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## **CBC Features. Vol. 47, no. 2 (Fall-Winter 1994)**

New York, N.Y.: Children's Book Council, (Fall-Winter 1994)

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# ★ CBC Features ★

Vol. 47, No. 2

Fall-Winter 1994

THIS ISSUE

## 75 YEARS OF CHILDREN'S BOOK PUBLISHING

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Profile • *Elizabeth Gordon*

A History of Children's  
Book Publishing • *Jean E. Karl*

The Young Adult Novel: History  
And Development • *George M. Nicholson*

Children's Book Week  
Poster Art • *Leonard S. Marcus*

Read Across America: 75 Years of  
National Children's Book Week

1994 Book Week Artists Roundup

Materials Available

838

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## PROFILE

### . Elizabeth Gordon .

Elizabeth Gordon, Vice-President and Publisher of Disney Juvenile Publishing, is the current Chair of the Board of Directors of the Children's Book Council.

In this 75th anniversary year of National Children's Book Week, I find it particularly interesting to think about how children's books connect one generation to another—not only one generation of children to another but also one generation of publishers to another. When I arrived at Harper & Row in 1973, I worked with Ursula Nordstrom and Charlotte Zolotow, two women who not only helped to shape my editorial vision through daily exposure to their own extraordinary talents but who started to shape that vision many years earlier when, as a child, I read and fell in love with the books they had edited. I have a picture of myself at age three wrapped in layers of wool jackets, knitted hats and scarves against the cold, but still resolutely clutching in both hands a copy of Margaret Wise Brown's *THE NOISY BOOK* (HarperCollins), obviously refusing to go anywhere without my beloved Muffin. How exhilarating and challenging to work at the very publishing house where my own childhood favorites were edited and published.

Of course, neither life nor publishing is static, and it is important for publishers not only to keep alive the great books and fine editorial standards of the past, but also to discover new authors and artists who reflect the best of the contemporary.

The Walt Disney Company provided an extraordinary opportunity for me. Here was a company that had always believed in giving children the very highest quality. Much as I would never forget Muffin, neither would I forget the wonderful Disney films I had seen as a child. And those very same films were bringing to new generations of children the magic that they had brought to me.

Personally, what could be more exhilarating and challenging than starting a publishing division from scratch, hiring staff, setting an editorial direction, bringing in new authors and artists and continuing with some of the wonderful talents that I had worked with before. Disney understood immediately the concept of backlist—how could they not when they depend so on their own extraordinary film backlist? With the understanding of backlist goes an intuitive respect for quality. How can you strive for



anything other than the best when it could possibly last for generations?

My mission at Disney was two-fold: to start Disney Press, an imprint dedicated to presenting the Disney characters, both old and new, in formats that use the very finest art, text, and production values; and to start Hyperion Books for Children, a general trade list for children also dedicated to the finest quality in art, writing, and design.

Disney Press got off the ground first, I started in June 1990, hired an editorial director in September 1990 and we published 12 books (8 original, 4 reissues) in Spring 1991. We now have more than 130 books in print ranging from beautiful interpretations of the classic films to—believe it or not—three newly-illustrated picture books written by Margaret Wise Brown for Disney in the 1930's.

In January 1991 I hired an editorial director for Hyperion Books for Children and our first list came out in Fall 1991 with 10 titles. Our first novel on that first list, *RESCUE JOSH MCGUIRE*, by Ben Mikaelson, went on to win the International Reading Association Award for best first novel. And, making the connection with her work even tighter, among Hyperion's 125 titles in print are three by Margaret Wise Brown, all newly illustrated to bring her timeless words to the attention of yet another generation of children.

Four years after starting at a single desk, I now have an entire floor filled with 33 people devoted to children's books and another ten shared with the Hyperion adult trade department, also founded in fall 1991.

It's been a roller-coaster ride of the very best sort, from the dips of realizing that there was

no one but me to explain in detail exactly how a book royalty system works, to the highs of publishing Michael Dorris and William Wegman on the Hyperion side, and publishing Disney books that served as the basis for a literacy program we ran in a number of New York City public schools.

Being at Disney also addresses an important concern of mine that I see as one of the biggest problems facing publishers in the 1990's: how to reach the increasing numbers of children who do not have books as part of their everyday lives. As important as it is to publish wonderful writers and illustrators, it is equally important to make sure that their books find their way into the hands and homes of children in all socioeconomic groups and in all geographic areas of the United States. In these days of multimedia entertainment, the traditional methods—through libraries and bookstores—are not enough. To unite a fine children's publishing program with a company that reaches children the way Disney is able to is an exciting prospect and one that I look forward to exploring further. Wouldn't it be wonderful to mainstream books into all other forms of children's entertainment? Why shouldn't there be bookshelves in the living rooms of television sitcom families? Why shouldn't movie parents read to their big-screen children? Why shouldn't all theme parks include bookstores? The possibilities are endless.

Under the banner of the 75th Anniversary of National Children's Book Week, the Children's Book Council has taken up this very same issue

of bringing books to the widest possible audience of children, and has united publishers, booksellers, librarians and teachers in a celebration of books and the joys of reading called READ ACROSS AMERICA. By enlisting the support of the members of an honorary committee that ranges from Hillary Rodham Clinton to Judy Blume to Ossie Davis to Michael Jordan, and by providing materials to help those unfamiliar with the great and enticing works of children's literature, the CBC has taken a leadership position in trying to bring books and all children together.

It is an honor to be Chair of the CBC as it brings READ ACROSS AMERICA to fruition as well as on the eve of its 50th anniversary (coming up in 1995). Since 1945 the Children's Book Council has been an exceptionally able promoter of children's trade books through its joint committee work with the American Library Association, the American Booksellers Association, the International Reading Association, the National Council for the Social Studies, the National Council of Teachers of English, and the National Science Teachers Association, enabling the dissemination of a wide variety of materials relating to books. As the market for children's books changes yet again and, particularly, as the electronic transmission of words and pictures becomes more sophisticated and accessible, children's publishers will need the CBC more than ever to help us make sure that children and good literature will always be able to find each other.

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## BOOKS FOR EVERYONE/ EVERYONE FOR BOOKS

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**Books for Everyone/Everyone for Books** is the theme chosen by the Children's Book Council for its 75th annual observance of **National Children's Book Week, November 14-20, 1994**. The Council is offering a variety of Book Week display items for different age groups, created by well-known children's books authors and illustrators.

**Book Week Poster** / by Jerry Pinkney

**Book Week Frieze** / by Diane Goode

**Book Week Streamers** / one by Carole Byard and one by Janet Street

**Book Week Bookmark** / Original poem by Gary Soto / Art by Jerry Pinkney

**Fun with Books Humor Pamphlet** / Text by Marvin Terban / Pictures by Giulio Maestro

Items may be purchased individually, or as part of the **1994 Book Week Kit** at a more than 20% discount. Each kit contains one poster, one frieze, one set of two streamers, one pack of 100 bookmarks, and one pack of 10 humor pamphlets.

For details on how to order, see the Fall-Winter 1994 issue of CBC's Materials Brochure. Don't have one? Write for a copy to the Children's Book Council, Attn: Materials Brochure, 568 Broadway, Suite 404, New York, NY 10012.

# A HISTORY OF CHILDREN'S BOOK PUBLISHING

• Jean E. Karl •

Well into the 1960s girls in the Pittsburgh Public Library declared that *LITTLE WOMEN* was their favorite book. But *LITTLE WOMEN* was published forty one years before anyone thought of having a children's book week. In fact there were many, many children's books published in the United States before 1919. The earliest ones were full of stories of dying a good death and lectures on pious behaviour. The children in these stories were often prigs, like Little Rollo, who instructed American children on world geography. But after the Civil War books changed. Then not only were there the quite realistic books of Louisa May Alcott, there were books by Mark Twain and Howard Pyle, and there were the five little Peppers and Rebecca of Sunnybrook Farm. All of these and much more came from American writers before 1919. In fact some people have called the late nineteenth century and the early years of the twentieth century the first golden age of children's books.

Why then did Children's Book Week wait until 1919 to happen? In part because by then children's books had become almost too successful! There were too many bad ones (all those dime novels!), many people—including those newly established children's librarians—thought. There needed to be a new emphasis on good children's books.

At the same time publishers began to look at children's books in a new way. Before 1919 there had been editors who had worked on children's books and magazines; people like Mary Mapes Dodge and Horace E. Scudder had contributed much to the growing field of children's books. But it was not until 1919 that a publisher created a separate department just for children's books; in that year Louise Seaman (Bechtel) pioneered the idea at Macmillan. In a few years similar departments were established at a number of other companies. The women who ran these departments—and they were all women—believed that if they published the best books they could find, people would buy them. And so began, at just about the time Children's Book Week started, a concentrated effort to publish quality children's books.

During the 1920s the Newbery Award for writing was established, with Henrik Willem Van Loon's *THE STORY OF MANKIND* as the first winner. Though the technology of the time did not equal that of today, many of the books published in that decade were special and

lasting. Among those were: *MILLIONS OF CATS* by Wanda Gag; *ABC BOOK* by C. B. Falls; *THE JAPANESE FAIRY BOOK* compiled by Yei Theodora Ozake and illustrated by Kakuzo Fujiyama; *THE BAD CHILD'S BOOK OF BEASTS* by Hilaire Belloc, illustrated by B.T.B. Blackwell; *ABE LINCOLN GROWS UP* and *ROOTABAGA STORIES* by Carl Sandburg; *THE VELVETEEN RABBIT: OR HOW TOYS BECAME REAL* by Margery Williams Bianco, illustrated by William Nicholson; and, imported from England, as were many other books, *WINNIE-THE-POOH* by A. A. Milne.

With the 1930s came the depression, and also competition for quality books from radio programs and talking movies, from "Big-Little Books" and comic books (both collectors' items today), and series books. There was a decrease in the number of trade books published early in the decade; but by the later years a somewhat better economy and new production methods that made printing and binding a bit less costly resulted in an increase, especially in picture books. In 1938 the first Caldecott Medal for the most distinguished picture book issued in a given year was presented by Dorothy Lathrop for *ANIMALS OF THE BIBLE*.

With the 1940s came World War II, limitations on paper and printing resources, greater and greater interest in radio and then TV, and more and more comic books and series books. Yet in spite of this, numbers of trade books increased and the number of children's book departments increased as well. This was helped in part by a growing number of libraries in elementary and junior high schools, where quality books of many kinds were important. It was school libraries that prompted the development of history and biography series (*Landmark*, etc.). In the books of that decade, as in the decades before, childhood was a time apart and children's books tended to feature healthy, wholesome—though sometimes mischievous—children.

During the 1950s—a decade of family values and conservative stability—books for children continued to move ahead. There were now many children's book departments, and added to those departments were school and library promotion persons, who worked to make libraries aware each publishing season of the new books being issued. Children's book departments were being noticed in their publishing houses (they were becoming big

business) and at least one editor mourned the passing of a time when a children's editor could work unnoticed in her corner and "quietly make money." One new avenue of sales for books was the paperback book club started by Scholastic. This made it possible for children to buy books on their own. Though it was a time of stability, new authors and illustrators began to experiment with new ideas and new techniques.

The calm of the 1950s gave way to the ferment of the '60s. The civil rights movement, the anti-war movement, the hippies, and the Beatles all made history, and what they stood for became a part of the children's book scene. Childhood was invaded, as never before, by the real problems of society at large. Rebellion was in the wind, and books like *HARRIET THE SPY* by Louise Fitzhugh and *THE PUSHCART WAR* by Jean Merrill exemplified it, while Virginia Hamilton and others presented the Black experience in new ways. New American illustrators like Mercer Mayer, Don Freeman, Margot Zemach, Uri Schulevitz, and Ezra Jack Keats saw life through different eyes. Beginning readers like *AMELIA BEDELIA* by Peggy Parish, poetry collections by individual poets such as Conrad Aiken and June Jordan, and non-fiction like *TO BE A SLAVE* by Julius Lester also expressed the varied needs of the period. In fiction variety was the key, from the fantasy of Lloyd Alexander, Susan Cooper, and Madeleine L'Engle (a welcome change from the years when fantasy was deplored by some educators) to the imaginative fun of E. L. Konigsburg, Zilpha Keatley Snyder, and Beverly Cleary, and the strong realism of Irene Hunt, Scott O'Dell, Ann Petry, and Vera and Bill Cleaver. Books published during the decade were produced by larger and larger children's book departments, promoted by more and more promotion and sales people, and sold to a wider and wider market when President Johnson's Great Society legislation poured money into school and public libraries.

The tumult of the 1960s grew into the new culture of the 1970s, where alienation, city life, divorce, sexual development, mothers who worked, and families that moved every few years became the basis for many children's books. The books themselves declined somewhat in number and were less sturdily bound to keep prices down, for the Great Society money had dried up. But children were more and more able to buy their own books as paperbacks became available in bookstores as well as through book clubs.

The 1980s brought increasing mergers to publishers, the establishment of new publishers devoted just to children's books, new emphasis on bookstore sales and on paperbacks, and more books for preschool children (more picture

books in general) because these are the kinds of books that adults buy for children and because changes in the copyright law made production of full-color picture books less expensive. There was continued emphasis on ethnic and regional experiences in books for both young children and older children. Fantasy, very big in the 1970s, moved into the 1980s with confidence, but then gave way to realism late in the decade. Continued emphasis on ethnic and regional experiences in books for all children, young and old, as well as a constant search for new techniques and new approaches to old ideas could be seen in the work of illustrators like Vera B. Williams, Chris Van Allsburg, James Marshall, Diane Goode, Stephen Gammell, Byron Barton, Paul O. Zelinsky, James Stevenson, and Ed Young, though illustrators like Tomie dePaola whose work remained unchanged from the '70s continued to flourish. New authors like Cynthia Voigt and Patricia MacLachan blended their work with established authors such as Isaac Bashevis Singer, Paula Fox, Robert Cormier, Walter Dean Myers, Patricia Lauber, Norma Fox Mazer, Cynthia Rylant, and Betsy Byars to continue the exploration of ethnic and social questions in fiction.

And now we are in the 1990s. It is too soon to know just what the decade will accomplish, but already there has been a decline in picture book sales, libraries have less money than ever, and publishers seem to be retrenching again, though a renewed emphasis on trade books in the classroom has created some new markets. There are now books on CD-ROM, and computers have come to play a large part in book production, helping publishers keep down costs. There is new emphasis on Spanish books for Hispanic children, and new searches for those who can write authentically on various ethnic cultures. The result is a greater diversity of books than may have happened in the 1980s—and possibly a new emphasis on quality.

Where will the next 75 years take us? None of us can say. Certainly 75 years ago those who met to establish Children's Book Week could not envision the children's books of today—the frankness, the variety, the experimentation in art and design that characterize today's books. Just so, we cannot even know what the books of 2,004 may be. But one can feel quite certain that there will be books, and that they will be as exciting as the books of the last 75 years.

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*Jean Karl founded the children's book department at Atheneum in 1961, for which in her "half-retired" state she still edits about a dozen books a year. She is author of HOW TO WRITE AND SELL CHILDREN'S PICTURE BOOKS (Writer's Digest Press) and AMERICA ALIVE, A HISTORY (Philomel) both to be published this fall.*

# THE YOUNG ADULT NOVEL: HISTORY AND DEVELOPMENT

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. George M. Nicholson .

Richard Peck, in his new collection of essays *LOVE AND DEATH AT THE MALL*, best defines the young adult novel as a "shot fired just over the heads of our readers. ... Young adult novels test the boundaries... leading to the subtext of all our books: the responsibility for the consequences of actions." In a series of witty and often highly opinionated pronouncements, Peck splendidly conveys the passion of writers in the genre and the extraordinary faith they have in young people to carry on, to understand what is inside themselves, and to find hope in the future.

That hope is often hard to find for today's publishers who are battling the burdens of the bottom line and the eternal war over Art and Commerce.

That battle was not always so clear cut. The Young Adult novel was, of course, originally a librarian's classification for adult novels which young people might enjoy. Primary among these were Betty Smith's *A TREE GROWS IN BROOKLYN* and, most dramatically, J.D. Salinger's *THE CATCHER IN THE RYE* which, along with Twain's *HUCKLEBERRY FINN*, are the classic voices of the American novel of coming of age.

In the late sixties and early seventies, a covey of brilliant new writers began to explore the outer edges of adolescent experience. Writers like S.E. Hinton, Robert Cormier, and Judy Blume, respecting their audience and understanding fully the moral crises young people faced, wrote of a world in which adolescents stood alone, desperately trying to find a place which substantiated their lives. A few titles—the film "Rebel Without a Cause" and the novel *THE OUTSIDERS*—clearly indicated the way they felt. Honest, if hyperbolic, emotion told the tale amidst a welter of "beach blanket" movies and innocuous fiction for teens.

During the sixties, however, an extraordinary commercial vehicle developed which served this new Young Adult novel, the chain bookstore. Over the next decade came the vast growth of the chains in nearly every mall in America, and the insatiable need for product, month in, month out. For the first time, the teenager had only to pick the book he or she wanted. No questions asked at the checkout counter, just cold cash, please. So, for years, the paperback "teen" novel flourished. From an industry which had responded mostly to the critical judgments of professionals who worked with



young people in hardcover books sold in school and public libraries came, not only fine books, but, not surprisingly, the return of the pulp novel. Not since the heyday of the Stratemeyer Syndicate in the thirties, had such books been seen in such quantity. Series publishing found its natural partner in the chain stores yearning for new product.

By the eighties, publishing itself had changed. The gulf between paperback houses and hardcover houses had begun to shift. Each began to publish both hardcover and paperback. Sales and distribution divisions echoed the editorial changes. And, soon, fierce competition appeared among houses who had quietly tolerated one another for decades. Packagers entered the scene providing editorial and often marketing services when publishing and editorial staffs were too small to handle the volume. As the proliferation of material accelerated, so did the specter of failure and loss, heretofore almost negligible in responsible houses catering to the institutional markets.

Another curious result of this vast overproduction was the broadening of the sales base to include material for younger children. The very phrase "Young Adult" came to mean something different in trade bookselling.

Children's booksellers who had not always been able to lure the teenager into their stores, as well as the chains, seemed to accept a diminished definition of the YA novel, whereas the label remained constant in the institutional field.

And thus came an increasing gulf between what would sell in larger numbers and what would not. Serious fiction was at a sales impasse, echoing the world of adult publishing. The writers in the field were troubled about whom they were writing for. Literary writers found themselves in the strange position of writing more complex titles and stretching the limits, to much praise and fewer sales. Writers who wrote primarily to entertain found themselves forced to lower their judgments in order to survive in the field. And some writers found themselves frozen out of the Young Adult novel altogether. Certainly the best of the older writers were taught in schools, but what of the new writer?

All of us who care about the future of the Young Adult novel now find ourselves in a most complex position. Publishers must clearly redefine what it is they wish to publish. Do they want the literary novel for the older readers which asks serious questions of its readers? If so, a new market and one largely unaware of YA material coming from children's publishers must emerge. A potential hardcover and paperback market is the adult librarians in the public library systems who have no YA

coordinators and rarely see YA catalogs and promotions. Small houses like Algonquin Books of Chapel Hill regularly publish fine novels which reach the intelligent reader through adult distribution.

Better access to adult mass-market distribution is a desirable but tough goal. YA fiction should be a genre in the adult sections of paperback racks as are romances, westerns, et al., rather than afterthoughts in children's sections. The YA world has to confront honestly the tough aspects of teen life rather than adulterated and often hypocritical approaches to life. It is utterly foolish to think the average 12- to 16-year-old unable to handle serious subjects which they see in every other media. Two new YA writers, Francesca Lia Block and Chris Lynch (both HarperCollins), are publishing in new directions which explore the most intimate of their experiences, sex and family violence. Yet their sales do not approach their potential audience response.

So, are we left only with hope? The hope the writers convey to their readers? Yes, but hope tied to action. It is our job, each of us, to redefine and relocate our goals. It can be done and the young people will be enriched. That recognition of ourselves as readers and caring human beings has served us over the decades. And it will do so again.

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*George M. Nicholson is currently a literary agent with Sterling Lord Literistic, Inc.*



## 75 Years of Children's Book Week Posters: Celebrating Great Illustrators of American Children's Books



This spirited look at 75 years of Book Week posters is a gorgeous full-color poster book, an informative history book, and an essential reference book—the perfect holiday gift for collectors, art lovers, and everyone interested in children's literature. The introduction and captions are by historian Leonard S. Marcus. Be sure to get your copy today. The book is available from your local bookseller, or you may order directly from the Children's Book Council. For details, see the Fall-Winter 1994 issue of CBC's Materials Brochure. Don't have one? Write for a copy to the Children's Book Council, Attn: Materials Brochure, 568 Broadway, Suite 404, New York, NY 10012.

# CHILDREN'S BOOK WEEK POSTER ART

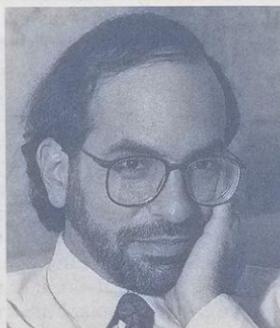
• Leonard S. Marcus •

When I first began looking into the Book Week poster series' fascinating 75 year history, I was surprised by the number of artists from early in the series I'd never heard of before. Ruth Alexander Nichols? Jay Reibel? F. Hasse? Within this mystery group, all of whom would eventually have to be tracked down, one artist—Jon O. Brubaker—stood out for me for the simple fact that he had designed the Book Week poster I had decided was my favorite. I naturally wanted to know as much as possible about him, and I thought that if it was not just my own ignorance I'd run up against, I might end up having the rare pleasure of having helped to rediscover the work of someone amazing.

My first efforts at tracing Brubaker produced pretty meager results. I could find no reference to him as a children's book illustrator. Knowledgeable curators of poster art hadn't heard of him either. Brubaker did get a brief mention—my first break—in *WHO WAS WHO IN AMERICAN ART*, from which I learned the place and year of his birth (Dixon, Illinois, 1875) and a few other details, most of which seemed to lead nowhere, however. It said for instance that he's also been a landscape painter, but a check of the Smithsonian's national paintings index didn't turn up a single item. It was beginning to look as if this artist, however talented he may have been, had remained just obscure enough not to have made it into Art History.

Then, in an artist's directory I pulled off the shelf one day at the library, I saw his name again. That book, published in the 1960s, listed Brubaker as then having a studio on West 47th Street, in New York's midtown Manhattan. Had the Book Week poster artist for 1925 and 1926 lived on into his nineties? Of course it was possible. Had he continued to work all those years, perhaps devoting himself to the landscapes I'd read about in *WHO WAS WHO...* but could find no trace of elsewhere? What if he'd left a huge stash of the stuff in a forgotten upper-story room—as the great comic strip artist Winsor McCay had done, to be unlocked decades later by a persistent biographer? As I glided through the library turnstile and padded rapidly toward the address scribbled into my notebook, I wondered if I might be able to step through the door to that room.

The most I really hoped for—and I thought even this only a remote possibility—was to find someone, a long-time tenant, another artist perhaps, who'd known Brubaker in his later years and could still recall something, *anything*,



Leonard S. Marcus; photo by Lynn Saville

about him. After explaining my business to the doubtful guard in the lobby, I was led into a brightly lit street level jewelry showroom and introduced to an amiable diamond merchant whose family had owned the building for the last half century. "An artist, you say? Brubaker? BREW-baker? I'm sure my father would have spoken of it. No," he concluded, pausing to turn the matter over once more in his mind, "I'm afraid I can't help you." That directory had been out of date from the day it appeared.

Anyone who does my kind of research has to expect such let-downs. My next trip to the library more than made up for that last dead end. I was checking the *NEW YORK TIMES PERSONAL NAME INDEX* to see if Brubaker had ever been mentioned in the paper (I'd already consulted the *TIMES OBITUARY INDEX* and drawn a disappointing blank.) He had! Just once, apparently, in the issue for December 15, 1926—in the second year that his Book Week poster was in current use. I rushed to the microfilm desk and was soon fast-forwarding toward our rendezvous.

"Brubaker, Artist, Weds," the article began. "Media, PA. Dec. 14 (AP) Jon Ozro Brubaker, widely known painter of landscapes and nature studies, and Miss Marion Humble of New York were married here today..." It was one of those moments that biographers crave. Brubaker's bride was no stranger to me. How could she be? As anyone acquainted with Book Week history was bound to know, in 1920 Marion Humble, executive secretary of the National Association of Book Publishers, had been appointed administrative head of the Book Week observance. It was presumably she as much as anyone (no records for that era survive to confirm this, however) who decided on the

poster artists from year to year. It seemed now, that Brubaker's truly thrilling design must have played a part, maybe even the decisive one, in the artist's campaign to win Humble's heart.

It was fun to think so. But when it came time to write my biographical note I found myself weighing the amusement value of the anecdote against the commercial media's pervasive tendency to opt for the outest possible interpretive slant when reporting on children's books and the people associated with them, and decided to leave the story out.

By then my luck had improved considerably and I'd begun to put together the pieces of what I thought was a far more compelling tale. Brubaker's Book Week poster had won the Art Directors Club's prestigious gold medal for 1926. At a time when most American poster art was doggedly literal-minded and conventional in approach, the bold simplicity of Brubaker's incisive design had been recognized by his peers as a breakthrough. I'd begun to believe that his Book Week poster probably deserved a place of honor in any future history of the American poster.

At a bookstore one day I'd spotted Brubaker's name in the index of James Fraser's *THE AMERICAN BILLBOARD*, a chance sighting that prompted a phone call to the author and then a visit to the library he presides over at Fairleigh Dickinson's Florham-Madison campus. Not only had Dr. Fraser (whom many readers will know as a children's literature scholar and former editor of *Phaedrus*) heard of Brubaker, he seemed just as curious about him as I was. At Fairleigh Dickinson I was ushered into a room housing something called the Outdoor Advertising Association archives—a collection of old trade journals, scrapbooks, and other documentation pertaining to the history of billboard art and its underlying industry. Brubaker, it turned out, had designed numerous promotional pieces for a large New York billboard house during the 1920s. He'd also created elegant cover illustrations for a trade magazine called *The Poster*. His Book Week poster was reproduced in the magazine's June 1926 issue over a laudatory caption that ended by noting that "his Railroad and other posters had won wide recognition."

That reference to railroad posters seemed a promising lead, one that pointed to a whole new set of curators, dealers, and other specialists within whose particular world Brubaker might just possibly have become a household word, a well-documented legend. I soon learned however that American railroad posters of that era are great rarities; little is known about them, or about all but a few of the artists who made them. It was no luck again.

My best discoveries at Fairleigh Dickinson that day still awaited, however. Thumbing through

the large bound volume of *The Poster* for 1925, I was startled to suddenly come face to face with Brubaker himself—with a photo of him accompanying a long article in which he'd set down his aesthetic credo. I eyed the image of the man expectantly. He seemed a sort of raffish Colonel Sanders with pointed beard, flamboyant mustache, and wistful gaze. The article revealed a conscious experimenter, a canny analyst of the poster artist's craft, and a keen-spirited optimist: "Five years ago," Brubaker said, "I could not have been convinced that advertising posters were in any way artistic." (Aha! I thought to myself...It must have been during those earlier, art-for-art's-sake years that he'd painted his landscapes.) "But today...I am convinced that Poster Advertising has been a contributing factor to bringing Art to the people...No Utopia that I can imagine could bring greater joy to our daily lives than to have constantly before us, in the great outdoor gallery of poster panels, the skill and concentrated effort of the leaders in the art world today." Brubaker brightly proclaimed that some such Utopia was already well within America's grasp! I was more eager than ever to see what he himself had gone on to do in the years that followed.

That day I had to content myself with two more photographs, both from *The Poster* for 1927. In one picture, I found him standing besides Norman Rockwell, General John J. Pershing, and the other judges of a nationwide American Legion poster contest. Brubaker, leaning on a cane, looked unexpectedly old and frail. That vigorous first photo I'd seen earlier must have been quite old when published. Just two years before.

His name last appeared in *The Poster* in the volume for 1930. Had Brubaker died that very year or some time soon afterward? The picture of the man with the cane made this seem a distinct possibility, though there was no obituary to settle the matter. I seemed once again to have lost the scent.

Of course by then I had gathered more than enough material for a 150-word caption. And of course I have related here at most maybe half of the various attempts I made to track down this elusive, fascinating man. In my line of work it's often best not to become *too* obsessed with mystery figures about whom there may be little more to discover; and yet, and yet...if you knew Brubaker, or knew someone who perhaps did, don't hesitate to write.

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Leonard S. Marcus is the author of the newly published, CBC-sponsored *75 YEARS OF CHILDREN'S BOOK WEEK POSTERS* (Knopf). His other new books for this year include *LIFELINES* (Dutton) and the paperback edition of his critically acclaimed biography *MARGARET WISE BROWN: AWAKENED BY THE MOON* (Beacon).

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## MISSION STATEMENT

The Children's Book Council, Inc., is a not-for-profit organization of publishers of trade books for children and young adults. It is governed by a Board of Directors elected from the membership.

The purpose of The Children's Book Council is to promote the use and enjoyment of children's trade books and to disseminate information about books for young people and about children's trade book publishing.

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*CBC Features* is published twice a year by The Children's Book Council, Inc., 568 Broadway, Suite 404, New York, NY 10012. The Council is the official sponsor of National Children's Book Week, and supports itself in part by the sale of Book Week and other materials such as posters, note cards, bookmarks, and the like. Proceeds from the sale of these materials support the Council's projects and programs that promote literacy and encourage reading. For a copy of the latest catalog of available Council materials, please write to: Children's Book Council, Attn: Materials Brochure, 568 Broadway, Suite 404, New York, NY 10012.

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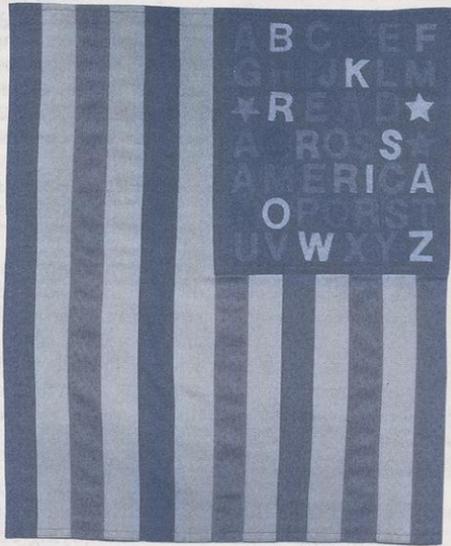
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**READ ACROSS AMERICA**  
75TH ANNIVERSARY  
NATIONAL CHILDREN'S BOOK WEEK  
NOVEMBER 14-20, 1994

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Celebrate 75 years of books and reading with the Children's Book Council.

1994 is the year, and **Read Across America** is the theme for this celebration. We are encouraging school principals and teachers, librarians, booksellers, parents and, of course, children to join in the fun.

We have already received the support of booksellers and librarians across the nation, along with an illustrious Honorary Committee that includes Hillary Rodham Clinton, Marian Wright Edelman, Robert MacNeil, Paul Newman, Ann Richards, and Ted Turner, among others. They have teamed up with the Children's Book Council to help spread the word about the importance of books and reading.

Lois Ehlerl created the art that serves as the official logo and, to help liven up everyone's celebration, the Children's Book Council is offering an official theme poster, a T-shirt, imprinted pencils, and a free **Read Across America** packet of materials with ideas for coordinating reading and fun.

The **Read Across America** packet includes:

- A small version of the **Read Across America** theme poster by Lois Ehlerl;

- the "75 Authors & Illustrators Everyone Should Know" pamphlet compiled by Dr. Bernice E. Cullinan, with an accompanying essay by Jim Trelease; and
- "13 Exciting Reading Activities for Children," a brochure with suggestions for activities with children that celebrate books and reading.

And remember, it's available free for the asking. Write to the **Children's Book Council**, Attn: 75BW, 568 Broadway, Suite 404, New York, NY 10012, and say you want a copy of the Packet.

For information on ordering other **Read Across America** and Council materials, send a 6" x 9", self-addressed, stamped (2 oz. first class postage) envelope to the **Children's Book Council**, Attn: Materials Brochure, 568 Broadway, Suite 404, New York, NY 10012, and ask for a copy of our latest catalog.

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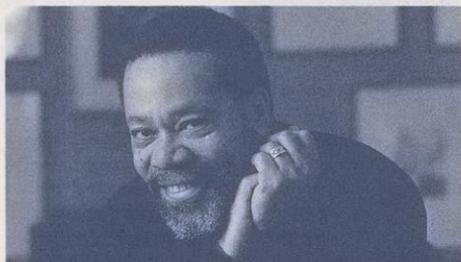
## BOOK WEEK ARTISTS ROUNDUP

1994 marks the 75th anniversary of National Children's Book Week, which the Children's Book Council has sponsored since 1945. Top children's book artists were invited to create original materials to help everyone celebrate Book Week.

The theme and artists were selected by the 1994 Book Week Committee: Louise Howton (Harcourt), Chair; Golda Laurens (Tambourine); Lucia Monfried (Dutton); Marjorie Naughton (Clarion); Michelle

Poploff (Bantam Doubleday Dell); and Anne Schwartz (Knopf).

If you are not on our mailing list and wish to see the Book Week pieces along with our other materials in full color, you may request a copy of our brochure. Just send a 6" x 9" self-addressed, stamped (2 oz. first class postage) envelope to: Children's Book Council, Att: Materials Brochure, 568 Broadway, New York, NY 10012.



**JERRY PINKNEY:** "The theme 'Books for Everyone/Everyone for Books' really struck home. I grew up in a household with few books to read, yet with great appreciation for stories, and narrative illustrations. I can't help but think of all the children who do not have any books

**DIANE GOODE:** "People often say their lives have been changed by a book. What if our favorite fairy tale characters had access to books? Would things have turned out differently? I've placed a few well-chosen volumes in their hands—just for fun."

Goode humorously interpreted the theme on this year's frieze, with a depiction of famous characters from children's literature reading amusingly appropriate books.

Diane Goode's latest is *DIANE GOODE'S BOOK OF SCARY STORIES & SONGS*, to be published by Dutton this fall.



Jerry Pinkney; photo by Alan S. Orling

available to them, who will miss the opportunity of learning about other people and places, stretching their innate imaginations with folk and fairy tales, filling their minds with history, science, and the wonders of this earth, as well as having a fun time with a book of jokes. Books for everyone, everyone for books. Let us all endeavor to make it a reality."

Pinkney's poster features hot air balloons carrying books aloft, surrounded by the wonderfully expressive faces of a multitude of children enjoying books.

Jerry Pinkney's recent books include *THE LAST TALES OF UNCLE REMUS*, as told by Julius Lester, and *SUNDAY OUTING*, written by Gloria Jean Pinkney, both published by Dial.



**JANET STREET:** "Books are *for* everyone, and books are *about* everyone. Reading introduces us to the world—new people, animals, places, history, ideas. I used animals reading about other animals to illustrate the idea that we can learn about each other, our neighbors, and people in far away places, through books. With reading comes understanding, with understanding comes tolerance, acceptance, and empathy toward others."

Street's streamer shows her charming animals sharing a hammock and books about each other.

Janet Street's latest works are *ONE LITTLE CHICKADEE* (Tambourine) and *MAMA GOOSE* (Philomel).



GARY SOTO: "A few years ago I was given a homemade bookmark that was skinny as a worm and in fact was shaped like a worm. It was curiously heavy under its skin of calico. Its guts, I later discovered, were B-B pellets which gave it plenty of heft to not only mark a place, but to hold open pages being read. This was in Sacramento, where I gave a creative reading and walked away with new readers and a really heavy bookmark. I didn't use it right away. Instead, I stuck it in a drawer and forgot about it. My wife discovered this bookmark and laughed because she was so charmed by its pretty but wormy face. Then she put it to use, novel after novel, and if this worm had real eyes and real brains, then it would have read the best of contemporary literature. While my bookmark is light in comparison, the weight of two feathers, possibly three, I hope it slips between the pages of books. I hope my young readers are flying across the page."

Soto's free-verse poem is full of vivid imagery and delicious sounds.

Gary Soto's new novels are *CRAZY WEEKEND* (Scholastic) and *JESSE* (Harcourt), both published in 1994.



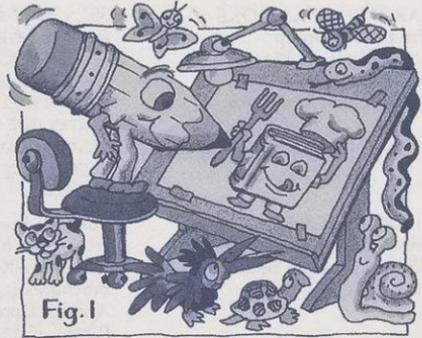
MARVIN TERBAN: "The English language is marvelously rich in words, and wordplay enriches it more. One of my favorite words is "fun," so it was a joy for me to be reunited with Giulio Maestro, illustrator of many of my wordplay books, to create the "Fun With Books" pamphlet using the word 'book' in jokes, riddles, idioms, etc. I hope that as children have fun with this humor pamphlet, they will appreciate the bountifulness of our language."

Terban's most recent books include *IT FIGURES!* *FUN FIGURES OF SPEECH* (Clarion) and *CHECKING YOUR GRAMMAR* (Scholastic). He is at work on a *DICTIONARY OF IDIOMS* for Scholastic, to be published in the fall of 1995.

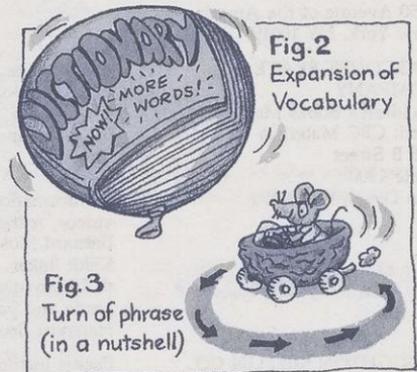
CAROLE BYARD: "Books are magical! They create worlds in our minds; make us laugh, cry and sweep us away with ideas and wonder."

Byard's streamer is a warm and vibrant illustration of enraptured faces peeking over bright, colorful books.

Among the many books Carole Byard has illustrated are *WORKING COTTON*, by Sherley Ann Williams (Harcourt), *HAVE A HAPPY*, by Mildred Pitts Walters (Lothrop), and *THE BLACK SNOWMAN*, by Phillis Mendez (Scholastic).



GIULIO MAESTRO, in his uncluttered studio (Fig. 1), with his nose to the board, illustrates his conception a *cook book*. "How jolly to be invited to contribute to the 1994 Book Week theme. I do hope my work encourages children of all ages to read more, and to have fun with words as they write their own riddles. In a nutshell, they will improve their writing by expanding their vocabulary (Fig. 2), and by learning interesting turns of phrase (Fig. 3)



Maestro's latest books include *MACHO NACHO AND OTHER RHYMING RIDDLES* (Dutton) and *RIDDLE CITY, USA!* (HarperCollins).

## MATERIALS AVAILABLE

### • From CBC Member Publishers •

Where you get it	What you get	What you send to get it
BRIDGEWATER BOOKS Attn: Publicity Manager TROLL ASSOCIATES 100 Corporate Drive Mahwah, NJ 07430	Posters featuring JUNIOR THUNDER LORD by Laurence Yep, THE GIRL WHO MARRIED THE MOON by Joseph Bruchac and Gayle Ross, and IMANI IN THE BELLY by Deborah M. Newton Chocolate.	Self-addressed 10" x 13" envelope with 5 oz. first class postage affixed
CAROLRHODA BOOKS The Lerner Group Attn: Nicole A. Wascoe 241 First Avenue North Minneapolis, MN 55401	35" x 18½" full-color poster featuring THE WORLD'S CHILDREN series. Postcards (20 each) featuring BARN OWLS, FLYING IN A HOT AIR BALLOON, HANNA'S COLD WINTER, THE BOY WHO KNEW THE LANGUAGE OF THE BIRDS, and KATE SHELLY AND THE MIDNIGHT EXPRESS.	Self-addressed 9" x 12" envelope with 4 oz. first class postage affixed
CLARION BOOKS Attn: Alison Wood 215 Park Avenue South New York, NY 10003	Poster featuring STOLEN THUNDER retold by Shirley Climo, illus. by Alexander Koshkin. Author brochures featuring Caroline Arnold, Dorothy Hinshaw Patent, Karen Lynn Williams, Ann Herbert Scott, and Wendy Watson.	Self-addressed 9" x 12" envelope with 4 oz. first class postage affixed
FARRAR, STRAUS & GIROUX Attn: Children's Marketing/ CBC Offer 19 Union Square West New York, NY 10003	Packet including ten bookmarks each from SO MANY DYNAMOS by Jon Agee and ALL THE SMALL POEMS PLUS FOURTEEN MORE by Valerie Worth, illus. by Natalie Babbitt; 1 poster each of GEORGE WASHINGTON'S COWS by David Small, FOR THE LIFE OF LAETITIA by Merle Hodge, and the WILL books by Olaf and Lena Landstrom.	Self-addressed 10" x 13" envelope with 5.5 oz. first class postage affixed.
GREENWILLOW BOOKS Attn: CBMD/CBC 1350 Avenue of the Americas New York, NY 10019	Poster featuring AWAY FROM HOME by Anita Lobel.	Self-addressed label with 3 oz. first class postage enclosed
HARCOURT BRACE & COMPANY Children's Books Marketing Attn: CBC Materials 525 B Street Suite 1900 San Diego, CA 92101	a. Complete list of Harcourt Brace Big Books. b. Latino and Spanish books brochure. c. Information about author videos, featuring Lynne Cherry, Bernard Most, Lois Ehler, and Keith Baker. d. Information about middle grade and young adult titles in Harcourt Brace's new format.	a. Self-addressed 6" x 9" envelope with first class postage attached b. Self-addressed 6" x 9" envelope with first class postage attached c. Self-addressed #10 envelope with first class postage attached d. Self-addressed #10 envelope with first class postage attached
HOUGHTON MIFFLIN CO. Attn: Melissa Hench 222 Berkeley Street Boston, MA 02116	Packet including a poster of Houghton Mifflin's Caldecott Medal winners; a poster of Rotten Ralph, illus. by Nicole Rubel with all the ROTTEN RALPH titles listed on the back; a poster from LYLE AT THE OFFICE by Bernard Waber.	Self-addressed 12" x 15" envelope with 7 oz. first class postage affixed

**LERNER PUBLICATIONS  
COMPANY**

The Lerner Group  
Attn: Nicole A. Wascoe  
241 First Avenue North  
Minneapolis, MN 55401

**LITTLE BROWN AND  
COMPANY**

Children's Books  
Attn: CBC  
34 Beacon Street  
Boston, MA 02108

**LOTHROP, LEE & SHEPARD**

Attn: CBMD/CBC  
1350 Avenue of the Americas  
New York, NY 10019

**MORROW JUNIOR BOOKS**

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1350 Avenue of the Americas  
New York, NY 10019

**NORTH-SOUTH BOOKS**

Attn: CBC Offer  
1123 Broadway  
Suite 800  
New York, NY 10003

**SCHOLASTIC INC.**

Attn: Jean Bush  
555 Broadway  
New York, NY 10012

**TAMBOURINE BOOKS**

Attn: CBMD/CBC  
1350 Avenue of the Americas  
New York, NY 10019

**THOMSON LEARNING**

115 Fifth Avenue  
New York, NY 10003

**WALKER AND COMPANY**

Attn: Children's Publicity  
435 Hudson Street  
New York, NY 10014

36" x 24" full-color poster featuring SOVIETREK by Dan Buettner. Bookmarks (20 each) featuring the HELLO USA series, THE GREENHOUSE EFFECT, ROSES RED, VIOLETS BLUE; postcards (20 each) featuring RUSSIA, DISCOVERING CHRISTOPHER COLUMBUS, and VOYAGER.

10 bookmarks featuring FAMILY TREASURY OF JEWISH HOLIDAYS by Malka Drucker; 5 bookmarks featuring ARTHUR by Marc Brown. 1 of each poster: SCARED SILLY! by Marc Brown, HOW NIGHT CAME FROM THE SEA by Mary-Joan Gerson, and THE GIRL IN THE GOLDEN BOWER by Jane Yolen; Little, Brown Multi-Cultural catalog.

Poster featuring EXPLORATION AND CONQUEST by Betsy Maestro and Giulio Maestro, illus. by Giulio Maestro.

Poster featuring CLEOPATRA by Diane Stanley and Peter Venema, illus. by Diane Stanley

A poster packet with posters for: GOODY O'GRUMPITY illus. by Ashley Wolff, GOOD KING WENCESLAS illus. by Christopher Manson, THE ART OF LISBETH ZWERGER, BABY CROW illus. by John Rowe, BERNARD BEAR'S AMAZING ADVENTURE illus. by Hans de Beer, DAZZLE THE DINOSAUR illus. by Marcus Pfister, and EVEN MONSTERS LOVE A GOOD BOOK! illus. by Hans de Beer.

Posters featuring THE MAGIC SCHOOL BUS IN THE TIME OF THE DINOSAURS, I SPY FANTASY, PIGSTY, CHRISTMAS IN THE BIG HOUSE, MY DOG ROSIE, and JAGUARUNDI. THE MAGIC SCHOOL BUS Teaching Guide. A WINTER POEMS postcard. A First Discovery Brochure. A Reference Backlist Brochure.

Poster featuring THE WHITTLES' TALE by Jennifer Armstrong, illus. by Valery Vasiliev.

30" x 24" full-color poster featuring a bird making a nest from the NATURE'S SECRETS series. Packet of postcards, day-glo stickers, and one 20" x 25" full-color poster describing how to make a butterfly from MAKE-IT-WORK! INSECTS.

18½" x 13¼" full-color poster featuring original artwork by Leonid Gore from KING KENRICK'S SPLINTER by Sally Derby.

Self-addressed adhesive label

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Self-addressed label with 3 oz. first class postage enclosed

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Self-addressed label and 13 oz. first class postage

Self-addressed label with 3 oz. first class postage enclosed

Self-addressed 10" x 13" with 4 oz. first class postage affixed

Self-addressed label with 4.5 oz. first class postage enclosed

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