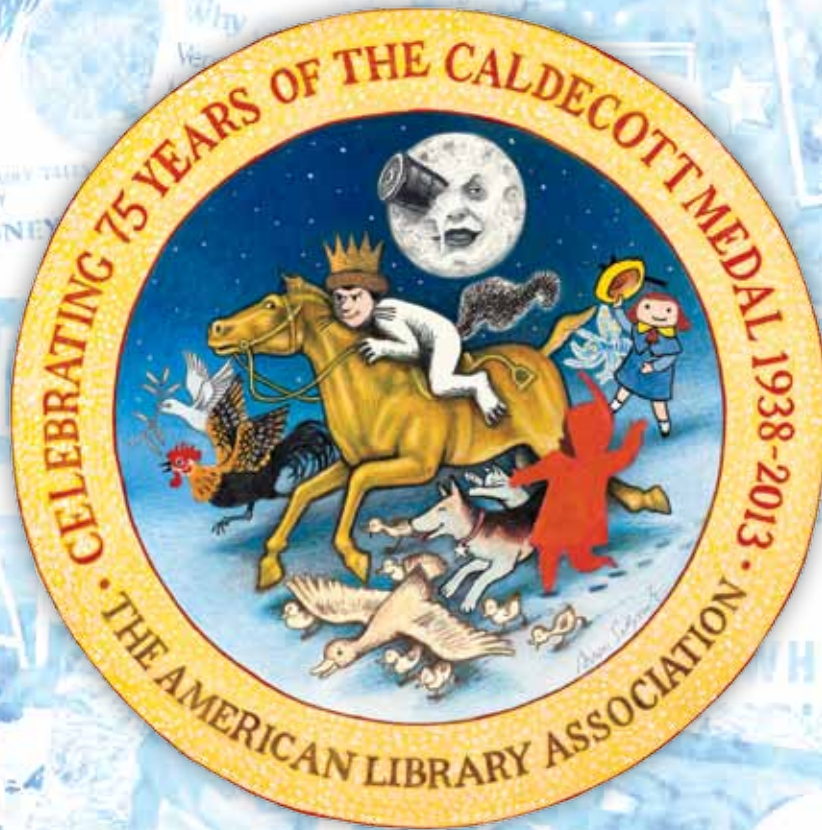


# Children & Libraries

the journal of the Association for  
Library Service to Children

Volume 11 Number 1 Spring 2013 ISSN 1542-9806



## Hail to the Caldecott!

Interviews with Winners Selznick and Wiesner • Rare Historic Banquet Photos • Getting 'The Call'

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# PENGUIN celebrates 75 YEARS of the CALDECOTT MEDAL!



# Table OF Contents

Volume 11, Number 1 • Spring 2013

## NOTES

---

- 3 Guest Editor's Note  
Julie Cummins
- 6 President's Message  
Carolyn S. Brodie

## FEATURES

---

- 9 The "Caldecott Effect"  
*The Powerful Impact of Those "Shiny Stickers"*  
Vicky Smith
- 14 Who Was Randolph Caldecott?  
*The Man Behind the Award*  
Leonard S. Marcus
- 18 Small Details, Huge Impact  
*A Chat with Three-Time Caldecott Winner David Wiesner*  
Sharon Verbeten
- 21 A "Felt" Thing  
*An Editor's-Eye View of the Caldecott*  
Patricia Lee Gauch
- 27 Getting "The Call"  
*Caldecott Winners Remember That Moment*  
Nick Glass
- 35 *Hugo Cabret*, From Page to Screen  
*An Interview with Brian Selznick*  
Jennifer M. Brown
- 37 Caldecott Honored at Eric Carle Museum
- 40 Caldecott's Lost Gravesite  
*... and How it Was Found*  
Connie Rockman
- 44 The Big Banquet  
*Memories from Caldecott's Biggest Night*
- 48 Across the Decades  
*Scenes from the Newbery-Caldecott Banquet*

- 50 Caldecott 2.0?  
*Caldecott Titles in the Digital Age*  
Cen Campbell
- 52 Beneath the Gold Foil Seal  
*Meet the Caldecott-Winning Artists Online*  
Danika Brubaker

## DEPARTMENTS

---

- 41 Call for Referees
- 53 Author Guidelines
- 54 ALSC News
- 63 Index to Advertisers
- 64 The Last Word  
Bee Thorpe



Boris reads *A Ball for Daisy* at the Main Library children's room, Oakland (CA) Public Library. Photo by Nina Lindsay.





## Editor's Note My Caldecott Moment in Belize

By Sharon Verbeten

As you can see by my colleagues' notes in this issue, there is no shortage of memories we librarians have about the Caldecott Medal.

I was planning on writing about my two favorite winners—*Where the Wild Things Are* (for obvious iconic reasons) and *Kitten's First Full Moon* (because of its simplicity of form, use of perspective, and absence of color and because Kevin Henkes is from my home state of Wisconsin!).

Instead, I found my inspiration in a foreign place—a foreign country, to be exact. On my spring break trip to Belize, I visited Miss Bertie's Community Library in the tiny village of Hopkins. It was a small, but charming, building—staffed with wonderfully friendly workers. On the day I visited, workmen were placing beams and boards for an upcoming addition.

The librarian and a Peace Corps volunteer I chatted with told me the place is filled after school with dozens of kids voraciously looking for books. While the library's collection was modest and shelved mostly intuitively (nonfiction was loosely organized by Dewey classifications; picturebooks were shelved together in random order), I was thrilled and amazed that among the picturebooks I browsed, the first two I spotted were Caldecott Medal classics, *Where the Wild Things Are* and *The Snowy Day* (the only snow these kids have likely ever seen). I couldn't resist taking the photo you see here.

Miss Bertie's relies on donations for its collection, so I'm working on that now—sure to include a few more Caldecott classics, in honor of the special issue you hold in your hands.

The visit to that small library taught me that it doesn't matter if a book has a gold seal on it or not, that it can be loved in both a busy metropolitan library and a tiny, dusty burg in Central America, where most of the kids wear shoes only for school and are eager to read whatever they can get their hands on. Books are a valued commodity—something our children often take for granted in more technologically advanced nations.

*I'm putting together a box of books to send back to the Hopkins library; if you'd like to contribute a used or new book (a Caldecott title might be nice!), feel free to send copies to me at 820 Spooner Ct., De Pere, WI 54115 and I'll include it with my shipment. I know the kids will appreciate it!* ☺



# Children & Libraries

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Library Service to Children

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# Guest Editor's Note

## The Gold Rush

### *A Caldecott Conversation . . . and Challenging Choices*

By Julie Cummins



**Julie Cummins** is the former Coordinator of Children's Services at the New York Public Library. She has written numerous articles on children's book illustration, reviews books for *Kirkus* and *Booklist* and also writes children's books. She served on the Caldecott Committee twice (one of those times as chair).

The year was 1969. It was my first ALA conference and Newbery-Caldecott banquet. I was awestruck by the size of everything: the city (Dallas); the number of programs; the number of attendees; the size of the trade show; the publisher giveaways; and the energy, eagerness, and enthusiasm of people meeting and greeting.

As it is today, the banquet was the highlight of the conference. In those days, the celebration was a much more formal affair. Women wore long gowns, some even wore gloves, and the people at the head tables (yes, *tables* plural, as many as twenty people!)—ALSC officers, medal winners, editors, and publishers—made a grand entrance from the back of the banquet hall to the dais. Two people led the parade carrying banners announcing the ceremonial event, much like a royal procession.

And in fact, it was.

Though I didn't know the other nine people seated at my table, we quickly became BFFs for the evening as the winners presented their speeches and honors were bestowed. There was a lot of clapping. The program was a charming booklet inspired by the winning Caldecott book, *The Fool of the World and the Flying Ship: A Russian Tale* illustrated by Uri Shulevitz and retold by Arthur Ransome. There was a beautiful centerpiece that got to go home with the person whose coffee cup saucer had the winning sticker on the bottom. (One year when the conference was in San Francisco, the floral piece was a miniature trolley car filled with flowers, but I wasn't the lucky one.)

It was indeed a night to remember. Since then, I've missed only a few banquets, and I have had the distinction of standing at that podium twice, once to present the Newbery Medal and once to present the Caldecott Medal.

Times have certainly changed: no white gloves, no lavish centerpiece, and no procession, though there are clever favors at each table representing the winning book, including sewing kits for Simms Taback's *Joseph Had a Little Overcoat*. We've traded in the pomp and circumstance for tech-

nological advancements that showcase the event on two large screens with photos of honorees and names of committee members. Recognition of these books has come a long way. I wonder what Randolph Caldecott would think?

Surely nothing could cloud the accolades of these distinguished books, but as with almost any award, there are some people who are bound to disagree. To quote from Lewis Carroll's *Alice's Adventures in Wonderland*, Alice asks, "What is the use of a book, without pictures or conversations?" Over the years, there has been plenty of conversation about Caldecott choices. In particular, no fewer than eight Caldecott Medal and Honor Books have provoked a hubbub.

### Some Controversial Choices

The first title that likely comes to mind is *Where the Wild Things Are* by Maurice Sendak, winner in 1964. Many librarians felt the monsters in the story would frighten young children and give them nightmares. Not true, of course, because children made those monsters and Max a classic, establishing Sendak right beside Dr. Seuss as the most recognized names in children's literature. (Note: Dr. Seuss won three Caldecott Honors—in 1951 for *If I Ran the Zoo*, in 1950 for *Bartholomew and the Oobleck*, and in 1948 for *McElligot's Pool*, but he never snared the Caldecott Medal itself.)

Could a simple story, *Sylvester and the Magic Pebble* by William Steig, about a donkey who finds a magic pebble and turns himself into a rock be offensive? In 1970, police in Rochester, New York, thought so because one page depicts the police officer as a pig. Never mind that Steig *liked* pigs, the book was caught up in the unrest during the Chicago riots when calling policemen "pigs" was a contemptuous slur.

Copies of the book across the country disappeared as police associations made their dissatisfaction known. Sylvester survived and is happily back on library shelves today.

In 1971, Sendak again ruffled feathers with naked Mickey falling in and out





Enjoying Kevin Henkes' 2005 winner *Kitten's First Full Moon* at the 81st Avenue Branch, Oakland (CA) Public Library. Photo by Derrick Demay.

of his clothes and landing in a bowl of cake batter in the Caldecott Honor Book *In the Night Kitchen*. This title, more than any other, generated a huge controversy over the nudity; some librarians went so far as to covering Mickey with paint or paper diapers. At the time, it was shocking to have a little boy's genitalia exposed in a children's book (it may have been the first children's book to do so).

Yet, twenty-eight years later, *No, David!* by David Shannon featured an irascible preschool boy who runs naked through his house, and the book was cited with a Caldecott Honor. Is the difference that Mickey is shown with full frontal nudity while only David's buttocks are showing? Or have perspectives and attitudes changed over time?

On a side note, adult male nudity has so far been covered, literally, by a hat and a towel with no objections. Here are two specific examples. In Harve and Margot Zemach's 1974 winner *Duffy and the Devil*, Squire Lovel is head-to-toe bare but a hat is discreetly placed over his "family jewels."

Could a story about a king in a bathtub NOT show some skin? Of course not, and in *King Bidgood's in the Bathtub*, a 1986 Honor Book, Don Wood cleverly illustrated the ending with a young boy pulling the plug on the bath water, sending the unruly king fleeing the scene, but wearing a towel.

An objection of a different nature cast a shadow over Marcia Brown's 1983 winner *Shadow*. The choice was as dramatic as its collage artwork. Translated from the French poet Blaise Cendrars by Brown, the symbolic mood piece reflects stories told by African storytellers and shamans around a nighttime fire. This choice was controversial because some adults felt the book was too dark and ominous in tone for children, lacked child appeal, and required an adult's sophistication to appreciate both text and art.

One year later, a single detail raised some eyebrows in Trina Schart Hyman's version of *Little Red Riding Hood*, a 1984 Honor Book. Here was a classic tale by a favorite illustrator—what could be objectionable?



Innocent Little Red Riding Hood is carrying a bottle of wine in her basket. Teetotalers were aghast that such encouragement of drinking appeared in a picturebook for young children. This kind of fuss reportedly delighted Hyman no end.

David Macaulay challenged children, and adults, in his non-linear book *Black and White*, Caldecott Medal winner in 1991. Four story lines about parents, trains, and cows are mixed and matched with fantasy and reality. The reader must carefully inspect the words and pictures and choose whether to follow one vignette all the way to the end or embark upon all four together to minimize or enhance confusion. The unusual interplay of frames was indeed confusing to many adults, though children seemed to “get it” more easily.

Eve Bunting's *Smoky Night* sent up a flare of smoke when it was announced as the winner of the 1995 Caldecott Medal for David Diaz. Thickly textured, expressionistic paintings darkly depict a night of the Los Angeles riots from one boy's perspective. The heavily lined abstract images were deemed too scary for young kids and far removed from the more genteel style of most previous winners. Hallway rumors of bias by California committee members caused a big stir, especially when the popular *Swamp Angel* by Anne Isaacs, illustrated by Paul O. Zelinsky, was given an Honor instead of the medal.

And, of course, the most recent and by far, the most controversial, was the 2008 Caldecott Medal-winning *The Invention of Hugo Cabret* by Brian Selznick. Illustrations aside, there was a raging debate over whether the book qualified as a “picturebook” at 534 pages. Mavens and reviewers declared the book as genius, while critics questioned whether the length complied with the definition in the committee manual. There is no question, though, that the book set a benchmark.

There are reasons—good ones—why there is a committee that chooses the Caldecott. There is a defined, weighted voting system, an odd number of members—to avoid ties, and to provide a mix of members' backgrounds and experiences. We bow to their expertise, conversations, and deliberations.

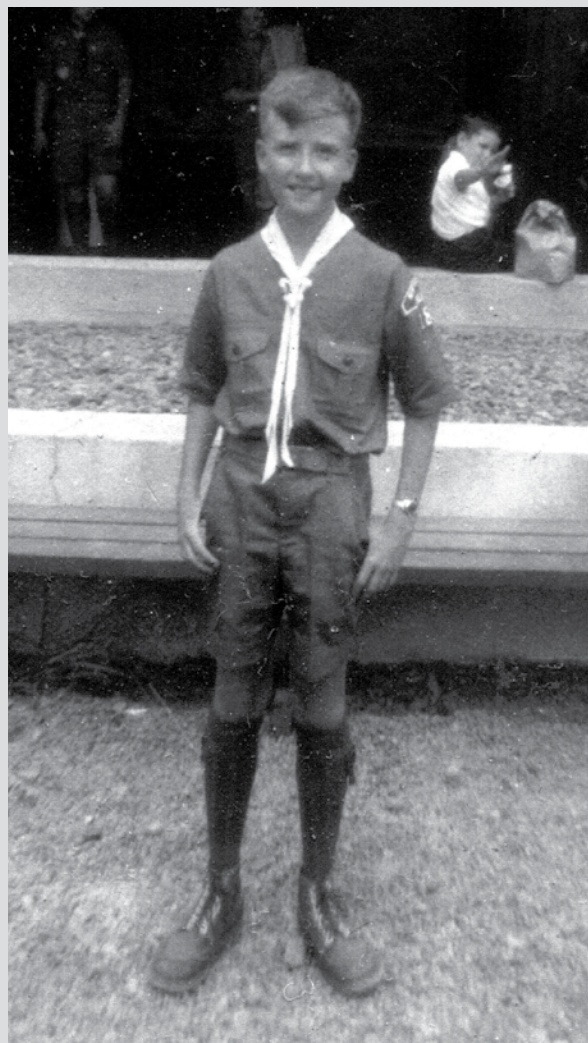
Everyone has his or her favorites over the years, of course, but beloved or besmirched, the Caldecott Medal winner rules the world of illustrations as the “most distinguished [and important] picturebook” of its chosen year.

No doubt Caldecott would agree with Alice—“What is the use of a book, without pictures or conversations?” And on this seventy-fifth anniversary year of the medal named for him, I think he would be downright pleased. ☺

Do you recognize...



## Hey, who got a medal? Beats mopping floors.



Richard Egelski was awarded in 1987 for *Hey, Al*, written by Arthur Yorinks (Farrar). Photo provided by the illustrator. Used with permission.





# President's ALSC Message

Carolyn S. Brodie  
ALSC President, 2012–13  
carolynalsc@gmail.com

ALSC President **Carolyn S. Brodie**, is Professor in the Kent State (OH) University School of Library and Information Science and Director of the Reinberger Children's Library Center and Marantz Picturebook Collection.

## Seventy-Fifth Caldecott Celebration

*Thanks for the Memories!*

"We do not remember days, we remember moments . . ."—Cesare Pavese<sup>1</sup>

When I was invited to write a brief note as ALSC president for this seventy-fifth Caldecott Medal anniversary issue, among the topics suggested was to focus on one favorite Caldecott book or banquet or announcement.

For those of us who love all that the Caldecott Medal embraces, over the years our lives have been intertwined and intersected with these books. I began to wonder how I could pick only one memory, one moment? Instead of

thinking and writing about just one special time, my list just kept getting longer.

After thirty-four years in librarianship and teaching, there are lots of special memories connected to Caldecott Medal and Honor Books, I'm sure you have your own collection of treasured times, too. When you select a particular book, you're reminded of the first time you took it from the shelf, or a special sharing of the book with a child or a particular group of children, or maybe an opportunity when you heard the illustrator talk about his work on that book.

There are hundreds upon hundreds of memories I have connected to the Caldecott, and these are just a very few of those special times. I remember when I . . .

- selected *Where the Wild Things Are* from the bookmobile shelf as a second grader.
- dreamed of Cinderella, the prince, and that awesome glass slipper.
- watched and listened to *The Little House* and *Stone Soup* on Captain Kangaroo.
- saved a snowball in the freezer just like Peter did in *The Snowy Day*.
- was amazed by my Boston friend reciting from memory the rhyming names of all eight ducklings from *Make Way for Ducklings*—Jack, Kack, Lack, Mack, Nack, Oack, Pack, and Quack.
- heard and loved when my mother read *The Polar Express* to her second-grade class.
- became good friends with *Frog and Toad Are Friends*.
- saw my own Southern relatives getting hugs in Stephen Gammell's illustrations in *The Relatives Came*.
- shed tears as I listened to Allen Say's Caldecott speech for *Grandfather's Journey*, as I too have lived a life share between homes with one in Arkansas and the other in Ohio for the past twenty-four years.
- talked with Dav Pilkey about his inspiration for *The Paperboy*.
- appreciated my then-fiancé who stood in a long line (full of just women and children) waiting for Tomie dePaola's autograph for *Strega Nona* back in 1987.
- understood (finally, I think) David Macaulay's *Black and White*.

### Did you Know?

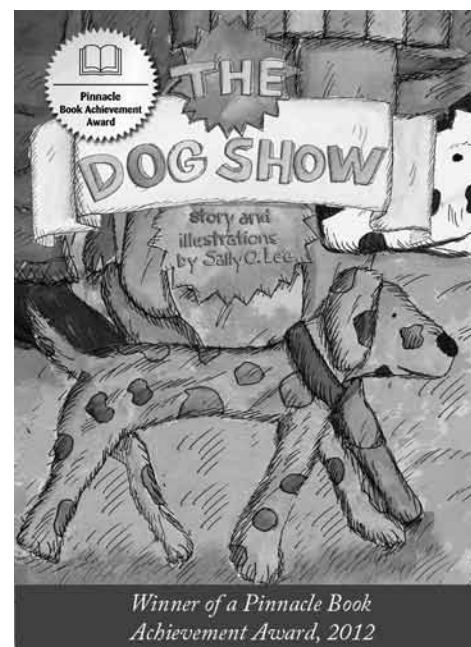
The year 1938 was also the year the song "Thanks for the Memory," which became Bob Hope's signature song, was released. (The title of the song was later changed to the more familiar "Thanks for the Memories.")



- shared *Snowflake Bentley, Snow, The Snowy Day, The Big Snow, and White Snow, Bright Snow* with other snow lovers in Ohio (there aren't a lot of us).
  - recited the alphabet with children while we read *Ashanti to Zulu*.
  - listened to Kadir Nelson share the creation process of *Moses: When Harriet Tubman Led Her People to Freedom*.
  - introduced *No, David!* to the utter delight of my two great-nieces, especially that one page . . .
  - discovered a beautifully signed copy of Leo Politi's *Song of the Swallows* in our collection.
  - made stone soup with fourth-grade school children (we boiled the stone first!).
  - think of *Blueberries for Sal* every time we have blueberries.
  - orchestrated a production of *Goldilocks and the Three Bears* with children with special needs as the stars of James Marshall's version of the story.
  - reenacted *Yo! Yes?* with children.
  - turned *Tops and Bottoms* to the side that very first time.
  - melted after Marc Simont kissed me goodbye (on the cheek!) after standing with him in the Newbery-Caldecott banquet receiving line for his 2002 Caldecott Honor for *The Stray Dog*.
  - marveled at the computer-generated artwork in *Casey at the Bat*.
  - reminisced about my own Ozark Mountain grandparents while reading *When I Was Young in the Mountains*.
  - opened a poetry workshop sharing *Red Sings from Treetops: A Year in Colors*.
  - believed again in the simplicity and beauty of black-and-white illustrations in *Kitten's First Full Moon*.
  - filed the subject card in the catalog drawer for *Sylvester and the Magic Pebble* under a now defunct subject heading.
  - shared the year with Barbara Kiefer, 2000 Caldecott chair for *Joseph Had a Little Overcoat* as I chaired the 2000 Newbery for *Bud, not Buddy*.
  - asked one-on-one questions of Bryan Collier after watching and listening to his presentation on *Dave the Potter: Artist, Poet and Slave*.
  - participated in the fellowship of the 2007 Caldecott Committee for *Flotsam*.
  - discovered four first-edition copies of *Wildlife ABC* in an Anchorage, Alaska, bookstore.
  - kept all of my Newbery-Caldecott Banquet programs with my favorites, including those for *The Three Pigs, Rapunzel, and A Ball for Daisy*.
  - bounced up and down with excitement at the press conference when Jerry Pinkney's *The Lion and the Mouse* won the 2010 Medal.
  - loved Erin Stead's most heartfelt Caldecott speech for her art in *A Sick Day for Amos McGee*.
  - purchased one of the first released copies of *A Ball for Daisy* in April 2011 when Chris Raschka was a speaker at the twenty-seventh Virginia Hamilton Conference.
  - laughed out loud with children as we read the notes in *Officer Buckle and Gloria* together during storytime.
- These books are part of my life story, and I know you have your own collection of memories surrounding them just as I do. Enjoy them and treasure them—and take the time to share your own memories with children just as you share these books.
- As of the 2013 awards, there are seventy-six Caldecott Medal books and 241 Honor Books—lots to choose from that represent many good memories and many more memories to come! 🐾

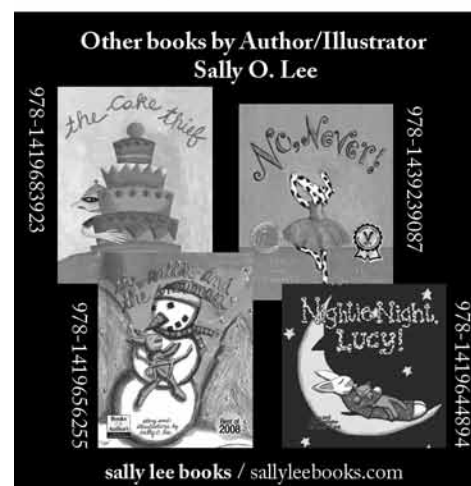
## References

1. Attributed to Cesare Pavese, Italian poet, literary critic, and novelist, 1908–1950. <http://quotationsbook.com/quote/25993/>.



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 —Midwest Book Review, 2012

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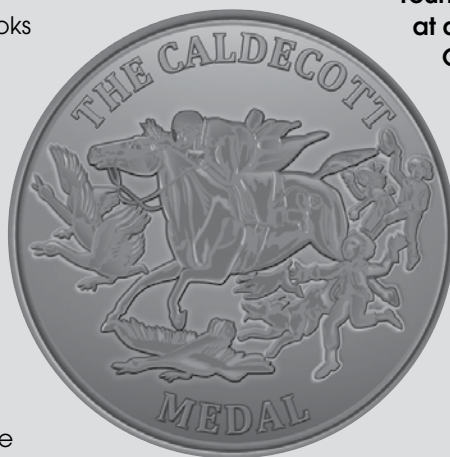


- In 75 years, there have been, obviously, 75 Caldecott Medal winning books and 235 Honor Books. There have been sixty-five different winners of the Medal (illustrator pairs were counted as one).
- **Forty-five of the sixty-five different winners of the Medal have received multiple citations from the Caldecott Committee (either additional Medals and/or Honors).**
- Thirty-two of the Medal-winning books have authors who are different than the illustrator. Forty-three of the Medal-winning books were written and illustrated by the same person.
- **Most citations (Medal and Honors) from the Caldecott Committee: Marcia Brown has nine, Maurice Sendak has eight.**
- A double trifecta: Marcia Brown and David Wiesner each have three Caldecott Medals.
- **Six winners of the Caldecott Medal have won it twice: Barbara Cooney, Chris Raschka, Chris Van Allsburg, Leo and Diane Dillon, Nonny Hogrogian, and Robert McCloskey.**
- Barbara Cooney and Leo and Diane Dillon are the only repeat Medalists to never get an honor citation.
- **Seven pairs of illustrators have received Caldecott citations for their work: Alice and Martin Provensen,**

**Berta and Elmer Hader, Ingri and Edgar Parin d'Aulaire, Maud and Miska Petersham, Leo and Diane Dillon, Steve Jenkins and Robin Page, Mary and Conrad Buff.**

- Individuals with the most Caldecott Honors without receiving the Medal: Leo Lionni and Clare Turlay Newberry (four each).

- **Youngest Caldecott recipient: In 1944, at age thirteen, Plato Chan received a Caldecott Honor for *The Good-Luck Horse*.**



- Oldest Caldecott recipient: In 2002, at age eighty-seven, Marc Simont received a Caldecott Honor for *The Stray Dog*.

- **The longest book to receive a Caldecott Medal was the 2008 winner Brian Selznick's *The Invention of Hugo Cabret*, at 533 pages.**

- Dr. Seuss received three Caldecott Honors but no Medals. His Honor Books are *McElligot's Pool*, *Bartholomew and the Oobleck*, and *If I Ran the Zoo*.

- **Ten different Dave, Dav, or Davids have been recognized for a Caldecott citation.**
- Maurice Sendak received five Caldecott Honors before receiving his only Caldecott Medal for *Where the Wild Things Are* (and two Honors after his 1964 win).



Do you recognize...



**One fine smile on this illustrator!**

Nonny Hogrogian was awarded in 1972 for *One Fine Day* (Macmillan). Photo provided by the illustrator. Used with permission.



# The “Caldecott Effect”

## The Powerful Impact of Those “Shiny Stickers”

BY VICKY SMITH



It has long been understood that the Randolph Caldecott Medal is one of the two brass rings of the children’s literature world. The lucky illustrator who grabs it wins both literary immortality and a better-than-average royalty check for the foreseeable future. Less immediately, he or she joins a continuum of excellence that rewards the creation of excellent narrative art for an audience historically undervalued by society as a whole.

As we all know, the award was instituted in 1937 as a complement to the John Newbery Medal and by implication shares in the earlier award’s stated purpose:

To encourage original and creative work in the field of books for children. To emphasize to the public that contributions to the literature for children deserve similar recognition to poetry, plays or novels. To give to those librarians, who make it their life work to serve children’s reading interests, an opportunity to encourage good writing in this field.<sup>1</sup>

That it was always the intent of Frederic Melcher, the consummate twentieth-century bookman who originated both the Newbery and Caldecott Medals, that the Caldecott act as the Newbery’s picturebook twin is clear. When the Newbery was established, the picturebook as we know it was still in its infancy—a “rare event,” in the words of Bertha Mahony Miller<sup>2</sup>—but in the decade and a half that followed, it matured rapidly.

As articulated by Irene Smith in *A History of the Newbery and Caldecott Medals*, “the idea [for a picturebook medal] had been simmering in [Melcher’s] mind for quite a time. . . . The brilliant work of picturebook artists in the nineteen-thirties . . .

demanded recognition equal to that which authorship enjoyed.”<sup>3</sup>

Less formally, the Caldecott Medal was established to create a virtuous circle in which the successes of previous years drive future ones, and everyone involved—artists, publishers, librarians, and, most especially, children—is a winner.

Seventy-five years down the road from awarding of very first medal to Dorothy P. Lathrop in 1938 for her illustrations of *Animals of the Bible, A Picture Book*, with Bible verses selected by Helen Dean Fish (Lippincott, 1937), has the faith of Melcher been borne out? (All publishers referenced are the original publishers unless otherwise stated, and dates provided are those of the year of publication, not the awarding of the medal.) Just what *is* the “Caldecott Effect”?

It’s impossible to get an exact measurement of the effect a single Caldecott Medal has had on the long-term fortunes of any individual winner—there are simply too many variables, including story, artistic aesthetic, theme, difficulty of text, age range of audience, renown of author or illustrator, geography,



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epoch, and so on. Any one variable can skew whatever measurement one chooses, whether it's library circulation or unit sales.

The now-iconic gold and silver stickers carry weight, without a doubt, emphasizing to the public that great illustration in books for children deserves recognition. Whether it was meant to or not, the shiny sticker appeals equally and brilliantly to a winning picturebook's two primary audiences—children and the adults who nurture them. In the words of Lisa Dennis, coordinator of Children's Collections at the Carnegie Library of Pittsburgh, “Preschoolers tend to just like the shiny sticker, but of course their parents generally like the idea that the books are award winners.”<sup>4</sup>



*“It certainly always helps to have a lovely Caldecott Medal on the front of the book. . . . But in the*

*end, the quality and child appeal of the book are what matters, and that's what brings each new generation back to certain titles.”*

**Regina Hayes, Viking Books**

Jon Anderson, executive vice president and publisher of Simon & Schuster's Children's Division, notes “That gold medal . . . [is] a stamp of approval.”<sup>5</sup>

A stamp of approval is all well and good, but approval in a vacuum doesn't pay the rent. Publishing is a business, and businesses run on the bottom line. Measured against the bottom line, what does the Caldecott do for the industry? It was not possible to get exact sales and revenue figures on Caldecott-winning titles, but it is possible to make certain inferences from data that are available, starting with the very basic—Can someone who wants to buy a Caldecott-winning book do so and thereby contribute to that bottom line?

The good news is that with only two exceptions—*Mei Li*, illustrated and written by Thomas Handforth (Doubleday, 1938), and *Nine Days to Christmas*, illustrated by Marie Hall Ets and written by Marie Hall Ets and Aurora Labastida (Viking, 1959)—all medal-winning titles are available, either from the original publisher (or its corporate descendent) or from a subsequent rights holder.<sup>6</sup> Even the two titles mentioned above are not officially classified as “out of print,” but as “out of stock” or simply “unavailable.”

It is interesting to note that the number of books that have passed from the original rights holders is just as tiny. Homeschool specialty publisher Beautiful Feet proudly holds the rights to a number of Ingri and Edgar Parin d'Aulaire's works, including *Abraham Lincoln* (Doubleday, 1939).<sup>7</sup> *Song of the Swallows*, illustrated and written by Leo Politi (Scribner, 1949), is now being published by Oxford University Press, not Simon & Schuster, of which Scribner is now an imprint (though its availability is unclear).<sup>8</sup>

It is possible, therefore, to infer from the relative stability of Caldecott Medal-winning books within their publishers' backlist catalogs that a winning title is a significant asset from a business standpoint. Betsy Groban, senior vice president and publisher of Houghton Mifflin Harcourt (HMH) Children's Book Group, confirms this: “We are immensely proud to be the publishers of so many Caldecott winners (45 in all) and thrilled at the contribution they make to our bottom line.”<sup>9</sup>

Liza Baker, executive editorial director of Little, Brown Books for Young Readers, echoes Groban, drawing a direct connection between medal and sales: “The sales of these books remain significant as a direct result of winning this most prestigious award. It's wonderful to see that impact on a book's backlist life and longevity.”<sup>10</sup>

Not only can medal winners contribute to a publisher's bottom line, they can help make a publisher a valuable property in itself. Regina Hayes, former president and publisher of Viking Children's Books, now editor at large for Viking, says “the Caldecott books are definitely among the titles we refer to affectionately as the ‘Golden Oldies.’ . . . I think the strong backlist was a factor in Viking's attractiveness to Penguin, [though] that involves far more titles than just the Caldecott or Newbery winners.”<sup>11</sup>

When Millbrook Press filed for bankruptcy one month after its Roaring Brook imprint won its second Caldecott Medal for *The Man Who Walked Between the Towers*, illustrated and written by Mordicai Gerstein (2003), the young imprint didn't have long to wait before attracting attention. After a brief bidding war, Holtzbrinck (now Macmillan) snatched the prize from Random House.<sup>12</sup> Although the Roaring Brook team was (and still is) a formidably talented one, it's reasonable to conclude that its back-to-back Caldecott-winning books—Gerstein's and *My Friend Rabbit*, illustrated and written by Eric Rohmann (2002)—were a significant part of its appeal to rival publishers.

HMH's Groban offers an additional angle on the contribution a Caldecott makes to a publisher's bottom line. “I believe that since our picturebooks have been the recipient of many Caldecotts over the years, it can make it easier for us to attract Caldecott-level talent. We are seen as a publisher of distinguished and innovative picturebooks that have been rewarded over and over by Caldecott committees.”<sup>13</sup> The virtuous Caldecott circle is at work here.

While it is now a given that Caldecott Medal and honor books experience a rush immediately following the announcement



of the winners, sometimes occasioning an embarrassing delay in acquisition for those libraries that did not have the foresight to correctly predict and order them, it is also true that sales tail off over time. Some individual titles have become perennial favorites and continue to perform strongly, but as a whole, the older a Caldecott winner is, the more subdued its sales are.

Where an older Caldecott winner continues to perform in the retail world, it's often hard to say how much of a factor the award is. According to Hayes, “It certainly always helps to have a lovely Caldecott medal on the front of the book. . . . But in the end, the quality and child appeal of the book are what matters, and that's what brings each new generation back to certain titles.”<sup>14</sup> Groban concurs: “[E]ach book is . . . an individual creation.”<sup>15</sup>

Appropriately, libraries do not typically commit themselves at a written policy level to purchase, retain, and replace Caldecott-winning titles, acknowledging the truth that each book is individual and may or may not meet the needs of their specific communities. Nevertheless, children's librarians display a regard for the award that would warm Melcher's heart.

Diane Colson, former youth services librarian at Palm Harbor (FL) Library, speaks for many: “I like to play the game throughout the year, trying to guess which books will win the award. If I've purchased the Caldecott winner—I've won. My track record is not so great, however. So I always purchase the winner and the honor books immediately after they are announced.”<sup>16</sup>

While an initial Caldecott bump in sales comes from two sources—libraries and consumers—with the exception of those perennial favorites, when older Caldecott titles sell, it is primarily to libraries. Nielsen BookScan data reveal negligible retail sales of most older titles,<sup>17</sup> but many of the librarians surveyed express either a personal or institutional determination to keep their Caldecott winners in their collections.

Colson says, “We always keep a copy of the winner. But the honor books . . . are more dependent on circulation stats and my own judgment.”<sup>18</sup>

Of course, the allure of the Caldecott is not solely a fiscal one, and there's more to keeping Caldecott titles in print than revenue. To a person, each of the publishers I spoke to reveal a strong commitment to their Caldecott titles. Simon & Schuster's Anderson affirms his determination to keep his medal-winning and honor books in print. He notes, “Admittedly, some of these titles don't have sales that justify them being in print, but I think they are an important part of our industry's heritage, and I'm willing to live with a number of years of inventory for the sake of maintaining them.”<sup>19</sup>

The bottom line is just one part of the “Caldecott Effect.” The other part is the medal's role in driving excellence in illustration for the last seventy-five years. Groban's feelings are representative of the publishers' perspectives. She says, “I love the fact that we as a culture reward the creation of picturebooks in this



“*[When] I was younger and dreaming about making a book, and then dreaming that one day that book might get a shiny sticker on it, I was really dreaming of making a story that was good.*”

## Caldecott Medal-winning illustrator Erin Stead

big and formal way. It encourages inspiration and aspiration on the part of creators, and, though—as with *Macbeth*—we never breathe the word ‘Caldecott’ in any meetings, we are ever hopeful that books of ours will continue to find favor with the committees each year.”<sup>20</sup>

It is this mentality, of course, that is the greatest legacy of the Caldecott Medal. Because the award, with its “seal of approval” imprimatur with the public and its diligent stewardship by librarians, rewards winning publishers for investing in those special books, they continue to do so. Baker elaborates: “There are a rare few books that reveal themselves along the way in the editing and designing process . . . as exceptional in art and form. We . . . would certainly pay careful attention to every detail in decisions made related to those books, from the factual accuracy of the story, to the consistency of the art, to the design decisions, paper choice, special effects, etc.”<sup>21</sup>

Betsy Bird, youth materials specialist at New York Public Library, puts it rather more trenchantly, from a librarian's point of view. “I do honestly feel that Caldecotts give publishers excuses to publish great books. When there's the possibility of a big award in the offing, they are more inclined to try stuff that has beautiful art and great writing rather than the next *Pinkalicious*. Their existence lifts all picturebooks to the next level, so to speak.”<sup>22</sup>

And what of the illustrators themselves? Those most directly affected by a Caldecott? I was fortunate to make contact with a number of Caldecott winners; all of them express humility and gratitude for the honor. And as with the publishers, they feel the effect both practically and emotionally.

When Nonny Hogrogian won her first medal, for *Always Room for One More* written by Sorche Nic Leodhas (Holt, Rinehart, and Winston, 1965), she was at a career crossroads, and the



*“I do honestly feel that Caldecotts give publishers excuses to publish great books. When there’s the possibility of a big award in the offing, they are more inclined to try stuff that has beautiful art and great writing . . . Their existence lifts all picturebooks to the next level, so to speak.”*

**Betsy Bird,  
New York Public Library**

award “[freed] me financially to devote my full time to illustrating. I had no trouble deciding to stay [in the business] and become the best illustrator that I could be, and it gave me the possibility to tell my own stories.”<sup>23</sup>

Like Hogrogian, Emily Arnold McCully was considering a career change—“Children’s book art was becoming increasingly ambitious and gorgeous, and I had no training”—when she decided to heed her art director’s advice and try painting instead of drawing. *Mirette on the High Wire* (Putnam, 1992) was the result. “[The] Caldecott opened doors and made me very grateful I had not abandoned my career.”<sup>24</sup>

Ed Young won a Caldecott Honor for his second picturebook, *The Emperor and the Kite*, written by Jane Yolen (World, 1967).

He says it “gave me the confidence I needed to relax and pursue what I lacked by educating myself in visual arts and storytelling. The medals I earned since then were, I believe . . . the culmination of the trust given to me in 1968.”<sup>25</sup>

Similarly, for then-fine artist Eric Rohmann, winning a Caldecott Honor for his first picturebook, *Time Flies* (Crown, 1994), enabled him to “think bigger and broader, with the knowledge that the award exposes my books to a more and varied audience—kids like I was, longing for books I didn’t even know I wanted to read until I read them.”<sup>26</sup>

Gerald McDermott, who won a Caldecott Honor for his first book *Anansi the Spider* (Holt, Rinehart, and Winston, 1972), and the medal itself for his second book, *Arrow to the Sun* (Viking, 1974), keenly felt the impact of the award on his works’ longevity. In an email written shortly before his death in December 2012, he noted, “The richest reward . . . has been the continuing generational response to the work. Every week, I receive wonderful messages from parents and grandparents who loved these books as children and now pass them along to their children and grandchildren. I wanted to tell stories and reach a wide audience. Thanks to the Caldecott Medal, the work has become part of the continuum.”<sup>27</sup>

And in a very personal expression of the Caldecott Effect, becoming part of that continuum was a decades-long dream for Erin E. Stead, who won the medal for *A Sick Day for Amos McGee*, written by Philip C. Stead (Neal Porter/Roaring Brook/Macmillan, 2010). Like every small child in a library or bookstore, she was drawn to those shiny stickers, and the fascination with beautifully illustrated picturebooks never left her. “I think the award fosters a drive to make good, solid books while proving that there are different ways to tell a story. . . . [When] I was younger and dreaming about making a book, and then dreaming that one day that book might get a shiny sticker on it, I was really dreaming of making a story that was good.”<sup>28</sup>

In sum, though immediate and individual Caldecott Effects may vary, taken as a whole, the Caldecott Effect is a momentous, industry-energizing one. Illustrators, publishers, librarians, picturebook lovers, and children can look back at the



*“I love the fact that we as a culture reward the creation of picturebooks in this big and formal way. It encourages inspiration and aspiration on the part of creators, and, though—as with Macbeth—we never breathe the word ‘Caldecott’ in any meetings, we are ever hopeful that books of ours will continue to find favor with the committees each year.”*

**Betsy Groban, Houghton Mifflin Harcourt**



canon established over the past seventy-five years and see that the Caldecott Medal has more than fulfilled its implied purpose.

Librarians are still actively encouraging and demanding good illustration. Members of the public see that "contributions to literature for children deserve . . . recognition" whenever they notice a sticker in a library or bookstore. And illustrators and publishers zealously continue to make—and to be rewarded for—contributions to a canon of astonishing variety and quality. That's something to celebrate. ☺

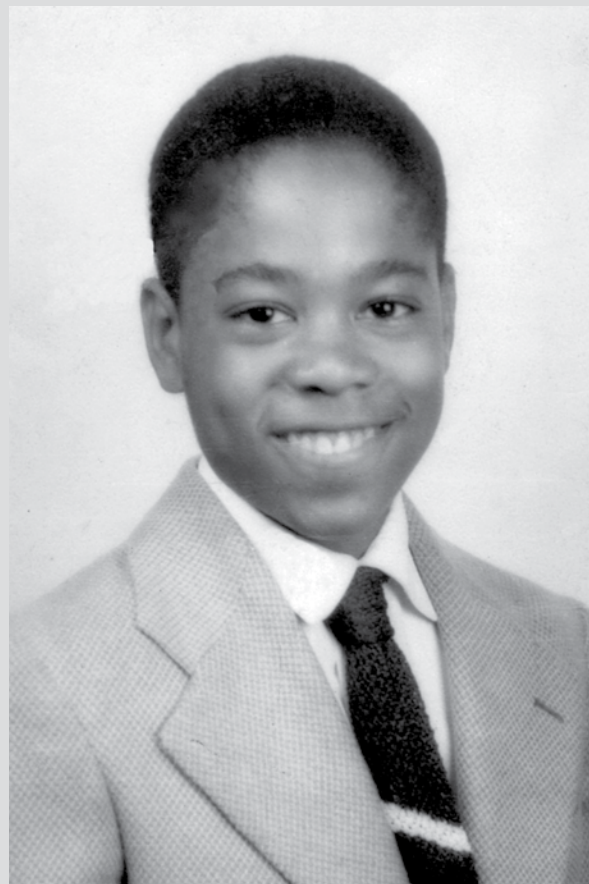
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Do you recognize...



[No words to describe him.]

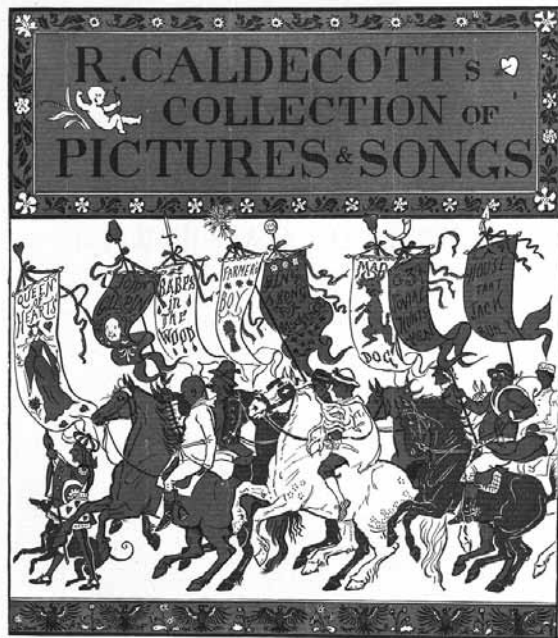


Jerry Pinkney was awarded in 2010 for the wordless *The Lion & the Mouse* (Little, Brown and Company). Photo provided by the illustrator. Used with permission.

# Who *Was* Randolph Caldecott?

## The Man Behind the Award

BY LEONARD S. MARCUS

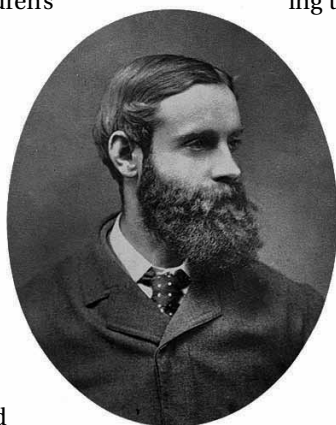


Courtesy of the Rare Book and Special Collections Division, Library of Congress.

While it may strike some as odd for the Nobel Peace Prize to have been named for a major munitions manufacturer, or for the Pulitzers to bear the name of one of “yellow” journalism’s original paymasters, the same cannot be said of the award given annually by the American Library Association for distinguished work in children’s book illustration, the Randolph Caldecott Medal.

Perhaps no prize, in fact, was ever more aptly named than “the Caldecott,” though few of the many librarians, teachers, illustrators, publishers, booksellers, parents, or school children who look forward with such sharp anticipation to each year’s announcements can probably say why.

The answer, it turns out, lies not so much in the lingering impact of any one of the fourteen “toy books” that Randolph Caldecott produced in England, in collaboration with the legendary printer Edmund Evans, between 1878 and 1886—the year of his untimely death at not quite forty—but rather in the kinetic new approach to illustration art and design that he improvised in the white heat of that eight-year span of extraordinary creativity.



Randolph Caldecott (undated). Photo provided by FSG.

While at first glance Caldecott’s *Sing a Song for Sixpence*, *The Babes in the Wood*, and their dozen slender companion volumes are bound to seem a bit old-fashioned, even quaint, to a casual browser, those who look further—and who wish to know how a picturebook really works—will soon find that by turning to Caldecott they have come to the master.

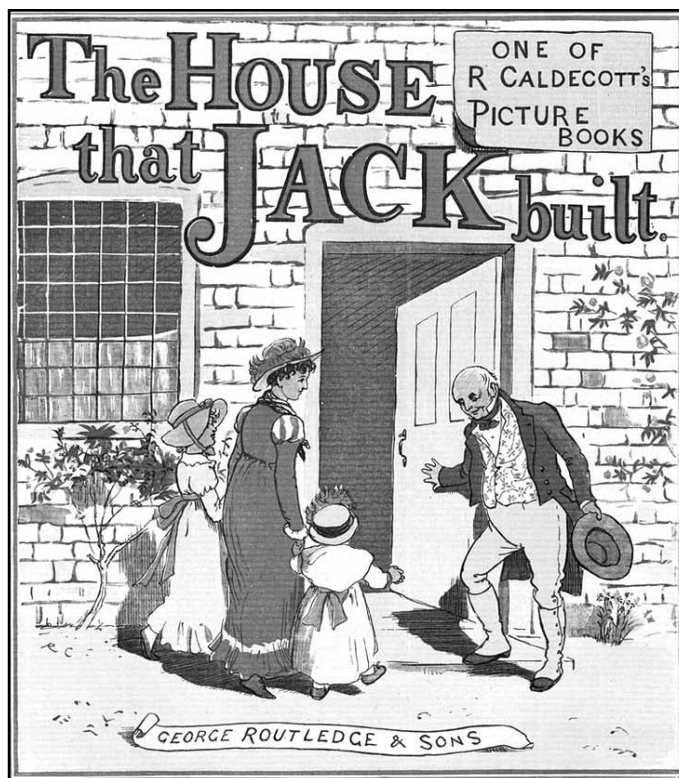
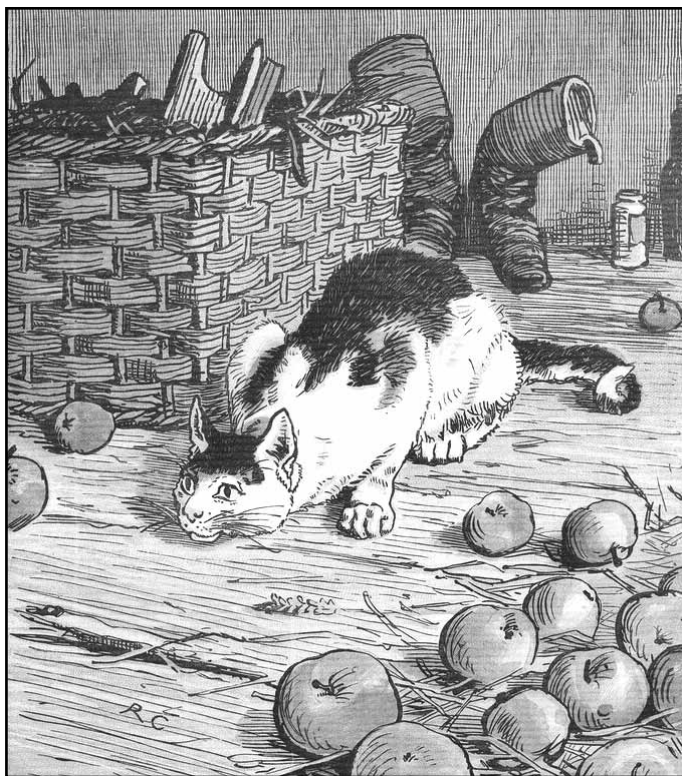
All right, then: Just who *was* Randolph Caldecott and what did he do that has made such a lasting mark? He was born in 1846 in the town of Chester, in the English Midlands, at a time of tumultuous social and economic change. Railways were just casting their wide web all across Britain, creating a national market for illustrated books and magazines, and manufactured goods of all descriptions.

With nearby Manchester as its epicenter, the Industrial Revolution was transforming England into the world’s most important textile producer and its richest imperial power, and creating opportunity at every turn. Ambitious for his son’s future, John Caldecott, who was himself both a hatter and an accountant, secured a coveted bank clerkship for him as the fourteen-year-old completed his formal education. By



**Leonard S. Marcus** is one of the world’s leading writers about children’s books and the artists and writers who make them. His award-winning books include *Margaret Wise Brown: Awakened by the Moon*; *Dear Genius: The Letters of Ursula Nordstrom*; *Minders of Make-Believe*; *The Annotated Phantom Tollbooth*; *Listening for Madeleine*; and, most recently, *Randolph Caldecott: The Man Who Could Not Stop Drawing*. A frequent contributor to the *New York Times Book Review* and a columnist for *The Horn Book*, Marcus is a founding trustee of *The Eric Carle Museum of Picture Book Art*. He lectures about his work throughout the world and teaches a popular course on children’s books and child development at *New York University*. Author photo by *Elena Seibert*.





Left: The wonderfully agile “cat that ate the rat.” Right: Cover image, *The House That Jack Built* (1878). Images courtesy of the Rare Book and Special Collections Division, Library of Congress.

all accounts, the physically frail but high-spirited lad took his tedious new routine in stride, making good use of his spare time for the things he liked best: hiking, riding, hunting, and drawing.

By 1867, Caldecott's banking career had taken him to Manchester, a burgeoning manufacturing city where he knew he would be able to pursue his interest in art. Hoping one day to draw or paint his way out of the bank for good, he honed his craft in evening art classes and all-night sketching expeditions through Manchester's Dickensian streets and byways. Before long, his drawings began to appear in print, not only in local periodicals but also in national ones like the *Illustrated London News*. In 1872, he finally took the great leap and quit the bank, and with a year's expense money in his pocket moved to London, where he settled into a small flat directly across from the British Museum.

From then onward, things happened for him with lightning speed. As Caldecott's name and work became more widely known, the circle of his friends and mentors grew to include several of the leading English artists of the day: John Tenniel, the head cartoonist for *Punch* and the illustrator of Lewis Carroll's Alice books; George du Maurier, the *Punch* artist who set the standard for elegance in draftsmanship; and the notorious James McNeill Whistler, who outraged hide-bound Victorians with the radical minimalism of his “Nocturne” paintings and prints. It was from Whistler, above all, that Caldecott learned the lesson that less could indeed be more in art.

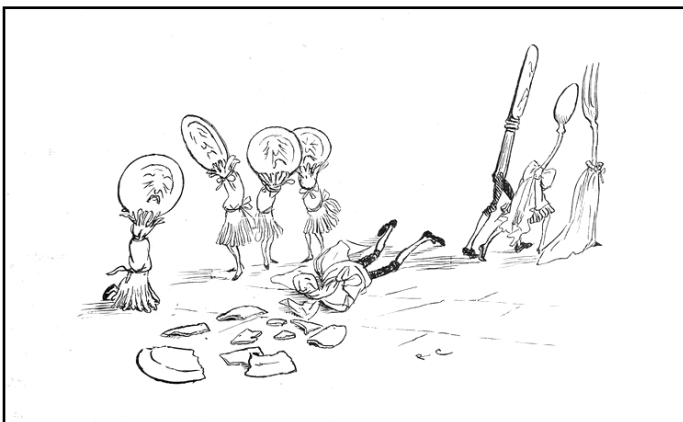
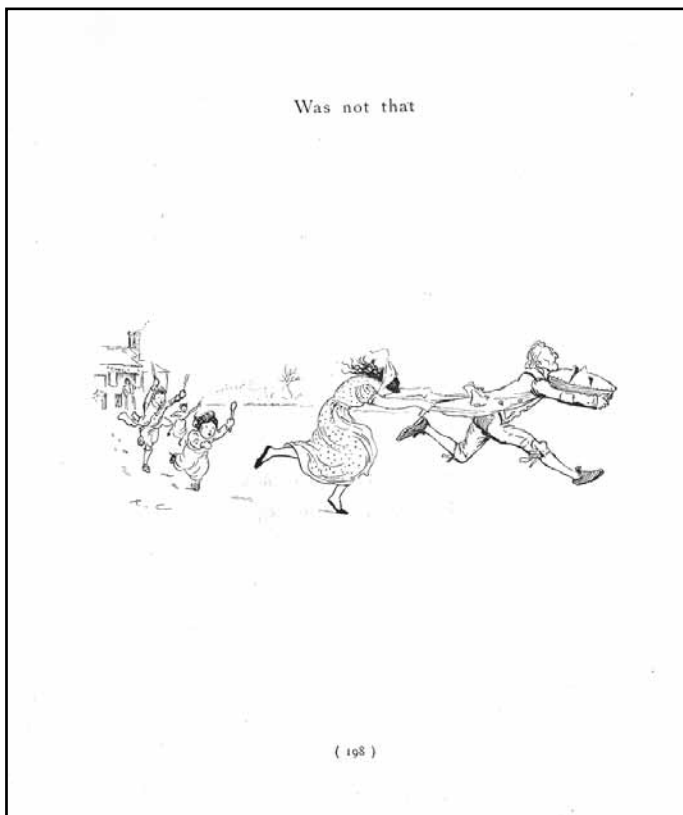
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Caldecott would be the first children's book artist to make ample use of white space in a drawing as a kind of open invitation to readers to imagine the rest of the scene. The unfussy, seemingly improvised line in which he drew for his picture books doubtless also owed much to the influence of Whistler—as well as to that of the exquisitely understated Japanese Ukiyo-e woodblock prints that Western artists such as Whistler were just beginning to know.

The spare look and coiled-spring energy of Caldecott's drawings are worlds apart from the decorous, overstuffed style of illustration of his most famous contemporaries, Walter Crane and Kate Greenaway. It is this striking difference that Maurice Sendak had in mind when he wrote, “The word *quicken*, I think, best suggests the genuine spirit of Caldecott's animation, the breathing of life, the surging swing into action that I consider an essential quality in pictures for children's books.”<sup>1</sup>

No wonder dancers and galloping horses and riders were among his favorite themes, and that Caldecott himself liked to draw while onboard a speeding train.

He created his first two picturebooks—*The Diverting History of John Gilpin* and *The House That Jack Built*—in 1878. By then he had published numerous illustrations in English and American newspapers and collaborated on a small shelf of adult travelogues and books of short fiction and was famous on both



Top: Double-page spread from *The Diverting History of John Gilpin* (1878) upon which the Caldecott Medal image is based. Middle: Animated line drawing from *Six a Song for Sixpence* (1880). Bottom: A slapstick mock-tragic fate for the “dish” that “ran away with the spoon,” from *Hey Diddle Diddle and Baby Bunting* (1880). Images courtesy of the Rare Book and Special Collections Division, Library of Congress.

sides of the Atlantic. That November, when Caldecott's first picturebooks went on sale in shops and rail station bookstalls all across Great Britain, they sold out immediately and had to be reprinted again and again.

The signal success of the first books prompted Caldecott not only to produce more such books but also to continue experimenting with dynamic new ways to combine words and pictures. In *Sing a Song for Sixpence*—one of his books for 1880, for example—there is a remarkable double-page spread consisting of two facing line drawings, each one depicting characters in action. The figures seen in the left-hand illustration run helter-skelter toward the center of the page, as though aiming to dive straight into the book's gutter. Their forward movement in turn directs our eye to the right-hand picture, where Caldecott shows us the upshot of those mad dashers' exertions: the delivery, some unspecified time later, of the absurdly outsized blackbird pie. The latter image is a “fast-forward” scene that anticipates the narrative editing techniques of Hollywood.

Caldecott also perfected the use of strategically placed spot illustrations that work like cinematic “close-ups” by highlighting a key pictorial detail while contributing to the overall rhythm and pacing of the story. In another breakthrough, he found that he could generate narrative high jinks by the yard by splicing the lines of even a slight-seeming nonsense rhyme like “Hey, Diddle, Diddle” and then, word by word and phrase by phrase, elaborating it into a fully realized pictorial world complete with characters and their backstories. Exactly what happened to the dish and the spoon just *after* they ran away together? In the course of giving tongue-in-cheek consideration to questions like this one, Caldecott, more than any illustrator before him, established the picturebook artist's role as that of a full-fledged storyteller with wide latitude to take a text and run with it in any number of directions.

Another way to grasp Caldecott's originality is the glimpse of him in the company of his peers. Caldecott was a contemporary not only of Greenaway and Crane but also of the English-born American photographer Eadweard Muybridge, whose pathfinding stop-action photographic studies of animals and humans in motion helped lay the groundwork for the modern motion picture. Caldecott's drawings of horses in motion strongly suggest an awareness of Muybridge's most famous discovery—the answer to the age-old riddle of whether there were moments when all four of a galloping horse's hooves simultaneously left the ground. This seemingly obscure question had intrigued artists and others for centuries in part because it pointed to the limits of unaided human perception. The naked eye was incapable of seeing that fast.

As railways rendered the horse all but obsolete as a mode of transport, another modern mechanical wonder, Muybridge's stop-action camera, proved beyond all doubt that a galloping horse did, in effect, fly through the air, at least for moments at a time.

The 1880s was also the time when German illustrator Lothar Meggendorfer was inventing ingenious new ways to animate



illustrations through the use of “pop-up” and other “moveable” book special effects, and the American mechanical wizard and entrepreneur Thomas Edison was inventing the optical devices that led to the quintessential Industrial Age art form, “the movies.”

Caldecott, in his own playful, low-tech but intensely driven way, shared in the ambitions of this diverse group of pioneers as the creator of an art form for children whose images seem to spring to life on the page.

A half century after Caldecott's death, from the chronic heart disease that had plagued him since childhood, American librarians and their publisher friends thought the time right to establish a prize aimed at stimulating and rewarding distinguished achievement by American illustrators for children.

The John Newbery Medal, first awarded to the writer of the year's most notable children's book in 1922, had proven its worth; the new prize would serve as the Newbery's counterpart for illustration. Frederic Melcher, the driving force behind the creation of both awards, never doubted what the illustration prize should be called.

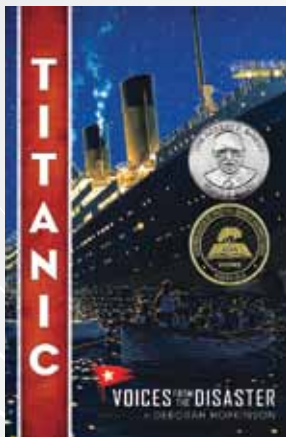
Melcher, the visionary editor of *Publishers Weekly* and a collector of Caldecott first editions, understood the primacy of Caldecott's contribution to the art form and delighted in the playful humor and vitality of his work. These were the qualities he thought made the best picturebooks last. Who better to point the way for American illustrators than Randolph Caldecott. ☺

All photos from *The Complete Collection of Pictures and Songs by Randolph Caldecott* (London; New York: G. Routledge and Sons, 1887), courtesy of the Rare Book and Special Collections Division, Library of Congress, Washington, D.C. Used with permission.

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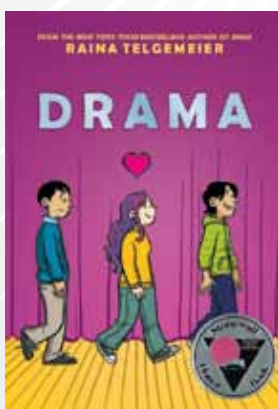
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# Small Details, Huge Impact

## A Chat with Three-Time Caldecott Winner David Wiesner

BY SHARON VERBETEN

David Wiesner loves ampersands. That's one thing I learned about him during a casual call in 2012, eager to speak with one of only two individuals to have won the esteemed Caldecott Medal three times (nonagenarian Marcia Brown also holds that honor).

His love of the typographic symbol (&) is one reason why he chose to use it so prominently in the title of his book *Art & Max*. It may seem a small detail, but not for Wiesner, who has ten picturebook credits to his name, including the three Caldecott winners—the all mostly wordless *Tuesday* in 1992, *The Three Pigs* in 2002, and *Flotsam* in 2007. (Wiesner has also illustrated books written by others as notable as Avi, Jane Yolen, Nancy Willard, and Laurence Yep.)

Wiesner recalls how he had lengthy discussions with his publisher about typefaces and colors—and whether to use that distinctive ampersand. “We probably had a dozen different ampersands [and] did a mock-up with the word ‘and,’” Wiesner, who resides in Pennsylvania, recalls.

### Another Trifecta

As noted above, the only other illustrator to have garnered the Caldecott Medal three times is Marcia Brown. Her wins, remarkably, spanned three decades.

Her first win was in 1955 for *Cinderella*. Then in 1962, *Once a Mouse* took the top honors. Finally, in 1983, she received the award for *Shadow* (which she translated from the French version).



Three-time Caldecott Medal winner David Wiesner, then and now. Photo, left provided by the illustrator and used with permission. Photo, right ©Peggy Morsch.

But as any award-winning author/illustrator knows—or has come to learn over years of trial and error—something as small as an ampersand can have a huge impact, especially in wordless books (which are one of Wiesner's fortes).

Wiesner spoke with *Children and Libraries* as he was working on his latest picturebook *Mr. Wuffles!*, (note the exclamation point!) set to be released in fall 2013 by Houghton Mifflin Harcourt. The book, interestingly enough, was inspired by an original illustration Wiesner did for *Cricket* magazine in 1993 (much in the same way *Tuesday* was).

**CAL:** Let's talk about wordless books and how they came to be your “genre.” And is it, in your opinion, more difficult to execute a wordless book? Why?

**David Wiesner:** I never know if it is something that is in a person waiting to be realized . . . or nature/nurture kind of a thing. The times I came across examples of them (wordless books), they struck an incredible chord in me.

I loved telling stories with pictures—even as a kid, that's what I was doing—filmmaking, creative writing, making my own comic books. Narrative was clearly the element that was running through all of this.

The first places that I saw wordless storytelling were in comic books—there was a comic book writer/artist named Jim Steranko. [He] brought a very cinematic look. He would occasionally include several-page sequences with no words. It was one of those things—I got an electric jolt. As time went on, I came across Moebius [the pseudonym of French comic book artist Jean Giraud, 1938–2012].



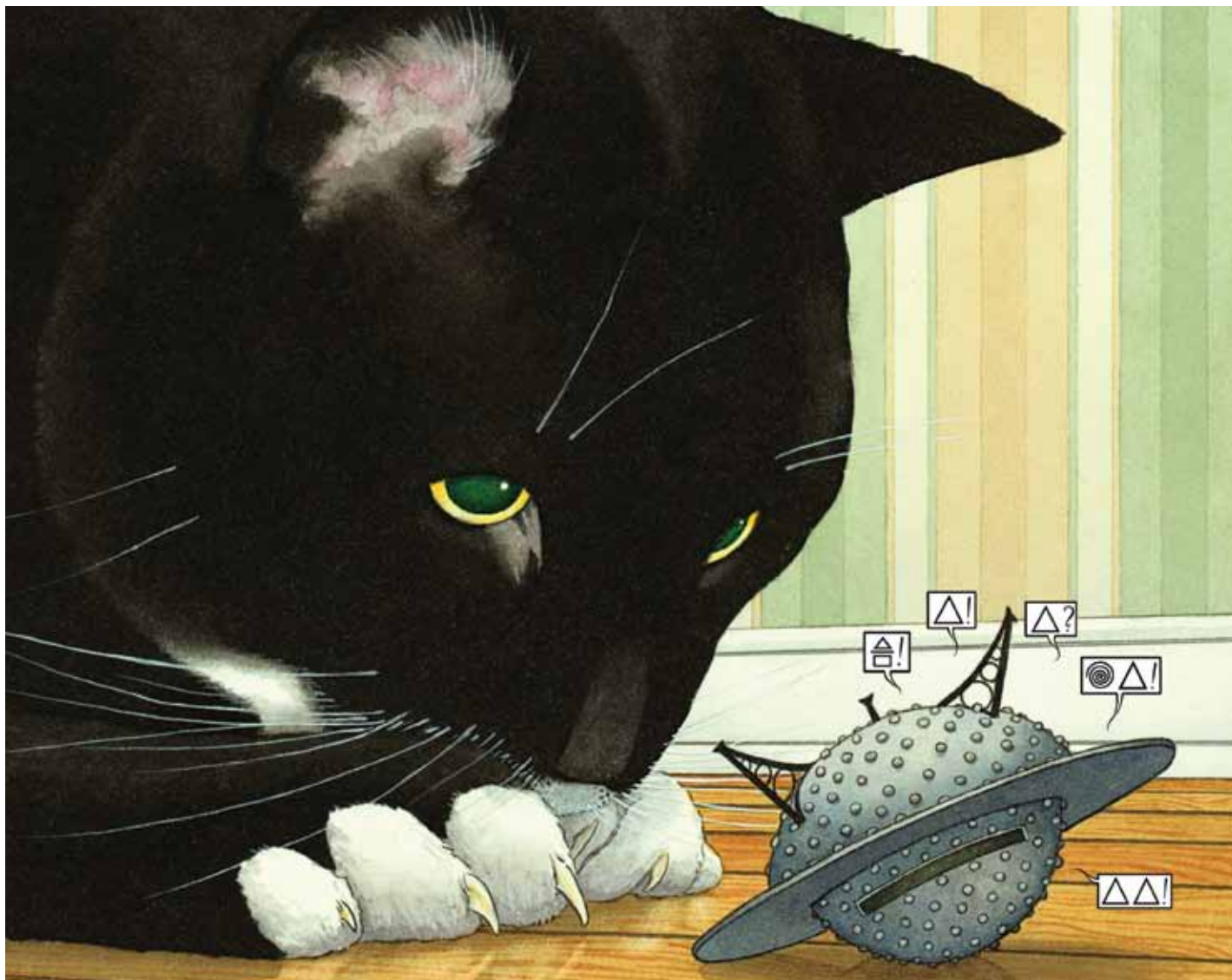


Illustration from the forthcoming *Mr. Wuffles!* Written and illustrated by David Wiesner; published by Clarion Books, 2013. Used with permission of the author.

What kept coming back as I went to art school . . . it was the book form that I found really exciting. [One was by twentieth-century American artist] Edward Gorey. He did this book called *The West Wing*. It was completely wordless. (The *New York Times* called it a “wordless masterwork.”)

Together [those artists] created something bigger than the whole. The one that really did it was [illustrator] Lynd Ward’s books. The first one I saw was *Madman’s Drum*. This was the one; it’s just a beautifully made book. (Ward went on to win the 1953 Caldecott Medal for his book *The Biggest Bear*.)

***When working on a book, do you envision an audience of children or adults?***

I clearly had an affinity, once I discovered what picturebooks were about, that I didn’t need to speak down to anybody. It has to be very clearly presented in a way that a young child can also understand. I’m aware of the need to be just really readable to a young child.

***You, along with Marcia Brown, are the only three-time winners of the coveted Caldecott Medal. Have you met her?***

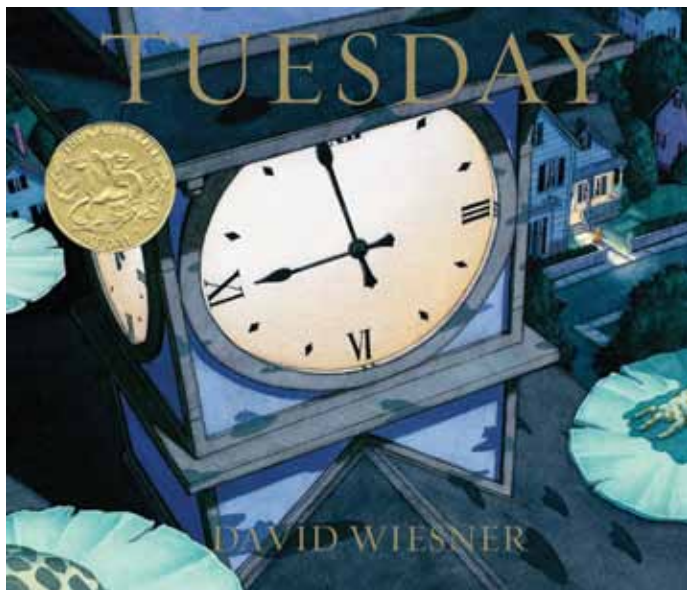
The only time we’ve met [was when] she was a Laura Ingalls Wilder Award winner the year (1992) that *Tuesday* was the Caldecott winner.

***You must hear lots of feedback and interpretations of your books—what does that mean to you?***

There’s no wrong way to read them. That’s what is really neat to see. I’ve gotten some really neat interpretations.

***How was winning the Caldecott a second and third time different from your first win?***

It does not get old, that’s for sure! When *The Three Pigs* won, I had kids; that was really a fun day for them. The third one was just surreal; [I thought] it can’t be happening again. It was wonderful. It still seems rather unbelievable.



***How is writing/illustrating a book a collaborative project? You've had great things to say, for example, about your agent Dilys Evans.***

Within the work environment, it's harder to do this now, but I love the fact that I've done all my books with the same group of people. It's just a team thing.

***You mention in several of your award speeches how supportive your family was in fostering and believing in your artistic creativity. How helpful was that to you? Any advice to children planning a career in art?***

When I got to art school, I remember the number of kids who had to fight to be there. That made me realize just how lucky I was to have this [opportunity] . . . maybe it was being the youngest in the family. It was very clear from a very young age that this was what I wanted to do. My family was 100 percent behind it. It was never questioned.

There's more to it than just creating the art. You have to be self motivated. You have to set a schedule. There's no one but you that's going to make it happen.

If you see something your kid is really passionate about, [just know that] it's just going to make them so much happier and involved.

***What's next?***

It can be a long process, the writing part, the developing the story. Some develop quickly; some, like *Flotsam*, took an eternity. I'm working on a new picturebook that will be out in fall 2013.

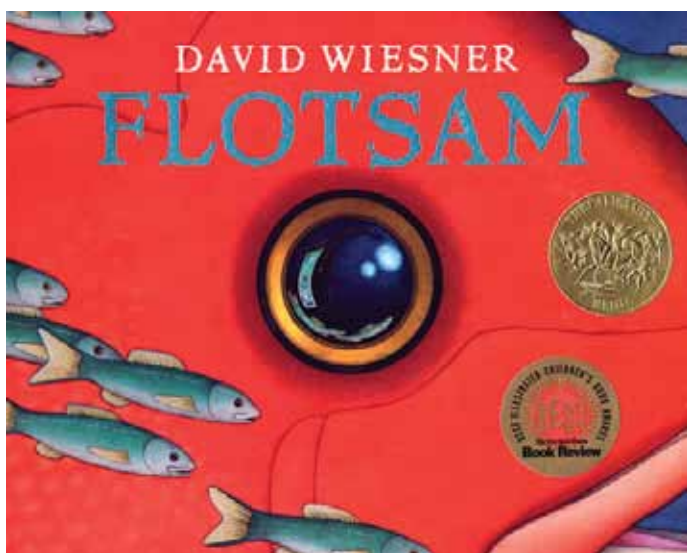
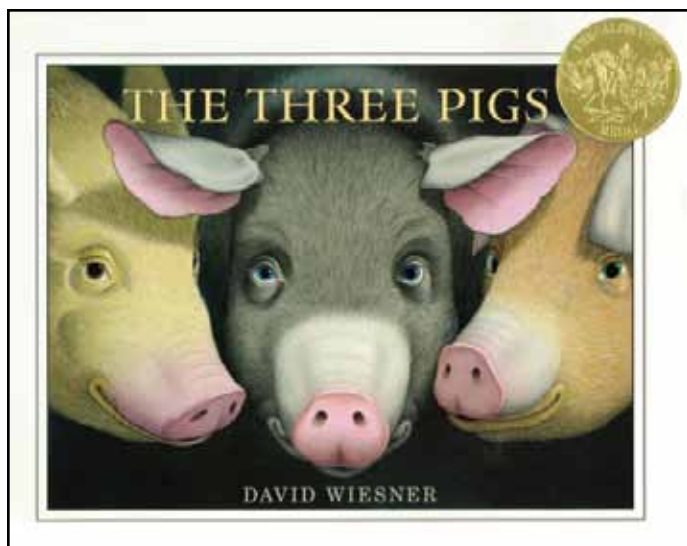
I'm also working on a graphic novel. I've had a couple of long stories since the 1990s that I've kept looking at and figuring out what I was going to do with. I kept thinking about doing this graphic novel, but I would have to do it differently than my picturebooks.

***What would you like your legacy to be?***

That my books will endure. I do the books because I love to make books and stories. The fact that they've been embraced is really exciting. I look at the books, and I'm proud of them. &

*Read Wiesner's three Caldecott speeches online at [www.hmhbooks.com/wiesner/news.html](http://www.hmhbooks.com/wiesner/news.html).*

*Photos courtesy of Houghton Mifflin Harcourt Children's Book Group.*



# A “Felt” Thing

## An Editor’s-Eye View of the Caldecott

BY PATRICIA LEE GAUCH

The Randolph Caldecott Medal is awarded annually to the artist of the most distinguished American picturebook published in the United States in any given year—an award that has been proudly given for seventy-five years. There is no question that at the core of a Caldecott Medal-winning book is a gifted artist, who with vision and craft has illustrated a book that simply rises above any other picturebook published that year.

But there is more to the story, as they say. From my editor-publisher point of view, there are three artists—as well as the author—involved in creating a Caldecott winner: most importantly and singularly the artist him or herself, but the art director, and the editor as well.

A favorite illustrator of mine, and one of the earliest, is Walter Crane, called by some “the father of the illustrated children’s book.”<sup>1</sup> He was a contemporary of Randolph Caldecott, who with Edmund Evans in the 1860s and 1870s, created a slim, eight-page book, designed from cover to cover and printed in color, called a “toy book.” In time, Crane created twenty-nine of them, and became “the most famous children’s book illustrator of the day.”<sup>2</sup>



Maurice Sendak with renowned editor Ursula Nordstrom, circa 1960s. Used with permission of the Estate of Maurice Sendak and HarperCollins.

But what I found intriguing was that the relationship between Evans and Crane was a relationship of two artists—Crane, the illustrator, and Evans, a gifted engraver by trade and an artistic angel, crucial to Crane’s success. Originally the proprietor of “the finest color printing firm in his day,”<sup>3</sup> Evans “had an eye for talent” and an “instinct for business.”<sup>4</sup>

He drew Crane into his printing world, but, in time, he was so close to Crane that he created layouts for him, mixed colors, found the right paper for printing—in short, became his “artistic and business adviser as well.”<sup>5,6</sup> Would we call him an art director today or a full-service publisher?

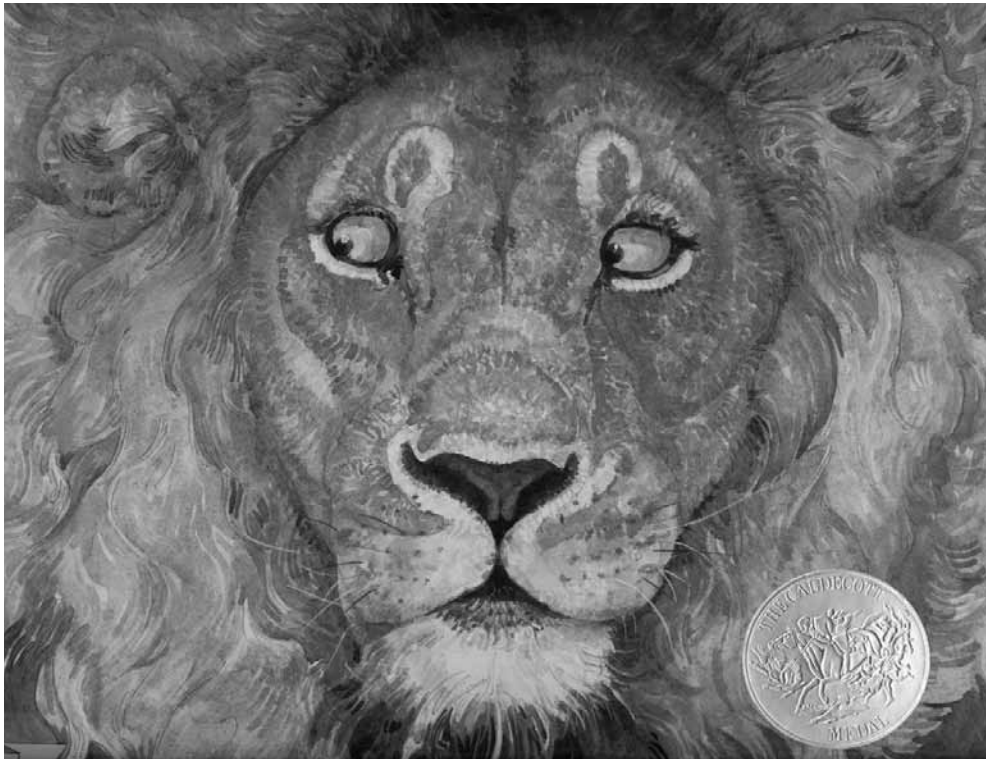
In England, there is an ancient theory that there are old lines that exist across the country that can be drawn between sacred places, and that these lines, called ley lines, create spirit or energy paths. A favorite place of mine, Widecombe-in-the-Moor, it is said, lies at the confluence of three ley lines, one of which originates at Stonehenge, and so is imbued with immense energy and spirit. It’s probably a myth.

But it is no myth that the confluence of artist, art director, and editor (sometimes the latter being both editor and art director)



**Patricia Lee Gauch** was Editorial Director of Philomel Books for twenty-five years. She holds a doctorate in English Literature from Drew University in Madison, New Jersey, has reviewed for the New York Times, and has taught writing and children’s literature at Drew University, Manhattanville College, and The Highlights Foundation. She was the editor of three Caldecott Award titles: *Owl Moon* by Jane Yolen, *Lon Po Po* by Ed Young, and *So You Want to Be President* by Judith St. George, and the Caldecott Honor winner *Seven Blind Mice* by Ed Young.





Climaxes of Caldecott-winning books feature visually ecstatic moments in books like *The Lion and the Mouse* by Jerry Pinkney and *Owl Moon*, illustrated by John Schoenherr. *Right*: From *Owl Moon* by Jane Yolen, illustrated by John Schoenherr, ©1987 by John Schoenherr, illustrations. Used by permission of Philomel Books, a division of Penguin Group (USA) Inc.

creates an immense and original energy in the creation of a book, particularly a Caldecott-winning book. Each brings to the table his or her taste, keen craftsmanship, sense of story, rich experience, clear passion, and an energy that simply inspires. The three are a pool not only of talent, but of mutual respect that nurtures an openness to ideas hardly imagined. Evans appears to have devoted much of his experience and talents to Crane and his books; the talented Crane, clearly motivated by Evans's total belief in him, devoted his artistry, his imagination, and his ideas, to design and illustrate beautiful books. This unique artistic collaboration, particularly in creating the great book, remains today.

We think instantly of artist-editor duos, some of whom served as art directors as well, such as Ursula Nordstrom and Maurice Sendak, Ann Beneduce and Eric Carle, Michael di Capua and Fred Marcellino. In more recent times, we think of Frances Foster and Barbara McClintock, Neal Porter and Philip Stead. In their own ways, they are all artists, working together, allowing artistry to rise to its highest levels through the creation of working environments that are uniquely supportive of the artist, his or her artistry, ideas—as outrageous as they may seem—and the book itself. I was one of those editors, along with art director Nanette Stevenson, for author Jane Yolen and artist John Schoenherr's *Owl Moon*.

## A Story of Teamwork

When *Owl Moon* won the Caldecott Medal in 1988, a well-wisher called Jane, congratulating her by saying simply, "In the

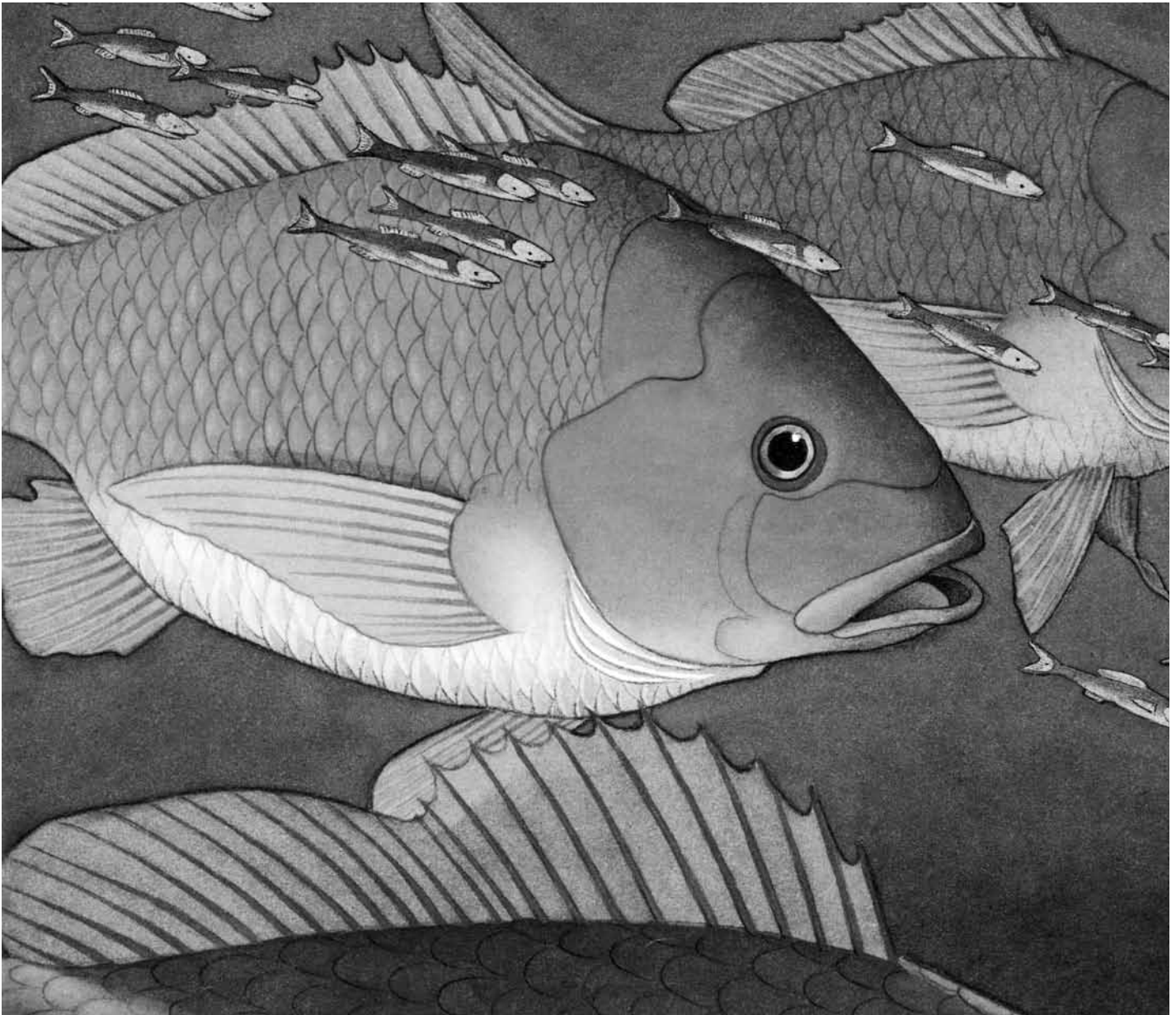
beginning, was the word." And, of course, the unnamed caller was right.

The story begins with the author, whether written by an outsider or the artist him or herself. Jane's husband, David Stemple, was an inveterate birder who often took their daughter, Heidi, on nighttime searches for owls. Jane's book *Owl Moon* was a slight, beautifully conceived story of wintry images and perfect analogies that lyrically take a child and his father into the nighttime search for an owl. The manuscript had been turned down by two or three other major publishers as "too slight."

But I was brand new to the publishing world in 1988, and having been a writer and also a teacher, I was familiar with poets Basho and Issa and was incredibly touched by the simple power of their haiku poetry. When I came to Jane's text, particularly the line describing the snow as being "whiter than the milk in a cereal bowl," I was awed by the utter simplicity and correctness of the image.

The editor's most artistic point and significant contribution to publishing a great book is choosing to publish a particular text. I chose to publish "the slight" *Owl Moon*.

An editor's second most artistic contribution, frequently with the art director, is selecting the artist to illustrate the text—putting art and text together. Consulting with Nanette, we sent the manuscript to John Schoenherr, illustrator of the Newbery Honor Book *Rascal*, and an artist I had known before becoming an editor. Schoenherr was a man with both farm and nature in his bones, who, in his studio barn, lived as close to the feathered worlds of ducks and geese and owls as is possible to live. Jane



Colors are gloriously celebrated in David Wiesner’s *Flotsam*. Illustration from *Flotsam* by David Wiesner. ©2006 by David Wiesner. Reprinted by permission of Clarion Books, an imprint of Houghton Mifflin Harcourt Publishing Company. All rights reserved.

and John understood, almost as one, the world of the owlsh nighttime. Yes, said John, I want to create this book.

Three artists were now on board—a confluence of lines and energy; the passion that all three of us felt for the possibilities in this manuscript was distinctly in place. We were ready to begin. John had never worked with Nanette before. But she was no ordinary art director. Many such directors begin as designers, assuming more administrative roles as they climb in their ranks, but Nanette, trained in the art program at Skidmore College, was primarily an artist, with refined sensibilities about color and shape and dramatic motion, and she approached the book in that way.

No one, as she tells it today, thought *Owl Moon* would be a great book. For her, this was because she was not looking to discover a great or Caldecott-winning book. She was merely looking,

as she did with every book, “to find the book inside.”<sup>7</sup> She has always said that making a book is “a sacred act.”

Sitting down with John across from her, these two incredibly strong, talented people talked about discovering this “book inside.” At her 200 Madison Avenue desk and at his barn studio, John began to see the story come to life, not in a two-dimensional way, but through unexpected, almost cinematic perspectives: the aerial view of the farm, the middle distance view of the cereal bowl of snow, the view that included the distant owl winging toward the nighttime adventurers, and finally the climactic views, feathers in delicate detail as the owl alights on the branch and turning, owl and reader dramatically meeting eye-to-eye. John had discovered “the book inside.”

As an editor, I like to think of these moments as ecstatic. I find them almost always in Caldecott books, like honor winners

*Millions of Cats* by Wanda Gág, when the millions of cats explosively fight to see who will stay with the little old man and the little old woman, or *Strega Nona* by Tomie dePaola, when the spaghetti boils uncontrollably out of the pot and into the street to be met, finally, by the three kisses of Strega Nona herself. Or in David Wiesner's Caldecott Medal-winning *Tuesday*, when the lily pad-riding frogs race through the night with a family dog until blown off—helter-skelter—by a mysterious wind.

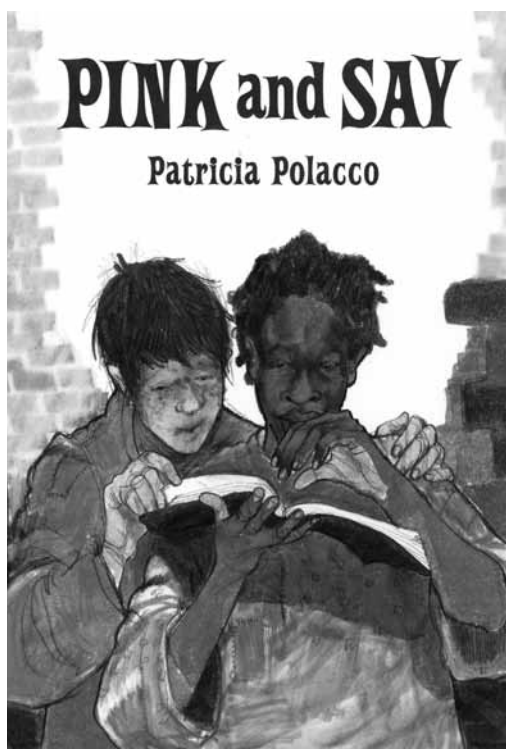
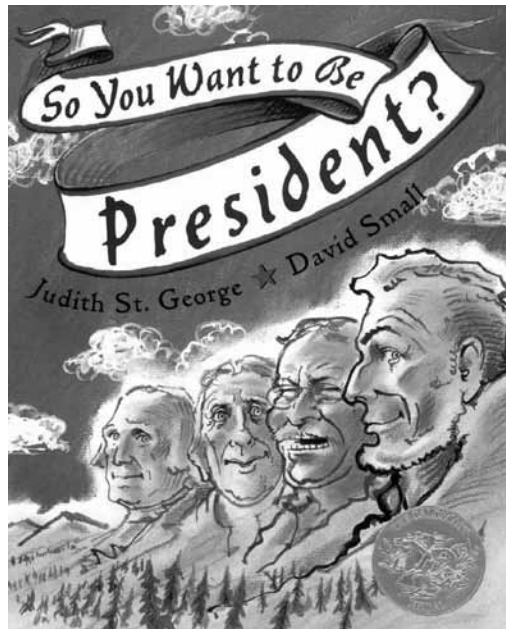
Ecstatic scenes that can be found similarly in many Caldecott Medal-winning books: *Sylvester and the Magic Pebble* by William Steig (1970), *The Polar Express* by Chris Van Allsburg (1986), *The Invention of Hugo Cabret* by Brian Selznick (2008), *The Lion and the Mouse* by Jerry Pinkney (2010), as well as Honor winner *Puss in Boots* by Fred Marcellino (1991).

Ecstatic moments that rise above visually and emotionally, and that we recognize by the catch in our own breath when we encounter them. The artists of books eventually honored with a Caldecott Medal or Honor seem to know that they have to go far enough to reach that point in their book's creation. It is this gut knowing that drives them to these extraordinary moments, and it is a knowing that their art director and their editor recognize, will encourage, and, yes, celebrate, when the artist "hits it right." It is a "felt" thing—a three-artist moment. We will not find this ambitious reach in formal Caldecott selection criteria, yet it is something the three artists know in their bones and insist on when making a great book.

I have been asked—Do these people, this triumvirate of artistry, see a Caldecott coming? As an editor, admittedly, I was always looking for another Caldecott book. It is clear to me that there is often something profound about one, not only in the technical presentation, but in the idea behind it. As an editor, I have always wanted to touch young readers profoundly, whether it was with humor or pathos or transformation. Nanette said it was never her responsibility to be on the lookout for Caldecott winning books; her responsibility was, when the artist was faced with a new story, to help him or her "discover his vision," "to let the book unfold."<sup>8</sup> She calls it "listening to the book . . . and to be humble in a way."

Clearly, the three of us, as a team, were humble in the presence of *Owl Moon* that, sketch by sketch and painting by painting, emerged.

By "listening to the book," in addition to *Owl Moon*, Nanette art-directed Caldecott Medal winners *Lon Po Po* by Ed Young (1990), *Mirette on the High Wire* by Emily Arnold McCully (1993), *Officer Buckle and Gloria* by Peggy Rathmann (1996), as well as Caldecott Honor Book *Seven Blind Mice* by Ed Young (1993).



Patricia Polacco's *Pink and Say* may not have won a Caldecott Medal, but its editors and publishers felt it deserved one.

## The Seamlessness of Art and Text

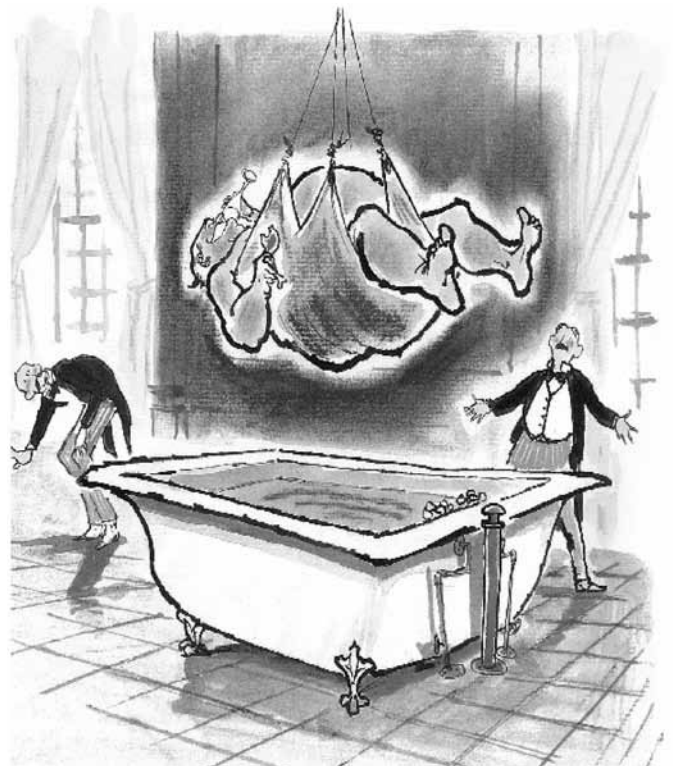
There are two categories that artists as well as art directors and editors consider extraordinarily important in creating a picturebook that rises above—design and the impact of art and text coming together.

Caldecott Medal criteria, published by the Association for Library Service to Children (ALSC), mentions "collective unity" and text and design "working in harmony," but design *per se* is not mentioned separately, except if it detracts from the overall book or unity of the book.<sup>9</sup> Yet, in fact, the design is something the triumvirate highly regards in creating the book that rises above.

Ed Young makes design part of the essential creation of all his books. Stubborn about the subjects that he chooses, once he chooses a subject, he will create it with an originality that knows no bounds. For the sake of story, he is not afraid to take creative risks of all sorts—technical, medium, color, and certainly design. I always felt that the passion that drove *Lon Po Po* can be seen in the book's dedication—"To all the wolves of the world for lending their good name as a tangible symbol for our darkness." But to exploit this most dramatically, Ed goes not only to his pastel medium, but to design as well.

From the earliest pages, he superimposes the threatening wolf onto landscapes, in scenes where the wolf-in-grandmother disguise tries to trick the three Red Riding Hood children, to tree scenes where the branches of the trees reflect the threatening mouth of the wolf, the basket in which the children are riding, becoming the wolf's steely eye.





Left: Featuring Richard Nixon, artist David Small creates an ecstatic scene at the White House. Right: Exaggeration is the norm in David Small's political cartooning in his 2001 Caldecott-winning book. Illustrations by David Small. ©2000 by David Small, illustrations, from *So You Want to Be President?* by Judith St. George, illustrated by David Small. Used by permission of Philomel Books, a division of Penguin Group (USA) Inc.

Onto these dramatic scenes, each originally created in a single pastel drawing, Ed moves a cutout of different sized panels across the finished art, looking to increase the drama. Anything but a detraction, these panels do what he had hoped—increase the drama in an almost cinematic way, the design, then, becoming integral to the story itself.

Perhaps as the Caldecott criteria suggests, the design contributes to the unity of the book, and rightly so; if design is good, it should become part of the unified whole. Still, it is interesting to me as one who has served on the triumvirate to imagine why design that is so integral to the whole of a book should not be a primary discussion by Caldecott committees. Or perhaps it is.

In identifying a “distinguished American picturebook for children” members are urged to consider “appropriateness of style of illustration to the story, theme or concept.”<sup>10</sup> Would design, such as using the ancient panels, contribute not only to the unified whole, but to the appropriateness of the book? The design of *Lon Po Po*, particularly the panels, is certainly appropriate, as well as a dramatic device that develops a powerful visual narrative.

Another criteria, also not specifically listed as a Caldecott criterion, but which was for us—artist, art director, and artistically-nuanced editor—essential is the basic view that the art for a book should go beyond the text to create something new. In making a picturebook that rises above, it is, for us three, essential.

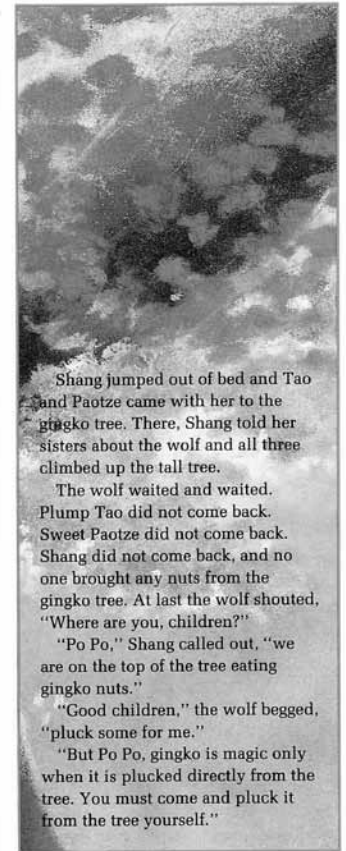
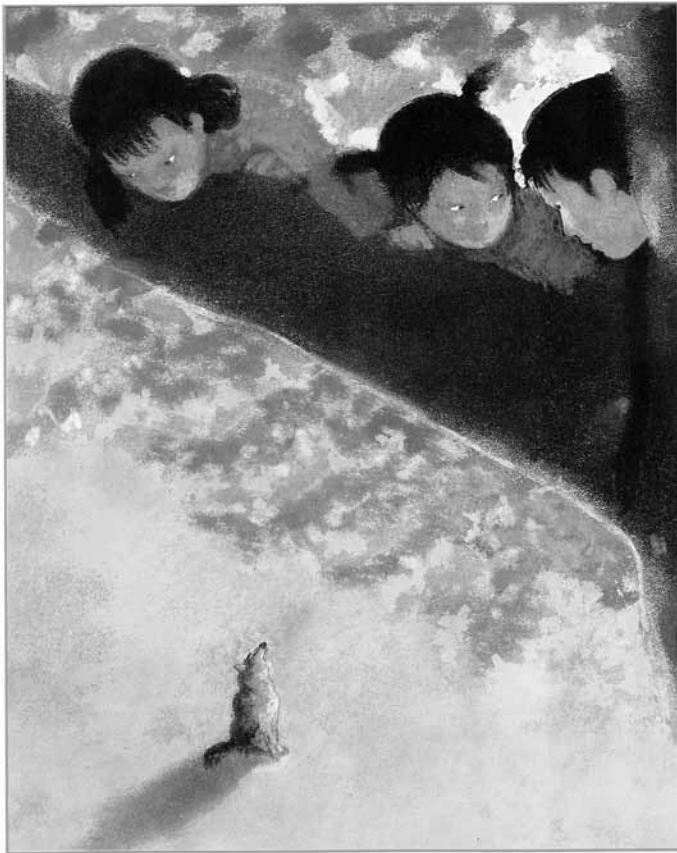
*“The art needs to add something to the text, go beyond it, expand it; the whole needs to be greater than its parts.”*

In other words, if the art merely reflects the text, if it mirrors it—even if the artistic technique is distinguished, interpretation appropriate, delineation well done—it is for us inadequate. For us, the art needs to add something to the text, go beyond it, expand it; the whole needs to be greater than its parts.

In *Lon Po Po*, the text tells a story intended to take a child to the edge of his or her seat. It has adventure, a threatening moment, and a moment when the children elude the wolf. The art is not a mirror of the story. Why, the editor might ask—and surely the art director and artist would agree—tell the story twice? But, in introducing the wolf, almost as alter ego, as an overlay to the children at home under the quilt and in the tree, even in the landscape, a second story is suggested—that there is a wolf in all of us, a darkness that surrounds us that we need to recognize. The whole is greater than its parts.

*So You Want to Be President*, 2001 Caldecott Medal winner, came out of the subconscious of Christopher Award-winning writer Judith St. George. She awoke one morning with the idea that it would be informative and great fun to consider “the foibles, the quirks, and the humanity”<sup>11</sup> of our presidents in a small book.

Everything was all wrong about the story for a picturebook. It was long, and the subject matter was for older children. Why would the young child be interested in the presidents?



Shang jumped out of bed and Tao and Paotze came with her to the ginkgo tree. There, Shang told her sisters about the wolf and all three climbed up the tall tree.

The wolf waited and waited. Plump Tao did not come back. Sweet Paotze did not come back. Shang did not come back, and no one brought any nuts from the ginkgo tree. At last the wolf shouted, "Where are you, children?"

"Po Po," Shang called out, "we are on the top of the tree eating ginkgo nuts."

"Good children," the wolf begged, "pluck some for me."

"But Po Po, ginkgo is magic only when it is plucked directly from the tree. You must come and pluck it from the tree yourself."

Images from *Lon Po Po* by Ed Young, ©1989 by Ed Young. Used by permission of Philomel Books, a division of Penguin Group (USA) Inc.

But when I first saw this manuscript, I laughed out loud. I have always believed the picturebook is used by a far broader range of readers than is generally acknowledged. I instantly saw it as an oversized picturebook. Cecilia Yung would be the art director, and, seeing the humor in it and exercising her artistic vision, she suggested David Small as illustrator. (She told me later that she knew that David did political cartoons, though I did not realize this at the time.) This choice was fine with me since I recalled David's competent cross-hatch style he used so effectively in his retelling of *Gulliver's Travels*.

Little did we know that David had been waiting for this manuscript—a chance to good humoredly “roast” the presidents. True, David, as artist, might easily have allowed his art to mirror the text, but, as Cecilia has said, “David was fearless in approaching this text. He was not going to be reverential, neutral, or politically correct. The result was a book that was ultimately timeless and thrilling.”<sup>12</sup>

His art went way beyond the text, right from the beginning. Not afraid of taking a risk, going “far enough” by nature, he launched into illustrations for the book, before he even had a contract. His first was a picture of President Nixon cheerleading in the bowling alley of the White House. He followed that with the three-hundred-pound William Taft, wielding a chicken leg, being lifted into an oversized bathtub by a derrick, and Andrew Johnson adjusting the length of Ronald Reagan's pants in Harry Truman's men's shop!

I have been known to say, quoting Theodore Roethke's remarks on poetry, that picturebooks are an act of mischief. I named

David a mischief maker, par excellence; it allowed him to go “far enough.”

But, if indeed capturing the ecstatic moment is part of what distinguishes a Caldecott-winning book, David even did that. This is an easy matter in a book with a narrative, but this was a so-called list book of separate items: George Bush as the enemy of broccoli, Harry Truman as a haberdasher, Abraham Lincoln and Andrew Jackson as both having been born in a log cabin.

Undeterred by the list-like form, and inspired by the words, David went beyond them in his illustrations. He reached an ecstatic and memorable climax by embracing the lonely figure of Lincoln expressionistically in a triangular pool of light to the words, “I know very well that many others might in this matter as in others, do better than I can . . . but . . . I am here. I must do the best I can, and bear the responsibility of taking the course which I feel I ought to take.”<sup>13</sup>

In reflecting on her role as art director, Cecilia said that “passion” is the only direct path to excellence. It is interesting to me how all of the artists—the illustrator, art director, and editor—are aware of the role that passion and feelings themselves play in creating the best books.

“At times,” Cecilia said, “we (art directors) say something that unleashes a torrent of creativity. Sometimes not. Often, an artist (alone) just happens to find the right voice to tell the right story, and in one magical moment he (or she) is ready to do the best work of his (or her) career.”<sup>14</sup>

It is clear that Caldecott-winning books are not chosen by their editors or art directors, or the artists themselves. But I recall a book that, perhaps showing hubris, we dared to think should be a Caldecott winner. *Pink and Say* by Patricia Polacco, a book based on an old family tale of her great-great-grandfather Sheldon Curtis, who, wounded in the Civil War, was picked up by a black soldier, Pinkus Aylee, and carried to his nearby home. The two became good friends, until they were captured and separated at Andersonville Prison. It was a powerful story, and in seeing the finished art—finely and emotionally drawn portraits with nuance of character affection and loss—it just *had* to be a Caldecott winner. Or so I, then we, thought.

Putnam Publishing alerted its sales people and all the other editors alerted their librarian contacts and told them about *Pink and Say*. It was simply a pervasive and, perhaps arrogant,

belief in a book that everyone from marketing to production to publicity thought was extraordinary.

*“It is no myth that the confluence of artist, art director, and editor (sometimes the latter being both editor and art director) creates an immense and original energy in the creation of a book, particularly a Caldecott-winning book.”*

I even dared to tell Patricia that I thought the book had a fine chance of becoming a Caldecott winner. She was thrilled, of course. In the end, though, *Pink and Say* was not selected. Later, I was told that someone on the committee doubted the authenticity of the book, in particular doubted that Pinkus Aylee ever went to Andersonville, though, of course, I have no way to confirm this.

I was so confident. I will always remember standing alone in the middle of a crowded Philadelphia ballroom, while a member of the ALSC announced that the 1995 win-

ner of the Caldecott Medal was *Smoky Night* by Eve Bunting, illustrated by David Diaz. The injustice of it all! But, of course, the mistake was mine.

## The Advent, and Impact, of Technology

So much of creating a picturebook that rises above is mysterious—going far enough, being mischievous, passionate, and often going beyond what the Caldecott selection criteria itself even recognizes. It is so aberrant and so human. How does all of this fit with the pervasive intrusion of technology?

There is no question that the artist has been given a new tool, a new paintbrush, new sources of color, and line and texture. While most artists still use traditional techniques, tools, and mediums to create their books (using computers mainly for adjustments), there is no question that the entrance of computers into the creation of art for picturebooks for experimentation, ease, and facility is on the rise.

Many artists have switched entirely to computer applications that allow them to paint and color and actually create the artwork for a picturebook on their computer. “Photoshopping” is a regular staple of art departments, where designers skilled in the programs can adjust or change scanned art—change expressions on characters, adjust misshapen arms, add art to pages that do not have sufficient art.

However, where it has already made the greatest difference for well over fifteen years is in the design of a picturebook. Art for entire books can be stored in computer files on the designer’s computer, and brought up at will to design or redesign one page or a whole

book. Taste is a major player in the design of a book, choice and the ability to experiment with choice, being the sister of taste.

Take, for example, the choice of color in display type (type used on a jacket). At one time, designers had to painstakingly paint acetate overlays, color after color, as the designer and editor and sometimes the artist stood in the doorway trying to determine the right color. Now a click of the color bar will “paint” the type—sun yellow, mushroom gray, cyan blue—in an instant. If the designer or editor doesn’t like it, with a click of the color bar, he or she can try an entirely new color.

Similarly, the designer can change type font or try type size with merely a click. The jacket of *So You Want to Be President* was particularly challenging because of the amount of art—four presidents on a mountainside. But quickly considering the alternatives on the computer, with a click of the size and font keys, Semadar Megged, designer of *So You Want to Be President*, could select just the right size type and eccentric font that would reflect, perfectly, this ebullient book.

As technology increases the quality of techniques and color on computer programs, and as society as a whole counts more and more on computers as basic tools of their personal and professional lives, choice and the use of computers in the production of a picturebook will be increased. As one artist said recently, we have only scraped the surface of what the computer can and will do.



As one of the collaborators, I had the right to love the book into existence, but as an artist, I should have remembered that the reward was making the book itself. While I could hope, never again would I predict.

It is interesting to note that *Pink and Say* was taken up by its readers, and while it did not receive a Caldecott Medal, it became a much-loved book by young readers and their teachers and parents, and it remains one of Patricia's all-time most popular books.

In the end, as it was in the beginning, the creation of a book that rises above and becomes a Caldecott Medal winner has always, and still, depends, first and foremost, on the originality, the courage, the willingness to take risks, the out and out artistry and vision of the individual artist. I was enchanted by my vision of the brilliant Walter Crane, inspired by his engraver-publisher Edmund Evans, not merely creating a book that would serve the growing commercial interests of those times, but sitting with Evans in his workshop, a plethora of colors at their fingertips, imagining what they might create next. And I remain enchanted, knowing that it is still so—the support of the editor whose hands the idea falls into, and who, not only sees it first as a book, but who will hover over the book, bringing her own artistic instincts to bear as the book comes to be; the embrace of the art director, who is determined to see the artist's vision and to discover "the book inside," who will create an environment that makes it safe for the artist to take risks, to go far enough. The three artists dedicated to creating a book that will not only entertain, charm, perhaps intrigue, but that will endure.

For most of us who create children's books, we are wise enough to remember that even now as adults, we live with the picture-

books we loved best: the characters, the rhymes and rhythms, the wit, the stories of our earliest years. They remain with us as clearly as any part of our history, actual or literary.

We cherished them then, and they are what nurture the artists and storytellers, editors and art directors, librarians and teachers, parents and grandparents now. It is a "felt" thing. ☺

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2. *Ibid.*, 85.
3. *Ibid.*, 81.
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11. Patricia Lee Gauch, jacket copy to Judith St. George, *So You Want to Be President* (New York: Philomel, 2000).
12. Cecilia Yung, e-mail to author, September 16, 2012.
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14. Yung.

## Caldecott by the Numbers



- Leonard Weisgard won two Caldecott citations in one year (1947): the Medal for *The Little Island* and an Honor for *Rain Drop Splash*.
- Robert Lawson is the only person to win a Newbery and a Caldecott Medal—for *Rabbit Hill*, the 1945 Newbery, and *They Were Strong and Good*, the 1941 Caldecott.
- Only one book has been honored with a Newbery and Caldecott citation. *A Visit to William Blake's Inn* won the 1982 Newbery Medal for author Nancy Willard and a 1982 Caldecott Honor for artists Alice and Martin Provensen. **NOTE: Prior to 1980, a book**

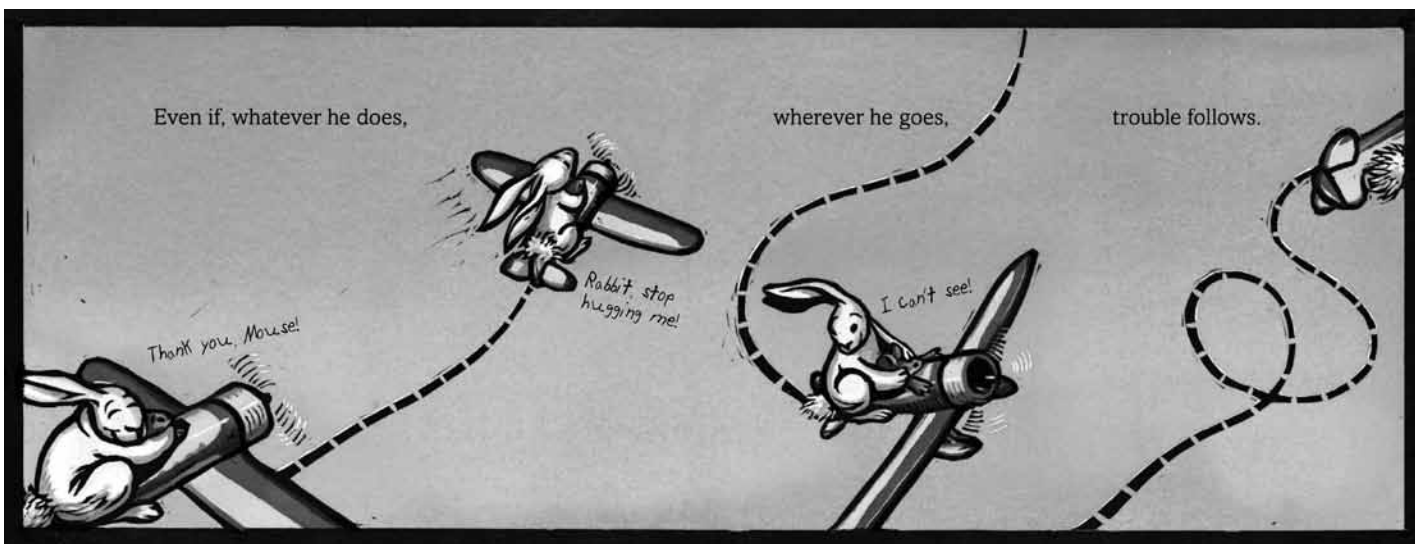
**could not be considered for both a Newbery and a Caldecott.**

- Only one illustrator (team) has won the Caldecott Medal in consecutive years. Leo and Diane Dillon won in 1976 for *Why Mosquitoes Buzz in People's Ears* and in 1977 for *Ashanti to Zulu: African Traditions*.
- Twice has the Caldecott Medal-winning book been longer than the same year's Newbery Medal-winning book. In 1942, *Make Way for Ducklings* was just a few pages longer than *The Matchlock Gun*. In 2008, *The Invention of Hugo Cabret* was hundreds of pages longer than *Good Masters! Sweet Ladies!*

# Getting "The Call"

## Caldecott Winners Remember *That Moment*

BY NICK GLASS



*My Friend Rabbit*. Illustration ©2002 Eric Rohmann. Photo provided by Macmillan Children's Publishing Group. Used with permission.

Many of us smile with the tales of our ALSC award-winning heroes being awoken at an absurd early-morning hour by an ecstatic group of librarians cheering for joy that this sleepy person just won the famed Caldecott Medal.

In commemoration of the seventy-fifth anniversary of the Caldecott Medal, we thought it would be fun to compile the winning illustrators' recollections of these phone calls as told in their speeches.

In January 1994, Allen Say said, "I know that it's a tradition for the recipients of the Caldecott and Newbery Medals to talk about what they were doing when fate called." Yet curiously, only two Caldecott winners in the previous ten years had mentioned "the call" (Richard Egielski in 1987 and John Schoenherr in 1988).

So while I find it curious that Say continued, "It always gives me pleasure to break traditions." I very much agree that he started

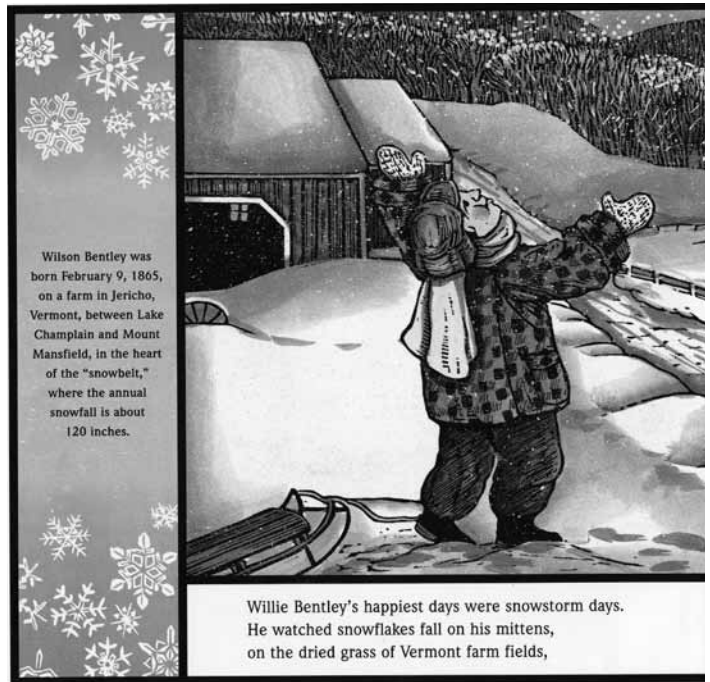
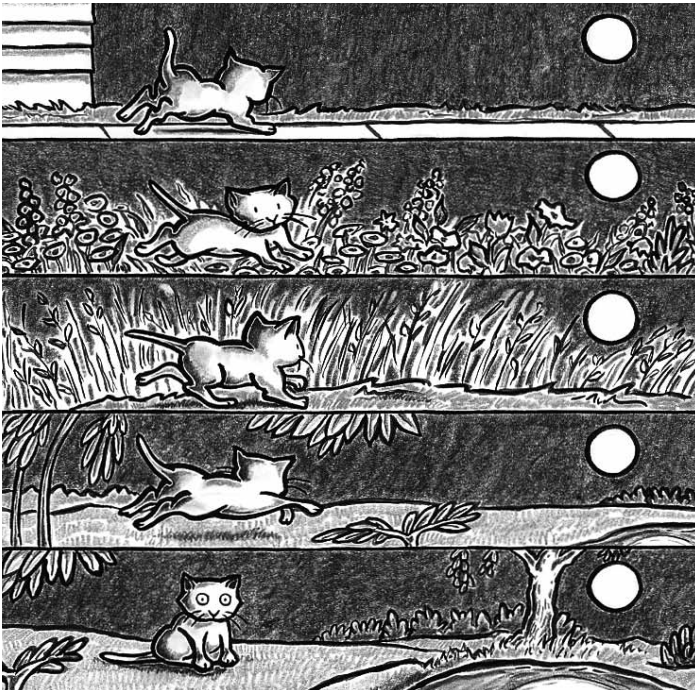
a tradition that is one of the first questions winners are asked today.

Of note: mentioning "the call" is by no means a requirement or even stated to the winners that it should be included in their acceptance speeches. But fortunately for those of us who like these imaginative, personal tales, many illustrators of the past twenty years have revealed these stories.

Here are excerpts of recent Caldecott Medal acceptance speeches where the winners discuss their phone call stories.



**Nick Glass**, Founder and Executive Director of *TeachingBooks.net*, served on the Caldecott 75th-Anniversary Task Force for ALSC. He lives in Madison, Wisconsin.



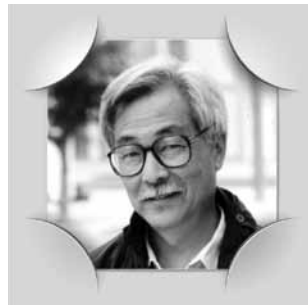
Wilson Bentley was born February 9, 1865, on a farm in Jericho, Vermont, between Lake Champlain and Mount Mansfield, in the heart of the "snowbelt," where the annual snowfall is about 120 inches.

Willie Bentley's happiest days were snowstorm days. He watched snowflakes fall on his mittens, on the dried grass of Vermont farm fields,

Left: *Kitten's First Full Moon*. Illustration ©2004 Kevin Henkes. Published by Greenwillow/HarperCollins. Used with permission. Right: *Snowflake Bentley*. Illustration ©1998 Mary Azarian. Published by Houghton Mifflin Harcourt. All rights reserved.

**Allen Say, 1994 Caldecott Medal Acceptance for *Grandfather's Journey*<sup>1</sup>**

"I know that it's a tradition for the recipients of the Caldecott and Newbery Medals to talk about what they were doing when fate called. It always gives me pleasure to break traditions, and if that's rebellion, I must be young at heart."



"Anyway, when I received my call, and when it became clear that the news wasn't some cruel prank or a grotesque mistake, I called Walter Lorraine, my editor. I asked him if I was the oldest person ever to receive the prize. 'Oh, no,' he denied emphatically. Then there was a pause. He was thinking. He couldn't think of anybody older."

**Peggy Rathmann, 1996 Caldecott Medal Acceptance for *Officer Buckle and Gloria*<sup>2</sup>**

"I was with my parents the morning [Caldecott Committee chair] Julie Cummins called to say *Officer Buckle and Gloria* had won the Caldecott. My parents were eavesdropping outside my door. They thought I was being subpoenaed. I told them someone was trying to give me the Caldecott, but that I wasn't sure I was ready for it. My father said *he* was ready."



**Paul Zelinsky, 1998 Caldecott Medal Acceptance for *Rapunzel*<sup>3</sup>**

"I went to work Monday morning concerned with other things. I was eager to check for e-mail, and maybe look into the Internet, a brand-new treat for me. My new computer had been failing to go online through two weeks of grueling phone calls for technical support from AT&T, my service provider, but on Friday, things had seemed to work."

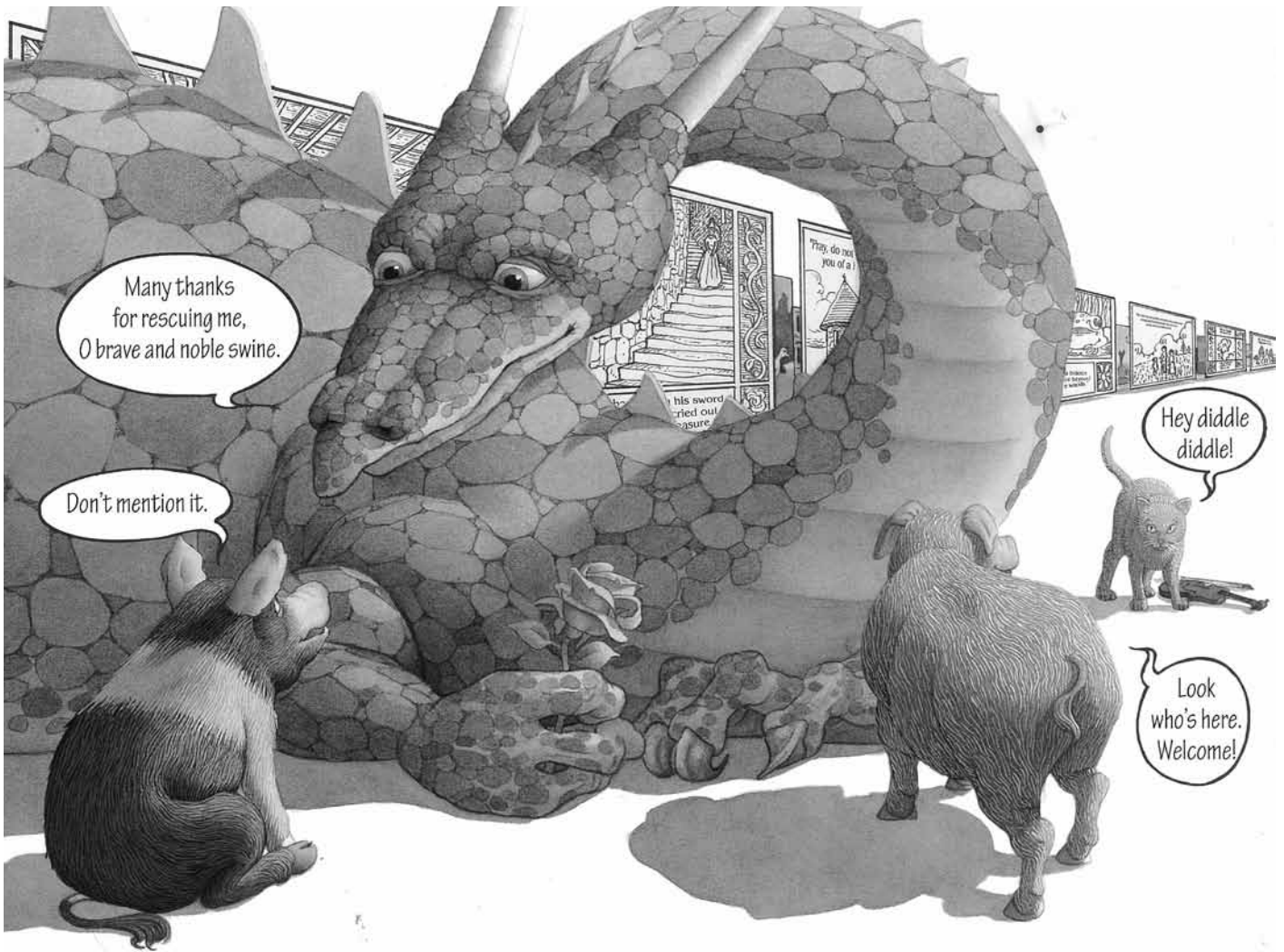
"First thing Monday, the software couldn't locate the modem, which was the reason I was working on a painting that morning, and my telephone line was clear."

"It's about 9:15 a.m. The phone rings. A male voice asks for Paul Zelinsky. Now, this can mean one of two things: someone hawking financial services or [it's] a salesman for a long-distance phone company. 'Who's calling?' I ask, not admitting to my name, and ready to bite the head off anyone connected with AT&T."

"'This is John Stewart,' the man seems to say. I know of no John Stewart. 'What is this about?' I ask, icily."

"Then came the words, 'I'm calling for the Caldecott Committee here in New Orleans'—and the world reshaped itself around me. My heart went to my throat; my throat went to my head. I think I said 'Oh!' And [Committee chair] John Stewig said, 'Is Paul Zelinsky there please?' Oh, yes, that's me after all. And suddenly there was only one thing more I wanted to know, which John was about to reveal. 'We're happy to tell you,' he continued, 'that we've voted *Rapunzel* the book of the year.' A magnificent thrill and a cheer welled up inside me, but didn't quite make it out of my mouth."





*The Three Pigs*. Illustration ©2001 David Wiesner. Published by Houghton Mifflin Harcourt. All rights reserved.

"Instead I burbled, 'I don't believe it!' This, after all, was the wrong day!"

"But when I heard the entire committee cry 'hooray' in the background, I had to believe it. I think I thanked them, hung up, and out came the cheer. YOWEE!"

**Mary Azarian, 1999 Caldecott Medal Acceptance for *Snowflake Bentley*<sup>4</sup>**

"The temperature was twelve below zero. My friend left for town, and I settled into my chair by the fire with a cup of tea and my current book for my favorite hour of the day. I heard the door open. It was my friend with the joyful news that his car was stuck in the snow. I sighed and donned parka, mittens, boots, etc., and headed out to the car. It wasn't too hard to push it out of the snowbank, but then we discovered that a tire was flat."



"Twenty minutes later, we gave up trying to loosen the lug nuts and headed into the house to call the garage. The phone was ringing. My fingers and toes were stinging from the cold; my nose was dripping. I was annoyed. It wasn't even 8 a.m., my hour of reading was shot, and some insensitive idiot was *calling* me!?"

"As you no doubt guessed by now, it was THE CALL. A very pleasant sounding woman told me that *Snowflake Bentley* had won the Caldecott Medal. I have no idea what I said, something about feeling that such a joke was in poor taste, but eventually I was convinced that the impossible had indeed happened. I really couldn't quite believe it, and in fact, when I called my eldest son in Austin to tell him the good news, he said, 'Well, don't get too excited, Mom, they'll probably call back to tell you they miscounted.' All in all, it was not that bad a day."

**David Wiesner, 2002 Caldecott Medal Acceptance for *The Three Pigs*<sup>5</sup>**

"So there I am, sitting at my desk early that Monday morning, getting ready to start working. The phone rings. I answer and



Original illustration ©2008 by Brian Selznick. Used with permission.

a voice says, 'Congratulations, you have been awarded the Randolph Caldecott Medal . . . for 1992.'

"When delivering my speech the last time I won the Caldecott, I never mentioned how I heard the news. Afterward, many people came up to me and commented on this omission.

Why hadn't I followed the tradition? Well, now you know. It wasn't very interesting."

"I wasn't in the shower, awakened from sleep, or caught in some other noteworthy situation. I just answered the phone. I was alone in my studio; my wife, Kim, had already left for work; the Clarion staff was at Midwinter; and my artist friends were all still asleep. So after the initial flurry of phone calls I, too, went to work."



"This year, when the call came to inform me that I had won the 2002 Caldecott Medal . . . I just answered the phone again. Twenty minutes earlier and I would've been in the shower. Kate [McClelland], your timing is a little off. The big difference this year is that I was not alone. This time, Kim, our son Kevin, and our daughter, Jaime, were there with me. In fact, the three of them were jumping up and down, holding hands and skipping in a circle, chanting, 'Daddy won the Caldecott! Daddy won the Caldecott!' Being able to share that moment with my family has been the best part of this experience."

**Eric Rohmann, 2003 Caldecott Medal Acceptance for *My Friend Rabbit*<sup>6</sup>**

"The phone rings at half past six, and I rise to answer. (The verb *rise* may be a touch too active. On this cold, dark January day I awaken slowly, my limbs bending like stale Twizzlers.) Through the cobwebs of early morning I hear a voice on the other end of the line—a voice way too enthusiastic for 6:30 a.m."

"The voice says, 'This is Pat Scales of the American Library Association.' My first thought is that I have overdue books. . . . And then I think I hear, 'Your book, *My Friend Rabbit*, is the recipient of the 2003 Caldecott Medal.'"

"Silence. If this were a movie, you'd hear a ticking clock, raindrops on the windowsill, a heart beating."

**Mordicai Gerstein, 2004 Caldecott Medal Acceptance for *The Man Who Walked Between the Towers***<sup>7</sup>

"Disbelief struck me dumb when [Committee chair] Kathy East called me with the news. When I was finally able to speak, much to my surprise I heard myself say, 'I have always loved librarians.'"

**David Wiesner, 2007 Caldecott Medal Acceptance for *Flotsam***<sup>8</sup>

"When the phone rang that Monday morning in January, I looked at the caller ID, saw 'Washington State Convention Center,' and thought, 'No way.' But when I picked up the phone, [Committee chair] Janice Del Negro informed me that, indeed, *way*."

"It is hard to describe my reactions. Elation over the fact that *Flotsam* had been chosen for the Caldecott collided with the overwhelming realization that I was receiving the award for a third time. Three times is a lot to absorb, and I'm still working on it. For now, I am enjoying the recognition that *Flotsam* is receiving. To be singled out by fifteen people who have devoted an entire year to the jury process is a very special thing."

**Brian Selznick, 2008 Caldecott Medal Acceptance for *The Invention of Hugo Cabret***<sup>9</sup>

Brian gave homage to the call in his speech with an illustration: projecting to all in attendance the image on page 32 that depicts his character Hugo Cabret getting the news.



**Beth Krommes, 2009 Caldecott Medal Acceptance for *The House in the Night***<sup>10</sup>

"When asked what I was doing when I received 'the call,' I can honestly reply I was sitting at my drawing table preparing to work. Monday, January 26, 2009, was a teacher workshop day, and my girls were home from school. I was terribly aware it was Caldecott day."



"I had heard that *The House in the Night* was being discussed as Caldecott-worthy, but I had convinced myself not to hope for it. I went to the gym early, came home, took a bath, ate breakfast, and sat down to work. And then, at 9:20 a.m., the phone rang."

"It was a woman named Nell Colburn, who I assumed was a potential illustration client. I wrote down her name, and I started

writing down Association for Library Services to . . . , and then thought, 'Oh goodness.' I could hear excited voices in the room with Nell, and though I was sitting down, my knees started shaking. As Nell told me the news, I kept repeating, 'I can't believe it.'"

"My office is a little balcony overlooking the living room, so both my daughters, Olivia and Marguerite, heard my delighted reaction to the call. Soon I was off the phone and we were all jumping around screaming."

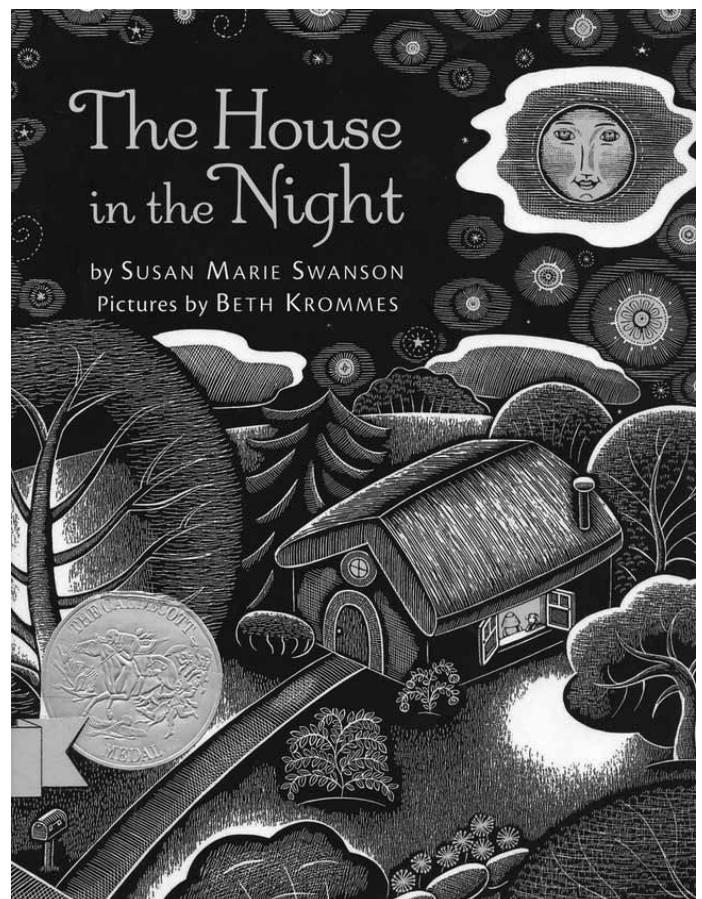
**Jerry Pinkney, 2010 Caldecott Medal Acceptance for *The Lion and the Mouse***<sup>11</sup>

"At 6:20 a.m. the phone rang. Both [my wife] Gloria and I had been sound asleep, so neither of us was certain where the phone was. Gloria exclaimed, 'My phone is ringing!'"

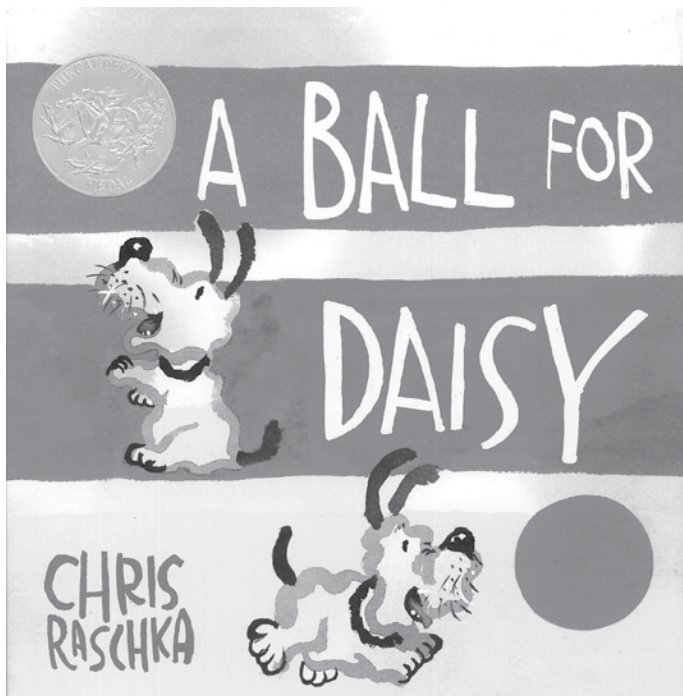


"'I think it is mine!' I responded, bouncing out of bed. The voice on the other end of the line was Rita Auerbach, chair of the 2010 Caldecott Committee, informing me that I'd just received 'the Caldecott.'"

"Time seemed to stand still as I waited for the word *honor*. And even after I heard her say *medal*, I was *still* somehow waiting for the word *honor* to sandwich itself between those two words."







Erin Stead, 2011 Caldecott Medal Acceptance for *A Sick Day for Amos McGee*<sup>12</sup>

"The news of winning was overwhelming. I'm not sure if it was a faulty speakerphone or my own shocked ears that added static to your voices. It's good that the award cannot be taken away from an illustrator for lack of grace when being presented with this news. I don't think my desperate need to sit down translated very well over the phone."

"What a sneaky, wonderful morning you must have had, committee members. It was wonderful for me, too. You'll have to believe me now since I was unable to express it then."

Chris Raschka, 2012 Caldecott Medal Winner for *A Ball for Daisy*<sup>13</sup>

While the phone call was not mentioned in Raschka's speech, it was mentioned by his wife, Lydie Raschka, in *The Horn Book* article, "Chris Raschka: The Habits of an Artist."



"When the Caldecott committee called on a Monday morning in January, Chris was on his way to work as usual. I happened to accompany him that day, and that's why neither of us was home to receive the call. Chris had left his cell phone at the studio, so he was totally unreachable."

"We were down by the river. He had pulled me to the water's edge to lean over the wide wooden rail to check the tide, which, like a disciplined creative life, leaves a lasting and visible pattern on the shore." ☞

*The preceding award speeches were also printed in full in Children and Libraries.*

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13. *Ibid.*, vol. LXXXVIII no. 4, 18. "Chris Raschka: The Habits of an Artist," 30.

Do you recognize...



## Already picturing his invention.



Brian Selznick was awarded Hugo Cabret (Scholastic Press, an imprint of Scholastic). Photo provided by the illustrator. Used with permission.

# Hugo Cabret, From Page to Screen

## An Interview with Brian Selznick

BY JENNIFER M. BROWN

I talked to author and artist Brian Selznick by phone from London, where he has rented a flat in Piccadilly Circus to work on a new book. Here he reflects on the creation of his 2008 Caldecott Medal-winning *The Invention of Hugo Cabret*, and its inspiration for Martin Scorsese's 3-D film adaptation, *Hugo*.



*So much of The Invention of Hugo Cabret feels cinematic, with sections of the story being conveyed entirely through images. It is, at its heart, the story of Hugo's discovery of filmmaker Georges Méliès. Did you secretly hope it would be made into a movie one day?*

This is a book for children about silent movies. There was no guarantee that anyone would *read* the book. I was making the book I wanted to make, but there was no indication that it would be received well. When people asked me about it, and I'd say it's about the history of film, they'd ask if it would be a movie.

Because the book in your hand is part of the plot, I didn't think it could be filmed. And then, because it was a strange story about a French filmmaker, I didn't think anyone would want to make it into a movie.

*And then not only was it made into a film, but it was made into a film by Martin Scorsese.*

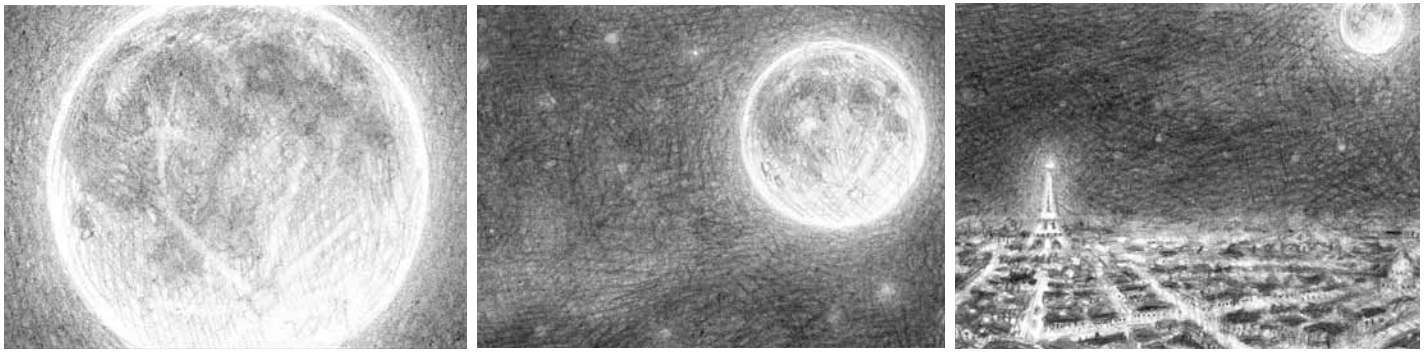
When I got the call that Scorsese loved it and wanted to make a film of it—and got over the initial shock—I thought, if it were going to be a movie, the only person who could do it would be



One of the 15 different automatons built for the movie. From *The Hugo Movie Companion Compilation* ©2011 Paramount Pictures. Photo ©2011 GK Films LLC.



Involvement in the industry for more than twenty-five years, **Jennifer M. Brown** writes for *School Library Journal* and *Kirkus Reviews* and is children's editor of *Shelf Awareness*, an e-newsletter for the publishing trade and consumers. In 2009, she founded the blog *Twenty by Jenny* to recommend books to parents, grandparents, and others who wish to instill in children a love of reading. She was recently named the interim director of the Center for Children's Literature at the Bank Street College of Education in New York City.

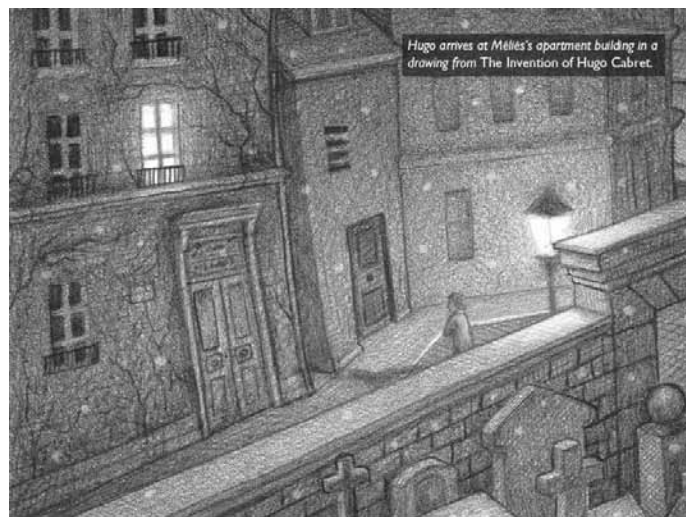


The opening sequence. From *The Invention of Hugo Cabret* ©2007 Brian Selznick.

Scorsese. Besides being one of the greatest filmmakers of all time, he's a film scholar.

***Many of the film's scenes seemed as though they were based on your illustrations. Did the set designers try to stay true to your drawings?***

For anyone who has read *The Invention of Hugo Cabret*, it's very clear the opening shot of *Hugo* is straight out of my book. Bob Richardson, the cinematographer, followed my visuals for



Hugo arrives at Méliès's apartment building. Top: Illustration ©2011 Brian Selznick. Bottom: From *The Hugo Movie Companion Compilation* ©2011 Paramount Pictures. Photo ©2011 GK Films LLC.

setups for the camera shots. Dante Ferretti and Francesca Lo Schiavo, who won an Oscar for their set design, told me everything they did was based on the drawings. I wasn't consulted in any way other than I got to read a couple of early drafts [of the screenplay]. But I didn't need to be because everyone was using my book like a bible.

The only person who didn't follow the book at all was Sandy Powell, the costume designer. Often she made the exact opposite choice that I made. Her choices were absolutely right. For instance, in the book, I put Hugo in an oversize tuxedo jacket. But her idea was that Hugo, having moved to the train station quite suddenly, didn't bring any clothing. So he's still in the clothing he brought with him, and everything is getting small on him. His sleeves are halfway up his arms and his pants are too short. It's heartbreaking.

***In your book, The Hugo Movie Companion, actor Sir Ben Kingsley says that his knowledge of Georges Méliès went back to his teenage years as secretary of his school's Film Society. We loved his comment that Scorsese could be his model for Méliès: "It was like making cinema history about cinema history."***

Right in front of him was this brilliant, obsessed director, filled with joy. Scorsese is known for making violent films, but he has made an incredibly wide range of films. Even in his most violent movies, there's a joy in filmmaking itself and what he can do with the camera, that he's using this medium to tell his stories. That's directly related to what Méliès was doing.

***What did you think of Martin Scorsese's decision to film Hugo in 3-D?***

As soon as I heard the movie was being made in 3-D, I thought of the train scene and thought, "That itself justifies making the movie in 3-D." When people saw [Georges Méliès's] *A Trip to the Moon*, it blew their minds the way that seeing 3-D today blows our minds. That's why the film scene of the flashback—when Méliès goes to see Lumière's film, and the audience ducks because the train is coming through the screen and laughs [at themselves]—is so right. An hour later in *Hugo*, a 3-D train comes through the screen at modern audiences.

***Another terrific 3-D scene features Hugo dangling from the clock tower.***





The automaton, Hugo, and Isabelle. From *The Invention of Hugo Cabret* ©2007 Brian Selznick.

Of course the *Safety Last* movie that we see [a snippet of in *Hugo*—and I show a still from it in my book—is an important part of the story. So to take that moment that Hugo had seen in a scene from a black-and-white movie is another example of when we are to *Hugo* as Hugo is to Harold Lloyd. We get the sensation of the terror of hanging from that clock, which 3-D can create.

***In the Hugo Companion, you include a quote from Martin Scorsese about the “intimacy” that 3-D filming creates. In theory, 3-D might seem to distance us from the action, but it doesn’t.***

When I first met Scorsese, we talked about the history of film, and he traced it back to the cave paintings at Lascaux, with the animals with many legs, to create them as if they’re moving, and hieroglyphics in Egypt that are like storyboards. When you see a boy crying and he’s in 3-D, and he’s right there in your presence, you feel it more palpably. 3-D moves [the action] away from the history of painting and photography, and moves it toward the realm of sculpture; you feel as if you can touch them. Scorsese and Bob Richardson, the cinematographer, devised all these ways to use light and space and dust to con-

stantly remind us that we’re sharing the same atmosphere as these characters.

***Hugo’s treasured notebook also undergoes a metamorphosis in the film.***

Yes, he also transformed the notebook, so that as Méliès is flipping through it, the drawings themselves become a flip book, and the head of the automaton slowly turns toward you. It moves from simple drawings to animation, from still to movement, which is itself echoing the move from photography to film itself. All of that happens through the notebook pages of the automaton turning its head toward you. They were able to bring out those profound connections.

When Hugo and Isabelle find the box of drawings in Méliès’s home, as the paper spins, the drawings themselves appear to be animated. There’s this constant reminder that Scorsese is doing something that could only be done through film. That’s also along the lines of what Sir Ben was alluding to, which is Scorsese using the most modern technology to tell the story of the early technology that made film possible.

*What did you think about the expansion of the role of the station inspector?*

The casting of Sacha Cohen was a kind of homage to the Keystone Kops and silent movies. I loved the way they opened it up: his mechanical leg connected back to the automaton, and also to the losses endured during World War I. [Screenwriter] John Logan found ways to thread the World War I allusions throughout.

*We also enjoyed the romance between the café owner (Frances de la Tour) and the newspaper vendor (Richard Griffiths).*

The subplot between Frances de la Tour and Richard Griffiths was also an homage to silent movies, because there's almost no dialogue between them. I mention in the *Companion* that the cast and crew watched old films for inspiration. Scorsese gave Frances and Richard *Rear Window* to watch. Jimmy Stewart is looking out at the neighbors as a voyeur, but also like an audience member watching stories play out silently. We understand who they are by what goes on inside those apartments.

[Griffiths and de la Tour] are so wonderful to look at, and it's amazing to watch them fall in love on screen. Frances and Richard have played together on the stage for a long time, but they said they've never gotten to fall in love.

*Did you have any say in the design of the automaton?*

When they were building the scenery, I met David Balfour [the props master]. The automaton was already being built. The one in the movie is very much like the one I drew in the book, but it has a more human face in the movie, and Hugo is able to pick it up and hold it and hug it in the way that *he* wanted to be held. One thing they kept was the black eyes of the automaton. As a puppeteer, I know that the black eyes allow the audience to project onto them a range of emotions. If you paint the eyes to look a certain way, with blue irises, or with a smile or a sad look, that's the only expression it can have. I was pleased the black eyes were retained.

*Was there anything that surprised you about the experience of moving Hugo from book to film?*

One of the things I love about the transition is that my book was a love letter to the cinema but also about the power of books. Scorsese makes a movie that celebrates books, filming scenes in bookstores and libraries, but in the end, it's a valentine to the cinema and the importance of film. They were able to reverse the formula, because they changed the medium through which the story's being told; the story itself needed to shift, and they did it in a subtle and beautiful fashion. ☺



## Caldecott by the Numbers



- Which illustrator has the longest span between his first and most recent Caldecott recognition? Marc Simont had a forty-five-year span between his 1957 Caldecott Medal for *A Tree Is Nice* and his 2002 Caldecott Honor for *The Stray Dog*. Uri Shulevitz is a close second with a forty-year span between his 1969 Medal for *The Fool of the World and the Flying Ship* and his 2009 Honor *How I Learned Geography*.
- Seven Caldecott Medal-winning illustrators also illustrated Newbery Medal books: Dorothy P. Lathrop (*Hitty, Her First Hundred Years*), Louis Slobodkin (*Ginger Pye*), Lynd Ward (*The Cat Who Went to Heaven and Johnny Tremain*), Maurice Sendak (*The Wheel on the School*), Jerry Pinkney (*Roll of Thunder, Hear My Cry*), Trina Schart Hyman (*Caddie Woodlawn*, 2nd edition), Ed Young (*Young Fu of the Upper Yangtze*, first revised edition, 1973).



# Caldecott Honored at Eric Carle Museum

The Eric Carle Museum of Picture Book Art in Amherst, Massachusetts, is honoring the seventy-fifth anniversary of the Caldecott Medal. A book display highlights numerous Caldecott winners in the Reading Library from January to June, and a recently donated, designated shelf gives space to each of the winning books.

**The Caldecott Medal: 75 Years of Distinguished Illustration** opened in January and will be on display through the end of June. The exhibit, curated by Barbara Elleman, former editor at *Booklist* and *Book Links*, is arranged to give viewers a wide spectrum of the many illustrators, variety of books, kinds of media, and stylistic changes that won medals over the years.



- The history of the Medal, highlighting the first winner (1938)
- The variety of styles and media of five medal winners who chose the topic of snow
- Husbands and wives who worked together to produce award-winning words and texts
- The common folktale transformed into “distinguished pieces of picturebook art”
- A group of “long-loved” Caldecott books from the past seventy-five years. Visitors are welcome to submit their favorites (ballot box included). &

Five groupings will share the riches of the Caldecott Medal winners:

*For more information on the museum or exhibit, visit [www.carlemuseum.org](http://www.carlemuseum.org).*



Left: Curator Barbara Elleman introduces the exhibit at the Eric Carle Museum of Picture Book Art. Right: Pictured left to right are Alexandra Kennedy, Executive Director of the Eric Carle Museum; two-time Caldecott Medal winner Nonny Hogrogian; and Elleman. Photos by Kristin Angel, courtesy of Eric Carle Museum.



# Caldecott's Lost Gravesite

... and How It Was Found

BY CONNIE ROCKMAN

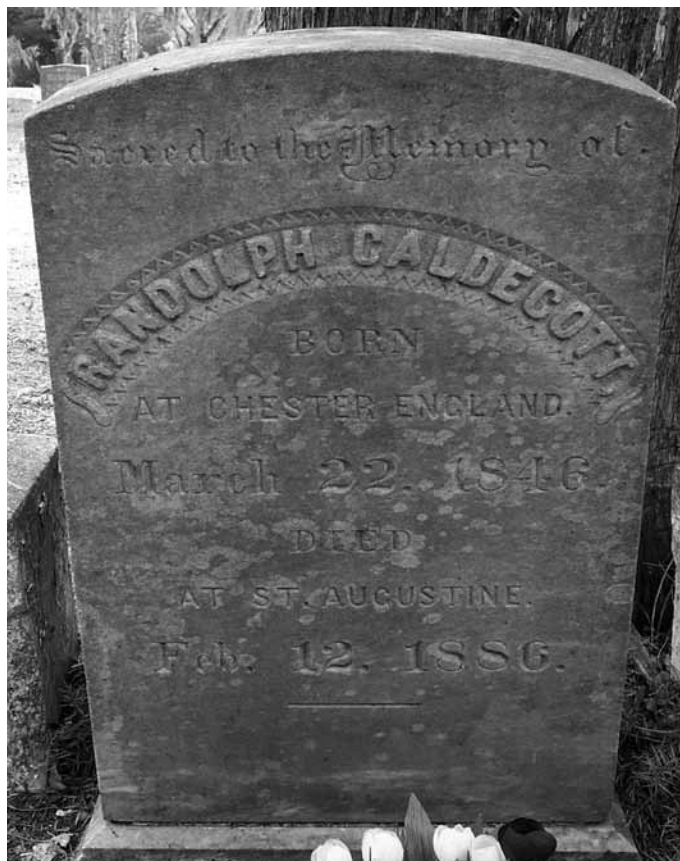
At Evergreen Cemetery in St. Augustine, Florida, you won't have any trouble finding Randolph Caldecott's grave these days. A green and gold sign outside the gates gives a history of the cemetery and mentions the famous people, including Caldecott, interred there.

Walk past the office and you'll see small signs leading the way to the gravesite, which is towered over by a cypress tree. There lies the fading tombstone, always emblazoned with flowers, and a bronze plaque at the bottom, designating the grave a "literary landmark" by the Friends of Libraries USA (FOLUSA). But it wasn't always so.

Caldecott was at the height of his career when he and his wife, Marian, sailed from England to New York late in 1885. Always seeking a warmer winter climate for his frail health, Caldecott planned to lecture and sketch the East Coast of the United States on his way to Florida.

But the Atlantic crossing was rough and chilly, and by the time the couple reached St. Augustine, Caldecott was too ill to continue. He died there on February 12, 1886, just shy of age forty. (The cause of his death has been alternately reported as "organic heart disease" or tuberculosis.)

After making arrangements for the grave to be marked and tended, Caldecott's wife returned home to England. At that time, Evergreen Cemetery was newly developed; it had been created to locate a burial ground outside the increasingly crowded city.



Over the years, the cemetery gradually became overgrown and neglected. Some efforts were made to maintain Caldecott's spot, but by the 1960s, it was hard to find as Gwen Reichert—later the founder of the Randolph Caldecott Society of America (RCSA)—discovered.

Born in Moultrie, Georgia, Reichert had moved to St. Augustine with her parents in 1964 and was earning a bachelor's degree in education at Jacksonville University in 1967 when her children's literature professor assigned the class a report on an illustrator they really loved.

A visual person, Reichert had trouble narrowing her choice down to just one of her favorite illustrators. The professor suggested Caldecott, explaining he was actually buried in St. Augustine.

Reichert and her father, James Artis Patterson, went looking for Caldecott's grave at the cemetery. Not knowing exactly where it was located, they spent many hours searching among the



**Connie Rockman** is a Youth Literature Consultant and editor of the *Eighth, Ninth, and Tenth Books of Junior Authors and Illustrators*. She served on the 1996 Caldecott committee and chaired the 2001 Caldecott Committee.

briars and brambles. When they finally lifted a tipped-over tombstone and found his name, they sat down and cried for joy.

Her father and the cemetery caretaker fixed up the site. Reichert and her future husband, Allan Reichert, were dating at the time and would take flowers to the site. Reichert went on to earn a master's degree in educational administration and supervision at the University of North Florida in Jacksonville and worked in the St. Johns County School District for thirty-eight years, first as a teacher and later as a principal. She became supervisor of the District's Title 1 program before her retirement in 2007.

But she never forgot about Caldecott. In 1983, she and her husband, along with other enthusiasts, founded the Randolph Caldecott Society of America.

During a 2010 interview, Reichert recalled how she would bring children on school trips to the cemetery to learn about Caldecott. She made sure no one forgot about him, and she even had signs posted at the cemetery.

As president of the Caldecott Society for twenty-nine years, she presided over the annual meeting that brings fans and scholars to celebrate the nineteenth-century artist.

I became well acquainted with Reichert's passion soon after I chaired the Association for Library Service to Children (ALSC) 2001 Caldecott Committee. In February 2002, I was visiting my mother in Daytona Beach; we had enjoyed day trips to St. Augustine in previous years, but this time I had a purpose.

Reichert offered to take us to the gravesite, and it was truly a memorable experience after having spent a year-and-a-half immersed in the award process that honors Caldecott's contribution to children's literature. Gwen Reichert's passion for Caldecott and her generosity of spirit were inspiring to me in the few hours we spent together.

Reichert died in late 2011, but her passion for Caldecott's work is carried on by her husband and the society they founded. Every



Allan and Gwen Reichert at Evergreen Cemetery.

### For More Information

- The Randolph Caldecott Society of America:  
[www.rcsamerica.com](http://www.rcsamerica.com)
- Reports on the grave from the *New York Times*,  
May 24, 1886:

<http://bit.ly/WXAcFm>

<http://bit.ly/103c9kz>

year, the RCSA donates copies of the Caldecott Medal and Honor Books to the Randolph Caldecott Children's Room of the St. Johns County Public Library in St. Augustine, maintains an active website, and serves as lay caretaker to Caldecott's grave. Four times a year, the society places flowers on the grave that today is well-marked, easy to find, and lovingly maintained. ☺

*The author thanks Allan Reichert for his help with this article. Photos courtesy of Allan Reichert.*

## Call for Referees

To make *Children and Libraries* a truly interactive publication, we're looking for ALSC members to serve as volunteer referees for journal articles. Unsolicited articles and those of a scholarly nature must be submitted to at least two referees to judge the submissions on accuracy, style, impact, importance, and interest. Specialists in particular genres (such as technology, literature, intellectual freedom, programming, and so on) are especially needed.

Referees make recommendations to the editor on whether or not manuscripts should be accepted for publication. Interested librarians should contact *Children and Libraries* Editor Sharon Korbeck Verbeten at [CALeditor@yahoo.com](mailto:CALeditor@yahoo.com) for more information on the referee process.

# Complete List of Caldecott Medal Winners, 1938-2013

List includes award year, title, winning illustrator

- 1938 *Animals of the Bible*, Dorothy P. Lathrop
- 1939 *Mei Li*, Thomas Handforth
- 1940 *Abraham Lincoln*, Ingri and Edgar Parin d'Aulaire
- 1941 *They Were Strong and Good*, Robert Lawson
- 1942 *Make Way for Ducklings*, Robert McCloskey
- 1943 *The Little House*, Virginia Lee Burton
- 1944 *Many Moons*, Louis Slobodkin
- 1945 *Prayer for a Child*, Elizabeth Orton Jones
- 1946 *The Rooster Crows: A Book of American Rhymes and Jingles*, Maud and Miska Petersham
- 1947 *The Little Island*, Leonard Weisgard
- 1948 *White Snow, Bright Snow*, Roger Duvoisin
- 1949 *The Big Snow*, Berta and Elmer Hader
- 1950 *Song of the Swallows*, Leo Politi
- 1951 *The Egg Tree*, Katherine Milhous
- 1952 *Finders Keepers*, Nicolas Mordvinoff
- 1953 *The Biggest Bear*, Lynd Ward
- 1954 *Madeline's Rescue*, Ludwig Bemelmans
- 1955 *Cinderella, or the Little Glass Slipper*, Marcia Brown
- 1956 *Frog Went A-Courtin'*, Feodor Rojankovsky
- 1957 *A Tree Is Nice*, Marc Simont
- 1958 *Time of Wonder*, Robert McCloskey
- 1959 *Chanticleer and the Fox*, Barbara Cooney
- 1960 *Nine Days to Christmas*, Marie Hall Ets
- 1961 *Baboushka and the Three Kings*, Nicolas Sidjakov
- 1962 *Once a Mouse ... A Fable*, Marcia Brown
- 1963 *The Snowy Day*, Ezra Jack Keats
- 1964 *Where the Wild Things Are*, Maurice Sendak
- 1965 *May I Bring a Friend?*, Beni Montresor
- 1966 *Always Room for One More*, Nonny Hogrogian
- 1967 *Sam, Bangs, and Moonshine*, Evaline Ness
- 1968 *Drummer Hoff*, Ed Emberley
- 1969 *The Fool of the World and the Flying Ship: A Russian Tale*, Uri Shulevitz
- 1970 *Sylvester and the Magic Pebble*, William Steig
- 1971 *A Story, a Story: An African Tale*, Gail E. Haley
- 1972 *One Fine Day*, Nonny Hogrogian
- 1973 *The Funny Little Woman*, Blair Lent
- 1974 *Duffy and the Devil: A Cornish Tale*, Margot Zemach
- 1975 *Arrow to the Sun: A Pueblo Indian Tale*, Gerald McDermott
- 1976 *Why Mosquitoes Buzz in People's Ears: A West African Tale*, Leo and Diane Dillon
- 1977 *Ashanti to Zulu: African Traditions*, Leo and Diane Dillon
- 1978 *Noah's Ark*, Peter Spier
- 1979 *The Girl who Loved Wild Horses*, Paul Goble
- 1980 *Ox-Cart Man*, Barbara Cooney
- 1981 *Fables*, Arnold Lobel
- 1982 *Jumanji*, Chris Van Allsburg
- 1983 *Shadow*, Marcia Brown
- 1984 *The Glorious Flight: Across the Channel with Louis Blériot*, Alice and Martin Provensen
- 1985 *Saint George and the Dragon: A Golden Legend*, Trina Schart Hyman
- 1986 *The Polar Express*, Chris Van Allsburg
- 1987 *Hey, Al*, Richard Egielski
- 1988 *Owl Moon*, John Schoenherr
- 1989 *Song and Dance Man*, Stephen Gammell
- 1990 *Lon Po Po: A Red-Riding Hood Story from China*, Ed Young
- 1991 *Black and White*, David Macaulay
- 1992 *Tuesday*, David Wiesner
- 1993 *Mirette on the High Wire*, Emily Arnold McCully
- 1994 *Grandfather's Journey*, Allen Say
- 1995 *Smoky Night*, David Diaz
- 1996 *Officer Buckle and Gloria*, Peggy Rathmann
- 1997 *Golem*, David Wisniewski
- 1998 *Rapunzel*, Paul O. Zelinsky
- 1999 *Snowflake Bentley*, Mary Azarian
- 2000 *Joseph Had a Little Overcoat*, Simms Taback
- 2001 *So You Want to Be President?*, David Small
- 2002 *The Three Pigs*, David Wiesner
- 2003 *My Friend Rabbit*, Eric Rohmann
- 2004 *The Man Who Walked between the Towers*, Mordicai Gerstein
- 2005 *Kitten's First Full Moon*, Kevin Henkes
- 2006 *The Hello, Goodbye Window*, Chris Raschka
- 2007 *Flotsam*, David Wiesner
- 2008 *The Invention of Hugo Cabret*, Brian Selznick
- 2009 *The House in the Night*, Beth Krommes
- 2010 *The Lion and the Mouse*, Jerry Pinkney
- 2011 *A Sick Day for Amos McGee*, Erin Stead
- 2012 *A Ball for Daisy*, Chris Raschka
- 2013 *This is Not My Hat*, Jon Klassen



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# The Big Banquet

## Memories from Caldecott's Biggest Night

**N**ot every librarian can be fortunate enough to attend the annual Newbery-Caldecott Awards Banquet, where authors, illustrators, publishers, librarians, and children's literature notables gather to celebrate the year's winners.

Here are some memories shared by those who have attended over the years.

**Stephanie Bange**  
 Director of the Educational Resource Center  
 Wright State University, Dayton, Ohio



After the banquet was over, I was in the lobby with my friends, waiting to greet the 2002 winners. An older Asian gentleman approached us. He was so full of pride and asked if we would like to see "it." Not knowing

what "it" was and having been taught to honor our elders, naturally I piped up, "Of course!"

He handed me a beautiful wooden box. Imagine my surprise as I opened it to see the John Newbery Medal that had just been awarded to Linda Sue Park (who presented it to her father in front of the group as a Father's Day gift). How cool is that?

**Catherine Balkin**  
 former Director of Library Promotion  
 Children's Division, HarperCollins  
 (currently Author Appearance  
 Coordinator, Balkin Buddies)



When I was working for HarperCollins, Sharon Creech won the Newbery Medal for *Walk Two Moons*. Among the guests at our table was Sharon's mother, who couldn't walk very well.





Photo by Sharon Verbeten

I was in charge of going in early to the banquet to put the place cards on the HarperCollins tables and couldn't escort Sharon's mother from her hotel, so I asked an editor to accompany her. Unfortunately, the elevators up to the banquet hall stopped working, and all the attendees had to walk up several flights of stairs, including the editor and Sharon's mother.

I was nervous watching for them. When Sharon's mother was settled in her seat, the editor told me how they had almost not made it. Halfway up the stairs, Sharon's mother didn't think she could make it any further. After a short rest, the editor, hiding her panic, encouraged her to try and, step-by-step, they made it up the rest of the way. Sharon's mother was fine, but the editor was clearly a little shaky. I thanked her as profusely as I could and, hoping to calm her down, promised she would have no more caretaking duties for the rest of the conference.

Ironically, in her Newbery acceptance speech, Sharon Creech made a reference to her dancing mother. As I sat there listening,

all I could do was smile, shake my head, and hope we all made it through the rest without any fatalities. Fortunately, the fates were kinder by the time the banquet ended. The elevators were back in working order.

**Erica Dean Glenn**  
Senior Librarian, Children's Department  
Berkeley (CA) Public Library

At my first Newbery-Caldecott banquet, I was walking along after the speeches, in awe of all the luminaries of children's literature and the library world, when a lady caught my eye. She offered up a warm and welcoming smile, and I smiled back. I thought "Where do I know that lady from? She looks so familiar."

I didn't want to ask her, for fear of offending a former colleague. A few seconds after she passed me, I thought, as my jaw dropped to the floor, "Of course she looks familiar; that was Linda Sue Park!"





Nancy Eames, left, and Denise Fleming.



Timothy Capehart, right, and Judy Blume.

**Pabby Arnold**  
**Children's Services Coordinator**  
**East Baton Rouge (LA) Parish Public Library**

In 2006, the year after Hurricane Katrina, I acted as local arrangements head for ALSC at ALA in New Orleans. I live an hour away, but at the time there were no open New Orleans libraries.

At the Newbery-Caldecott banquet, I was invited to sit at a publisher's table. Unbeknownst to me, from the podium came a message that ALSC wanted to thank me for being local arrangements head in such a trying time. The entire body of people at the banquet stood and clapped. I burst into tears. It was so thoughtful even though I certainly didn't deserve such accolades, especially since I had had a great time with my committee assignment. It was a banquet to remember!

**Susan Dove Lempke**  
**Assistant Library Director for Youth,**  
**Programs & Technology**  
**Niles (IL) Public Library District**



I think the Newbery-Caldecott banquet that everyone will remember the most is when Brian Selznick won the Caldecott and Laura Amy Schlitz won the Newbery. Selznick's heartfelt speech and his drawings that so blended the past and the present, the true and the fantasy, was breathtaking. I felt so sorry for Laura Amy Schlitz

having to follow that . . . and then she stood there all alone without a podium and began to speak with the voice of a storyteller, giving a heartfelt and glorious speech. What a night!

**Nancy Eames**  
**Youth Services Coordinator**  
**Toledo-Lucas County (OH) Public Library**

I attended the banquet by myself in 2012 and had a wonderful time chatting with librarians from Florida and Alaska before the dinner began. To my great surprise, my friend, author/illustrator Denise Fleming, was seated at the very next table. Denise lives in Toledo as well, so during the break I went over to say hello. Denise gave me a big hug and introduced me to Ashley Wolff. Running into the Caldecott Honor winner made the evening especially fun!

**Timothy Capehart, Reference Librarian, Dayton (OH) Metro Library**

In 2007, I was at my first banquet having just served on my first Newbery committee. I was starstruck by everyone. And then I noticed author Judy Blume at the next table.

There was no way I would be able to talk to her without sounding like a complete fool. Then the break between meal and speeches occurred. Everyone at my table got up and milled about. I stood up and my, *um*, rear . . . bumped quite soundly into someone else. I turned around, and it was Judy Blume.

My tongue was in a granny knot and Jurassic butterflies were in my gut, but I managed to ask if she'd pose for a picture as I told her that I had sneaked into my sister's room regularly to steal her books. She was (of course) just wonderful. The punch line is that in the picture, on my belt, is the completely dorky pedometer I had forgotten to take off (our library was counting steps for a fitness program).

**Julie Cummins**  
Former Coordinator of Children's Services  
New York Public Library  
Photo of Marianne Iorusso



I remember one year when New York Public Library librarians were not permitted to accept banquet invitations from publishers because of the possible appearance of impropriety. So instead, our group bought a table and made funny hats that represented the books—such as for *Officer Buckle and Gloria*, we wore police hats with dog bones on the side; for *Tuesday*, we wore frog hats. The tradition continued for a number of years.

**Jeri Kladder**  
Retired librarian  
Columbus, Ohio

At one post Newbery-Caldecott gathering, I spotted a young man talking to Gloria Pinkney. I knew who she was because she had on a name tag; he did not.

After they separated, I approached the young man and timidly asked, "Are you Brian Pinkney?" I had just become aware that Brian was illustrating his own books, and I greatly admired his (as well as his father's) artwork and wanted to tell him so.

"No, I'm sorry, I'm Floyd Cooper." Blushing and profusely apologetic, I told him why I had mistaken his identity, talking to Gloria as he was. I then proceeded to gush over his new book, *Laura Charlotte*.

Any of you who have ever met Floyd know how absolutely charming he is. As we parted, he thanked me for trying to put him into such an illustrious family. He told me he had just met Mrs. Pinkney that evening and that it was quite the special encounter for him, too.

Over the subsequent years, as I ran into Floyd at ALA/ALSC events, he would grin mischievously and say, "I'm sorry, I'm still not Brian."

That the creators of fabulous, beautiful, creative children's books would be so kind and open to chatting with me—just an obscure children's librarian—reinforced that we really are all equally engaged in working toward a common goal, getting the best books in the hands of children. My hero-worship of the creators of children's books has continually been reinforced by my attendance at nearly thirty annual Newbery-Caldecott banquets. ☺

Do you recognize...



He's got an idea!

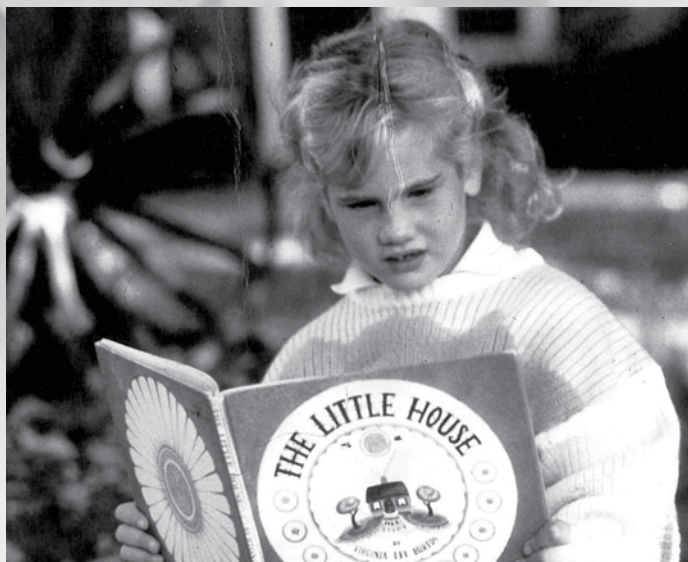


Eric Rohmann was awarded in 2003 for *My Friend Rabbit* (Roaring Brook Press/Millbrook Press). Photo provided by the illustrator. Used with permission.



# Across the Decades

## Scenes from the Newbery-Caldecott Banquet

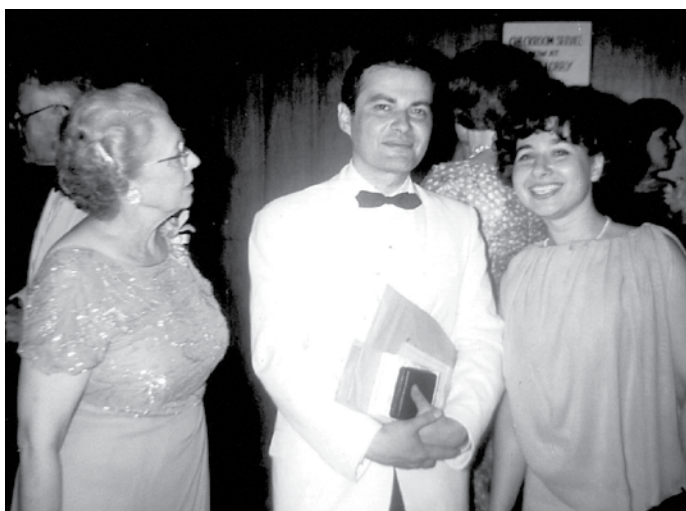


**1943** A young reader enjoys Virginia Lee Burton's now-classic award winner, *The Little House*.



**1954** Ludwig Bemelmans receives the Caldecott Medal for *Madeline's Rescue* from Children's Services Division chair Virginia Haviland.

**1962** Award donor Frederic G. Melcher with Caldecott winner, Marcia Brown (left), and Newbery winner, Elizabeth George Speare, at what would be his last awards banquet.

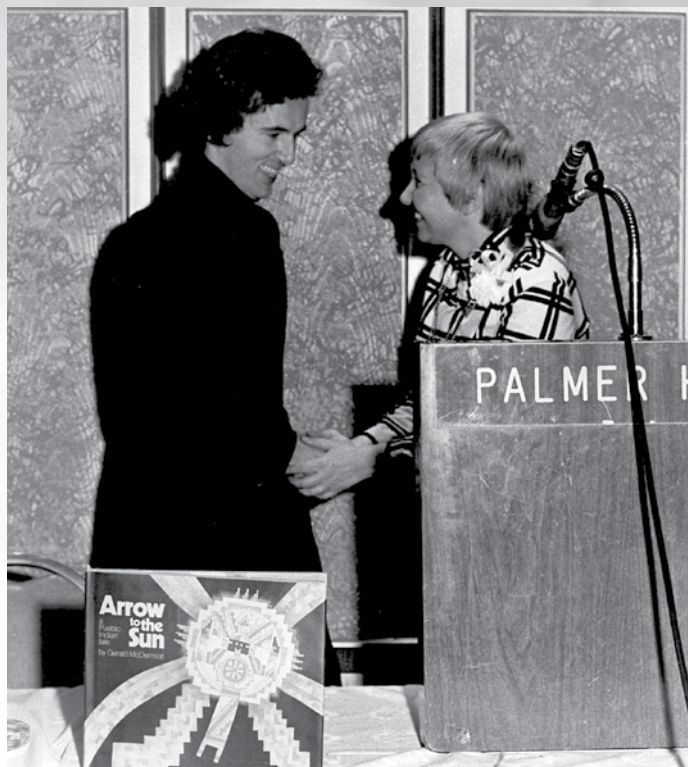


**1964** Maurice Sendak, holding his Caldecott Medal for *Where the Wild Things Are*, surrounded by admirers.



# 1974

Margot Zemach, who had just accepted the Caldecott for *Duffy and the Devil*, celebrates with her four daughters.



# 1975

Gerald McDermott accepts the Caldecott Medal for *Arrow to the Sun* from Newbery-Caldecott Chair Bette Peltola.



# 1987

Medal winner Richard Egielski (center) poses with Honor Book artists (from left) Suse MacDonald, Paul O. Zelinsky, Caldecott Committee chair Kay E. Vandergrift, and Ann Grifalconi.

# Caldecott 2.0?

## Caldecott Titles in the Digital Age

BY CEN CAMPBELL



No single developer or distributor offers access to all the Caldecott Medal and Honor Books in app or e-book form. Nor is there any simple way to search for digitized versions of the books since there are numerous proprietary platforms and formats.

In my quest to find high-quality digital renditions of Caldecott titles in e-book format, I searched individual titles in four different locations—Barnes & Noble, iTunes, Amazon, and Google Books. For apps, I relied on review sites, discussion lists, and other children’s librarians who specialize in the use of digital media with children.

### Apps

The first Caldecott book to be made into an app was Donald Crews’s *Freight Train* (1979 Caldecott Honor; app published by HarperCollins Publishers in 2010). It met with mixed reviews, and is not true to the book’s original text. It was, however, an attempt to translate a picturebook into an interactive experi-

ence, and while the efficacy of that attempt is debatable, it remains the first and only Caldecott title that exists as a native app (designed for a specific operating system, not a file like an ePub), in its (mostly) original form.

The only other apps based on Caldecott books (as of December 2012) are those that are part of larger character industries, such as Mo Willems’s *Pigeon* and Ian Falconer’s *Olivia*.

### Pigeon

#### Don’t Let the Pigeon Run This App (Disney Publishing)

Until the release of his pigeon app, award-winning author Willems was outspoken against digital books. In his Zena Sutherland Lecture, published in the October 21, 2011, issue of *The Horn Book*, he said, “With all [electronic books] bells and whistles and word jumbles and assorted narrative killers, after we turn them on, they don’t need us. Turn it on and leave the room, and the book will read itself.”



**Cen Campbell** is a children’s librarian and editor of *LittleLit.com*, a site that began as a book-based app review site, but has since grown into a media literacy resource and consultation service that develops best practices, programs, webinars, and workshops for library systems across North America. She is a member of the ALSC Children and Technology Committee and works at the City of Mountain View (CA) Public Library and Santa Clara County Library District in Silicon Valley.



Despite Willems's lack of appreciation for the nuances of the digital book industry, and the variety of interactivity available in children's book apps, his attempt to create an interactive digital experience based around his books is successful. The app is designed to facilitate content creation (stories and pictures) based around the Pigeon character and to encourage children, in his words, "to infringe upon copyright" (*insert obligatory chuckle here*).

## Olivia

### Olivia Paints (Soma Creates)

### Olivia Acts Out and Olivia the Great (iPad) (Silver Lining Productions Limited)

Olivia the pig enjoys notoriety in several formats: a Nickelodeon television series, poorly written beginning reader adaptations of Falconer's work, a booming toy and accessory industry, and now, apps. Unfortunately, while the narrative and animation quality of the three apps is more akin to that of the TV series and beginning readers, they are all well-produced.

A well-executed example of an interactive book can be found not in the app store, but on iTunes. The iBook version of the original *Olivia* is appropriately narrated by Dame Edna and is accompanied by lively piano music (both of which can be turned off).

## E-Books

Most digitized Caldecott books are available through Amazon, iTunes, and Barnes & Noble (and in a few cases, Google Books). The quality of these digital reproductions is not standardized, and some books are much better rendered than others.

Barnes & Noble and iTunes, while they have the most content, do not have the most user-friendly interface. iBooks maintains

### Try These!

Some well-digitized Caldecott titles to try include *A Ball for Daisy* (iTunes, Kindle, Nook), *Flotsam* (iTunes, Kindle, Nook), *My Friend Rabbit* (Nook), *Strega Nona* (iTunes, Kindle, Nook), and *Castle* (iTunes and Nook).

Visit [LittleLit.com](http://LittleLit.com) for an updated list of Caldecott e-books and apps; the list includes digitized versions of the print books (e-books) as well as apps based on Caldecott books or characters.

the visual "metaphor" of the book, which usually works well for adult books, but can cause problems with children's materials because of the size of the pages in picturebooks.

Mirroring iBooks through an iPad, however, has been incredibly successful in preschool storytimes and allows the use of books that may not normally work (*Strega Nona*, for example) because of the size of the text and pictures.

Barnes & Noble's Nook, even in its newer manifestations, has better formatting but not as much horsepower as the iPad, which can cause the reading experience to flow less smoothly. Amazon's Kindle Fire, though small, displays well and smoothly (*A Ball for Daisy*, for example, works very well). ☺

Do you recognize...



## Heading home? Quite a journey.



Allen Say was awarded in 1994 for *Grandfather's Journey* (Houghton). Photo provided by the  
illustrator. Used with permission.



# Beneath the Gold Foil Seal

## Meet the Caldecott-Winning Artists Online

BY DANIKA BRUBAKER



The next time you hold a Caldecott-winning book in your hands, I want you to experience it differently than ever before. I want to take you back before the glossy pages and fancy endpapers, back before the gold foil Caldecott seal adorned the cover.

I want to take you to the inception of the images in each artist's mind, to ink-smudged hands, rough starts, late nights, spilled paint, inspiring memories, the smell of oil pastels, and the joy of making pictures that convey a story brilliantly.

I want you (and the children you serve) to meet the person—the artist—behind the book. As part of the seventy-fifth anniversary celebration of the Caldecott Medal, I've spent many enjoyable hours talking with Caldecott-winning illustrators about their artistic processes, inspirations, and media of choice.

These conversations are now freely available online via TeachingBooks.net in the form of two-to-three-minute audio clips that you can listen to with students in the classroom, in the library, or at home.

In these revealing audio recordings, you'll hear your favorite Caldecott artists sharing insights about how they created their award-winning books. For example:

- Chris Van Allsburg recalls how he formed the idea for *The Polar Express* and why he used oil pastels to render his magical story.
- Chris Raschka (*A Ball for Daisy*) and Emily Arnold McCully (*Mirette on the High Wire*) discuss their use of watercolors.
- Allen Say (*Grandfather's Journey*) shares how he worked from models and photographs.
- Mary Azarian (*Snowflake Bentley*), Eric Rohmann (*My Friend Rabbit*), and Erin Stead (*A Sick Day for Amos McGee*) all had different approaches to using woodcuts.
- Uri Shulevitz (*The Fool of the World and the Flying Ship*) and Stephen Gammell (*Song and Dance Man*) each describe their use of mixed media.

This free online collection of resources also includes mini-documentary movies, made by TeachingBooks.net, of some of the Caldecott winners in their studios, including Kevin Henkes, David Wiesner, Leo and Diane Dillon, and David Macaulay. In addition to the audio and video resources, you'll also find free lesson plans, interviews, author/illustrator websites, and audio name pronunciation recordings to help you teach and enhance enjoyment of Caldecott-winning books.

Please explore, enjoy, and share this free online collection created by TeachingBooks.net by going to [www.TeachingBooks.net/Caldecott](http://www.TeachingBooks.net/Caldecott). Then, click on the cover of your favorite book to get to all these multimedia materials. I know you'll be delighted by what you discover! ↪



**Danika Brubaker** is the author and publisher liaison librarian at TeachingBooks.net, a website of multimedia materials that bring to life the books read by students and teens.

# Get Your Name in Print

## Submit an Article to *Children and Libraries*

### Author Guidelines

*Children and Libraries: The Journal of the Association for Library Service to Children (CAL)* is the official publication of the Association for Library Service to Children (ALSC), a division of the American Library Association. *CAL* is the vehicle for continuing education of librarians working with children, which showcases current research and practice relating to library service to children and spotlights significant activities and programs of the division.

*CAL* publishes three times a year: spring, summer/fall, and winter, and our issues deadline about six months prior to publication, so there is usually a fairly lengthy lag time between acceptance of an article and publication.

Articles are unpaid but do include author byline, bio, and photo.

### Scholarly/Research Pieces

We are a refereed publication, so scholarly/research-based manuscripts are submitted to a referee peer panel for blind review. In addition to articles based on experiences such as Bechtel Fellowship or other grant programs, authors are welcome to submit manuscripts based on their personal research projects, assessments, dissertations, surveys, and other studies.

Graphs, illustrations, charts, and other statistical data are encouraged to be submitted with the manuscript.

### "Best Practices" Pieces

*CAL* wants to hear about your library's successful (and even the not-so-successful) children's programs. There is something to learn from everyone's planning, preparation, funding, and execution.

Submit a write-up (any length is fine) detailing your library's program. Include as much pertinent information as possible, including:

- How the program was funded
- How the program was marketed/promoted
- Program attendance



- Planning/preparation timeline and checklist of materials needed
- Execution of and feedback on the program
- Quotes from staff and attendees
- High-resolution photos from the event

### Other Features

*CAL* welcomes shorter or longer features on well-researched topics and themes relevant and of interest to children's librarians and others interested in library service to children. Past topics have included: services to special needs children; early literacy programming; censorship; digital books and other technologies; assessments of special library collections; interviews with children's book authors/illustrators, and more. Please feel free to query editor Sharon Verbeten with ideas at [CALeditor@yahoo.com](mailto:CALeditor@yahoo.com).

### The Last Word

This end-page feature runs in each issue and highlights brief, light perspectives from children's librarians, such as a humorous story about a library experience; a short trivia quiz or puzzle about children's literature; a brief, creatively-written insight on library service, children's literature, or programming; a very short question-and-answer interview with a popular author; a funny story about what kids are overheard saying in libraries. Word count should not exceed 400 words and should include an appropriate high-resolution photo.

### Submission Guidelines

- Submitted manuscripts may not be under consideration, nor accepted, elsewhere.
- E-mail submission is preferred via Microsoft Word format. Copy should be in Times New Roman, 12 pt., double-spaced.
- Authors are responsible for accuracy in the manuscript, including all names and reference citations.
- Manuscripts should be formatted per the latest edition of *The Chicago Manual of Style (CMOS)* and must include full and accurate citation information. To format citations, use endnotes (Humanities style) as described in the most current edition of *CMOS*.
- Editor will acknowledge receipt of all manuscripts and send them to at least two referees for evaluation. Please allow four to eight months for referee process to be completed.
- All copy is subject to editing for space, grammar, clarity, accuracy, and other considerations.
- Photos are most welcome of any programs, author visits, or related events. All photos submitted must be high resolution (300 dpi). Any photos depicting children must be accompanied by a permission slip signed by the child's parent or legal guardian.
- If a manuscript is accepted for publication, page proofs will be sent to authors to confirm copy accuracy and answer copy editor's queries.
- If a manuscript is accepted, the author is required to sign a copyright agreement with ALA/ALSC. For more information and/or to download the copyright forms, visit the ALA Publishing website.
- Authors receive two complimentary copies of the journal upon publication.

Send correspondence and manuscripts to Sharon Verbeten, CAL editor, 820 Spooner Ct., De Pere, WI 54115, [CALeditor@yahoo.com](mailto:CALeditor@yahoo.com). For more information, please feel free to call the editor at 920-339-2740.

## New! Summer Reading Lists

Summer reading book lists for children in kindergarten through grade eight are now available. PDFs, in color and black & white, are free to download from the ALSC website, copy, and distribute. Libraries can customize each list with their own information, summer hours, and summer programs for children before printing and distributing to patrons and schools.



The three lists, for grades K-2, 3-5, and 6-8, were created by the Quicklists Consulting and School Age Programs and Services Committees, through a Carnegie-Whitney Grant, funded by ALA Publishing. Find the summer reading and more book lists at: <http://www.ala.org/alsc/booklists>.

## Midwinter 2013 Board Actions

Board documents are posted on ALA Connect and provide complete details about the issues listed below. Go to the ALSC section of ALA Connect (<http://connect.ala.org/>) and click on "Online Docs." Board documents are usually posted about two weeks prior to conference.

The following actions were taken by the ALSC Board of Directors at the Midwinter Meeting in Seattle, Washington.

- ACCEPTED, the 2013 Midwinter agenda with flexibility.
- APPROVED, the consent agenda.
- ACCEPTED, the Sibert Poetry Eligibility Task Force report with corrections as noted.
- ACCEPTED, the draft Carnegie Medal/Notable Children's Videos manual with revisions.
- SUPPORTED, sponsorship on an ongoing basis of the United States Board on Books for Young People (USBYP) International Children's Book Day, providing support to their booklists through the Quicklist Consulting Committee as requested and promoting the event, as ALSC resources allow, with recognition of this sponsorship to be developed in a Memorandum of Understanding.
- ACCEPTED, the clarification of purpose of and "New to ALSC" definitions for the New-to-ALSC Board of Directors position, as presented by the 2013 Nominating Committee chair.
- REFERRED, ALSC Board Document #24, regarding the Caldecott 75<sup>th</sup> Anniversary celebration at the 2013 Newbery/Caldecott/Wilder Banquet, to the ALSC Budget Committee to determine budget implications.
- ACCEPTED, the recommendations of the ALSC Executive Committee with respect to changes in issuance frequency and format of *Children and Libraries*, with a request for further explanation of the value of HTML format for online journals.
- SUPPORTED, the Every Child Ready to Read (ECRR) IMLS Grant Proposal, pending Budget Committee review.
- ENDORSED, an ALA Council memorial resolution honoring Dr. Kay Bishop.
- APPROVED, the Organization and Bylaws Committee's motion to change: (1) the function statement of the Library Services to Special Population Children and their Caregivers Committee to read: "To advocate for special populations children and their caregivers. To offer leadership in discovering, developing, and disseminating information about library materials, programs, and facilities for special population children and their caregivers; to develop and maintain guidelines for selection of useful and relevant materials; and to discuss, develop, and suggest ways in which library education programs can prepare librarians to serve these children and their caregivers."; and (2) the Candlewick/Light the Way Award application to reflect the same language change.
- APPROVED, the Organization and Bylaws Committee's proposed language changes to Bylaw X, Sec. 2 and Bylaw IV, Sec. 3, regarding the New-to-ALSC Board of Directors position, to appear on the Spring ballot.
- DECLINED, regretfully, the ALA Intellectual Freedom Committee (IFC) request for ALSC co-sponsorship of the Joint IFC/COL program at the 2013 ALA Annual Conference be-



cause the program time slot conflicts with the ALSC Membership Meeting.

- ACCEPTED, the dues adjustment proposal as submitted by the ALSC Budget Committee, and placement of the dues adjustment on the Spring ballot.
- APPROVED, an allocation of up to \$3,000 for the Newbery/Caldecott/Wilder Banquet project to highlight the celebration of the Caldecott 75<sup>th</sup> Anniversary.
- ACCEPTED, the ALSC Budget Committee's recommendation to fund the Every Child Ready to Read grant proposal up to \$100,000 to be distributed over a three-year period.
- ACCEPTED, the ALSC Budget Committee's recommendation for the distribution of Friends of ALSC monies for: digitizing *Children and Libraries* archive (up to \$6,000); marketing to new members (up to \$1,000); ten tickets for the Newbery/Caldecott/Wilder Banquet (\$1,000); and up to \$440 for two preconference scholarships.
- AGREED, to the establishment of a task force to create an online, multimedia Budget Committee manual.
- DIRECTED, the ALSC Councilor to vote to place the dues adjustment proposal on the ALA ballot given general agreement in Council that the Executive Board has effectively addressed concerns regarding a review and has plans to communicate to ALA membership cost reduction measures.

## ALSC Sponsors Emerging Leader

ALSC announced Edward McCoy, Oakland Public Library, as its representative in the 2013 Emerging Leader program. McCoy is currently a library assistant at the Oakland Public Library and a candidate for Master of Library and Information Science (MLIS) at San Jose (CA) State University.

According to McCoy, he first developed his skills working with children dur-



ing his final undergraduate year as an AmeriCorps member, working as a first-grade Reading Recovery instructor in a low-income elementary school. After working as an attorney for eight years, McCoy returned to library school, where he quickly developed an interest in public library service while working at the Oakland Public Library.

As a 2013 ALSC Emerging Leader, McCoy hopes to deepen and strengthen his relationship with and involvement in ALA and ALSC, as well as to hone his leadership skills early in his career. As an Emerging Leader, McCoy attended the 2013 Midwinter Meeting in Seattle, and will also attend the 2013 ALA Annual Conference in Chicago.

## Richey Receives 2013 DSA

Cynthia K. Richey was named the 2013 recipient of ALSC's Distinguished Service Award, honoring an individual who has made significant contributions to library service to children and to ALSC.

Cynthia began her career as children's librarian in 1971 and for the past 17 years has served as director of the Mt. Lebanon Public Library in Pennsylvania. She has been a role model and mentor to many over the years. ALSC, libraries, children, and their families have significantly benefited from her visionary leadership and her knowledge of both children and children's literature.

Cynthia was 1994 President of the Pennsylvania Library Association and was on the Board of Directors of the Allegheny

County Library Association. In 2006, she won the *New York Times* Librarian Award. She is chair of the Pennsylvania Governor's Advisory Council on Library Development and is also an Honorary Life Member of the Pennsylvania PTA.

Cynthia has been an active member of ALSC and ALA throughout her career. In addition to serving as ALSC President (2003–2004) and on ALA Council, she has served on numerous committees and as a priority group consultant.

The 2013 ALSC Distinguished Service Award Committee includes: Chair Carol A. Doll, Old Dominion University, Darden College of Education, Norfolk, Virginia.; Margaret A. Bush, Professor Emeritus, Graduate School of Library and Information Science, Simmons College, Boston; Sharon Haupt, San Luis Coastal Unified School District, San Luis Obispo, California; Dr. Barbara F. Immroth, University of Texas at Austin; Dr. Joan Kindig, James Madison University, Harrisonburg, Virginia.

## 2013 Award Winners

In addition to the Distinguished Service Award, ALSC confers numerous other grants and awards each year. We are pleased to announce our 2013 recipients!

**Baker and Taylor Summer Reading Program Grant:** Lisa McClure, Hartford (CN) Public Library

**Bechtel Fellowship:** Alison Anson, Woodside (CA) Public Library, San Mateo County Library System, and Susan Wackerbarth, Northland Public Library, Pittsburgh

**Bookapalooza Award:** Ashland (Ohio) Public Library; Fletcher (OK) Public School; and Pinson (AL) Public Library

**Maureen Hayes Author/Illustrator Award:** LuCinda Gustavson, Salt Lake County Library Services, West Jordan, Utah

**Light the Way: Library Outreach to the Underserved Grant:** Betty Riley, Burke County Public Library, Morganton, North Carolina.

**Penguin Young Readers Group Award:** Heather Smith, Eastern Lancaster County Library, New Holland, Pennsylvania; Andrea Vernola, Kalamazoo (MI) Public Library; Janet Vogel, Frederick County (MD) Public Libraries; and Krissy Wick, Madison (WI) Public Library

For more information on the winners and how to apply for 2014 awards, please visit: [www.ala.org/alsc](http://www.ala.org/alsc), click on Awards, Grants, & Scholarships.

## Summer Online Ed

Register now for ALSC's summer online courses that begin on July 15. Courses include:

**The Caldecott Medal: Understanding Distinguished Art in Picture Books** (6 weeks). For almost 75 years, the Caldecott Medal has been a sign of superior artistry and creativity in children's picture books. Learn the award's history, how the award has transformed books over time, and how to look critically at picture book art in this course taught by Kathleen T. Horning, director, Cooperative Children's Book Center, University of Wisconsin-Madison.

**Integrating New Technologies into Your Collections** (4 weeks). Looking for practical ways to integrate new technologies into your collections? Wondering how to balance physical and digital holdings to maximize offerings to users, successfully engage them, and meet their needs? Course participants will examine: collection development and management; how to successfully blend physical and digital collections; digital devices—selection, management and providing access; and staff training and development. Participants will complete a project focusing on a specific aspect of collection development of interest to them. Taught by Bonnie Roalsen, head of children's services, Dover Town (MA) Public Library.

**Out of this World Youth Programming** (6 weeks, 1.8 CEUs). If you are like most children's librarians, you are no doubt faced with the continual challenge of providing programs that are not only fun, but also informative. How do I fit

all age levels? What is age-appropriate? How do I make old materials fresh again? This course will provide innovative ideas on how to plan, promote, execute, and evaluate programs that work for you and your patrons. Taught by Angela Young, MSLS, youth services librarian, Lorain (Ohio) Public Library System.

**Science, Technology, Engineering, and Math (STEM) Programs Made Easy** (4 weeks, 1.2 CEUs). Our children are lagging behind in STEM subjects. Schools have begun to concentrate on providing better education in these areas and now libraries are being asked to provide the same. Learn how to provide educational programs using STEM without going to school to become a scientist. Participants will learn to present and adapt programs for multiple ages. Taught by Angela Young, youth services librarian, Lorain (Ohio) Public Library System.

Full descriptions and registration information are available at [www.ala.org/alsced](http://www.ala.org/alsced). Fees are \$115 for personal ALSC members; \$165 for personal ALA members; and \$185 for non-members.

## 2014 Morris Seminar

ALSC is seeking applications for its fourth biennial "Bill Morris Seminar: Book Evaluation Training," to be held on Friday, January 24, 2014, prior to the ALA Midwinter Meeting in Philadelphia. This invitational seminar supports and honors William C. Morris' dedication to connecting librarians and children with excellent children's books.

The seminar will bring new ALSC members and members with limited evaluation experience together with those who have served on ALSC's media evaluation committees for training and mentoring in the group process and in children's media evaluation techniques. The seminar will result in new and emerging leaders for future ALSC evaluation committees.

The Morris Endowment supports those selected to attend the training seminar by offering the event at no charge to each attendee. This includes all materials, breakfast, lunch, and afternoon

break on Friday. To help defray additional costs for hotel and other expenses, a \$200 stipend for each attendee will be provided by the endowment.

Morris, a long-time ALSC member and recipient of the first ALSC Distinguished Service Award, was former vice-president and director of library promotion at HarperCollins Children's Books. The ALSC William C. Morris Endowment was established in 2000 and activated in 2003 upon his death.

Additional information and application are available at <http://www.ala.org/alscevents>. Applications must be received by September 7, 2013. Individuals selected to attend the seminar will be notified during the first week of November.

## ALSC's 2013 Youth Media Winners

**Newbery Medal.** *The One and Only Ivan* by Katherine Applegate and published by HarperCollins, is the 2013 Newbery Medal winner. Three Newbery Honor Books also were named: *Splendors and Glooms* (Candlewick) by Laura Amy Schlitz; *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon* (Flash Point/Roaring Brook) by Steve Sheinkin; and *Three Times Lucky* (Dial/Penguin) by Sheila Turnage.

Members of the 2013 Newbery Medal Committee are: Chair Steven Engelfried, Wilsonville (OR) Public Library; Blair Christolon, Prince William (VA) Public Library; Virginia Collier, Roswell (GA) Library; Amber Creger, Arlington Heights (IL) Memorial Library; Sheri L. Daun-Bedford, Woodridge (IL) Public Library; Roxanne Feldman, The Dalton School, New York; Jos N. Holman, Tippecanoe County Public Library, Lafayette, Indiana; Kate Houston, Multnomah County Library, Portland, Oregon; Caroline M. Kienzle, Apalachicola, Florida; Amy A. McClure, Ohio Wesleyan University, Delaware, Ohio; Eva Mitnick, Los Angeles Public Library; Elizabeth Moreau, Anchorage (AK) Public Library; Susannah Richards, Eastern Connecticut State University, Willimantic, Connecticut; Barbara Scotto, Children's Literature New England, Brookline, Massachusetts; and Marilyn Taniguchi, Beverly Hills (CA) Public Library.

**Caldecott Medal.** *This Is Not My Hat* by Jon Klassen and published by Candlewick, is the 2013 Caldecott Medal winner. Five Caldecott Honor Books also were named: *Creepy Carrots!* (Simon & Schuster), illustrated by Peter Brown and written by Aaron Reynolds; *Extra Yarn* (Balzer + Bray/HarperCollins), illustrated by Jon Klassen and written by Mac Barnett; *Green* (Neal Porter/Roaring Brook) by Laura Vaccaro Seeger; *One Cool Friend* (Dial/Penguin), illustrated by David Small and written by Toni Buzzeo; and *Sleep Like a Tiger* (Houghton), illustrated by Pamela Zagarenski and written by Mary Logue.

Members of the 2013 Caldecott Medal Committee are Chair Sandra J. Imdieke, Northern Michigan University, Marquette; Elise DeGuseppi, Pierce County Library System, Tacoma, Washington; Kerry J. Gleason, Wilmington (DE) Institute Library; Sarah J. Howard, Daniel Boone Regional Library, Columbia, Missouri; Nancy J. Johnson, Singapore American School; JoAnn M. Jonas, San Diego County Library; Dr. Melanie D. Koss, Northern Illinois University, Department of Literacy Education, DeKalb; Wendy Lukehart, District of Columbia Public Library, Washington, DC; Miriam Martinez, University of Texas at San Antonio; Claudette S. McLinn, Center for the Study of Multicultural Children's Literature, Inglewood, California; Kiera Parrott, Darien (CN) Library; Carol Hanson Sibley, Minnesota State University, Moorhead; Michelle M. Willis, Scotch Plains (NJ) Public Library; Maida Wong, South Pasadena (CA) Public Library; and Nancy P. Zimmerman, University of South Carolina, SLIS, Columbus.

**2014 Arbuthnot Award.** Andrea Davis Pinkney will deliver the 2014 May Hill Arbuthnot Honor Lecture. Pinkney is a *New York Times* best-selling writer of more than 20 books for children and young adults. During the course of her career, she has launched many high-profile publishing and entertainment entities, including Hyperion Books for Children/Disney Publishing's Jump at the Sun imprint, the first African American children's book imprint at a major publishing company.

Members of the 2014 Arbuthnot Honor Lecture Committee are Chair Susan

Moore, San Diego County Library; Elizabeth Enochs, Fort Worth (Texas) Independent School District; Sue Z. Rokos, Mohawk Valley Library System, Schenectady, New York; Linda Sawyer, Skokie (IL) Public Library; and Martha M. Walke, Children's Literature New England, South Strafford, Vermont.

**Batchelder Award.** Dial/Penguin is the 2013 Batchelder Award winner for *My Family for the War*. Originally published in Germany in 2007 as *Liverpool Street*, the book was written by Anne C. Voorhoeve, translated by Tammi Reichel. Two Batchelder Honor Books were selected: *A Game for Swallows: To Die, to Leave, to Return*, written and illustrated by Zeina Abirached, translated by Edward Gauvin, and published by Graphic Universe/Lerner; and *Son of a Gun*, written and translated by Anne de Graaf, and published by Eerdmans.

Members of the 2013 Batchelder Award Committee are Chair Jean Hatfield, Wichita (KS) Public Library; Diane E. Janoff, Queens Library, College Point, New York; Sharon Levin, Redwood City, California; Erin Reilly-Sanders, Ohio State University, Columbus; and Judith E. Rodgers, Wayzata Central Middle School, Plymouth, Minnesota.

**Belpré (Illustrator) Award.** *Martín de Porres: The Rose in the Desert*, illustrated by David Diaz, written by Gary D. Schmidt, published by Clarion/Houghton, is the Belpré Illustrator Award winner. No Honor Books were selected.

**Belpré (Author) Award.** *Aristotle and Dante Discover the Secrets of the Universe*, by Benjamin Alire Sáenz and published by Simon & Schuster, is the Belpré Author Award winner. One Honor Book was named: *The Revolution of Evelyn Serrano* (Scholastic) by Sonia Manzano.

Members of the 2013 Belpré Award Committee are Chair Charmette S. Kuhn-Kendrick, Chattahoochee Valley Regional Library, Columbus, Georgia; Lucia Acosta, Princeton (NJ) Public Library; Nez Crosby, DeKalb County Public Library, Chamblee, Georgia; Katie Cunningham, Lexington, Kentucky; Robin Fogle Kurz, SLIS, Louisiana State University, Baton Rouge; Ruth E. Quiroa, National Louis University,

Lisle, Illinois; and Jenna C. Yoder, Dallas Public Library.

**Carnegie Medal.** Katja Torneman, producer of *Anna, Emma and the Condors*, is the Carnegie Medal winner.

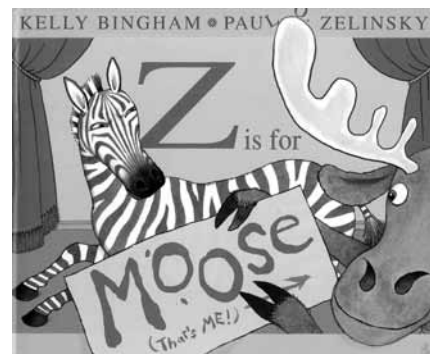
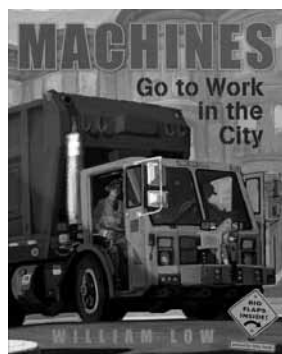
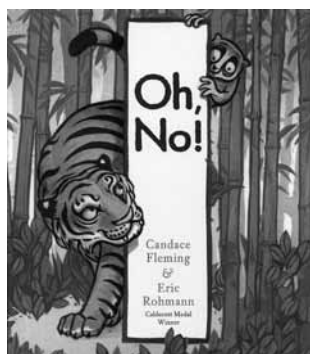
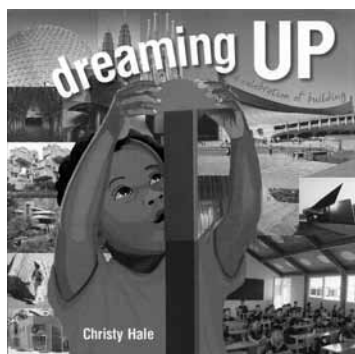
Members of the 2013 Carnegie Medal/Notable Children's Videos Committee are Chair Maeve Visser Knoth, San Mateo (CA) County Library; Marilyn Ackerman, Brooklyn (NY) Public Library; Alan Bern, Berkeley (CA) Public Library; Liz Deskins, Hilliard (OH) City School District; Nancy Eames, Toledo-Lucas Public Library, Ohio; Susan Dove Lempke, Niles (IL) Public Library; Gwen M. Taylor, Lewis-Clark State College, Lewiston, Idaho; Emily Ann Tichenor, Tulsa City-County (OK) Library; and Rachel Wood, Arlington (VA) Public Library.

**Geisel Award.** *Up, Tall and High!* written and illustrated by Ethan Long is the Geisel Award winner. The book is published by Putnam/Penguin. Three Geisel Honor Books were named: *Let's Go for a Drive!* (Disney/Hyperion) by Mo Willems; *Pete the Cat and His Four Groovy Buttons* (HarperCollins), by Eric Litwin, illustrated by James Dean; and *Rabbit & Robot: The Sleepover* (Candlewick) by Cece Bell.

Members of the 2013 Geisel Award Committee are Chair Carla D. Morris, Provo (UT) City Library; Deborah P. Green, Iowa City (IA) Public Library, retired; Heather Hart, Newport Beach (CA) Public Library; Amy Kellman, Pittsburgh; Sue McCleaf Nespeca, Kid Lit Plus Consulting, Gettysburg, Pennsylvania; Diane Nielsen, University of Kansas, Lawrence; and Cynthia Williams, Coast Episcopal School, Long Beach, Mississippi.

**Odyssey Award.** *The Fault in Our Stars*, produced by Brilliance Audio, written by John Green, and narrated by Kate Rudd, is the 2013 Odyssey Award winner. Three Honor Audiobooks were selected: *Artemis Fowl: The Last Guardian*, produced by Listening Library, written by Eoin Colfer, and narrated by Nathaniel Parker; *Ghost Knight*, produced by Listening Library, written by Cornelia Funke, and narrated by Elliot Hill; and *Monstrous Beauty*, produced by Macmillan Audio, written by Elizabeth Fama, and narrated by Katherine Kellgren.





Members of the 2013 Odyssey Award Committee are Chair Teri S. Lesesne, Sam Houston State University, Huntsville, Texas; Joanna L. Axelrod, Escondido (CA) Public Library; Bruce Farrar, Harris County Public Library, Houston; Dana Folkerts, Thomas Ford Memorial Library, Western Springs, Illinois; Deborah Kaplan, Tufts University, Medford, Massachusetts; Nichole King, Morgan Hill (CA) Public Library; Karen M. Perry, North Carolina Association of School Librarians, High Point; Janet Raelene Weber, Tigard (OR) Public Library; Patsy L. Weeks, Howard Payne University Heart of Texas Literature Center, Brownwood; and Sue-Ellen Beaugard, consultant, *Booklist* magazine, Chicago.

**Sibert Medal.** *Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon*, by Steve Sheinkin, is the Sibert Medal winner. The book is published by Flash Point/Roaring Brook. Three Sibert Honor Books were named: *Electric Ben: The Amazing Life and Times of Benjamin Franklin* (Dial/Penguin) by Robert Byrd; *Moonbird: A Year on the Wind with the Great Survivor B95* (Macmillan/Farrar) by Phillip M. Hoose; and *Titanic: Voices from the Disaster* (Scholastic) by Deborah Hopkinson.

Members of the 2013 Sibert Medal Committee are Chair Kathie L. Meizner, Montgomery County Public Libraries, Kensington, Maryland; Martha Baden, Prescott (AZ) Public Library; Anne Chapman Callaghan, Racine (WI) Public Library; Linda L. Ernst, King County Library System, Bellevue, Washington; Maralita L. Freeny, District of Columbia Public Library, Washington, DC; Carol R. Goldman, Queens Library, Forest Hills, New York; Toby D. Rajput, National Louis University, Skokie, Illinois; Dean Schneider, Ensworth School, Nashville, Tennessee; and Stephen A. Zampino, Ferguson Library, Stamford, Connecticut.

**Wilder Award.** Katherine Paterson is the winner of the 2013 Laura Ingalls Wilder Award. Paterson was born in China in 1932 to missionary parents and grew up in the American South. After graduating from King College in Bristol, Tennessee, she herself became a missionary in Japan. She returned to the United States to attend the Union Theological Seminary in New York, where she met and married John Paterson, a Presbyterian minister. Her first book, *The Sign of the Chrysanthemum*, was published in 1973. Paterson currently lives in Barre, Vermont.

Members of the 2013 Wilder Award Committee are Chair Martha V. Parravano, The Horn Book, Boston; Darwin L. Henderson, University of Cincinnati College of Education, Ohio; Heather R. McNeil, Deschutes Public Library, Bend, Oregon; Margaret E. Tice, PS 139, Brooklyn, New York; and Sylvia M. Vardell, Texas Woman's University, Denton.

## 2013 Notable Children's Books Younger Readers

**And Then It's Spring.** By Julie Fogliano. Illus. by Erin E. Stead. Roaring Brook/Neal Porter.

**Bear Has a Story to Tell.** By Philip C. Stead. Illus. by Erin E. Stead. Roaring Brook/Neal Porter.

**Black Dog.** By Levi Pinfold. Illus. by the author. Candlewick/Templar.

**Charley's First Night.** By Amy Hest. Illus. by Helen Oxenbury. Candlewick.

**Creepy Carrots!** By Aaron Reynolds. Illus. by Peter Brown. Simon & Schuster.

**Demolition.** By Sally Sutton. Illus. by Brian Lovelock. Candlewick.

**Dogs on Duty.** By Dorothy Hinshaw Patent. illus. Walker.

**Dreaming Up: A Celebration of Building.** By Christy Hale. Illus. by the author. Lee & Low.

**Extra Yarn.** By Mac Barnett. Illus. by Jon Klassen. HarperCollins/Balzer and Bray.

**Golden Domes and Silver Lanterns: A Muslim Book of Colors.** By Hena Khan. Illus. by Mehrdokht Amini. Chronicle.

**Goldilocks and the Three Dinosaurs.** By Mo Willems. Illus. by the author. HarperCollins/Balzer and Bray.

**Green.** By Laura Vaccaro Seeger. Illus. by the author. Roaring Brook/Neal Porter.

**Hippopposites.** By Janik Coat. Appleseed.

**Infinity and Me.** By Kate Hosford. Illus. by Gabi Swiatkowska. Lerner/Carolrhoda.

**Just Ducks.** By Nicola Davies. Illus. by Salvatore Rubbino. Candlewick.

**Let's Go for a Drive!** By Mo Willems. Illus. by the author. Hyperion.

**Machines Go to Work in the City.** By William Low. Illus. by the author. Holt.

**Magritte's Marvelous Hat: A Picture Book.** By D. B. (Donald B.) Johnson. Illus. by the author. Houghton.

**Martin de Porres: The Rose in the Desert.** By Gary D. Schmidt. Illus. by David Diaz. Clarion/Houghton.

*More.* By I. C. Springman. Illus. by Brian Lies. Houghton.

*Nighttime Ninja.* By Barbara DaCosta. Illus. by Ed Young. Little, Brown.

*Oh, No!* By Candace Fleming. Illus. by Eric Rohmann. Random/Schwartz & Wade.

*One Cool Friend.* By Toni Buzzeo. Illus. by David Small. Dial/Penguin.

*One Special Day: A Story for Big Brothers and Sisters.* By Lola M. Schaefer. Illus. by Jessica Meserve. Disney/Hyperion.

*Penny and Her Doll.* By Kevin Henkes. Illus. by the author. Greenwillow.

*Pete the Cat and His Four Groovy Buttons.* By Eric Litwin. Illus. by James Dean. HarperCollins.

*Rabbit and Robot: The Sleepover.* By Cece Bell. Illus. by the author. Candlewick.

*Sleep Like a Tiger.* By Mary Logue. Illus. by Pamela Zagarenski. Houghton.

*This Is Not My Hat.* By Jon Klassen. Illus. by the author. Candlewick.

*This Moose Belongs to Me.* By Oliver Jeffers. Illus. by the author. Philomel/Penguin.

*Up, Tall, and High!* By Ethan Long. Illus. by the author. Putnam/Penguin.

*Z Is for Moose.* By Kelly Bingham. Illus. by Paul O. Zelinsky. Greenwillow.

## Middle Readers

*Abraham Lincoln & Frederick Douglass: The Story behind an American Friendship.* By Russell Freedman. Illus. Clarion/Houghton.

*The Beetle Book.* By Steve Jenkins. Illus. by the author. Houghton.

*A Black Hole Is Not a Hole.* By Carolyn Cinami DeCristofano. Illus. by Michael Carroll. Charlesbridge.

*Bomb: The Race to Build—and Steal—the World's Most Dangerous Weapon.* By Steve Sheinkin. Illus. Roaring Brook/Flash Point.

*Brothers at Bat: The True Story of an Amazing All-Brother Baseball Team.* By Audrey Vernick. Illus. by Steven Salerno. Clarion/Houghton.

*Chuck Close: Face Book.* By Chuck Close. Illus. Abrams.

*Each Kindness.* By Jacqueline Woodson. Illus. by E. B. Lewis. Penguin/Nancy Paulsen.

*Electric Ben: The Amazing Life and Times of Benjamin Franklin.* By Robert Byrd. Illus. by the author. Dial/Penguin.

*George Bellows: Painter with a Punch!* By Robert Burleigh. Illus. by George Bellows. Abrams.

*Helen's Big World: The Life of Helen Keller.* By Doreen Rappaport. Illus. by Matt Tavares. Disney/Hyperion.

*Iceberg, Right Ahead!: The Tragedy of the Titanic.* By Stephanie

Sammartino McPherson. Illus. Lerner/ Twenty-First Century.

*In a Glass Grimly.* By Adam Gidwitz. Illus. Dutton/Penguin.

*Island: A Story of the Galápagos.* By Jason Chin. Illus. by the author. Roaring Brook/Neal Porter.

*Liar & Spy.* By Rebecca Stead. Random/Wendy Lamb.

*Lulu and the Duck in the Park.* By Hilary McKay. Illus. by Priscilla Lamont. Albert Whitman.

*May B.* By Caroline Starr Rose. Random/Schwartz & Wade.

*The Mighty Mars Rovers: The Incredible Adventures of Spirit and Opportunity.* By Elizabeth Rusch. Illus. Houghton.

*Moonbird: A Year on the Wind with the Great Survivor B95.* By Phillip M. Hoose. Illus. Macmillan/Farrar.

*The One and Only Ivan.* By Katherine Applegate. Illus. by Patricia Castelao. HarperCollins.

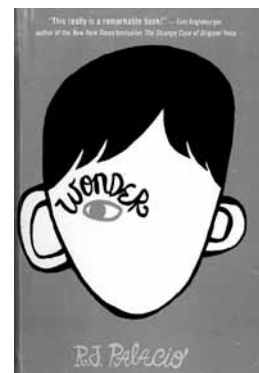
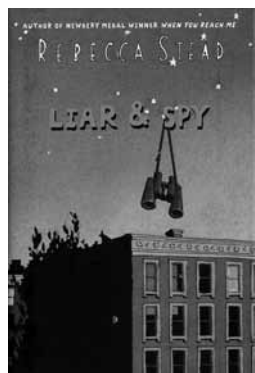
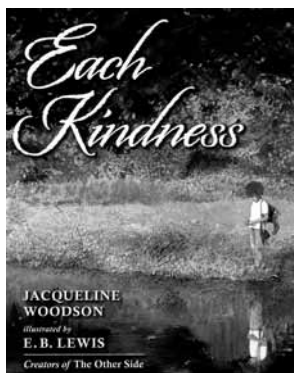
*See You at Harry's.* By Jo Knowles. Candlewick.

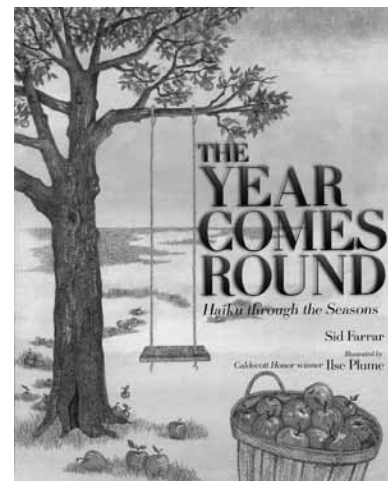
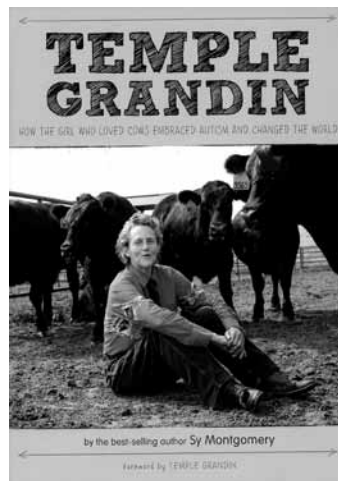
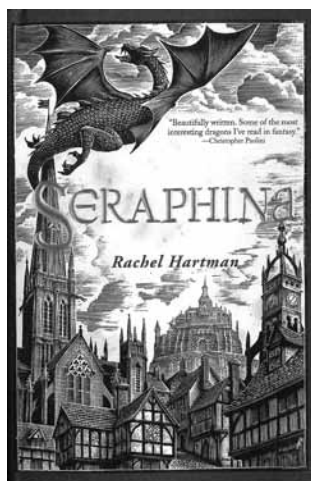
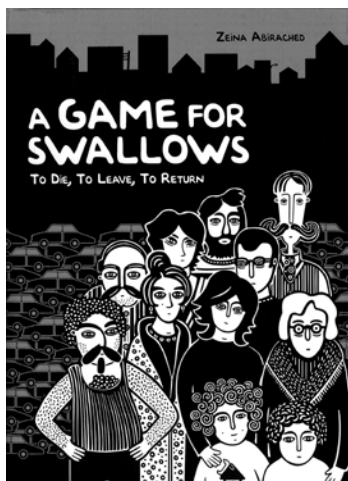
*Splendors and Glooms.* By Laura Amy Schlitz. Candlewick.

*Starry River of the Sky.* By Grace Lin. Illus. by the author. Little, Brown.

*Three Times Lucky.* By Sheila Turnage. Dial/Penguin.

*Titanic: Voices from the Disaster.* By Deborah Hopkinson. Illus. Scholastic.





*Twelve Kinds of Ice.* By Ellen Bryan Obed. Illus. by Barbara McClintock. Houghton.

*Unspoken: A Story from the Underground Railroad.* By Henry Cole. Illus. by the author. Scholastic.

*Wonder.* By R. J. Palacio. Knopf.

*Zombie Makers: True Stories of Nature's Undead.* By Rebecca L. Johnson. Illus. Lerner/Millbrook.

## Older Readers

*Aristotle and Dante Discover the Secrets of the Universe.* By Benjamin Alire Sáenz. Simon & Schuster.

*Beyond Courage: The Untold Story of Jewish Resistance during the Holocaust.* By Doreen Rappaport. Illus. Candlewick.

*Drama.* By Raina Telgemeier. Illus. by the author. Graphix/Scholastic.

*A Game for Swallows: To Die, to Leave, to Return.* By Zeina Abirached. Illus. by the author. Lerner/Graphic Universe.

*Invincible Microbe: Tuberculosis and the Never-Ending Search for a Cure.* By Jim Murphy and Alison Blank. Illus. Clarion/Houghton.

*My Family for the War.* By Anne C. Voorhoeve. Trans. by Tammi Reichel. Dial/Penguin.

*My Sister Lives on the Mantelpiece.* By Annabel Pitcher. Little, Brown.

*The Revolution of Evelyn Serrano.* By Sonia Manzano. Scholastic.

*Seraphina.* By Rachel Hartman. Random.

*Son.* By Lois Lowry. Houghton.

*Son of a Gun.* By Anne de Graaf. Trans. by the author. Eerdmans.

*Steve Jobs: The Man Who Thought Different.* By Karen Blumenthal. Illus. Macmillan/Feiwel.

*Temple Grandin: How the Girl Who Loved Cows Embraced Autism and Changed the World.* By Sy Montgomery. Illus. Houghton.

*We've Got a Job: The 1963 Birmingham Children's March.* By Cynthia Y. Levinson. Illus. Peachtree.

## All Ages

*Little Bird.* By Germano Zullo. Illus. by Albertine. Enchanted Lion.

*National Geographic Book of Animal Poetry: 200 Poems with Photographs that Squeak, Soar, and Roar!* Ed. by J. Patrick Lewis. Illus. National Geographic.

*Step Gently Out.* By Helen Frost. Illus. by Rick Lieder. Candlewick.

*The Year Comes Round: Haiku through the Seasons.* By Sid Farrar. Illus. by Ilse Plume. Albert Whitman.

*Water Sings Blue: Ocean Poems.* By Kate Coombs. Illus. by Meilo So. Chronicle.

For the annotated list, visit [www.ala.org/alsc](http://www.ala.org/alsc).

Members of the 2013 Notable Children's Books Committee are Patty Carleton, St. Louis (MO) Public Library; Rosemary Chance, Sam Houston State University, Huntsville, Texas; Edith Ching, Shady Grove, Maryland; Mona Kerby, McDaniel College, Westminster, Maryland; Jeanne McDermott, Amagansett (NY) Free Library; Maryann H. Owen, Racine (WI) Public Library; Linda Perkins, Berkeley, California; Gwen Vanderhage, Denver Public Library; Eva Volin, Alameda (CA) Free Library; Stephanie Wilson, Greater Southern Tier Board of Cooperative Educational Services, Elmira, New York; and Wendy Woodfill, Chair, Hennepin County Library, Minnetonka, Minnesota.

## 2013 Notable Children's Videos

*55 Socks.* National Film Board of Canada

*Anna, Emma and the Condors.* Green Planet Films

*Are You a Bully? Test.* Human Relations Media

*Big Drive.* National Film Board of Canada

*Bink & Gollie.* Weston Woods

*Edwina, the Dinosaur Who Didn't Know She Was Extinct.* Weston Woods



*Hil Fly Guy.* Weston Woods

*Kali the Little Vampire.* National Film Board of Canada

*Knuffle Bunny Free: An Unexpected Diversion.* Weston Woods

*The Other Side.* Weston Woods

*Scaredy Squirrel Makes a Friend.* Weston Woods

*A Sick Day for Amos McGee.* Weston Woods

*Show Way.* Weston Woods

*Sky Color.* Weston Woods

*Wind Flyers.* Nutmeg Media

For an annotated list, visit [www.ala.org/alsc](http://www.ala.org/alsc).

Members of the 2013 Carnegie Medal/Notable Children's Videos Committee are listed under "Carnegie Medal" on page 57.

## 2013 Conference Schedule (as of March 25)

See [www.ala.org/alscevents](http://www.ala.org/alscevents) for the complete list, including room locations and speakers.

\* Denotes a closed meeting.

### Thursday, June 27

2–4:30 p.m.

Executive Committee

4:30–6 p.m.

AASL/ALSC/YALSA Jt. Executive Committee

### Friday, June 28

7:45 a.m.–4 p.m.

**ALSC Preconference. A Wild Ride: 75 Years of the Caldecott Medal.** In celebration of 75 years of the Caldecott Medal, this stimulating session is being held at the Art Institute of Chicago and will

## 2013 Notable Children's Recordings

*Artemis Fowl: The Last Guardian.* Listening Library

*Ballet for Martha: Making Appalachian Spring.* Brilliance Audio

*Can You Canoe?* The Okee Dokee Brothers

*The Cheshire Cheese Cat: A Dickens of a Tale.* Listening Library

*A Dog's Way Home.* Listening Library

*Edwina, the Dinosaur Who Didn't Know She Was Extinct.* Weston Woods

*The False Prince.* Scholastic Audio

*The Fire Chronicle.* Listening Library

*Ghost Knight.* Listening Library

*Goodnight, Goodnight, Construction Site.* Weston Woods

*The Great Cake Mystery: Precious Ramotswe's Very First Case.* Listening Library

*Knuffle Bunny Free: An Unexpected Diversion.* Weston Woods

*The Library Dragon.* Peachtree Publishers

*Little Seed: Songs for Children by Woody Guthrie.* Smithsonian Folkways

*Merry Christmas, Splat.* Weston Woods

*The Mighty Miss Malone.* Listening Library

*The Mighty Sky.* BNC Records

*The Notorious Benedict Arnold.*

Listening Library

*One Year in Coal Harbor.* Listening Library

*Ozomatli Presents OzoKidz.* Hornblow Recordings/Megaforce Records

*The Red Hen.* Weston Woods

*Same Sun Here.* Brilliance Audio

*A Sick Day for Amos McGee.* Weston Woods

*Temple Grandin: How the Girl Who Loved Cows Embraced Autism and Changed the World.* AudioGO

*Titanic: Voices from the Disaster.* Listening Library

*Wonder.* Brilliance Audio

*Words in the Dust.* Scholastic Audio

For an annotated list, visit [www.ala.org/alsc](http://www.ala.org/alsc).

Members of the 2013 Notable Children's Recordings Committee include Lynda Salem-Poling, Brewitt Neighborhood Library, Long Beach (CA) Public Library; Winnie Awarski, Cuyahoga County (OH) Public Library; Eliza T. Dresang, University of Washington Information School, Seattle; Donna M. Funcke, King County Library System, Issaquah Washington; Sharon Haupt, San Luis Coastal Unified School District, San Luis Obispo, California; Sharon L. Ledford, Harrison Elementary School, Lexington, Kentucky; Linda L. Martin, Sugar Hill Elementary School, Gainesville, Georgia; Sharon McKellar, Oakland (CA) Public Library; and Danielle A. Shapiro, Brooklyn (NY) Public Library.

feature discussions about the creative process from Caldecott winners, their editors, and art directors. Participants will engage with one another in small focus groups and interactive, critical discussions of past Caldecott Medal

books. Confirmed speakers include Jerry Pinkney, Brian Selznick, Erin Stead, Philip Stead, Melissa Sweet, Pamela Zagarenski, Paul O. Zelinsky, and Leonard Marcus, children's book historian, author, and critic. Additional speakers and updated

information will be posted when available. Requires registration. Visit [www.ala.org/alsc/preconference](http://www.ala.org/alsc/preconference). (*This event is sold out.*)

**1–4 p.m.**

Board of Directors I

**7:30–9 p.m.**

2014 Award and Notable Chair Orientation

**Saturday, June 29**

**7–8:30 a.m.**

Priority Group Consultants

**8–10 a.m.**

**Multicultural Programming for Tweens and Families.** In the spirit of El día de los niños/El día de los libros, celebrate many children, many cultures, and many books throughout the year. Hear from a panel of librarians and community partners who will share successful programs such as a Festival of Cultures, a Teen Language Café, and a culture-focused, one book-one city initiative. Stay for an I-DÍA Showcase featuring hands-on program activities, and receive how-to handouts from libraries across the country.

**8:30–10 a.m.**

2014 Carnegie/Notable Children's Videos; 2014 Geisel\*

**8:30–11:30 a.m.**

Leadership and ALSC; 2015 Wilder\*

**8:30 a.m.–12:30 p.m.**

2014 Caldecott\*

**10:30–11:30 a.m.**

2014 Sibert\*; Notable Children's Books (procedural meeting)

**1–2:30 p.m.**

**DIY Video Creation.** Children and families are increasingly online. Our libraries have the opportunity to reinforce the storytime environment and demonstrate early literacy skills using online videos! Join representatives from King County Library System and Washington County Cooperative Library Services as they demonstrate filming, editing, and uploading videos

right before your eyes. You will discover a variety of video and editing tools and learn how to incorporate online video into your library's early literacy offerings. You will see Flip Camera, Zoom Q3HD Camera, Final CutX editing software, Windows Movie Maker, YouTube, and MediaWiki.

**1–4 p.m.**

Board Orientation; Notable Children's Books

**1–5:30 p.m.**

2014 Newbery\*; 2014 Odyssey\*; Notable Children's Recordings

**3–4 p.m.**

**Understanding Leveling Systems.** Leveling is used by educators to identify books that match the reading ability of students. While not everyone likes or uses leveling, it is important to understand it. Students may ask for "Q" books, books at 950L, or books with 5 AR points. However, inappropriate uses of leveling can violate the Library Bill of Rights. Librarians will learn about the history of readability calculations, some popular leveling systems, and databases for finding book levels.

**4:30–6 p.m.**

2014 Arbuthnot\*; 2014 Batchelder\*; 2014 Belpré\*; 2014 Geisel\*; 2014 Sibert\*; 2015 Arbuthnot\*

**4:30–6:30 p.m.**

**ALSC 101.** If you're new to ALSC or if this is your first Annual Conference as a children's librarian, then this program is for you! We'll provide you with information about the perks of ALSC membership, tips on how to get involved, and tricks of the trade for navigating conference. At the end, there also will be time to continue the conversation with the new people you meet. Plus, enter a raffle for a chance to win a Newbery-Caldecott-Wilder banquet ticket!

**Sunday, June 30**

**8:30–10 a.m.**

2014 Arbuthnot\*; 2014 Geisel\*; Budget I

**Calde-Totts: Creating and Using Caldecott Books for Young Children.** Looking for a Caldecott Medal book to use in a sto-

ry time? Wondering how artists create books for the youngest readers? This program focuses on Caldecott Medal and Honor Books appropriate for babies and preschoolers. Caldecott Medalists Chris Raschka and Eric Rohmann will discuss the joys and challenges of creating books for younger children. A librarian moderator will examine how these books can be used effectively with young audiences.

**8:30–11:30 a.m.**

2014 Belpré\*; 2014 Caldecott\*; 2014 Newbery\*; 2014 Odyssey\*; 2014 Sibert\*; All Committee I & II

**10:30–11:30 a.m.**

**Celebrating Poetry Fridays & Common Core Curriculum Connections.** Pausing for poetry every Friday is becoming a tradition in the children's literature world and many librarians are incorporating this practice into their teaching and programming activities. In addition, the new national Common Core standards include a poetry component creating a need for meaningful skills instruction. This proposed session will offer guidelines, instructional strategies, and print and digital resources for sharing poetry with children (ages 5–12) weekly while incorporating these required skills in meaningful ways.

**Junk Food, Beer, & Books: Intellectual Freedom in a Commercialized World.**

Children's departments in libraries are not immune to participating in the increasing commercialization of childhood. Susan Linn, author of *The Case for Make Believe: Saving Play in a Commercialized World* and *Consuming Kids: The Hostile Takeover of Childhood*, will discuss the importance of providing commercial-free time and space for children through programming choices and thoughtful sponsorships. Attendees will participate in creative problem-solving activities to tackle practical issues that affect libraries and intellectual freedom today.

**1–2:30 p.m.**

Youth Council Caucus

**1–3 p.m.**

**Belpré Award Celebración.** Join ALSC and REFORMA for this gala event honoring the 2013 Medal winners and honorees.

**1–4 p.m.**

Notable Children's Books; Notable Children's Recordings

**1:30–3 p.m.**

All Discussion Groups

**3–4 p.m.**

**Archives Alive: Caldecott at 75!** Curators from children's literature collections across the country will present digitized images of original works from Caldecott Award-winning illustrators, as well as honor recipients. They will also present anecdotal information about how the holdings actually wound up with each collection. There will be a brief question and answer period.

**4:30–6 p.m.**

2014 Batchelder\*; 2014 Geisel\*

**5:45–11 p.m.**

**Newbery Caldecott Wilder Banquet.** This gala event celebrates the Newbery, Caldecott, and Wilder Medalists and honorees, authors and illustrators of the year's most distinguished books for children. Cash bar before dinner; doors open at 6:45 p.m.

**Monday, July 1****8:30–10 a.m.**

**ALSC Awards Presentation.** Join your colleagues for the annual presentation of the Batchelder, Carnegie, Geisel, and Sibert Awards.

**10:30–11:30 a.m.**

**Membership Meeting.** Join Carolyn Brodie, ALSC President, in recognizing the 2013 professional award winners and share the past year's accomplishments and new initiatives.

**1–3 p.m.**

**Charlemae Rollins President's Program: Think With Your Eyes!** Conclude our year-long Caldecott celebration by experiencing a powerful method of engaging with pictures—and then exploring the value of using the technique with children. Whether the images are masterpieces on a museum wall, part of a picturebook narrative, or photographs and charts in a science text, understanding and appreciating what we see is a skill that can be developed. In part one of the program, Oren Slozberg, executive director of Visual Thinking Strategies (VTS), will invite audience participation as he introduces the process. This method has proven to be highly effective

in public libraries and schools in developing observation skills, critical thinking, and civil discourse—powerful habits of mind across the curriculum and throughout life.

In part two, library and museum partners will demonstrate how collaboration adds up to more than the sum of its parts in supporting visual literacy. The final presentation will focus on the national movement to turn STEM (Science, Technology, Engineering, and Math) initiatives and funding into STEAM by adding Art!

**1–4 p.m.**

Notable Children's Books

**3–4 p.m.**

Budget II

**4:30–6 p.m.**

**Odyssey Award Presentation.** Celebrate the spoken word at the Odyssey Award Presentation, featuring the 2013 winners and honorees.

**Tuesday, July 2****1:30–5:30 p.m.**

Board of Directors II 

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## Index to Advertisers

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ALA Development Office ..... 43  
 Penguin Young Readers Group ..... Cover 2  
 Sally Lee Books ..... 7

Scholastic ..... 17, Cover 4  
 Simon & Schuster ..... Cover 3



# THE LAST WORD

## Caldecott's Books: Sharing What You Love

By Bee Thorpe

*Bee Thorpe is a dealer in rare and collectible children's books in California.*

As a teenager, I worked in the children's room of a major San Francisco bookshop. Though I bought many books, I felt I wasn't truly a collector until I bought a set of first editions of Randolph Caldecott picturebooks. That purchase made me "real."

I pored over my Caldecotts. I memorized them. I ordered, sold, and reordered the modern reprints for the shop. It's easy to sell what you love.

In the early 1950s, when I started a family, my Caldecotts found a new audience. Ann, the baby pictured here, says today, "I can't remember a time I couldn't read." Randolph Caldecott is partly responsible. Ann looked at his books from the time her eyes could focus, taking in printed words along with pictures. When the words "hey diddle diddle" turned up in some other book—as they often did in her early reading experience—the words looked just the same. Reading happened.

Ann's brother, Barry, and sister, Connie, came along and they, too, met Caldecott through these first editions. Connie, who later became a printer and editor, has this to say of them. "We knew these old books had to be treated with great care. I think what I responded to is that the person who drew the pictures felt like a friend who was right there with us, even though the books were from another time, long ago."

She added, "It made these books modern in a way, like our new Sendaks. Caldecott was always thinking, always playing with the



The author took a photo of her daughter, Ann, with Randolph Caldecott books for a Christmas card one year.

possibilities—you can see it in his pictures. His pictures are expressive of his whole humanity."

She's right. As Harvey Darton put it, in his classic *Children's Books in England*, "Pictures were like speech or writing to him: his natural talk."<sup>1</sup>

With my next change of hat, as a school librarian, I introduced Caldecott to new generations of children. When award time came around, I always started with displays and readings of Caldecott's books.

I wanted everyone to see how a simple line drawing could show action, emotion, character, and just pure fun—how words and pictures could come pouring out together to make a perfect whole.

Who else could make a thirty-two-page novelette out of the "Queen of Hearts" or *Sing a Song of Sixpence*, with memorable characters and subplots? In "Hey Diddle Diddle," how easily Caldecott moves from the perfect nonsense of the fiddling cat to the perfectly ordinary cow jumping over the real moon, to the little dog laughing, and then on to the extraordinary tragicomedy of Dish and Spoon!

I wanted everyone to see why this award was named for this man.

### Reference

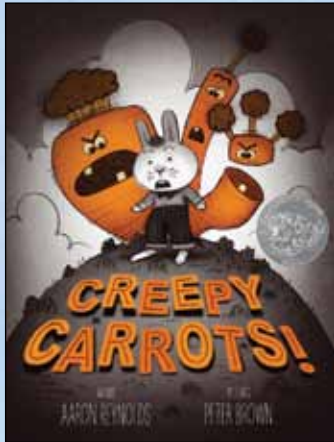
1. F. J. Harvey Darton, *Children's Books in England: Five Centuries of Social Life* (London: Cambridge University Press, 1932), 285.

Got a great, lighthearted essay? A funny story about children and libraries? Books and babies? Pets and picture books? A not-so-serious look at the world of children's librarianship? Send your Last Word to Sharon Verbeten at [CALeditor@yahoo.com](mailto:CALeditor@yahoo.com).

# Simon & Schuster Children's Publishing Celebrates 75 Years of the Caldecott Medal and Salutes Its Recent Award-Winning Illustrators!

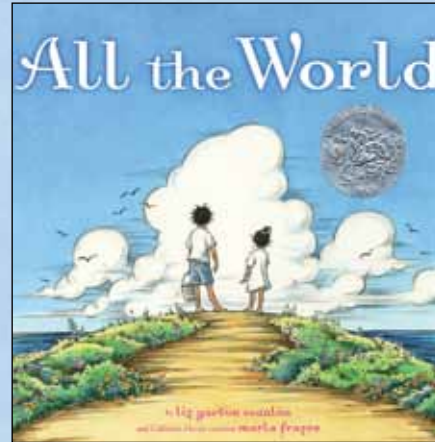


## 2013 CALDECOTT HONOR



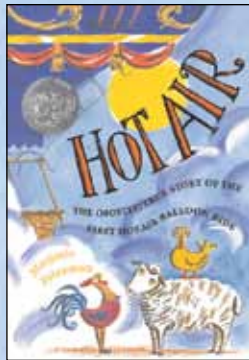
**CREEPY CARROTS!**  
Written by Aaron Reynolds  
Illustrated by Peter Brown  
9781442402973

## 2010 CALDECOTT HONOR



**ALL THE WORLD**  
Written by  
Liz Garton Scanlon  
Illustrated by Marla Frazee  
9781416985808

## 2006 CALDECOTT HONOR



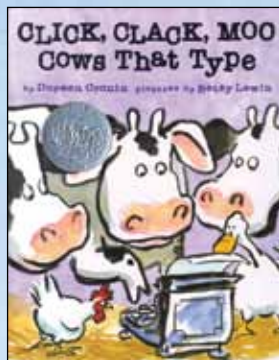
**HOT AIR: THE (MOSTLY)  
TRUE STORY OF THE FIRST  
HOT-AIR BALLOON RIDE**  
Written and illustrated by  
Marjorie Priceman  
9780689826429

## 2003 CALDECOTT HONOR



**THE SPIDER AND THE FLY**  
Written by Mary Howitt  
Illustrated by Tony DiTerlizzi  
9780689852893

## 2001 CALDECOTT HONORS



**CLICK, CLACK, MOO:  
COWS THAT TYPE**  
Written by Doreen Cronin  
Illustrated by Betsy Lewin  
9780689832130



**OLIVIA**  
Written and illustrated by  
Ian Falconer  
9780689829536



# CONGRATULATIONS AND THANK YOU TO BRIAN SELZNICK



Photo by Jamey Mazzie

DESIGNER OF THE LOGO FOR THE  
75TH ANNIVERSARY OF THE CALDECOTT MEDAL



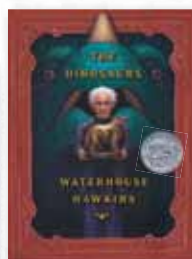
**Wonderstruck**  
Winner of the  
Schneider Family Award



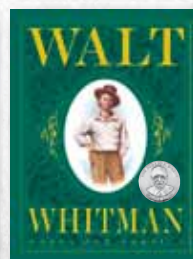
**The Invention of  
Hugo Cabret**  
Winner of the 2008  
Caldecott Medal



**Amelia and Eleanor  
Go for a Ride**  
by Pam Muñoz Ryan



**The Dinosaurs  
of Waterhouse  
Hawkins**  
by Barbara Kerley  
A Caldecott Honor Book



**Walt Whitman:  
Words for  
America**  
by Barbara Kerley  
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Marian Anderson**  
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