reviews of junior novels and biographies; and suggestions on using the books in the classroom.

Single copies of "Instructional Materials for Urban Schools, A Bibliography of Multi-Ethnic Textbooks and Supplementary Materials" are available free of charge from the American Educational Publishers Institute, 432 Park Ave., S., NYC 10016. 64 pages.

## Bookmarks, Display Materials, Films

Thomas Y. Crowell, 201 Park Ave., S., NYC 10003, is offering for primary grade children bookmarks on two new Let's-Read-And-Find-Out Science books, *THE EMPEROR'S PENGUINS* and *HUMMINGBIRDS IN THE GARDEN*, and also the jacket of Aileen Fisher's *LISTEN RABBIT*. For the junior high student, a full-color illustration from Franklyn Branley's *THE EARTH* is available in limited quantity. Please specify quantity when requesting each item and enclose a self-addressed label.

Bookmarks listing Farrar, Straus & Giroux titles that were selected by the American Institute of Graphic Arts for its Children's Book Shows (1963-68) are available from Farrar, Straus & Giroux, 19 Union Sq. W., NYC 10003, Att: Judy Peck. Specify quantity and enclose stamped, self-addressed envelope.

St. Martin's Press is offering free reproductions suitable for framing of illustrations by Giulio Maestro from Kipling's *THE BEGINNING OF THE ARMADILLOS*. Send addressed gummed label to St. Martin's Press, 175 Fifth Ave., NYC 10010. Limited supply.

"How A Book Is Made," 3-part series with 3 full-color filmstrips, 3 LP records, teacher's guide, and a copy of "The Ballad of the Burglar of Babylon" by Elizabeth Bishop, is available from Media Plus, Inc., 60 Riverside Drive, Suite 11D, NYC 10024. Write for further information.

Weston Woods has announced the release of two animated motion pictures: "Drummer Hoff" by Barbara & Ed Emberly, the 1968 Caldecott Award winner, and "Harold and the Purple Crayon" by Crockett Johnson. For further information write Weston Woods, Weston Conn. 06880.

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## *The Pleasure Is Mutual is Alive and Well and Living in 48 States, Tokyo, and Other Places*

We were exceptionally pleased a few days ago when a charming young Japanese librarian came to the Council to purchase "The Pleasure is Mutual," a 24 minute, 16mm color film, priced at \$225. This request from the Orient brought into focus the far reaching effects of this film. A glance at our files revealed that agencies in forty-eight states own copies of "The Pleasure is Mutual," which *The Horn Book* described as an "illuminating experience."

"The Pleasure is Mutual" was prepared for the Westchester Library System by Joanna Foster and William Stoneback of Connecticut Films, Inc. under the guidance of Anne IZARD, Children's Consultant with the Westchester Library System. The Children's Book Council is the domestic distributor.

For those not familiar with this award-winning

film, "The Pleasure is Mutual" shows the value of good picture book programs for three to six-year-olds and demonstrates the preparation and planning that is necessary for successful programs. The audience is able to watch and listen to portions of ten actual picture book programs, conducted by different people in a variety of settings.

The narration points out the problems as well as the pleasures involved in conducting effective programs. A 64 page, paperbound handbook, "How to Conduct Effective Picture Book Programs," which can be used independently or as a companion to the film, is available from the Council for \$1.95. (Quantity rates upon request.) A pamphlet giving general information about "The Pleasure is Mutual" is available upon request.



## *The New Calendar*



By now, having reached this last panel, you have most likely noticed that this issue of *The Calendar* is bigger and, we hope, better. During the past year we published a Teacher's Edition of *The Calendar*, which was distributed on a trial basis to elementary schools in the state of Pennsylvania and to some teachers of children's literature in colleges and universities. The feedback we received from these sources indicated substantial interest in teacher oriented material.

We decided to enlarge the regular edition of *The Calendar* in order to include in each issue, in addition to the regular features about children's trade books, four columns of material of special interest to teachers. The January-April *Calendar* is the first issue in the new format.

We certainly hope that you enjoy reading *The Calendar* and we would appreciate any comments or suggestions about the new format.

THE CHILDREN'S BOOK COUNCIL

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