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EB

— The Calendar —

VOL. XXIX, NO. 2

MAY—AUGUST 1970



Photo by Nancy Crampton

Maurice Sendak, the winner of the 1970 Hans Christian Andersen Awards Illustrator's Medal (See Awards & Prizes).

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.



E. B. WHITE

by Ursula Nordstrom

The 1970 Laura Ingalls Wilder Medal of the Children's Services Division of the American Library Association has been awarded to E. B. White. The Medal is presented every five years to an author "whose books, published in the United States, have over a period of years made a substantial and lasting contribution to literature for children."

This year is the twenty-fifth anniversary of the publication, in 1945, of E. B. White's first children's book, *STUART LITTLE*. There are many happy thoughts about E. B. White as I look back at the last twenty-five years. I especially remember the little notes from Mr. White about *STUART LITTLE* in 1945 and ones in 1970 about *THE TRUMPET OF THE SWAN*.

In the late fall of 1945 the sales of *STUART LITTLE* had amounted to 100,000 copies. It is the custom of this House to present the author of a book that sells 100,000 copies with a specially bound, lavishly inscribed copy of his book. It was thus my duty to write Mr. White that I had his special copy of *STUART LITTLE* and that it was being sent to him by messenger. I remember feeling rather foolish about the whole situation. The special binding was extremely pretentious, and wrapped in tissue paper of exquisite delicacy, the whole enclosed in a linen slip-case. It seemed extremely ornate for the simple, unpretentious copy of *STUART LITTLE* which was found under all these decorations.

At any rate, I sent the copy to Mr. White with a note, and with my usual fear that I would split an infinitive, dangle a participle, or otherwise disgrace myself and my House in communicating with such a great prose stylist. I need not have been so agitated. Back came a handwritten note which I treasure to this day and which is before me as I write: "Dear Miss Nordstrom: I feel like the millionth person through a turnstile—dazed and happy. Dear me, 100,000 books! It's a little indecent, isn't it? Yrs., E. B. White. P.S. When I recover from my 100,000th head cold which is now upon me, I'd like to take you to a Milestone Luncheon at some fashionable restaurant, in celebration. You can eat 100,000 stalks of celery, and I'll swallow 100,000 olives. It will be the E. B. White-Ursula Nordstrom Book and Olive Luncheon. E. B. W."

Of course I loved the note but did not think the luncheon at "some fashionable restaurant" would come to pass. But it did. Alas, it came on the day after I had just been vaccinated because there was a smallpox scare in New York City. I had never been vaccinated before and on the day of my luncheon with E. B. White I had the worst case of cow-pox my doctor had ever seen. Swollen, aching, feverish, I met Mr. White in the lobby of the Algonquin. At the table he said, "I brought you a present, too." Awkward and stammering, I muttered, "Oh, you didn't need to give ME a present," or some

equally stupid remark. And I undid the wrapping and found a wonderful jar of caviar and a little card which read, "This is guaranteed to contain 100,000 fish eggs. Eat them in good health!"

I remember the day in 1952 when the receptionist came in and told me E. B. White was outside. I rushed out and he gave me his new manuscript, *CHARLOTTE'S WEB*. I was greatly excited, of course. We hadn't known the new book was so near to completion. I asked Mr. White if he could give me the carbon copy too so we could get started at once on the illustrations. "This is the only copy I have," he said. Well, few manuscripts are read in one's office. Usually I take manuscripts home to read, or to the hairdresser's, or on trains. But I didn't dare take the only copy of this manuscript out of the office (this was before the days of photo-copying machines), so I had the great pleasure of clearing my desk, closing my door, and spending the afternoon reading that perfectly enchanting story. I remember it well. I choked up over some of the most touching, most beautiful parts, and I shook with laughter over some of the marvelously funny passages. And then I got to the part, where in the stillness of the dawn Wilbur looks around to find his new friend. "Attention, please!" he said in a loud, firm voice. "Will the party who addressed me at bed-time last night kindly make himself or herself known by giving an appropriate sign or signal?" At that point I dialed *The New Yorker* and said, "Oh, Mr. White, thank you, thank you. This is even better than *STUART LITTLE*!" Mr. White seemed surprised and honestly pleased. And now in 1970 we are having the tremendous happiness of publishing *THE TRUMPET OF THE SWAN*. Twenty-five years have passed and Mr. White's writing remains as fresh, as young, as beautiful and funny as ever. And, as usual, the brief notes are a delight. These days they come from Maine, where Mr. and Mrs. White live on their farm. A note dated Groundhog Day, acknowledging receipt of some of Ed Frascioni's drawings: "It all looks good and I will mail the drawings back tomorrow. It is springlike here today. A chickadee has been heard saying 'Phoebe,' which means he's in love, and my geese are eyeing the pond, which means *they're* in love. I am the Head Man in Charge of Birds on this place, and I know everything that goes on. Yrs. Andy."

We are grateful to have had these three marvelous books to publish in the last twenty-five years.

Ursula Nordstrom is Sr. Vice-President & Publisher, Harper Junior Books at Harper & Row, Publishers, Inc.

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LOOKING AT PUBLISHING

CHOICE OR CHANCE: *Selecting a Manuscript for Publication*

by Janet D. Chenery

Every year, several thousand unsolicited manuscripts are sent to the editor of a children's book department and of those thousands, about one per cent or less are published. What determines the editor's selection of a manuscript for publication? Are there any rules, or is it simply a matter of personal taste and intuition?

The answer, of course, is that there are rules, but that it's a matter of personal taste as well. Like a shopper who taps and squeezes the melons to find a ripe one, an editor measures a book by a variety of yardsticks.

The first question an editor usually asks is, is this the kind of book that we want to publish? Is it consistent with the philosophy and standards of our publishing house? And is it a book that appeals to my personal taste? The answer to the first two questions must be affirmative; one's feelings about the latter may be either affirmative or neutral.

Second, the editor may ask himself if the book is right for the markets his publishing company serves. A manuscript might be appropriate for a mass market publisher but not for one that sells books mainly to libraries or trade bookstores. A puzzle book, for example, might encourage readers to write the answers in the book—which obviously would make it unsuitable for use in libraries. Another book might be so curriculum-oriented that it would be published and sold far more successfully by a textbook house than by a trade publisher. A few publishers handle only particular kinds of books, such as picture books, or nonfiction. The editor has a clear idea of who and what his own market is and so he will give serious consideration only to the manuscripts that are suitable for that market.

Next, the editor may try to decide whether the manuscript measures up to the literary standards set for his department. If not, can it be improved—and will it then be worth the amount of time and work that the editor and author must put into it? These two questions alone eliminate a very high percentage of all unsolicited manuscripts.

What about literary standards? Obviously, the editor's opinion is a subjective one, but generally speaking, the manuscript should be well-organized, clearly written, interesting and/or entertaining. Its ideas should be fresh, its style unique, and its word choice apt and vivid. It should show taste, intelligence and respect for its readers.

Now the editor may want to know what competition the manuscript may have. If it is nonfiction, how does it compare with other books that are available on the same subject? If there apparently is no competition for it, is there a good reason? (Maybe no one wants to read about the subject—maybe it's too boring, or too hard, or too abstruse.)

Will the book appeal to the age level for which it is written? That is, if it's written for 5th to 7th grade children, will they be interested in the subject? Is it too babyish for them, or is it a subject they won't have the background for until they reach the 9th or 10th grades?

Is the manuscript written in language and with references with which contemporary children identify? Some old-fashioned stories are obviously out of date, but so are many kinds and styles of stories that were perfectly acceptable to today's parents when they were young—the stories that assume familiarity with farm animals, or tell about a radio ham, or don't take into account contemporary language or, more

importantly, contemporary morality.

If a manuscript is submitted along with art work, does the editor want to use both, (one may be vastly more appealing than the other), and if not, must he reject both? Often the answer to this is yes, since the artist may have written the story and may feel he'd rather try the book on another editor than have someone else illustrate his book. If the author and artist are two separate people, the situation may be stickier because the one whose work the editor wants to publish may feel that he has a moral commitment to the other person and may think he cannot accept an offer of separate publication. And unless the work is offered as either a complete unit or two separate units, the editor is apt to reject it (if he doesn't like one part) without inquiring about it.

Another consideration is a specific, rather than a general one, but it arises so often that it's worth mentioning. Humor is an important part of children's literature, but many writers don't seem to know the difference between humor that amuses children and humor that is funny only to adults. Both author and editor, therefore, must be wary of manuscripts that adults may find hilarious, but children, lacking a generation of experience, don't "get."

Does the physical appearance of a manuscript sway the judgment of an editor? Well, perhaps it shouldn't, but it does. The standard rule of a clean, double-spaced, wide-margined manuscript is made not only for the reader's benefit but also to allow the manuscript to have the reader's full attention. Misspelled words and improper punctuation are small sins, but a lot of small ones can grow into a large irritation. Handwritten or very messy manuscripts are difficult or distasteful to read and do not encourage sympathetic attention.

Is the book timely, and if so, can the editor publish it in time (i.e., if a book is about Vietnam, a trip to the Moon, a public figure, a contemporary issue, will that subject still be vital one year or five years from now, or will the book be obsolete by the time it is published?) Once a finished manuscript is in the house, it takes, on the average, anywhere from six months to a year to publish it. Revising and updating also take several months, and are fairly expensive besides.

Now the editor may ask, what are the requirements of his own list? Is it overloaded with books similar to the kind of manuscript he's now reading? Conversely, is the manuscript awkward as an individual title or should it properly be part of a series? For example, a biography or a science book might be able to stand alone, but also might be better suited to being one of a series of books on the same or similar subjects. Does the editor's list have such a series into which the book might fit, and if not, does he want to start one?

The marketing and economic considerations are major ones. Does the book have a real market? Is that market large enough to support the financial commitment that the publisher must make in order to launch the book successfully?

What are the economics of publication? Not only, can we afford to buy and publish this manuscript now, but can we afford to continue publishing it? Publishers hope to reprint all of their books, for the second printing is usually the point when production costs are paid off and when the book will begin to make a profit. But the author's royalty is fixed at the time a contract is drawn, while the cost of publishing, i.e., the

price of paper, ink and especially of labor, continues to spiral upward, and eventually the cost of reprinting a book may be higher than the income received from it, no matter how well the book sells.

Can we afford to illustrate the book properly? For example, full-color photographs might be an intrinsic part of the manuscript, but they are exceedingly expensive to reproduce. Or, the author may have submitted art along with his text which may also be too expensive. Can we afford to print and bind the book in the manner required (either by the nature of the material or by the author or the artist)? Can we sell

enough copies of the book to earn back the amount of money we must spend on plant costs, production, advances and royalties, overhead and advertising, in order to publish the book?

One does occasionally publish a book that isn't going to make any money, for a variety of reasons. The editor may have great faith in the author's potential ability or the manuscript may lend luster and prestige to a list, or it may simply be that the editor is so taken with the book that he can't stand to see it on someone else's list. In that event, he disregards the rules and gambles on his own instinct—and more often than not, he comes up with a winner.

Janet Chenery is Executive Editor, Children's Book Dept., at Simon & Schuster, Inc.

PLACES TO VISIT

Hill Top: The Home of Beatrix Potter

by *Julia MacRae*



Beatrix Potter loved Hill Top. As a young woman in her thirties she bought the unas-

suming 17th century farmhouse in the village of Sawrey with a small legacy, and with the royalties from *PETER RABBIT*. She escaped to Hill Top from her repressive life in London as often as she could. The visits became more frequent until she eventually fled to her beloved farmhouse for good. At Hill Top her creativity flowered and she was happy. The minutiae of her domestic existence delighted her, and again and again her joy in her surroundings and her contentment with every detail of the house and its garden can be seen in her picture books.

In 1913, at the age of forty-seven, Beatrix Potter married William Heelis, a local solicitor, and moved to nearby Castle Cottage. She could not bear to lose Hill Top, and kept it as her own private retreat. After her marriage she wrote no more books, but pursued a new career as a shrewd farmer and a sagacious landowner. She loved the Lake District with an abiding passion, and used much of her money to buy land which she later bequeathed to the National Trust, the organization in Britain which exists to preserve and protect places of natural beauty and historic interest.

Hill Top is situated in the village of Near Sawrey, (Lancashire), between Esthwaite Water and Windermere. The farm lies behind the Tower Bank Arms and visitors will find it exactly as it was in Beatrix Potter's lifetime. Those who really know her books will experience a curious sense of recognition: the garden gate, the views, the farmhouse itself and many of its interior details are all familiar from *JEMINA PUDDLEDUCK*, *THE TALE OF TOM KITTEN*, and other books. Inside the house are the things Beatrix Potter loved—her rather formidable looking wax dolls, furniture, china, pictures, and a four-poster bed, and other homely bits and pieces. Glass cases hold displays of her original water colors, and one can see her pictures in their real glory, before countless thousands of editions dimmed their original delicacy. Here, too, can be seen some of her marvelous miniature letters to children, or her detailed paintings of flowers and wild ani-

mals. All her books are on sale at the house, and every book bought has a special book plate pasted inside it with a tiny drawing and the legend "From Hill Top—Beatrix Potter's House at Sawrey". Three other indispensable books can also be bought; *THE ART OF BEATRIX POTTER*, with an introduction by Anne Carroll Moore; *THE TALE OF BEATRIX POTTER*, a biography by Margaret Lane; and *THE JOURNAL OF BEATRIX POTTER* transcribed from her code writings by Leslie Linder (all published by Frederick Warne).

A small entrance fee is charged to each visitor but members of the National Trust are admitted free. Membership of the National Trust is worth considering: an annual subscription of £2 (less than 5 dollars) entitles members to visit free any one of the Trust's hundreds of properties, including many such literary places as Kipling's house in Surrey or T. E. Lawrence's cottage in Dorset. Head office of the National Trust is at 42 Queen Anne's Gate, London S.W. 1.

A good center for touring the Beatrix Potter country is Ambleside, and a 515 bus from here goes directly to Sawrey. Hill Top is open to visitors from Easter Saturday through October annually from 11 a.m. to 5:30 p.m. daily, 2 p.m.-5:30 p.m. Sundays. (It is best, however, to check the times beforehand). An invaluable map for the whole area is the *Tourist Map of the Lake District*, an Ordnance Survey map (available from Harriet Shipman, Box 98, Belleville, NJ 07109), scale one inch to the mile, which clearly marks every road. Main roads are good, but minor roads can be narrow, tortuous, and horribly congested in the peak holiday months of July and August. The road route to Sawrey from Ambleside runs through spectacular scenery; an alternative route is through Windermere (another good tourist center) to nearby Bowness, where a ferry takes cars across Lake Windermere to a landing not far from Sawrey.

The British Tourist Authority (680 Fifth Ave., NYC 10019) will answer queries about touring and has a selection of free materials for visitors to Britain. It is advisable to book hotels in advance. A comprehensive guide to "Hotels & Restaurants in Britain" (published by the BTA) is available from GHS Import Co., Box 515, Allwood Station, Clifton, NJ 07012.

Julia MacRae is a Director (Editorial) of the British publisher Hamish Hamilton Children's Books Ltd. She began her career in children's books as a librarian in Australia, her birthplace.

Photo of Beatrix Potter from "The Tale of Beatrix Potter" (Warne)



EXAMINING BOOK SELECTION

by Lillian Gerhardt

"Too little, too late, too uncritical, too biased toward fiction," is a fair summary of the charges leveled at

children's book review publications since the inception of library services to children. My job as editor of *School Library Journal Book Review* is to keep us as clear as possible from these charges, to institute new book review services, and to stay aware of the book selection methods and concerns of the school and public librarians who are our subscribers.

One of the ways I try to do this is by traveling to book selection cooperatives' meetings whenever I can and by reading through the minutes of their meetings or their acquisition lists whenever these are available. My general impression is that the historically true charges against published reviews are equally true of the book examination and selection centers—too late, too uncritical, too biased toward fiction.

Why should this be so? After all, the library selection cooperatives came about because of the difficulties of buying new books through the diligent perusal and comparison of too few reviews. In the absence of general commentary or full studies, I have speculated on what the causes may be that have affected both the review publications and the book selection cooperatives.

The charge of being too late is the one I hate to hear coming at *School Library Journal Book Review*. We publish 11 issues a year and must, therefore, have enough matter for each issue. Nevertheless, we receive the bulk of the new book submissions at two points in the year—from September through October and from February through April. Obviously, for so long as the children's book publishers maintain their established practice of seasonal production, published reviews will be rationed out across a year, selection centers will be able to schedule just so many titles per meeting, and children will continue to await their new books as they always have. Even if *School Library Journal Book Review* whipped into a frenzy of reviewing and got all the books reviewed as they came, the selection centers, which consult published reviews as only one part of their on-the-spot examination and evaluation process, would still have a scheduling headache. The publisher's production schedules are yesterday's problematic legacy for today's selectors.

The charge of "too uncritical" is a harder one to slap back on the selectors. I think it is generally true that too many books are recommended, when not for excellence, then for limited usage or for that longstanding selection problem in the juvenile book field, "This is the only title on the subject for this reading level." It has been my general experience in observing selection discussions to find the librarians are able to be very critical indeed—when the agenda allows for it. However, if it is true that publishers have continued to produce their books according to an outgrown, outdated schedule, it is equally true that librarians continue to conduct selection discussions according to an inherited attitude toward negative criticism and rejected books. The books to be recommended for purchase get more discussion attention than the ones that are to be rejected.

I call this an inherited attitude because I believe that it can be traced to the difficulties faced by children's librarians at the start of children's library services. The establishment of

these services required that a general public be convinced of the genuine worth of the books that would make up the collections. The library commentators had a doubly difficult task in attempting to be critical of each year's new books. By designating only the best, they promoted both the books and their own roles. They accomplished this by seldom designating bad or objectionable books by name but by alluding to them in terms of genre or style. One can rarely guess, for instance, just which books Miss Anne Carroll Moore might have had in mind in the essays in which she described negative considerations. Many of her contemporaries adopted this method of broadsiding and it carried over into the '30's and early '40's for the good and sufficient reason that new children's book purchases required justification with gravely delimited budgets. The approach grew to an attitude, still firmly implanted, that it is more fun and better manners to analyze the good books; the analysis of poor books is a sad duty, to be got through quickly, and holds fascination only for the sourpuss. I have no proof for this theory, or whether it grew from the ideas I've indicated. However, that it persists today, long after the need for continual promotion and justification, is clear from the most casual survey of selection center minutes. The books rejected are often merely listed without comment while the books purchased are most often fully annotated. This habit, so ringingly denounced for book review publications, has been adapted by the selection centers. That it retards the development of the critics that might be expected to emerge from the ranks of library service seems to me self-evident. Critics don't grow from exercises in cheerleading.

It is a fact of business survival that any commercially sold service must respond to the indicated needs and desires of its clientele. If *School Library Journal Book Review* were to be completely responsive to the most urgent requests our subscribers make, we would publish whole issues made up solely of reviews of picture books and fiction. These apparently take up the most discussion time at selection meetings. Our editors respond by making these books priority review assignments, but I continue to wonder at the over-emphasis this reflects on the part of library selectors.

One reason for the fact that fiction dominates discussion is that it is far easier to evaluate. Subjective evaluations based on a novel or picture book's aesthetic qualities can be arrived at with little effort and one can go on endlessly about the potential impact these may have on the moral or ethical development of the children who might read the books. The judgment of non-fiction, however, calls on more of the librarians' skills. One must know the subject, find out what other titles are available on that subject at each of the reading levels, be aware of the area schools' curriculum, and be able to assess what information children may want to pursue on their own. This requires a genuine enthusiasm on the part of librarians for the idea of satisfying the hunger for information that ought to be just as important as the idea of providing entertainments of high quality. Unfortunately, the fervor that goes into the selection of fiction simply does not transfer. There seems to be a general attitude abroad among librarians that the consideration of fiction materials requires greater sensitivity and higher intelligence. In fact, this back-of-the-hand treatment accorded juvenile non-fiction is

anti-intellectual. Commercial review media cannot be used as scapegoats here. Our speed and extent of coverage simply reflect what it is our subscribers give their first attention.

I have left the matter of "too little," for the last because it is not a charge I am likely to hear made against *School Library Journal Book Review*. We publish the most children's book reviews of any reviewing agency, but "too little" fits us only if the length of the short book review form is the measure. This is a critical straight jacket that should not be imposed on oral review/selection sessions, but it is. The evaluation forms developed by the centers employ the same factors that reduce printed book reviews to their necessary brief length. This is unfortunate because the well-prepared reviewer can say aloud so much more in a short speech. Enough of these transcribed and edited would put us much further forward in the assessment of regional differences in book selection, the area-by-area differences between school and public library collections for children. As a form of feedback, book publishers would profit to the same extent

Lillian Gerhardt is Executive Editor of *School Library Journal Book Review* and *Bowker Juvenile Projects*.

In and Around the Children's Book World

Plans have been announced to honor the memories of three distinguished children's literature figures: May Masee, Bertha Mahony Miller, and Doris Young Kuhn. The MAY MASSEE MEMORIAL will be established at the William Allen White Library, Kansas State Teachers College, Emporia. It will house materials pertinent to the production of books Miss Masee published at Doubleday and particularly during her long tenure as children's book editor at The Viking Press. In due course, according to present plans, these materials will be available in their original form, or suitably duplicated, as a teaching aid for courses in children's literature. Further information about the Memorial is available from the Chairman of the Organizing Group, Keith Robertson, Booknoll Farm, Hopewell, NJ 08525, who will also receive contributions.

The BERTHA MAHONY MILLER SEMINAR ROOM, honoring the founder and first editor of *The Horn Book*, will be established at the University of Southern California. For a brochure announcing the memorial, or to send a contribution, contact Committee, Bertha Mahoney Miller Seminar Room, School of Library Science, U. of So. Cal., University Park, Los Angeles, CA 90007.

The DORIS YOUNG KUHN MEMORIAL COLLECTION will be housed at the new College of Education Building, University of Houston. It is anticipated that the Collection, honoring a notable contributor to children's literature in the field of teacher education, will include original art and manuscripts. Materials in the Collection will be available nationally, as well as in Houston. Further information is available from General Committee, Doris Young Kuhn Collection, Office of the Dean, College of Education, U. of Houston, TX 77004, where contributions may also be sent.

The Library of Congress has published CHILDREN & POETRY, an "annotated, selective bibliography, which comprises rhymes and more serious poetry, the old and the new, works originating in English and translations from all

that review publications might profit in adjusting review coverage and critical concerns.

One reviewing responsibility not part of the charges most often leveled against reviewers, but more often put as a request, is the censor's function. This I reject for *School Library Journal Book Review's* staff. Book purchasing advice can go out to a national audience based on assessments of literary quality and illustration excellence. Indications of political propagandizing, and content centering on or skirting questions of sexual behavior can be described, but when these come in books that are, by every relative judgment factor, well-written, recommendation cannot be withheld or recast as dire warnings for those communities or their book selectors refusing to be aware that social conditions have changed and so have children. Turning down a good children's book on the basis of local political considerations or private moral grounds is still the unhappy responsibility of those who will select this way and published book review support for this method cannot be expected in our pages.

over the world." Compiled by Virginia Haviland, Head of Children's Book Section, and William Jay Smith, the Library's Consultant in Poetry, the bibliography covers "Rhymes," "Poetry of the Past," "20th-Century Poetry" CHILDREN & POETRY is available for 75¢ from the Superintendent of Documents, U. S. Government Printing Office, Washington, DC 20402. (67 pages, paperbound)



A new series of books, *Literature for Children*, is being published by Wm. C. Brown Co., 135 S. Locust St., Dubuque, IA 52001, under the general editorship of Pose Lamb, Purdue University. Each book, published in paperback, explores a specific topic in greater depth than is usually possible in a general textbook. A new title in the series is ILLUSTRATIONS IN CHILDREN'S BOOKS by Patricia Cianciolo of Michigan State University (\$1.95; 130 pages).

SIGNAL: *Approaches to Children's Literature* is now published three times a year in Great Britain under the editorship of Nancy Chambers, who has been associated with both *The Horn Book* and *Children's Book News*. The new journal "is being published to provide a voice for writers whose ideas about, and interests in, children's books cannot be contained in brief reviews and articles, or in periodicals whose purposes are basically pragmatic or educational." U. S. subscriptions are \$5.00 a year. Write Thimble Press, Stroud, Glos. 6L6 7LW, England.

FROM CHILDHOOD TO CHILDHOOD: CHILDREN'S BOOKS AND THEIR CREATORS by Jean Karl, well-known editor of children's books, will be published in June by John Day Co. (257 Park Ave., S., NYC 10010).

AWARDS & PRIZES



The Hans Christian Andersen Awards Jury announced in Paris, February 10, the selection of Maurice Sendak as the winner of the Hans Christian Andersen Awards Illustrator's Medal, presented in Bologna, Italy on April 4. This is the first time an American has won the Illustrator's Medal. The Hans Christian Andersen Awards, the most significant international awards for children's literature, have been presented biennially since 1956 to an author, and since 1966 to an illustrator, whose complete works have made an outstanding contribution to children's literature. The awards are administered by the International Board on Books for Young People, an organization with National Sections in some forty countries. Ib Spang Olsen of Denmark, Daihachi Ota of Japan, and Lidija Osterc of Yugoslavia are runners-up to Mr. Sendak for the Illustrator's Medal. Gianni Rodari of Italy is the winner of the Author's Medal. E. B. White of the United States and Ela Peroci of Yugoslavia are runners-up. The President of the Awards Jury is José Miguel de Azaola of UNESCO; one American, Anne Pellowski of the U.S. Committee for UNICEF, served on the Jury. (See inside for information about Hans Christian Andersen Awards Bookmarks.)



William Armstrong



William Steig

The winner of the 1970 Newbery Medal is *SOUNDER* by William Armstrong (Harper). The runners-up are *OUR EDDIE* by Sulamith Ish-Kishor (Pantheon), *THE MANY WAYS OF SEEING: An Introduction to the Pleasures of Art* by Janet Gaylord Moore (World), *JOURNEY OUTSIDE* by Mary Q. Steele (Viking). The winner of the 1970 Caldecott Medal is *SYLVESTER AND THE MAGIC PEBBLE* written & ill. by William Steig (Windmill Books/Simon & Schuster). The runners-up are *GOGGLES* written & ill. by Ezra Jack Keats (Macmillan), *ALEXANDER AND THE WIND-UP MOUSE* written & ill. by Leo Lionni (Pantheon), *POP CORN & MA GOODNESS* by Edna Mitchell Preston, ill. by Robert Andrew Parker (Viking), *THY FRIEND, OBADIAH* written & ill. by Brinton Turkle (Viking), *THE JUDGE* by Harve Zemach, ill. by Margot Zemach (Farrar). (See inside for information about the 1970 Newbery & Caldecott Bookmarks.)

The 1970 Friends of American Writers Awards has been presented to *TRAILBLAZER: Negro Nurse in the American Red Cross* by Jean Maddern Pitrone (Harcourt).

Ingri and Edgar Parin d'Aulaire have been awarded the 1970 Regina Medal by the Catholic Library Association.

The Recognition of Merit Award for an outstanding book for children has been presented by the George G. Stone Center for Children's Books at The Claremont Colleges to *CHARLOTTE'S WEB* by E. B. White (Harper).



A DAY OF PLEASURE: *Stories of a Boy Growing Up in Warsaw* by Isaac Bashevis Singer (Farrar) has won the 1970 National Book Award in Children's Literature. In

addition to **A DAY OF PLEASURE**, the following four titles were initially selected as Leading Contenders: **WHERE THE LILIES BLOOM** by Vera & Bill Cleaver (Lippincott); **POP CORN & MA GOODNESS** by Edna Mitchell Preston, ill. by Robert Andrew Parker (Viking); **SYLVESTER AND THE MAGIC PEBBLE** written & ill. by William Steig (Windmill Books/Simon & Schuster); **THE YOUNG UNITED STATES 1783 TO 1830** written & ill. by Edwin Tunis (World). The judges for the Children's Literature Award were Barbara Bader, Frank G. Jennings, and William Jay Smith.

Two books originating in the United States have received German Youth Book Awards for 1969. The Awards are given in four categories—picture books, children's books, books for young readers, and non-fiction books. The Best Children's Book Award has been given to Isaac Bashevis Singer for the German translation of *ZLATEH THE GOAT* (Harper), ill. by Maurice Sendak. A special Bonus for Outstanding Individual Achievement has been awarded to Scott O'Dell for the German language edition of *THE KING'S FIFTH* (Houghton).

The winners of the Council on Interracial Books 2nd Annual Contest for children's book manuscripts by black authors unpublished in the children's book field are *ABC, THE STORY OF THE ALPHABET* by Virginia Cox (Youngest category); *SIDEWALK STORY* by Sharon Bell Mathis (7-11 category); *LETTERS FROM UNCLE DAVID* by Margot S. Webb (12-up category).

The 1970 Mildred Batchelder Award, given by the Children's Services Division of the American Library Association, has been awarded to *WILDCAT UNDER GLASS* by Alki Zei (Holt).

THE NORMAN ROCKWELL STORYBOOK by Jan Wahl (Windmill Books/Simon & Schuster) has won the 1969 Ohioana Book Award.

The winner of the 1969 Rutgers Award for "a distinguished contribution to literature for children and young people" is Lynd Ward.

A mimeographed listing of the most recent recipients of children's book awards that have been presented since the publication of *CHILDREN'S BOOKS: AWARDS & PRIZES* in June, 1969 will be available June 1st free for a 9" x 12" stamped (12¢) envelope. *CHILDREN'S BOOKS: AWARDS & PRIZES* continues to be available at \$4.95. For free listing, write Awards & Prizes Supplement, Children's Book Council, Inc., 175 Fifth Ave., NYC 10010.

A joint committee of the Association for Childhood Education International and the Children's Book Council is sponsoring a Book Awards Program. Teachers and others working with children are invited to submit short, descriptive pieces about activities they have conducted with books and children. For further details, see the May issue of *Childhood Education* or send a self-addressed, stamped (6¢) #10 envelope to Book Awards Program, Children's Book Council, 175 Fifth Ave., NYC 10010.

New Publications

from the

Top of the Flatiron Building



See the Awards & Prizes section of *The Calendar* for information about the winners of the 1970 Hans Christian Andersen Awards and the 1970 Newbery & Caldecott Awards.

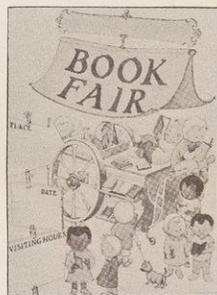
Planning A School Book Fair (pictured below left) by Sarah Chokla Gross is an entirely new, step-by-step, 24 page guide to the organization and running of school book fairs. Drawing from her own years of experience, Mrs. Gross gives excellent advice about the handling of practical details such as choosing a place to hold the fair, scheduling visiting hours, and selecting and ordering the books. Most importantly, Mrs. Gross imparts to the reader her enthusiasm for the book fair as a successful way to bring together children and good books. 8" x 8"; 24 pages; paperbound; \$2.00

The Book Fair Poster (pictured below right) has been created by Daniel Colbert, the illustrator of "Planning A School Book Fair". Areas have been designated in the poster for writing in colorful ink the name, place, date, and visiting hours of the fair. Both charming and practical, the poster provides an attractive display to advertise a book fair. 17" x 22"; 3 for \$1.10

Choosing A Child's Book (pictured above left) is a brief pamphlet providing very basic information for parents and non-professionals concerned with selecting books for children. It includes a short bibliography of major periodicals and booklists. The pamphlets are handsomely decorated with a design by Peter Parnall. 3½" x 9"; 50 for \$2.00

The **1970 Hans Christian Andersen Awards Bookmarks** are decorated with an original drawing of Andersen (pictured above right) by Erik Blegvad, and are printed in dark brown ink on ivory card stock. A brief description of this international award for children's book authors and artists, and a complete list of winners, including the 1970 runners-up, are featured on the bookmarks. 2½" x 9"; 100 for \$2.50

The **1970 Newbery & Caldecott Bookmarks** feature a short history of each award, a picture of the medal, and a complete list of the winners, including the 1970 runners-up. 2½" x 9¼"; 100 for \$1.50 each



A coupon is provided below for your ordering convenience.

The Children's Book Council
175 Fifth Avenue
New York, N.Y. 10010

Please send me:

- _____ Choosing A Child's Book at 50 for \$2.00 (minimum order)
- _____ Hans Christian Andersen Awards Bookmarks at 100 for \$2.50 (minimum order)
- _____ Newbery Bookmarks at 100 for \$1.50 (minimum order)
- _____ Caldecott Bookmarks at 100 for \$1.50 (minimum order)
- _____ Planning A School Book Fair at \$2.00 each
- _____ Book Fair Posters at 3 for \$1.10

I am enclosing a check or Money Order for \$_____.

My order is for more than \$10. Please bill me for \$_____.

Name _____

Street & No. _____

City _____ State _____ Zip _____

Bookmark Discount: 5% discount on orders of 5,000 to 10,000
10% discount on orders of more than 10,000

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.

"This will never be a civilized country until we expend more money for books than we do for chewing gum." Elbert Hubbard, The Philistine.

■ MAY

1—May Day

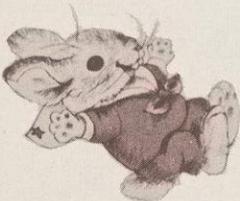
If wondering why while dancing dizzily around a Maypole, read **CELEBRATE THE SUN** by Nickerson (Lippincott) All Ages, and **SPRING WORLD, AWAKE** by Luckhardt (Abingdon) UE & J for information about the origins and traditions of May Day.

1-8—American Camping Week (American Camping Assn., Inc. Bradford Woods, Martinsville, IN 46151)

If the thought of a desk and four walls is too much to bear, look for helpful ideas in **CAREERS OUTDOORS** by Joseph (Nelson) J. **DISCOVERING THE OUTDOORS** (Doubleday) UE offers information about familiar animals and plants that live in forests, fields, and ponds. A few fiction titles for the armchair camper are **TAMMY CAMPS IN THE ROCKY MOUNTAINS** by Baker (Houghton) UE; **EVERGLADES ADVENTURE** by Johnson (McKay) UE & J; **THE GOOD MORROW** by Norris (Atheneum) UE.

3-9—National Be Kind To Animals Week (American Humane Assn., Box 1266, Denver, CO 80201)

Children never tire of books about animals, whether dogs or crocodiles. A few of the most recent animal books are **CATS GO TO MARKET** by Cass (Abelard) LE; **JIMMY AND JOE LOOK FOR A BEAR** by Glendinning (Garrard) LE; **STEVEN AND THE GREEN TURTLE** by Cromie (Harper) P & LE; **BOBO'S DREAM** by Alexander (Dial) P & LE; **THE LITTLE RED HEN** by Holdsworth (Farrar) P; **ANIMALS OF AUSTRALIA** by Burton (Abelard) UE; **LITTLE LOST DOG** by Guillot (Lothrop) LE & UE; **THE CEDARS OF CHARLO** by Johnson (Morrow) UE & J; **THE KITTENS AND THE CARDINALS** by Baker (McKay) LE; **RORY THE ROEBUCK** by Stephen (Funk & Wagnalls) LE; **NICHOLAS' FAVORITE PET** by Sandberg (Delacorte) LE; **DECEMBER DOG** by Robinson (Lippincott) LE; **A SNAKE NAMED SAM** by Warren (Westminster) LE; **THE OUTCAST KITTEN** by Baldwin (Golden Gate) LE; **THE BULL IN THE FOREST** by Cohen (Atheneum) UE; **TOTO AND THE AARDVARK** by Linde (Doubleday) UE; **THE BIOGRAPHY OF A GRIZZLY AND OTHER ANIMAL STORIES** by Seton (Rand) UE & J; **FREDDIE FOUND A FROG** by Napjus (Van Nostrand) LE; **WILDLIFE FOR AMERICA** by Van Dersal (Walck) J; **REPTILES DO THE STRANGEST THINGS** by Hornblow (Random) LE; **FOXY AND THE BADGERS** by Montgomery (Schocken) LE & UE; **KITCHEN WINDOW SQUIRREL** by Longman (Parents') P & LE.



If a young artist is having trouble drawing his favorite animals, he should look at **ED EMBERLEY'S DRAWING BOOK OF ANIMALS** (Little, Brown) LE.

4—The Haymarket Square Riot, 1886.

STRANGLER VOICES: THE STORY OF THE HAYMARKET AFFAIR by Werstein (Macmillan) UE & J tells of the tragic incident and its consequences. The long bitter struggle of the American worker

for good wages and working conditions are described in **LABOR ON THE MARCH: THE STORY OF AMERICA'S UNIONS** by Gardner (American Heritage) UE & J. **LABOR'S DEFIANT LADY: THE STORY OF MOTHER JONES** by Werstein (Crowell) J is a biography of a frail but determined woman who was a leader in the labor movement for sixty years.

10—Mother's Day

In **THE WONDERFUL LITTLE BOY** by Buckley (Lothrop) P & LE a grandmother makes the littlest boy in the family feel very wonderful.

14—Lewis and Clark set out from St. Louis on their expedition to the Pacific Coast, 1804.

AMERICAN ODYSSEY: THE JOURNEY OF LEWIS AND CLARK by Eide (Rand) J portrays with narrative from original journals and photographs the overland march of the explorers. **BLACK COURAGE** by Schraff (Macrae) UE is a collection of accounts of outstanding Afro-American heroes of the American West.

29—John F. Kennedy born, 1917

Young people interested in the impact of the Kennedy family upon the history and conscience of America should read **JOHN F. KENNEDY** by Kelly (Follett) LE & Up; **THE KENNEDY BROTHERS** by Steinberg (Putnam); J; **JOHN F. KENNEDY TALKS TO YOUNG PEOPLE** edited by Schneider & Rockhill (Hawthorn) J.

30—Memorial Day

The contribution of the black soldier throughout United States history is described in **BLACK AND BRAVE** by Lindenmeyer (McGraw) UE & J. **HOW THE CHILDREN STOPPED THE WARS** by Wahl (Farrar) UE is the story of a children's crusade to end a horrible war and to bring their fathers back home.

■ JUNE



National Recreation Month (National Recreation & Park Assn., 1700 Pennsylvania Ave., NW, Washington, DC 20006)

Everyone has his own opinion about the ideal form of recreation, from sleeping to mountain climbing. Titles suggesting various activities are **THE POOH COOK BOOK** by Ellison (Dutton) UE; **THE COMPLETE BEGINNER'S GUIDE TO WATER SKIING** by Tyll (Doubleday) All Ages; **MODELS OF AMERICA'S PAST: AND HOW TO MAKE THEM** by Maginley (Harcourt) J; **BETTER ARCHERY FOR BOYS AND GIRLS** by Sullivan (Dodd) UE; **YOUNG FILM-MAKERS** by Larson & Meade (Dutton) J; **THE HOLIDAY COOK** by Langseth-Christensen (Lion) J.

7—Freedom of the Press Day (Inter American Press Assn., 667 Madison Ave., NYC 10021)

BEHIND THE HEADLINES: GREAT MOMENTS IN NEWSPAPER HISTORY by Fleming (Doubleday) UE and **THE STORY OF JOURNALISM** by Grey (Houghton) J describe the history and impact of the American newspaper. **GO TO IT, YOU**

DUTCHMAN! by Treadway (Abingdon) UE & J is a biography of Edward Bok, a leading figure in American journalism. Helpful advice is offered to young journalists in **HOW TO RUN A SCHOOL NEWSPAPER** by Goldberg (Lippincott) UE & J.

8-14—National Little League Baseball Week

Young baseball fans who enjoy knowing everything about the American pastime should read **WORLD SERIES HIGHLIGHTS: FOUR FAMOUS CONTESTS** by Riper (Garrard) UE; **WHAT A BASEBALL MANAGER DOES** by Hooper (Day) UE & J; **BASEBALL'S SHRINE: THE NATIONAL BASEBALL HALL OF FAME AND MUSEUM** by Jackson (Hastings) J. A few fiction titles for rained out afternoons are **DOUBLE PLAY** by Lewinstein (Westminster) J; **ABOUT THE B'NAI BAGELS** by Konigsburg (Atheneum) UE; **THE GOOFER PITCH** by Heuman (Dodd) LE; **SHORTSTOP FROM TOKYO** by Christopher (Little, Brown) UE; **OLLIE'S TEAM PLAYS BIDDY BASEBALL** by Philbrook (Hastings) UE.

17—Igor Stravinsky born, 1882

IGOR STRAVINSKY by Dorbin (Crowell) J is a biography of the outstanding 20th century composer.

21—First Day of Summer

Poems about the changing seasons are collected in **AROUND THE SEASON** by Farjeon (Walck) LE. **SEA SUMS** by Morse (Little, Brown) LE is a counting picture book evoking the sights and sounds of the seashore.

21—Father's Day

THE ONE BAD THING ABOUT FATHER by Monjo (Harper) P & LE is an inside account of life with Teddy Roosevelt told from his son's point of view.



■ JULY

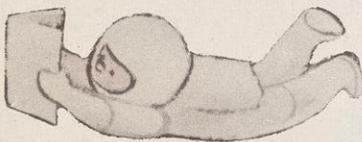
4—Independence Day

For background on the history and men behind the Declaration of Independence read **SIGNERS OF THE DECLARATION** by Bakeless (Houghton) J; **COLONIAL PENNSYLVANIA** by Wallower (Nelson) UE & J; **MAN OF LIBERTY: A LIFE OF THOMAS JEFFERSON** by Wibberley (Farrar) J; **A FREE PEOPLE: THE STORY OF THE DECLARATION OF INDEPENDENCE AND THE MEN WHO WROTE IT** by Feuerlicht (Messner) UE. **PATRIOTS' GOLD** by Voight (Macrae) UE is a story about a fourteen-year-old who helps fight for freedom in 1776.

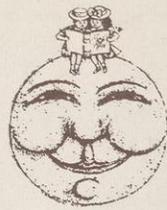
6—John Paul Jones born, 1747

CAPTAIN JOHN PAUL JONES, AMERICA'S FIGHTING SEAMAN by Syme (Morrow) UE is a biography of the great American naval hero.

20—Moon Day. Anniversary of man's first landing on the moon, 1969.



All those considering travel accommodations to the moon should be interested in the following: **CONQUEST OF SPACE** by Dolezal (Abelard) J; **JOURNEY TO THE MOON** by Fuchs (Delacorte) LE; **MAN IN SPACE TO THE MOON** by Branley (Crowell) UE; **MODEL SATELLITES AND SPACECRAFT** by Roos (Lothrop) J; **SATURN V** by Holder (Messner) J; **APOLLO: LUNAR LANDING** by Haggerty (Rand) UE & J; **UPHILL TO MARS, DOWNHILL TO VENUS** by Smith (Little, Brown) J; **AMERICANS IN SPACE** by Olney (Nelson) J; **EAGLE HAS LANDED** by Dwiggin (Golden Gate) UE; **ASTRONAUTS IN TRAINING** by Colby (Coward) UE. Science fiction fans should enjoy **LOG OF A MOON EXPEDITION** by Pesek (Knopf) J.



■ AUGUST

2—Boston and New York install the first street letter boxes for the collection of mail, 1858.

A gust of mischievous wind intercepts an invitation in **A LETTER TO AMY** by Keats (Harper) P & LE.

3—Christopher Columbus sails from Spain for the New World, 1492.

Young readers intrigued by the voyage of Columbus should read **MEET CHRISTOPHER COLUMBUS** by deKay (Random) LE and **TO THE NEW WORLD WITH CHRISTOPHER COLUMBUS** by Ruffo (Putnam) UE.

12—Isaac Singer is granted a patent on his sewing machine, 1851.

MISS PATCH'S LEARN-TO-SEW BOOK by Meyer (Harcourt) UE gives helpful information for beginners. **THE SEAMSTRESS OF SALZBURG** by Lobel (Harper) P & LE is a tale about a poor young seamstress long ago.

28—The Baltimore & Ohio Railroad tries out the first American built locomotive, the "Tom Thumb," built by Peter Cooper, 1830.

Though few young people today have had the opportunity to see a live steam engine, railroads and steam engines fascinate many. Rail buffs will be interested in **THE FIRST TRAIN** by Verleyen (Crowell) LE; **MOUNTAIN CLIMBING TRAINS** by Ackerman (Washburn) J; **THE STORY OF AMERICAN RAILROADS** by Burt (Day) J; **RAILROADS: STEAM TRAINS TO SUPERTRAINS** by Colby (Coward) UE.

SPRING SUPPLEMENTS

Each spring many newspapers and magazines publish extensive children's book review sections which are available separately. Some of the sections which can be bought in multiple copies are:

Book World (*The Washington Post*, *Chicago Tribune*). May 3. 25¢, *Book World*, 230 W. 41 St., NYC 10036.

Christian Science Monitor. May 7. 10¢, *Christian Science Monitor*, One Norway St., Boston, MA 02115.

Commonweal. May 22. 40¢, Circulation Dept., *Commonweal*, 232 Madison Ave., NYC 10016.

Denver Post. May 17. 15¢, Circulation Dept., *Denver Post*, 650 15th St., Denver, CO 80201.

New York Times Book Review Supplement. May 3. 35¢, Mr. Frank Inelli, Subscription Mgr., *New York Times*, 229 W. 43rd St., NYC 10036.

San Francisco Chronicle and *Chicago Sun-Times*. May 3 (tentative date). 20¢, Book Dept., *San Francisco Chronicle*, 5th & Mission Sts., San Francisco, CA 94119.

Saturday Review. May 9. 50¢, Miss Jean Winters, *Saturday Review*, 380 Madison Ave., NYC 10017.

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.

Pamphlets, Brochures, Articles

A biography of Maurice Sendak is available upon request. Send stamped, self-addressed #10 envelope to Harper & Row Publishers, Dept. 363, 49 E. 33rd St., NYC 10016.

Author biography sheets on Madelene L'Engle, Elizabeth Borton de Trevino, and Basil Heatter are available from Farrar, Straus & Giroux, 19 Union Sq. W., NYC 10003, Att: Judy Peck. Specify quantity and enclose stamped, self-addressed (10 x 14) envelope.

A limited supply of Meindert DeJong's acceptance speech as winner of the 1969 National Book Award for Children's Literature for *JOURNEY FROM PEPPERMINT STREET* is being offered by Harper & Row Publishers, Dept. 363, 49 E. 33rd St., NYC 10016. Enclose stamped (6¢) self-addressed #10 envelope.

Bibliographies

Single copies of "Books Related to English Language and Literature in Elementary and Secondary Schools" (OE-30024), an annotated bibliography, are available at no charge from the Publications Distribution Unit, U.S. Office of Education, Washington, DC 20202. Additional copies may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402.

The 1970 edition of "Best Books for Children" is available from R.R. Bowker Co., 1180 Ave. of the Americas, NYC 10036 for \$3.50 (paperbound; 204 pages).

"Books for Children 1968-69," as selected and reviewed by *The Booklist* covering preschool through junior high, is available for \$3.00 (paperbound) from ALA Publishing Services, 50 E. Huron St., Chicago, IL 60611.

Three annotated bibliographies have been released from the International Reading Association: 1969 revision of "Sources of Good Books and Magazines for Children," compiled by Winifred Ladley (paperbound: 18 pages); revised edition of "Sources of Good Books for Poor Readers," compiled by George D. Spache; and "Reading and the Denied Learner," compiled by Leif Fearn & Amelia Martucci (paperbound: 34 pages). Send orders to IRA, Six Tyre Ave., Newark, DE 19711. The price of each is 50¢ for members and 75¢ for nonmembers.

"Children's Books 1969," compiled by a committee headed by Virginia Haviland and Lois Watt, and published by the Library of Congress, is available for 15¢ from the Superintendent of Documents, U.S. Government Printing Office, Washington, DC 20402.

"Minority Groups—Selected Bibliographies and Reference," a 4-page selected list of books for elementary and high school ages, is available for 15¢ from Children's Services Division, American Library Assoc., 50 E. Huron St., Chicago, IL 60611. Please enclose a self-addressed, stamped envelope.

"Notable Children's Books—1969," the annual list compiled by the Book Evaluation Committee of the Children's Services Division,

American Library Assoc., is available in a two-color, 6-page leaflet. Write ALA Order Dept., 50 E. Huron St., Chicago, IL 60611. 50 copies, \$3; 100 copies, \$5; 250 copies, \$11; 500 copies, \$20; 1000 copies, \$35; 2500 copies, \$90; 5000 copies, \$175.

G. K. Hall & Co., 70 Lincoln St., Boston, MA 02111 has published five catalogs from the International Youth Library in Munich, Germany. A descriptive pamphlet is available upon request.

The International Reading Association-Children's Book Council Joint Committee has prepared a booklist of over 150 titles for the Folk Lore and Folk Tale Conference at the IRA Convention in May. The list, with titles arranged geographically, is not intended to be definitive but rather to show the great variety of folk materials published in the U.S. and to suggest that imaginative teachers will be able to develop interesting language and social studies units based on folk materials from children's books. For a free copy, write Folk List, Children's Book Council, 175 Fifth Ave., NYC 10010. Enclose a self-addressed, stamped (18¢) #10 envelope.

"Best Books for Young Adults—1969," annual list of adult books of interest to young adults compiled by a committee of the Young Adult Services Division, American Library Assoc., is available in a two color, 4-page leaflet. Write ALA Order Dept., 50 E. Huron St., Chicago, IL 60611. 25 copies, \$1; 50 copies, \$2; 100 copies, \$3; 500 copies, \$10; 1,000 copies, \$15.

The 1969 edition of "About 100 Books . . . a gateway to better intergroup understanding," a selected, annotated list compiled by Ann G. Wolfe is available for 50¢ from the American Jewish Committee, Institute of Human Relations, 165 E. 56th St., NYC 10022.

Incidentally, *CHILDREN'S BOOKS IN PRINT 1969* includes an illustrator's index in addition to the author-title index. The publication, which lists approximately 30,000 titles, contains data on the price, publisher, grade level, binding, and illustrator of each entry. It is available for \$11.50 net postpaid, with a 20% discount on five or more copies, from the R.R. Bowker Co., 1180 Ave. of the Americas, NYC 10036.

Bookmarks, Display Materials, Films

Single copies of the following materials are available in limited supply from Little, Brown & Co.: Sesame Street posters (24" x 28", full color); a mobile and bookmark designed by Ed Emberley in connection with his *DRAWING BOOK OF ANIMALS*. Specify item and write to School & Library Dept., Little Brown & Co., 34 Beacon St., Boston, MA 02106.

Harper & Row is offering the following bookmarks for elementary school children: "Books by Charlotte Zolotow" and "Science I Can Read Books." Specify choice and send stamped (10¢) manila clasp envelope (5" x 11") for packet of 50 to Harper & Row Publishers, Dept. 363, 49 E. 33rd St., NYC 10016.

The Thomas Y. Crowell Co. is offering jackets in limited quantities to elementary teachers and librarians of *BEAVER ON THE SAWTOOTH* by Berniece; for upper elementary, *WHOSE TOWN?* by Lorenz Graham, *HARRY S. TRUMAN* by LeRoy Hayman, *STORIES OF THE STATES* by Frank Ross, Jr.; for YA, *UNDERSTANDING AFRICA* by E. Jefferson Murphy, *POEMS OF GEORGE GORDON, LORD BYRON* selected by Horace Gregory. Specify jacket and send self-addressed label to Marjorie Naughton, Dept. of Books for Boys & Girls, Thomas Y. Crowell Co., 201 Park Ave., S., NYC 10003.

Parents' Magazine Press (52 Vanderbilt Avenue, NYC 10017, Att: Mrs. Thomas) has several new bookmarks available for teachers and librarians featuring *ARM IN ARM* by Remy Charlip; *THE HAT* by Tomi Ungerer; *STUPID MARCO*, *SCHOOL FOR SILLIES*, *THE PRACTICAL PRINCESS*—all by Jay Williams; and all of the Stepping-Stone Books for Science and Social Studies (Grades 1-4), the new curriculum-oriented series being introduced this fall. Specify which bookmarks you wish and include 12¢ postage and a self-addressed envelope for the first 50. Include a self-addressed label and 12¢ additional postage for each additional 50.

Blair Lent has designed a full-color poster for the 1970 *Book World* Children's Spring Book Festival. The poster may be ordered from Book World, 230 W. 41st St., NYC 10036 at 75¢ each or 25 for \$15. Gold and silver medallions for prize books and bookmarks are also available in sets of 25 for 75¢.

Bookmarks listing an "Adventure Bookshelf of Books for Boys by Jim Kjelgaard" are available in limited supply from Holiday House, 18 E. 56th St., NYC 10022. Specify quantity and include a self-addressed label.

Bookmarks for *THE COMIC ADVENTURES OF OLD MOTHER HUBBARD AND HER DOG* ill. by Arnold Lobel; *A SMALL LOT* by Eros Keith; *THE*

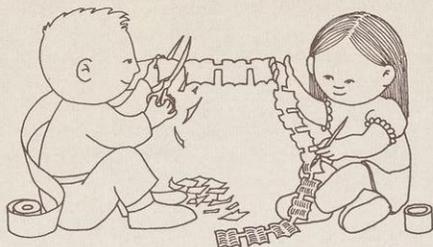
STONE-FACED BOY and *THE KING'S FALCON* by Paula Fox are available from Bradbury Press, Inc., Englewood Cliffs, NJ 07632.

Two Thomas Y. Crowell Author-Conversation Records: "A Conversation with the Black Poet, June Jordan," author of *WHO LOOK AT ME*, and "A Conversation with Jean Craighead George," author of *THE THIRTEEN MOONS*, who speaks about ecology, are now available for \$1.00 each. Send orders with cash, check or money order to Marjorie Naughton, Dept. of Books for Boys & Girls, Thomas Y. Crowell Co., 201 Park Av., S., NYC 10003.

"Past Posters: 1968 & 1969 Children's Book Week" and a 50th Anniversary Bookmark designed by Peter Parnall are available free for a 9" x 12" stamped (18¢) self-addressed envelope. Write: Past Posters, Children's Book Council, Inc., 175 Fifth Ave., NYC 10010.

Golden Gate Junior Books, Box 398, San Carlos, CA 94070, is offering full-color bookmarks on three new books: *FOREVER LAUGHTER* (Grades 3-up) by Don Freeman; *OLD BLUE* by Mark Taylor (Grades 3-up); *WIND IN MY HAND* by Hanako Fukuda (All Ages). Please specify quantity and titles and enclose 6¢ postage for every 30 bookmarks ordered together with a self-addressed label.

The (British) Youth Libraries Group has prepared promotional material for books winning the Carnegie and Kate Greenaway Medals. Charles Keeping has designed full-color posters with the name of each medal at the bottom and space to display the winning titles from year to year (50¢). Bookmarks for each medal are available that list current and past winners (100 for \$2.00. Quantity discounts available). Check should be sent with orders to Mrs. S. McColvin, Publcn. Off., Y.L.G., Rm. 438, County Hall, London, S.E. 1, England. Prices include surface postage but not U.S. duty which may be imposed.



from *Planning a School Book Fair*

NATIONAL CHILDREN'S BOOK WEEK

November 15-21, 1970

This Is The Age Of The Book is the theme for the celebration of 1970 Children's Book Week. An exciting group of children's book artists has created outstanding materials to welcome the new age.

From learned Leo to poetry-loving Sagitarius, Mercer Mayer's Book Week poster is an opalescent fantasy of astrological signs. The poster will be reproduced in miniature on bookmarks and gummed seals.

Myra Cohn Livingston has written an original Book Week poem that will be featured on the bookmarks. This year, the bookmarks will be printed on a sturdy card stock.

William Steig's distinctive characters, Bernard Waber's familiar crocodile, and Rosemary Wells' absorbed astronaut decorate three separate, two-color streamers.

Remy Charlip has created a vibrant 11-piece mobile spinning skyward in a spectrum of color.

A new item is a story suggested by the Book Week theme by Madelene L'Engle, which we encourage you to reprint. The story will be included in Book Week Kits. For a free single copy of this pamphlet, which will be available in the early summer, send a stamped (12¢) self-addressed 9 x 12 envelope to BW Story, Children's Book Council, 175 Fifth Avenue, NYC 10010.

A variety of other display materials and a special kit of selected materials will also be offered.

Illustrated brochures will be mailed to all *Calendar* recipients in July, 1970. Photographs and further information will appear in the September issue of *The Calendar*.

THE CHILDREN'S BOOK COUNCIL

175 Fifth Avenue
New York, N.Y. 10010

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