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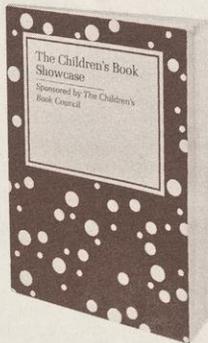
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# ↔ The Calendar ↔

VOL. XXXIII, NO. 2

MAY-AUGUST 1973



*The cover of the 1973  
Children's Book Showcase  
Catalog.*

*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; Sat. 10-3, Jan.-May, Oct-Nov.

# AWARDS & PRIZES

The Newbery Medal winner for 1973 is Jean Craighead George for *JULIE OF THE WOLVES* (Harper). The Newbery Honor Books are *FROG AND TOAD TOGETHER* by Arnold Lobel (Harper), *THE UPSTAIRS ROOM* by Johanna Reiss (Crowell) and *THE WITCHES OF WORM* by Zilpha Keatley Snyder (Atheneum).

The winner of the Caldecott Medal for 1973 is Blair Lent for *THE FUNNY LITTLE WOMAN* retold by Arlene Mosel (Dutton). The Caldecott Honor Books are *ANANSI THE SPIDER* adapted and ill. by Gerald MacDermott (Holt), *HOSIE'S ALPHABET* by Hosea, Tobias and Lisa Baskin, ill. by Leonard Baskin (Viking), *SNOW WHITE AND THE SEVEN DWARFS* trans. by Randall Jarrell, ill. by Nancy Ekholm Burkert (Farrar) and *WHEN CLAY SINGS* by Byrd Baylor, ill. by Tom Bahiti (Scribner).

The Mildred L. Batchelder Award for 1973 has been given to William Morrow and Company for *PULGA* by S. R. Van Iterson, translated by Alexander and Alison Gode. The award is for the publisher of the most outstanding book originally published in a language other than English and subsequently published in the United States.

The New York Academy of Sciences has announced the recipients of its Second Annual Children's Science Book Awards. The award for the outstanding science book for younger children has been presented to Edward Gallob for *CITY LEAVES, CITY TREES* (Scribner). Honorable Mentions in this category were given to Miska Miles for *WHARF RAT* (Little), Marion Walter for *MAKE A BIGGER PUDDLE, MAKE A SMALLER WORM* (Evans) and Diane Wolkstein for *8,000 STONES* (Doubleday). The award for the outstanding science book for older children has been presented to Leonard Cottrell for *READING THE PAST* (Crowell-Collier). Honorable Mentions in this category were given to David Webster for *TRACK WATCHING* (Watts), Joe Kaufman for *WHAT MAKES IT GO? WHAT MAKES IT WORK? WHAT MAKES IT FLY? WHAT MAKES IT FLOAT?* (Golden) and George and Bernice Schwartz for *LIFE IN A LOG* (Natural History). The two award winners are each given a Certificate of Citation and \$250.

The Sue Hefley Award sponsored by the Louisiana Library Association is a new award to be given annually to a book selected by Louisiana school children. The 1973 recipient is *THE MOUSE AND THE MOTORCYCLE* by Beverly Cleary (Morrow).

The Christophers selected the following titles to receive the 1972 Christopher Awards: *THE ADVENTURES OF OBADIAH* by Brinton Turkle (Viking), *THE BOOK OF GIANT STORIES* by David L. Harrison, ill. by Phillippe Fix (McGraw), *VANISHING WINGS* by Griffing Bancroft (Watts), *TRACKING THE UNEARTHLY CREATURES OF MARSH AND POND* by Howard G. Smith (Abingdon), *FREAKY FRIDAY* by Mary Rodgers (Harper), *THIS STAR SHALL ABIDE* by Sylvia Louise Engdahl (Atheneum) and *DOMINIC* by William Steig (Farrar).

The U.S. nominees for the 1974 Hans Christian Andersen Awards, to be presented in Brazil at the biennial Congress of the International Board on Books for Young People in 1974, have been announced by the Hans Christian Andersen Awards Nomination Committee of the Children's Services Division of the American Library Association. Author Irene Hunt and illustrators Ingri and Edgar Parin d'Aulaire will be considered by the Andersen Jury. The nominations are for an entire body of work. The Committee chose *THE*

*HEADLESS CUPID* by Zilpha Keatley Snyder (Atheneum) and *THE FUNNY LITTLE WOMAN* retold by Arlene Mosel, ill. by Blair Lent (Dutton) for the Honor List of books "representative of the best in children's literature from each country" published in 1971-72.

The 1973 Sequoyah Children's Book Award has been given to *THE TRUMPET OF THE SWAN* by E. B. White (Harper).

The nine Children's Book Nominees for the 1973 National Book Award were: *THE HOUSE OF WINGS* by Betsy Byars, ill. by Daniel Schwartz (Viking), *TROLLS* written and ill. by Ingri & Edgar Parin d'Aulaire (Doubleday), *JULIE OF THE WOLVES* by Jean Craighead George, ill. by John Schoenherr (Harper), *THE FARTHEST SHORE* by Ursula LeGuin, ill. by Gail Garraty (Atheneum), *LONG JOURNEY HOME: STORIES FROM BLACK HISTORY* by Julius Lester (Dial), *CHILDREN OF VIETNAM* by Betty Jean Lifton & Thomas C. Fox (Atheneum), *THE IMPOSSIBLE PEOPLE: A HISTORY NATURAL AND UNNATURAL OF BEINGS TERRIBLE AND WONDERFUL* by Georgess McHargue, ill. by Frank Bozzo (Holt), *THE WITCHES OF WORM* by Zilpha Keatley Snyder, ill. by Alton Raible (Atheneum), and *DOMINIC* written and ill. by William Steig (Farrar). The award recipient was to have been announced on April 12th. The judges for the 1973 NBA Children's Books Award were Augusta Baker, Ian McDermott and Barbara Wersba.

Keep America Beautiful, Inc. gives special citations at irregular intervals to children's books that aid in promoting a clean, safe and healthful environment. The 1972 Special Citations were given to Dr. Isaac Asimov for *THE ABC'S OF ECOLOGY* (Walker) and Dorothy E. Shuttlesworth for *LITTER: THE UGLY ENEMY, AN ECOLOGY STORY* (Doubleday).

The 1973 edition of *CHILDREN'S BOOKS: AWARDS & PRIZES* will be available for purchase in late summer, 1973. This edition, published by the Children's Book Council, is an enlarged, completely up-dated version of the 1971 edition. It contains many new awards and new recipients of all awards. Noted illustrator Ellen Raskin has designed an exciting new cover for this paperback book. Details about *CHILDREN'S BOOKS: AWARDS & PRIZES*, including price information, will appear in the 1973 Book Week order form which will be mailed to all *Calendar* recipients in early summer.

## Spring Supplements

Each Spring a few newspapers have special children's book coverage. Some of these are listed below; two may be purchased by mail.

*Chicago Tribune-Book World*: May 6, available only at Chicago area newsstands that day. (1973 will be the first year in which the *Tribune* will sponsor The Spring Book Festival, the awards program begun in 1937. Zena Sutherland is the Children's Books Editor.)

*Christian Science Monitor*: May 2, 15¢ per copy, 13¢ each for 11 or more copies. Joanne Mattson, Quantity Operations, *The Christian Science Monitor*, 1 Norway St., Boston, MA 02115. (Jennifer Farley Smith is the Children's Book Editor.)

*New York Times Book Review, Children's Book Supplement*: May 6, 40¢ per copy. Frank Innelli, Subscription Manager, *New York Times*, 229 W. 43rd St., NYC 10036. (George A. Woods is the Children's Books Editor.)

*Washington Post-Book World*: May 13, only available at Washington, DC area newsstands that day.

## WHEN IN DOUBT USE BASKERVILLE

by Atha Tehon

A short discussion of the use of type in children's books might be compared to an explanation of all the animals in a zoo. The subject is so broad that generalizations can't be avoided, and so complex that it is nearly impossible to get down to specifics of any significance. The following remarks are concerned with "trade children's books," an inaccurate term including books for reading levels from young adult to pre-readers and intended to be read by choice.

Whether a book is for children or adults, a successful type design should satisfy three basic requirements: the aesthetics, the practical aspects, and the cultural connotations involved. With the occasional exception of page size, choice of type is the most important design decision made. The visual character of the book is determined by it just as cloth selection is basic to the creation of a suit. The type page is the fabric of the book, possessing qualities of weight, texture, and "color."

The aesthetic aspects, concerning the "look" of the book, are determined by the individual tastes and perception of the designer. These involve visual sensitivity but no particular background of knowledge. A successful type choice can take many forms; it may be dignified, handsome, provocative, even surprising—but it must be *satisfying* to the eye.

Besides cost and time factors, practical concerns include availability of the type and a choice which fits the needs of the particular text. Special problems such as quoted passages, headings, poetry, and songs, can have a great influence over the selection of type, since all typefaces do not offer the same assortment of italics, small caps, and figures. The type chosen should offer a *reasonable solution* to all problems inherent to the manuscript.

Cultural connotations involved in type choice stem from the origins of the typeface. Every typeface is an expression of the type designer who created it, the place and time in which he worked, the trends he was influenced by, and the purpose it was intended for. The unique background of each face is suitable for some books more than others. For example, if a story takes place in colonial America, the designer would consider Caslon, the English typeface most commonly in use by such early printers as Ben Franklin. This cultural relationship between type and subject matter can be more subtle or complex, but it always concerns *appropriateness*. The designer must have some understanding of the history of type in order to weigh its relative importance.

The preceding areas of consideration in selecting type are the basis for the design of adult books, and young adult books as well. As the reading level becomes younger there are two additional factors: suitability for widely varying reading ages and effectiveness when combined with art.

Books for young people which include a few illustrations, usually 10 to 15 pages of pictures in one color, generally cover an age range of 10 to 14. In addition to meeting the basic requirements already mentioned, the type must combine well visually with the pictures. A typical book might contain pen line drawings, and one could consider using Janson (the thin strokes in the letters might reflect the line quality in the art), Baskerville (the overall lightness might blend harmoniously), or Plantin (the heavier, more even weight might contrast handsomely). Each has its own cultural background and practical

qualities. The final choice involves a balancing of all these considerations; possibly one may outweigh the others. If there is doubt one might indeed choose Baskerville, the more classic possibility.

For the somewhat younger or middle range of reading age levels (8-12, 7-10, 6-9), text still predominates but the type should look "younger," more inviting to read. Slightly larger type sizes, generally 12 to 14 point (type sizes are measured in points as opposed to inches), may be used. It is not really accurate to discuss type sizes in terms of points because there is such variation from one typeface to another, although the point sizes are the same. The visual effect involves balancing the type size with its weight, the leading (space between lines), width of the reading line, and area of text in proportion to the page size. It is equally important that the type should not look overly young in order to appeal to this audience. Achieving the right effect can sometimes require fine control; in-between type sizes such as 13, 13½, or 15 point are used, often created photographically, and open leading may be a crucial factor:

---

belching from its chimneys, and s  
coming from deep inside it. And o  
a mile around in every direction, t  
the heavy rich smell of melting ch

---

*13/17 Monophoto Bembo, photographically created*

Books intended for this middle range of ages but including more art can be almost picture books in terms of content. Even though the art may be as important as the text, the books do not suggest picture books in format or layout. The type and paper page reflect an older kind of book, though many are intended for the younger levels of this general group. Type sizes may be 14 or 15 point, perhaps even 16, but again should not look obviously large.

The younger range (4-8, 3-7) consists of actual picture books with greatly varying amounts of text, and a few books which still resemble the format of older books. In both, the visual effect becomes primary. Readability and effectiveness with art are the first considerations for the type.

The few books in this group which are reminiscent of older books in the proportions of the page and general layout are often classic in nature, and sometimes have a small paper page. The type should look as open as possible in proportion to the page area:

---

my favorite. I get plenty to drink  
tell you how to get to the Castle  
where it is. But if you ever come

---

Although actual picture books with longer text are usually read to children, it is customary to use type that is as inviting to read as possible. Because of the necessity of fitting lengthy text on the page with the art, the type size is often not very large, but the shape of the letters can be helpful. A condensed type with narrow letters will sometimes fit closely enough to allow a larger type size. Conversely, a type with rounder

letters can appear more readable in some cases even though it is smaller:

pily together in the Land of Di  
live in a palace. In their garden st  
of wildflowers where butterflies f

The weight of the type is another means of controlling the effect. One can choose a typeface of heavier design, or one can increase the normal weight of the face by controlling the reproduction of the type. In photocomposition, longer exposure of the film as the letters are set can increase the weight of the type. When proofs of metal type are used, the amount of ink, the pressure exerted, and the nature of the paper used for the proofs are ways of controlling the weight:

there and capture a one-eye  
back home, put him in a cage  
and charge a penny a look. W

*English Monotype Caslon reproduced from proofs pulled on antique-finish paper for greater weight.*

When type is used in large sizes in picture books, a change occurs in the visual effect. The shape and fit of individual letters becomes prominent and the overall textural effect of the type as a block diminishes. The shapes and weight of the *letters* should complement the art when type is used in this scale:

felt thoroughly akin to it a  
mystery of everything, he r  
deck of his boat and into the

Some picture books with only a few words on each page permit very large type sizes, especially when a number or letter is emphasized. Such large type becomes a second element of "art"

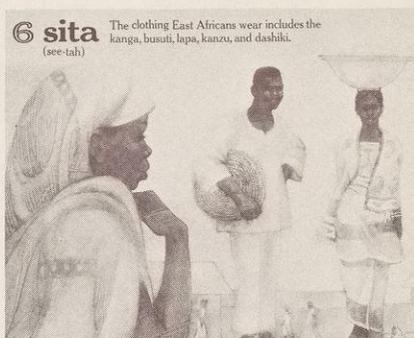
*Atha Tehon is Art Director, Books for Young Readers, The Dial Press*

## BOOK CONFERENCES

by Mary V. Gaver

Librarians seem to feel the need for some way to get their hands on the new books and thus to begin to build up a background of information about the materials with which they hope to stock their collection. They avidly pore over the collections in conference exhibits and (where they are available) examine and share in evaluation of materials at regional or district selection centers. One form of access to new materials has been the special "book conference" sponsored by wholesalers—McClurg's/Bro-Dart in Chicago for the past 34 years, Baker and Taylor in New York City and Bro-Dart in Los Angeles/San Francisco for the past five or six years. Each of these consists of a two-day conference following roughly the same pattern: (1) four sessions during the two days in which publishers' representatives do a "show and tell" of their most important publications for the coming season, using five to ten minute periods of time, (2) distribution of catalogs and a checklist which may be used for order purposes, (3) short talks by authors or professional specialists in fields of interest to acquisitions librarians, (4) an exhibit of books for the coming season, some of which have been discussed at the "show and tell" sessions, and (5)

and should balance as well as complement the pictures:



*The type is black with emphasized syllables and words in red.*

It seems axiomatic that the more prominently the type is used, the more the aesthetic dominates the cultural or practical considerations. These may often and properly be put aside in favor of visual effect but they are inherent and undeniable qualities of the type, and this decision is best made with awareness.

A word about collaboration. . . . Illustrated books for the older age levels generally represent a visual combining of the artist's concept and the designer's typography in a mutually agreed upon format, worked out in close relation to editorial and production considerations.

For picture books, format and layout are often part of the artist's original concept and the efforts of everyone concerned are based on this, although certain adjustments may be needed for editorial and production reasons. The designer chooses a type which carries out this concept, often taking the artist's preferences into consideration in addition to the other factors already discussed. If the artist should choose the type he becomes the designer; this can work out well if the artist is also a typographic designer. However, if a designer is involved in the collaboration, his knowledge and talent are used to advantage only if he controls the choice of type. Best results seem to come from a close working collaboration among the artist, designer, editor, and production manager, in which each is able to contribute his own special knowledge to *best advantage*.

lunch and coffee hours—all for a modest registration fee.

It is obvious, from firsthand observation and conversations with librarians assisting in the conferences, that they are indeed a valuable experience for those who come, many as long-time repeaters and many from considerable distances—Wyoming and Seattle to San Francisco, Florida to New York City, and the like. At the Bro-Dart conference in Chicago in 1971, a bookseller was introduced who had been at each conference from the very beginning 33 years earlier! From observation, attendants appear to be largely librarians who do not have ready access to an examination/selection center and who appreciate the opportunity to examine books, to talk about them with publishers' representatives or their colleagues, to begin to build up in an easy social atmosphere their knowledge of forthcoming publications. One participant mentioned this last value in particular—that hearing, seeing, talking about publications helps to establish a personal computer-base of data so that later when they see the ads or reviews the information "sticks better." Others point out that conferences provide a real learning process for them which

they "wouldn't dare miss." The sessions are in fact work sessions for the librarians who attend. In recent years the use of A-V media to present publications has increased both in extent and in the skill with which they are used, and this has added a nice variation to an otherwise totally ear-oriented program.

The New York City conferences have enabled many authors to attend for just the chance to visit and talk at the exhibit tables. In other cases, such authors as Michael Crichton, Kurt Vonnegut, Lloyd Alexander, Scott O'Dell, Madeleine L'Engle and others of similar stature have been luncheon speakers who have provided a much appreciated added dimension to the background for acquisition of both adult and children's books. All in all, the book conferences are well worth the time and expenditure required to attend them, particularly for those who do not have the opportunity to attend the big national conferences where there are large book exhibits.

*Mary V. Gaver is the Director of School and Library Services for the Bro-Dart Foundation. Ms. Gaver was Professor in the Graduate School of Library Science, Rutgers University, and served as President, American Library Assn., in 1966-67.*

The following is a list of book conferences, their locations and their respective sponsors for 1973:

The Baker & Taylor Company (50 Kirby Ave., Somerville, NJ 08876)

Chicago—March 12, 13, 14

New York City—August 20, 21, 22

The Bro-Dart Foundation (1609 Memorial Ave., Williamsport, PA 17701)

San Francisco—August 1, 2

Chicago—August 8, 9

Orlando (FL)—August 15, 16

Boston—August 22, 23

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## The Cataloging in Publication Program and Children's Literature

by Glen A. Zimmerman

On July 1, 1971, the Library of Congress formally began the Cataloging in Publication Program (CIP) after receiving a \$400,000 matching grant from the National Endowment for the Humanities and the Council on Library Resources; each contributed \$200,000 to support CIP from July 1, 1972, to June 30, 1973. The purpose of CIP is to provide professional cataloging data to publishers on a timely basis so that the data will be printed on the copyright page of U.S. imprints. Because CIP will reduce cataloging costs and speed the delivery of books to readers, the Program should benefit the library world and the publishing industry alike. The goal of CIP is to provide Library of Congress Cataloging in Publication data at the annual rate of approximately 30,000 titles by June 30, 1973, a rate representing the annual output of U.S. trade book publishers, university presses and scholarly reprint houses. With the demonstrated success of the Program, the Librarian of Congress will request permanently budgeted positions from the Congress to continue the Program beyond June 30, 1973.

The LC CIP data is generated from a complete set of galleys, front matter, information on cataloging data sheets and other support documents submitted by the participating publishers. Within ten working days after receipt, the LC CIP data is returned to the publisher for printing on the copyright page. The following is an example of an LC CIP entry for a juvenile title:

Library of Congress Cataloging  
in Publication Data

Kaula, Edna Mason.

The land and people of Ethiopia.

(Portrait of the nations series)

SUMMARY: An introduction to the people, history, government, customs, religion, and art of Ethiopia, once known as Abyssinia.

1. Ethiopia—Juvenile literature. I. Ethiopia I. Title.

DT373.K35 1972 916.3'03'6 72-3686  
ISBN 0-397-31432-9 (lib. bdg.)

The data is subsequently input into the MARC (MACHine Readable Cataloging) Distribution System, providing cataloging information on computer tape 4 to 6 months before a book is published. MARC subscribers have at their disposal the instrument for assistance in selection (what books do I want to buy?), acquisition (from whom do I order?) and cataloging (how

can I get the book on the shelf and make it accessible to the reader in the fastest and most efficient manner?). For the librarian who cannot take advantage of the MARC tape, the LC CIP data printed in the book provides the necessary elements to complete the cataloging process quickly and get the book on the shelf, thus increasing its active circulation life. Other features are that LC printed catalog cards are available much faster and entries appear earlier in the Weekly Record section of *Publishers Weekly*, etc.

The importance and potential of CIP was recognized by the Ad Hoc Committee on Cataloging of Children's Materials at the 1972 Midwinter meeting of the American Library Association. The Committee unanimously endorsed a recommendation urging publishers to participate in the CIP Program at the earliest possible date. The Association of American Publishers, which has been instrumental in the success of the Program, was asked to inform publishers to this effect. In the words of the Committee, it

*"... feels that the combination of a national standard, [The Library of Congress' cataloging of juvenile material is accepted as the national standard by the American Library Association.] Library of Congress responsiveness, the MARC record and CIP together hold great promise for bibliographic control. With the expansion of children's collections to meet all the individualized learning needs, we believe it is very important to extend the benefits of CIP to young people."*

As of October 31, 1972, over 10,000 titles had been cataloged under the CIP Program, representing the input from over 300 participating publishers and divisions. The number of titles cataloged and participating houses continue to grow. More importantly the CIP Program marks a significant milestone in library/publisher cooperation for solutions to common problems.

*Glen A. Zimmerman is the Executive Officer, Processing Department, Library of Congress.*

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CALENDAR readers should understand that each publisher decides independently if it wishes to participate in the CIP program; many considerations are involved in making this decision.

Virginia Haviland  
and the Tenth Anniversary of the Children's Book Section  
of the Library of Congress

by Paul Heins

It is difficult to believe that the Children's Book Section of the Library of Congress is only ten years old, for before Virginia Haviland was appointed Head of the section on March 4, 1963, the Library of Congress had children's books, but no Children's Book Section. Children's books had obviously been stored along with other books in the Library of Congress because of the law of 1870 which required the deposit of two copies of every copyrighted American book in that library. Before 1870—it can be assumed—children's books had been registered along with other books being preserved in the Library of Congress; and it is significant that Thomas Jefferson's library, purchased by Congress in 1815, contained copies of Aesop, La Fontaine, the *ILIAD*, and the *ODYSSEY*—books which have been part of children's reading for a long time, even if they had not been specifically produced for them.

Actually, the Children's Book Section was not created in haste. In 1952, Frances Clarke Sayers spent three months in the Library of Congress as Consultant on Children's Literature and prepared a lively and forthright report ("Children's Books in the Library of Congress"), which appeared in July of the same year. In addition to making suggestions for the organization of a Children's Book Section and for the promotional activities of such a section, she spoke eloquently of the significance, power, and meaning of books produced for children:

*The books written for children, the books to which children respond, the books they reject—have become in themselves a subject for research; a subject capable of revealing the psychological processes of learning, of teaching, of propaganda, of international understanding.*

When, finally, the Children's Book Section was instituted in 1963, Virginia Haviland, then Readers Advisor to Children at the Boston Public Library, went to Washington not merely to head a newly founded section, but to create a center for fostering children's literature. To her task she brought a wealth of experience. As a librarian, she had worked with children in the Boston Public Library and had been Chairman of the Children's Services Division of the American Library Association. She had taught children's librarianship at Simmons College School of Library Science and had been on the International Board on Books for Young People as well as a delegate to the International Federation of Library Associations. She had served as a judge for the *Herald-Tribune* Spring Book Festival Awards and as a member of the jury of the Hans Christian Andersen International Children's Book Award. Long associated with the *Horn Book Magazine*, she was—and still is—a *Horn Book* Reviewer, and was also the author of a number of volumes of Favorite Fairy Tales from many lands.

Early in her career at the Library of Congress, Miss Haviland clearly set forth the organization and the functioning of the Children's Book Section. Her article "Serving Those Who Serve Children: A National Reference Library of Children's Books" appeared in the October 1965 issue of the *Quarterly Journal of the Library of Congress* and stated that, as its first step, the new Children's Book Section had assembled a comprehensive reference collection, including historical and critical works, catalogues and indexes, periodicals, journals, and bulletins. Her *Children's Literature: A Guide to Reference Sources* (1966), to which has recently been added a supplement (1972) almost equal in size, has



*Virginia Haviland at her desk in the  
Children's Section of the Library of Congress*

become a bibliographic classic on the subject; and the first Library of Congress's yearly lists of "Children's Books"—compiled jointly with the Educational Materials Laboratory of the Office of Education—was issued in February 1965.

But in addition to having created a national reference center for children's books, Virginia Haviland has generated an aura of festivity in conjunction with its activities. Among the most notable of these activities are the yearly Children's Book Week programs presented at the Coolidge Auditorium of the Library of Congress. Frances Clarke Sayers, John Langstaff, Padraic Colum, P. L. Travers, Joan Aiken, Rumer Godden, and Maurice Sendak have been among those who have lectured, read, or spoken for the occasion; and, in most instances, the proceedings have been recorded in the *Quarterly Journal of the Library of Congress*. On March 5, 1973, the tenth anniversary of the Children's Book Section of the Library of Congress was signaled by the appearance of Erik Haugaard as a speaker on the stage of the Coolidge Auditorium. Ivan Southall, the Australian novelist who won the Carnegie Medal for *JOSH*, will appear as the speaker for the 1973 Children's Book Week program.

The exhibits prepared by Miss Haviland have also been festive in nature; they have ranged from subjects of graphic as well as of bibliographic interest ("One Hundred Years of A B C" and "Fables from Incunabula to Modern Picture Books") to subjects of commemorative and contemporary significance ("Louisa May Alcott—A Centennial for LITTLE WOMEN" and "The Wide World of Children's Books," an exhibit honoring children's books during International Book Year [1972]). Long after the exhibits have been dismantled, they may be seen reflected in the carefully designed and elegantly illustrated catalogues prepared for them.

In addition to preparing catalogues for exhibits and editing the Children's Book Week speeches for the *Quarterly Journal*, Miss Haviland is also involved in various publication projects. For example, she supervises the publication of special bibliographies. In a projected folklore series, one on the American Indian has already appeared; and in anticipation of the bicentennial of the American Revolution, "Creating Independence, 1763-1789: Background Reading for Young People" has just been published. Miss Haviland herself collaborated with William Jay Smith on the preparation of a bibliography entitled "Children and Poetry." Ever since 1949, when she delivered the second Hewins Lecture ("The Travelogue Storybook of the Nineteenth Century"), Miss Haviland has been interested in old and rare children's books, and is now preparing a volume on

the rich holdings of the Library of Congress in this field. And the April 1973 issue of the *Quarterly Journal* has been devoted entirely to children's books in honor of the tenth anniversary of the Children's Book Section.

To Virginia Haviland, the founding of the Children's Book Section represented the recognition of the fact that children's literature is part of the mainstream of literature. And it is obvious that the success of the programs, exhibits, and publications inspired by and carefully worked out by Miss Haviland has given the Children's Book Section of the Library of Congress an international status. "A national library is an international library." Sir Frank Francis once stated in an IFLA address. Not only does the Children's Book Section receive reference questions from all over the world, but each year almost as many

*Paul Heins was a teacher of English before he assumed his position of Editor of The Horn Book Magazine in 1967.*

*A list of the publications (including price and order information) mentioned by Mr. Heins in his article is available for an 8¢ ssae from the Children's Book Section, Library of Congress, Washington, D.C. 20540.*

## ROTHENBURG, CITY OF THE BROTHERS GRIMM

by Dewey W. Chambers

There are probably few places in the world that will excite the imaginations of children's literature devotees and students more than the medieval German city of Rothenburg on the Tauber. Its ancient towers, quaint inns, peaked roofs and old stone wall that surrounds it exude an aura that conjures up images of RAPUNZEL, HANSEL AND GRETEL, LITTLE RED RIDING HOOD and all those old German folk tales so carefully collected and set down by the remarkable Grimm brothers so many years ago.

The setting of this unusual city, probably more than anything else, makes it unique. It sits, crown-like, on the top of a good sized hill in the rolling wine country of central Germany. The Tauber River meanders gently at its feet. From almost every point within the city, or along the wall that encloses it, the vistas are lovely. A walk through the winding, narrow, cobblestone streets brings a new visual adventure at every turn. The architecture of the city is a prototype of every good illustration that accompanies the many retellings of the stories collected by the brothers Grimm. One has the feeling that every illustrator of these old tales surely created his work in Rothenburg.

While Rothenburg is a beautiful example of the prototype architecture used in so many illustrations, the old city and the surrounding area are actually the birthplace of several of the tales with which we are familiar. The famous Hansel and Gretel were lost in the woods and found their way to the witch's house in nearby Nuremberg. Little Red Riding Hood met the wolf in close-by Bad Kissengen. Of course, locales of German folklore, not widely translated into English, can be found around this lovely area. GOCKEL, HINKLE AND GACKELEIA, DIE SEELE VON ROTHENBURG, DER WOLFAM GALGEN, DAUMESDICK are known to German children, if not yet to their American counterparts. Regardless of the fact that some of these are more obscure tales, Rothenburg still brings to life the drawings in many retellings of the familiar German folktales and legends.

Our group was brought together (for the month of January) by a winter term offering from California's University of the Pacific focusing on the genesis of European Children's Literature. This lovely old city is easily reached by bus or car. We left from Heidelberg and proceeded by bus up the famous "Romantic Road" to Rothenburg. It is an easy day's journey from Heidelberg. Our group made several stops along the way and reached it in a very relaxed, leisurely two-day trip. A travel agent or a map of Germany will reveal many starting points to the "Romantic Road" and Rothenburg.

foreign children's books as American children's books are added to the collection of the Library of Congress. And Miss Haviland's activities on the Hans Christian Andersen Jury; on the Executive Committee of Children's Librarians, IFLA; and on the Executive Committee of IBBY take her frequently to various European countries, where she functions as a kind of ambassador from the Children's Book Section of the Library of Congress.

For the past ten years, as the first Head of the Children's Book Section of the Library of Congress she has woven together threads that are local and international, bibliographic and aesthetic, scholarly and festive; Virginia Haviland has endowed the Children's Book Section of the Library of Congress with a unique texture and lustre.

While Rothenburg, and all the "Romantic Road" for that matter, is steeped in the old tradition of German folk tales, and particularly the legends of the brothers Grimm, they have very carefully avoided the "The Brothers Grimm Slept Here" syndrome sometimes common in other areas of Europe and America. We know the brothers studied at Heidelberg and collected materials for their tales in and around the "Romantic Road" area and in Rothenburg. Children's maps of the folk and fairy tale locales of Germany are available in many shops. These are valuable and offer useful information to the student and devotee of children's books. Unfortunately, in the turbulent history of Germany, and the remarkable recent growth of that country, many of those settings have been destroyed or are rendered insignificant by industrial growth. Not so Rothenburg! It exists now much as it did then, one of the few places left on earth where an entire community has been left virtually untouched to reveal an age that has disappeared. To this writer's knowledge, it is the only setting for famous children's stories of another era that has escaped the ravages of the modern.



A sketch of Rothenburg-

It is important to know that Rothenburg and the "Romantic Road" are not remote, hidden jewels undiscovered by tourists who roam Europe in the summer months. Quite the opposite is true. The entire area, and particularly Rothenburg, is a prime target for vacationers. It is, of course, almost a national duty for Germans to visit at least once. The summer season is a busy season all over Europe, but it seems especially busy in the city of Rothenburg. It is a small city and the inns are crowded to capacity. The wise summer traveler would make reservations well in advance of his arrival.

"Off Season," the fall, winter or early spring, is quite another matter. We arrived mid-January (a group of twenty) with reservations, but found the city to be empty of tourists. Only the merchants, the innkeepers and the townspeople were in evidence. Under these circumstances we found

the legendary German hospitality to be much more than a myth. In some cases, the shopkeepers actually closed shop to escort students to sites of some of the more famous buildings. They were quite willing to mix fantasy with the ancient reality in which they lived. They, surprisingly, seemed proudest of the various locations in which the Hollywood production *The Brothers Grimm* was filmed several years ago. One can certainly applaud Hollywood for its choice of locations, but question the townspeople's pride in such a minor accomplishment.

January must be among the most beautiful months in Rothenburg. When we arrived, the city

was swathed in frost and sparkling under a light fall of snow. Evening walks along the winding streets under the old lamps spoke of another age so clearly that one mental image fought to take over from another. The walk around the wall overlooking the Tauber Valley in the cold moonlight is an experience that few of us will ever forget. Those images and memories will be fresh when we read or tell a selection from the Grimms' tales. Our renditions of those tales when we share them with children will be much the richer. For now we will speak from experience—experience made keen by a visit to Rothenburg on the Tauber.

*Dewey W. Chambers is Professor of Children's Literature, University of the Pacific, Stockton, California.*

## NATIONAL CHILDREN'S BOOK WEEK

November 12-18, 1973

Voracious readers of all varieties appear on the colorful materials created for 1973 Book Week. An outstanding group of children's book illustrators have all let their imaginations soar with this year's theme **LIVE! READ!**

Margot Zemach, whose *THE JUDGE* (Farrar) was a Caldecott Honor Book in 1970 and was a selection in the AIGA Children's Book Show of the same year, is the illustrator of the Book Week poster. The poster is a grand potpourri of lively colors ranging from pink to blue to green to yellow. The figures that emerge from these colors are a literary lion and his friends who ensconce themselves in the lion's bathtub while he reads and laps at a lollipop. A large pile of books is at the bathtub side from which the animals can make their next reading selections. Ms. Zemach's vivid painting is set off by a rich chocolate border.

Three streamers enlarge upon the 1973 theme: a parade of animal and people readers fill the red and black streamer designed by Martha Alexander; furry grey mice, garbed in yellow, read books under and on top of chairs in Cyndy Szekeres' streamer; one gigantic reader is truly voracious about books in the electric green and black streamer created by Robert Tallon.



A favorite item appears again in the form of a full-color, six-foot-long frieze designed by Paul Galdone. A large green and yellow frog reads aloud to interested listeners who include a bright red ladybug, a very long green and yellow snake, a brown rabbit, a grey squirrel and a pink-eared mouse.

Full-color creatures from undersea, (including an octopus who holds eight fish reading) com-



*Details from Book Week frieze by Paul Galdone*

pose a seven-piece mobile designed by Janina Domanska.

Richard Armour has written a poem especially for Book Week. It will appear on the bookmark featuring a full-color reduction of Margot Zemach's painting.

A variety of other display materials will be offered. Illustrated order brochures will be mailed to all *Calendar* recipients in early summer.

Ellen Raskin, Peter Lippmann, William Cole, Clyde Watson, Mark Taylor, Beatrice Schenk de Regniers, Sid Fleischman, Lloyd Alexander and Ann Bishop have all contributed an amusing assortment of riddles to this year's special Book Week item—a Riddle Pamphlet. The riddles should appeal to children of all ages. "Why couldn't Stuart reach the light switch?" To find out check in the 1973 Book Week Riddle Pamphlet. The pamphlet will be included in Book Week Kits. For a free single copy of the pamphlet, which will be available in early summer, send a stamped (8¢) self-addressed envelope to BW Riddle Pamphlet, Children's Book Council, 175 Fifth Avenue, NYC 10010. We encourage you to reprint the riddles for distribution to young riddleomanes.

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# BOOKS & DATES

Only books published since 1971 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.

*"The purpose of the fairy tale is to let out a little truth in a world of lies."* Erik Haugaard, in a speech celebrating the Tenth Anniversary of the Children's Book Section of the Library of Congress, March 5, 1973.

## ■ MAY

**1—Turtle Watch.** Hutchinson Island (Jensen Beach, FL) recognized as the Sea Turtle Rookery, is the place where sea turtles lay most of their eggs during May-August of each year. (For further information: Jensen Beach Chamber of Commerce, Jensen Beach, FL 33457)

Young nature enthusiasts can learn more facts about turtles in **SEA TURTLES** by Jacobs (Morrow, UE), **THE LONG VOYAGE: THE LIFE CYCLE OF A GREEN TURTLE** by Silverstein (Warne, UE) and **ATLAS OF ANIMAL MIGRATION** by Jarman (Day, J). Two fanciful turtle tales are **THE AMINAL** by Balian (Abingdon, P/LE) and **A BOY, A DOG, A FROG AND A FRIEND** by Mayer (Dial, P/LE).

**5—Napoleon Bonaparte died in exile on St. Helena Island, 1821.**

This illustrious historical figure is described from two viewpoints in **THE HUNDRED DAYS: NAPOLEON RETURNS FROM ELBA TO MEET DEFEAT AT WATERLOO** by Foster (Watts, J) and **MORE THAN A QUEEN: THE STORY OF JOSEPHINE** by Mossiker (Knopf, J).

**13—Mother's Day**

Mothers don't just keep house as can be seen in **MOM, THE WOLF MAN AND ME** by Klein (Pantheon, UE/J), **MOTHERS CAN DO ANYTHING** by Lasker (Whitman, LE) and **ON MOTHER'S LAP** by Scott (McGraw, LE).

**17—Calaveras County Fair: Jumping Frog Jubilee (World Famous Jumping Frog Contest, P.O. Box 96, Angels Camp, CA 95222).**

The frogs featured in the following books are indeed energetic creatures: **FROG, FROG, FROG** by Welber (Pantheon, LE), **FROG AND TOAD TOGETHER** by Lobel (Harper, P/LE), **HOP LIKE ME** by Adamson (Whitman, LE), **CRICKETS AND FROGS: A FABLE IN SPANISH AND ENGLISH** by Mistral (Atheneum, LE) and **WIZARD CRYSTAL** by Pinkwater (Dodd, P/LE).

**21—New Yorkers watched the first bicycle ever to be propelled on the streets of the city, an import from England, 1819.**

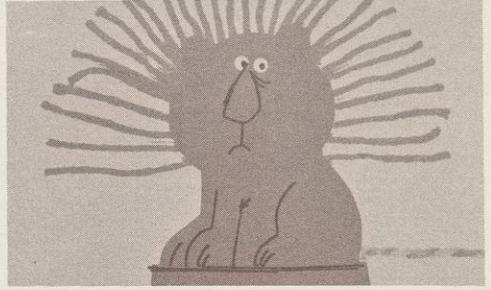
Those who enjoy cycling and also wish to know more about the workings of a bicycle can choose among **TALE OF TWO BICYCLES** by Kessler (Lothrop, LE), **A GREAT BICYCLE BOOK** by Sarnoff (Scribner, UE), **BICYCLING** by Fichter & Kingbay (Golden, UE & up), **THE BICYCLE AND HOW IT WORKS** by Urquhart (Walck, UE). A little girl longs for a bicycle of her own in the story of **NA-NI** by Deveaux (Harper, LE to J).

**25—Cassius Clay (now Muhammad Ali) won the world's heavyweight boxing championship after knocking out Sonny Liston in 1 minute and 56 seconds in Lewiston, ME, 1965.**

Facts and stories about boxing are found in **THE HEAVYWEIGHT CHAMPIONS** by Duvant (Hastings, J) and **STING LIKE A BEE** by Torres (Abelard, J).

**25—Ralph Waldo Emerson born, 1803.**

**NEW ENGLAND MEN OF LETTERS** by Sullivan (Macmillan, UE) and **THE SOUND OF TRUMPETS** by Daugherty (Viking, J) both describe the life of one of America's most well-known poets.



## ■ JUNE

**3—The world's largest telescope was dedicated at Mount Palomar Observatory, CA, 1948.**

Stargazers of all ages can explore the heavens through any of these books: **GUIDEPOSTS TO THE STARS** by Peltier (Macmillan, J), **SEEING STARS** by Moore (Rand, J), **ASTRONOMY FACT BOOK** by Whittingham (Hubbard, J), **POINT TO THE STARS** by Lippincott (McGraw, LE), **STARS** by Berger (Coward, LE), and **SEASONAL STAR CHART** (Hubbard, J). Accounts of astronomical discoveries include **THE MOONS OF JUPITER** by Wetterer (Simon, UE) and **THE STARS AND SERENDIPITY** by Richardson (Pantheon, J).

**8—Mr. Hull of 76 Chatham Street announced in a New York newspaper that he would start manufacturing ice cream on a commercial basis, 1786.**

**THE GREAT AMERICAN ICE CREAM BOOK** by Dickson (Atheneum, J) describes the history of ice cream while **GIB MORGAN** by Felton (Dodd, LE/UE) tells of an oil driller who, one day, struck ice cream instead of oil.

**17—Bunker Hill Day, 1775.**

A novel of the American Revolution is **REBEL IN THE NIGHT** by Jones (Dial, J). Much music developed from this era, as can be learned from **SONGS OF '76, A FOLKSINGER'S HISTORY OF THE REVOLUTION** by Brand (Evans, J).

**17—Father's Day**

Fathers and grandfathers are special people in **LET ME TELL YOU ABOUT MY DAD** by Viereck (Day, UE), **PAPA'S SECRET CHOCOLATE DESSERT** by Sharfman (Lothrop, UE), **COME ON OUT, DADDY!** by Sandberg (Delacorte/Lawrence, P/LE) and **MATT'S GRANDFATHER** by Lundgren (Putnam, P/LE).

**24—The first "flying saucers" reported in Boise, Idaho, 1947.**

Two factual books about "flying saucers" are **INVESTIGATING UFO'S** by Kettelkamp (Morrow, UE/J), and **A BOOK OF FLYING SAUCERS FOR YOU** by Branley (Crowell, LE/UE). **TRILLIONS** by Fisk (Pantheon, UE/J) presents the fictional side of "flying saucers."

**30—The Congo, formerly a Belgian colony, became an independent republic, 1960.**

Accounts of African government and history pertaining to the Congo are given in **THE LAND AND PEOPLE OF THE CONGO** by Crane (Lippincott, J), and **AFRICAN NATIONALISM** by Hollings (Day, J). Stories dealing with the cultural aspects of this part of Africa are **MOJA MEANS ONE** by Feelings (Dial, P/LE), **THE BUSHMEN AND THEIR STORIES** by Helfman (Seabury, J) and **POEMS FROM AFRICA** selected by Allen (Crowell, J).

## ■ JULY

### 4—Independence Day

Events in history preceding this important American holiday are in **HEROES OF THE AMERICAN REVOLUTION** by Davis (Random, UE), **THE WORLD TURNED UPSIDE DOWN** by Leckie (Putnam, UE/J), **FREEDOM EAGLE** by Davis (Lothrop, UE), and **THE AMERICAN FLAG** by Parrish (Simon, UE). Very young historians will enjoy celebrating this day with **THE BOY DRUMMER OF VINCENNES** by Carmer (Harvey, LE).

### 8—The City of Paris founded, 1751.

Historical Paris is glimpsed at in **A STRANGER IN MY LAND: A LIFE OF FRANÇOIS VILLON** by Holbrook (Farrar, J) while a guide to those who wish to travel in Paris is given in **EUROPE FOR YOUNG TRAVELERS** by Swiger (Bobbs, UE).

### 12—Members of the Journeymen Cordwainers, a shoemakers' union, went on trial in New York for having called a strike to win a wage increase, 1810.

Unions play an important part in American labor as related in **THE UNIONS** by Schwartz (Viking, J) and **LIMITS OF DEFIANCE: STRIKES, RIGHTS AND GOVERNMENT** by Liston (Watts, J).

### 15—St. Swithin's Day. (According to an old English belief, if it rains on this day, it will rain for forty days hereafter.)

If it *does* rain for this long, readers will delight in the story of **NOAH AND THE RAINBOW** by Bollinger (Crowell, P/LE) or they can occupy themselves with the many craft activities in **WHAT CAN I DO TODAY?** by Klimo (Pantheon, LE to J).

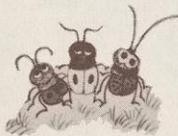


### 17—Earle Stanley Gardner, famous mystery writer, born, 1889.

Mr. Gardner's birthday can be observed with any of the following mystery stories: **THE MYSTERY OF THE SHRINKING HOUSE** by Arden (Random, UE), **MYSTERY OF THE MISSING SUITCASE** by Heide/Van Clief (Whitman, UE), **THE TREE HOUSE MYSTERY** by York (Coward, LE/UE), **THE HOUSE WITH A CLOCK IN ITS WALLS** by Belairs (Dial, UE/J), **SOMETHING QUEER IS GOING ON** by Levy (Delacorte, LE) and **MYSTERY IN THE MUSEUM** by Cavanna (Morrow, J).

### 19—"Bloomers," a radical departure in women's dress, were introduced to the delegates of the First Women's Rights Convention in Seneca Falls, NY, 1848.

Early supporters of women's liberation and a book concerned with women's rights are **BLOOMERS AND BALLOTS: ELIZABETH CADY STANTON AND WOMEN'S RIGHTS** by Clarke (Viking, J), **SWEET BETSY FROM PIKE** by Rounds (Golden, LE), and **WOMEN'S RIGHTS** by Stevenson (Watts, UE). Two stories with determined female characters are **THE MATTER WITH LUCY** by Grifalconi (Bobbs, LE/UE) and **ZANBALLER** by Knudson (Delacorte, UE/J).



### 30—The saxophone officially introduced into the military bands of the French Army, 1845.

Saxophones play important roles in **THE SNAKE HORN** by Grosser (Atheneum, UE), **THE TROUBLE WITH MISS SWITCH** by Wallace (Abingdon, LE/UE) and **MUSICIANS AROUND THE WORLD** by Erdoes (McGraw, P/LE).

## ■ AUGUST

### 3—Christopher Columbus set sail from Palos, Spain for the New World, 1492.

Two books about this famed explorer and his explorations are **CHRISTOPHER COLUMBUS** by Heimmann (Watts, UE) and **THE SEARCH FOR THE SANTA MARIA** by Frye (Dodd, UE/J).

### 12—Isaac Singer granted a patent on his sewing machine and organized his business with \$40, 1851.

A study of how marketing affects a nation is the subject of **THIS LITTLE PIG: THE STORY OF MARKETING** by Wood (Nelson, UE/J). Mr. Singer's great invention can be put to use by following the instructions in **SEW YOUR OWN ACCESSORIES** by Sommer (Lothrop, UE/J).



### 17—Davy Crockett, Indian fighter, scout, politician, congressman, born, 1786.

**FAMOUS FRONTIERSMEN** by Moyer (Hubbard, UE/J) presents chronicles of the lives of Davy Crockett and some of his contemporaries.

### 20—"The Mikado" by Gilbert & Sullivan started its run in New York, 1885.

This famous team didn't need **ON STAGE: THE MAKING OF A BROADWAY PLAY** by Jacobs (Knopf, J) but young theater enthusiasts today might find it helpful.

### 23—Shape-Up-With-Pickles Time (through September 8th), stressing the value of the pickle for its low-calorie, high-vitamin content. (For further information: Theodore R. Sells, Inc., 1 E. Wacker Dr., Chicago, IL 60601.)

Diet is shown to be an integral part of daily living via humor and seriousness in **I WAS A 98-POUND DUCKLING** by Van Leeuwen (Dial, J), **IS THIS MY DINNER?** by Black (Whitman, UE) and **100 HAMBURGERS** by Solot (Lothrop, LE).



### 25—The great volcano at Krakatoa erupted, 1883.

A true account of a volcanic eruption is related in **HILL OF FIRE** by Lewis (Harper, LE) while a fantasy tale of such an eruption is **THE LEGS OF THE MOON** by Jacobs (Coward, P/LE).

### 31—The first time an automobile crossed the continent under its own power (New York to San Francisco in 52 days), 1905.

Descriptions of the workings of the automobile and the sensations of being a driver are depicted in **OFF WE GO!** by Wise (Parents', LE) **BEHIND THE WHEEL** by Koren (Holt, P/LE), **BIG IRON** by Ogan (Westminster, J), **ROADS: FROM FOOTPATHS TO THRUWAYS** by Doherty (Nelson, UE/J), **THE CRAZY CAR BOOK** by Walker (Walker, LE) and **UNDER THE HOOD** by Lawrie (Pantheon, LE/J).

# 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.

**The abbreviation *ssae* is being used for stamped, self-addressed envelope.**

## Bibliographies and Lists

*101 Outstanding Science Trade Books* is an annotated bibliography which appeared originally as an article in April 1973, issue of *Science & Children*. Books were selected as the outstanding children's trade books for grades K-6 published in 1972 in the field of the sciences. Books were evaluated by a special Book Review Subcommittee of 10 teachers and librarians appointed by the National Science Teachers Association-Children's Book Council Joint Liaison Committee. Annual editions of this bibliography are planned. A copy of this bibliography is available from the Children's Book Council. Please send a 16¢ *ssae*.

"Children's Books for Holiday Giving and Year 'Round Reading, 1972," an annotated booklist of 111 books arranged according to age groups and special interests, is available from the Cleveland Public Library (Mailing Distribution Center, 325 Superior Ave., Cleveland, OH 44144). Send a 6" x 9" *ssae* (16¢ first class, 8¢ third class) for a free copy of the list. Additional copies are 25¢ each.

Harper & Row is offering free a new annotated list: *Harper Junior Books About Blacks*. A similar bibliography about American Indians and Eskimos is also available. Address requests to Harper & Row, Dept. 363, 10 E. 53rd St., NYC 10022. Specify choice and enclose a self-addressed mailing label.

The New York Library Association, Children's and Young Adult Services Section, has announced new additions of two annotated lists for children from preschool to thirteen years of age. The third edition of "Recordings for Children," a selected list of records and cassettes and "Films for Children: A Selected List" are now available. The price for each single edition is \$2.50; there is a 20% discount on orders of 50 or more of each title. Make checks payable to New York Library Association, CYAAS. Remittance for orders totalling less than \$5.00 must accompany requests. Address orders to The New York Library Association, 230 W. 41st St., Suite 1800, NYC 10036.

The Library of Congress has published a new selected, annotated bibliography entitled "Creating Independence 1763-1789" compiled by Margaret N. Coughlan of the Library's Children's Book Section. The bibliography consists of 103 titles and is directed toward students (6th grade through junior high) and teachers who are interested in American History and the American Revolution. Copies are 75¢ each. Available through the Superintendent of Documents, Government Printing Office, Washington, D.C. 20402 (stock # 3001-0046).

The American Library Association's lists of *Notable Children's Books 1972* and *Best Books for Young Adults 1972* are now available from the Order Dept., ALA (50 E. Huron St., Chicago, IL 60611); free in single copies for 16¢ in stamps and a self-addressed mailing label.

The Seattle School District has announced the publication of BOOKS TRANSCEND BARRIERS: A BIBLIOGRAPHY OF BOOKS ABOUT AFRICANS, AFRO-AMERICANS, JAPANESE, CHINESE, AMERICAN INDIANS, ESKIMOS AND MEXICAN-AMERICANS FOR ELEMENTARY AND MIDDLE SCHOOL GRADES, RE-

vised 1972. compiled by Charity Cantey, librarian from Leschi Elementary School in Seattle. The volume costs \$4.00 and can be ordered from the Seattle School District (Accounting Department, 815 Fourth Ave. No., Seattle, WA 98109). Make checks payable to Seattle School District. Remittance must accompany orders.

## Pamphlets, Brochures, Articles

An Association for Childhood Education International publication, *Literature, Creativity and Imagination*, compiles three papers by Lloyd Alexander, Myra Cohn Livingston and Virginia Hamilton that have appeared separately in *Childhood Education*. The papers were presented at regional meetings in New York City, Northridge, CA, and Nashville sponsored by the ACEI-Children's Book Council Committee. Beman Lord, children's book author and committee member for CBC, representing Charles Scribner's Sons, has supplied a Preface; Roma Gans, author and program participant at two of the meetings, has contributed an Afterword. Available at \$1.00 per copy from ACEI (Publications Dept., 3615 Wisconsin Ave. N.W., Washington, DC 20016). Make checks payable to ACEI.

"Some Suggestions for Finding Friends Through Books," an article written by Virginia Haviland and Ann Pellowski for *Top of the News* is available as a reprint from the American Library Association (50 E. Huron St., Chicago, IL 60611). (16¢ in stamps for single copies, 50¢ in coin for 5, 90¢ for 10, \$2.00 for 25, \$3.50 for 50 and \$6.00 for 100). Each order must be accompanied by a self-addressed mailing label.

A brochure entitled "Large Print for Young Eyes" listing books especially printed for young people with visual or general reading disabilities is available upon request from G. K. Hall & Co. (70 Lincoln St., Boston, MA 02111).

A 16-page pamphlet in English, German, French, Spanish and Russian describes the International Board on Books for Young People (IBBY). It is available for a 6½" x 9½", 16¢ *ssae* from the CBC (175 Fifth Ave., NYC 10010).

Children's Book Review Service reviews books for preschool through eighth grade. For brochure and sample write Children's Book Review Service, 220 Berkeley Pl., #1D, Brooklyn, NY 11217.

A reprint of the January 8th *Publishers Weekly* interview with children's book author Marilyn Sachs is available free upon request from Doubleday & Co. (Publicity Dept., Books for Young People, 245 Park Ave., NYC 10017). Send an 8¢ *ssae*.

A list of the titles in the 1973 Children's Book Showcase, sponsored by CBC with Drexel University and The Free Library of Philadelphia, along with a sheet about organizing community Showcases, is available from the Council (175 Fifth Ave., NYC 10010, Att: Showcase) for a 16¢ *ssae*.

## Bookmarks, Display Materials

A limited supply of bookmarks and posters from Hardie Gramatky's LITTLE TOOT ON THE MISSISSIPPI is available from G. P. Putnam's Sons

(200 Madison Ave., NYC 10016). Send a 9" x 12" 16¢ *ssae* for one poster and 20 bookmarks.

The Bobbs-Merrill Co. (4 W. 58th St., NYC 10019) is offering a full-color poster (15¾" x 9¾") of *THE MATTER WITH LUCY: AN ALBUM* by Ann Grifalconi. Limited supply. Include self-addressed mailing label and postage (16¢ for 1, 24¢ for 5).

Seabury Books for Young People is offering the following bookmarks—Focusing on Minorities: *A Booklist for Grades 3-6*; and *ANTHROPOLOGY FOR YOUNG READERS* by Elizabeth S. Helfman. Address requests to Juvenile Promotion, The Seabury Press, 815 Second Ave., NYC 10017. Send a 7" x 10" *ssae*. (16¢ for 20 bookmarks, 24¢ for 50, 50¢ for 100 and 64¢ for 150).

Gladys Conklin bookmarks displaying a photograph of the author and a list of her titles are available from Holiday House (18 E. 56th St., NYC 10022). Enclose an 8¢ *ssae* marked Third Class Mail for each 30 bookmarks.

A limited supply of bookmarks and posters with illustrations from *LETITIA RABBIT'S STRING SONG* by Russell Hoban, ill. by Mary Chalmers is available from Coward, McCann & Geoghegan (200 Madison Ave., NYC 10016). Enclose a 16¢ *ssae*.

Charles Scribner's Sons (597 Fifth Ave., NYC 10017, Att: Children's Book Dept., 5th Floor) is offering a "surprise package" of display materials from their recent lists. For a self-addressed 12" x 16" envelope with 64¢ postage, readers can receive jackets, double-page proofs, and assorted bookmarks with illustrations by such artists as Adrienne Adams, Virginia Kahl, Jose and Ariane Aruego and Tom Bahti. Limited supply.

Free bookmarks listing the Boston Globe-Horn Book Award titles are available from The Horn Book, Inc. (585 Boylston St., Boston, MA 02116). Enclose 12¢ postage and a self-addressed mailing label for each order of 25 bookmarks.

Harper & Row (Dept. 363, 10 E. 53rd St., NYC 10022) is offering the following illustrated bookmarks: Leonard Kessler's *Sports I Can Read* Books, and Esther Averill's *Jenny* books about the little cat Jenny Linsky. Specify author and enclose a 20¢ *ssae* marked Third Class Mail for each 50 bookmarks.

J. B. Lippincott Co. (E. Washington Sq., Philadelphia, PA 19105, Att: Library Service) is offering three bookmarks: *WEIRD AND HORRIBLE LIBRARY* by Thomas, *PABLITO'S NEW FEET* by Thomas, and *HANG TOUGH, PAUL MATHER* by Slote. Specify which bookmark and quantity. Enclose 24¢ in postage for 50 bookmarks, 16¢ postage for each additional quantity of 50, and a self-addressed mailing label.

Free full-color illustrations from *NOAH AND THE RAINBOW* by Clyde Robert Bulla, *I SEE A SONG* by Eric Carle, *THE WOLF WHO HAD A WONDERFUL DREAM* by Anne Rockwell, and *EVERYTHING ABOUT EASTER RABBITS* by Wiltrud Roser, and a new bookmark on Women of America are available from the Thomas Y. Crowell Co., (Books for Children and Young People, 666 Fifth Ave., NYC 10019). Enclose a self-addressed mailing label.

A bookmark, the *Gold Star List, 1972*, edited by Mary V. Gaver, presents a selected list of "strongly recommended" books and non-print materials appearing for the first time in the Elementary School Library Collection, 7th edition. The list is available free in quantities of 25. Address requests to Peter Jacobs, Bro-Dart, 1609 Memorial Ave., Williamsport, PA 17701.

## *In and Around the Children's Book World*

The fifth edition of *READING LADDERS FOR HUMAN RELATIONS* edited by Virginia Reid with the Committee on Reading Ladders for Human Relations of the National Council of Teachers of English has recently been published by the American Council on Education. In her Preface, Ms. Reid states "This fifth edition . . . is a greatly expanded version of the edition which appeared in 1947; but it shares with all the previous editions the same major aim—to help teachers, librarians, and other adults working with children and young people in the delicate task of extending sensitively toward people, their values, and their ways of living." A copy of this edition is available for \$3.95 (paperbound) or \$9.00 (hardbound) from either the National Council of Teachers of English (Order Dept., 1111 Kenyon Rd., Urbana, IL 61801; make checks payable to NCTE) or the American Council on Education (One Dupont Circle N.W., Washington, DC 20036; make checks payable to ACE). Remittance must accompany all orders.

The Horn Book, Inc. has recently published *FROM PRIMER TO PLEASURE IN READING*, an introduction to the history of children's books in England from the invention of printing to 1914 with an outline of developments in other countries. This work is the second edition of Mary Thwaite's *FROM PRIMER TO PLEASURE* published in London by The Library Association in 1963. *FROM PRIMER TO PLEASURE IN READING* follows the outline of Ms. Thwaite's first edition with the exception that the final section, "Children's Books Abroad," has been extended to include children's books in North America, Australia and Western

Europe. The price of a single copy is \$12.50 plus 28¢ postage. Direct requests to The Horn Book, Inc., 585 Boylston St., Boston, MA 02116.

A full length color film based on Astrid Lindgren's *PIPPi LONGSTOCKING* (Viking) will be released nationally in June.

*CHILDREN AND LITERATURE: VIEWS AND REVIEWS* by Virginia Haviland (Scott, Foresman) was published in April, 1973. Ms. Haviland's book is designed for college courses in children's literature as well as for the teacher and librarian; it includes a wide variety of critical essays articles, and reviews on the development, significance, and criticism of children's literature. A brochure is available from Scott, Foresman College Division (1900 E. Lake Ave., Glenview, IL 60025, Att: College Advertising, 0510).

An animated film version of *CHARLOTTE'S WEB* by E. B. White (Harper) was released nationally this spring.

Many *Calendar* readers have been familiar with the American Association of School Librarians' quarterly publication, *School Libraries*; in 1972 this magazine changed its title to *School Media Quarterly*. With a new name the magazine focuses on a wider subject area while maintaining its coverage of children's books. In recent issues, articles in *School Media Quarterly* have been "Is Tomorrow a Four Letter Word?" by Jean Karl (winter, 1973) and "Discussing Books with Children" by Roy B. Wilson (spring, 1973).

THE CHILDREN'S BOOK COUNCIL

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