

Children & Libraries

the journal of the Association for
Library Service to Children

Volume 9 Number 3 Winter 2011 ISSN 1542-9806



Advocating for Born to Read
Tours of the Geisel and de Grummond Collections
Digital Cameras in Library Programming

NONPROFIT ORG.
U.S. POSTAGE
PAID
HANOVER, PA
PERMIT NO. 4

Association for Library Service to Children
50 East Huron Street
Chicago, Illinois 60611
Change Service Requested

Table OF Contents

Volume 9, Number 3 • Winter 2011

NOTES

- 2 Editor's Note
Sharon Verbeten
- 2 The Dog-Eared Page
Happy Birthday, Old Friends!

FEATURES

- Award Acceptance Speeches
- 3 Geisel Award
Reading on My Own
Kate DiCamillo
- 4 Geisel Award
Stories Stay with Us
Alison McGhee
- 5 Geisel Award
My Déjà Vu Euphoria
Tony Fucile
- 6 Batchelder Award
A Crazy Mad Love Story
Françoise Bui
- 7 Carnegie Medal
Paul R. Gagne
- 8 Carnegie Medal
Melissa Reilly Ellard
- 9 Sibert Medal
Nic Bishop
- 10 Sibert Medal
Sy Montgomery
- 12 Beyond Barriers
*Creating Storytimes for
Families of Children with ASD*
Anne Leon
- 15 It's (Still) Never Too Early to Start!
Advocating for Born to Read
Jenna Nemeč

- 22 Kendall Haven: The Man Behind
the Startling Power of Story
Cary Meltzer Frostick
- 25 Home for the Holidays
*The Depiction of Holiday Themes
in Historical Children's Literature*
Mary Elizabeth Land
- 39 Digital Books for Digital Natives
*A Tour of Open Access Children's
Digital Literature Collections*
Cynthia Houston
- 46 The Many Sides of Seuss
*A Glimpse of the Geisel Library at the
University of California—San Diego*
Angela Leeper

DEPARTMENTS

- 48 CHILDREN AND TECHNOLOGY
Finding Focus
Using Digital Cameras in Library Programming
Joella Peterson
- 51 Call for Referees
- 52 SPECIAL COLLECTIONS
Visiting the de Grummond
*A Preconference Tour of the
Amazing Historic Collection*
Marianne Martens
- 55 Author Guidelines
- 56 ALSC News
- 60 Index to Volume 9
- 63 Index to Advertisers
- 64 The Last Word
Susan Anderson-Newham



Editor's Note

By Sharon Verbeten

As I was creating a "back to school" library display this fall, I dug out my old elementary school report cards and eighth-grade class picture. Classic!

I don't remember that hideous striped cowl-necked sweater in the photo, and I can't recall when my penmanship really improved from a *C* to a *B* (it's probably now a *D*). But one thing I remember like a slide show in my head are images from the libraries I visited—both the Mill Road Library near my Milwaukee home (where I hungrily attended storytimes) and my elementary school library that opened into a grotto-like courtyard at St. Bernadette's School.

Fiction was always my favorite, and I remember touching the hardbound spines gingerly; it always seemed a sin to wrinkle the pages or finger a book too much. I guess those were pre-scient moments, whether I knew it or not.

Those moments are ones many of us librarians recall—and perhaps are part of the reason we followed this career path. I think soon I'll plan a trip back to Milwaukee to visit those old stomping grounds and see them from a new (taller!) perspective. Something tells me all those fond memories will come flooding back. ☺

The Dog-Eared Page Happy Birthday, Old Friends!

With information culled from various websites, we bid adieu to 2011 remembering some anniversaries in children's literature.

- Have you heard? Hark!
This year, Ruth Krauss would have hit **the century mark!**
- It's been more than twenty years since Roald Dahl died, But he'd **be ninety-six years old today** . . . we all, in sadness, sighed!
- If only he were really alive . . .
Winnie the Pooh **would be eighty-five!**
- Babar the Elephant has spawned love and ire
But he officially **turned eighty** this year.
- Munro Leaf's lovable Ferdinand could push and pull
He'd **be seventy-five** this year . . . and that's no bull.
- And can you believe it has been **twenty-five years**
since Robert Munsch penned *Love You Forever* . . . bringing joy and tears. ☺

Children & Libraries

the journal of the Association for
Library Service to Children

Editor

Sharon Verbeten, De Pere, Wis.

Editorial Advisory Committee

Christina M. Desai, Chair, Albuquerque, N.M.

Timothy D. Capehart, Dayton, Ohio

Robin Fogle Kurz, Pendleton, S.C.

Amy Martin, Oakland, Calif.

Jean M. Stevenson, Duluth, Minn.

Carol Hopkins, Puyallup, Wash.

Lisa Taylor, Lavallette, N.J.

Mary Fellows, ALSC President, Ex Officio, Albany, N.Y.

Sharon Verbeten, Editor, Ex Officio, De Pere, Wis.

Executive Director

Aimee Strittmatter

Managing Editor

Laura Schulte-Cooper

Website

www.ala.org/alsc



Circulation

Children and Libraries (ISSN 1542-9806) is a refereed journal published three times per year by the American Library Association (ALA), 50 E. Huron St., Chicago, IL 60611. It is the official publication of the Association for Library Service to Children (ALSC), a division of ALA. Subscription price: members of ALSC, \$20 per year, included in membership dues; nonmembers, \$40 per year in the U.S.; \$50 in Canada, Mexico, and other countries. Back issues within one year of current issue, \$12 each. POSTMASTER: Send address changes to *Children and Libraries*, 50 E. Huron St., Chicago, IL 60611. Members send mailing labels or facsimile to Member Services, 50 E. Huron St., Chicago, IL 60611. Nonmember subscribers: Subscriptions, orders, changes of address, and inquiries should be sent to *Children and Libraries*, Customer Service—Subscriptions, 50 E. Huron St., Chicago, IL 60611; 1-800-545-2433, press 5; fax: (312) 944-2641; e-mail: subscriptions@ala.org.

Statement of Purpose

Children and Libraries is the official journal of ALSC, a division of the American Library Association. The journal primarily serves as a vehicle for continuing education of librarians working with children, which showcases current scholarly research and practice in library service to children and spotlights significant activities and programs of the Association. (From the journal's "Policies and Procedures" document adopted by the ALSC board, April 2004.)

Production

ALA Production Services: Troy D. Linker, Chris Keech, Tim Clifford, Kirstin Krutsch, Chelsea McGorisk, and Rosalie Watts.

Advertising

Bill Spilman, Innovative Media Solutions, 320 W. Chestnut St., PO Box 399, Oneida, IL 61467; 1-877-878-3260 or (309) 483-6467; fax: (309) 483-2371; e-mail: bill@innovativemediasolutions.com. The journal accepts advertising for goods or services of interest to the library profession and librarians in service to youth in particular. It encourages advertising that informs readers and provides clear communication between vendor and buyer. The journal adheres to ethical and commonly accepted advertising practices and reserves the right to reject any advertisement not suited to the above purposes or not consistent with the aims and policies of ALA. Acceptance of advertising in the journal does not imply official endorsement by ALA of the products or services advertised.

Manuscripts

Manuscripts and letters pertaining to editorial content should be sent to Sharon Verbeten, editor, 820 Spooner Ct., De Pere, WI 54115; (920) 339-2740; e-mail: CALeditor@yahoo.com. Manuscripts will be sent out for review according to the journal's established referee procedures. See www.ala.org/alsc, "Communications & Publications" for author guidelines. If you are interested in serving as a volunteer referee for manuscripts submitted to *CAL*, contact Editor Sharon Verbeten at CALeditor@yahoo.com. More information about the referee process is available on the Web at the above address.

Indexing, Abstracting, and Microfilm

Children and Libraries is indexed in *Library and Information Science Abstracts* and in *Library Literature and Information Science*.

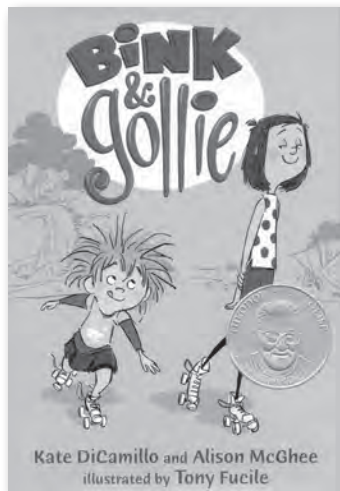
Children and Libraries is indexed, abstracted, and available in full text through EBSCOhost. For more information, contact EBSCO at 1-800-653-2726.

Children and Libraries is also available from ProQuest Information and Learning in one or more of the following ways: online, via the ProQuest information service; microform; CD-ROM; and via database licensing. For more information, call 1-800-521-0600, ext. 2888 or online at www.il.proquest.com.

The paper used in this publication meets the minimum requirements of American National Standard for Information Sciences—Permanence of Paper for Printed Library Materials, ANSI Z39.48-1992.

Copyright © 2011 American Library Association

All materials in this journal subject to copyright by the American Library Association may be photocopied for the noncommercial purpose of scientific or educational advancement granted by Sections 107 and 108 of the Copyright Revision Act of 1976. For other photocopying, reprinting, or translating, address requests to the ALA Office of Rights and Permissions.



Geisel Award Acceptance Speech

Reading on My Own

Kate DiCamillo



Kate DiCamillo is the winner of the Theodor Seuss Geisel Award for *Bink & Gollie*, which she coauthored with Alison McGhee.

I'm going to fly to the moon." These are the first words I read on my own.

The sentence is from Else Holmelund Minarik's book *Little Bear*, and the words appear beneath an illustration by Maurice Sendak that shows Little Bear in a space helmet flying toward a full moon.

The helmet is made out of a cardboard box with two curly wires attached to the top of it. It doesn't look very much like a real space helmet, but it sure looks like it's working.

Because Little Bear is flying.

He is headed to the moon.

And I am reading about it.

On my own.

I am sitting in an orange, molded plastic chair in Mrs. Julich's first grade classroom at Clermont Elementary. The room smells like pencil shavings and Vo-BAN and other people's closets. It is late afternoon. The room is empty. Where is everyone else? I don't know. I only know that I am Reading a Book on My Own.

My feet tingle.

My shoulder blades itch.

I surely wouldn't have been able to articulate it then and I can barely articulate it now, but what happened for me that afternoon was something like this—I realized suddenly that I could not be contained.

Even gravity was powerless.

I could fly.

I could go to the moon.

I could read.

And now, forty-one years later, when I look at that picture of Little Bear with his



makeshift helmet on his head and the moon in front of him, I have to bend over and catch my breath.

I feel dizzy with possibility.

What if some child in some empty classroom, opens up a book and sees two girls, one short and one tall, and what if that child looks at the picture of those girls putting on their roller skates and sees words above their heads?

What if that child reads, on her own, the sentence "Let's roller-skate!"

What if all the doors are suddenly flung wide?

It makes me dizzy.

Holly McGhee, Karen Lotz, Chris Paul, Jennifer Roberts, Alison McGhee, and Tony Fucile: I thank you.

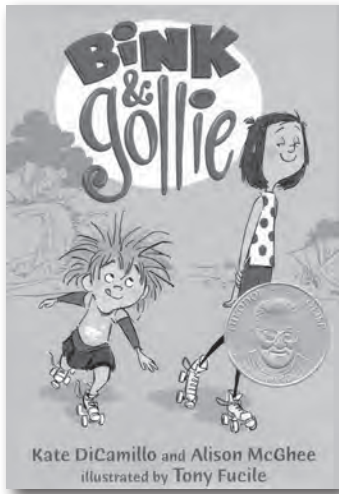
And to the committee, thank you, each of you, all of you, for honoring this moment in the life of a reader.

Thank you for allowing us to be a part of it.

It makes my feet itch.

It makes my shoulder blades tingle.

It humbles me. ☺



Geisel Award Acceptance Speech

Stories Stay with Us

By Alison McGhee



Alison McGhee is the winner of the Theodor Seuss Geisel Award for *Bink & Gollie*, which she coauthored with Kate DiCamillo.

Thank you, ALA for bestowing this wonderful award upon us. And thank you, my marvelous collaborators, Tony and Kate and Candlewick Press. Making this book together was a great joy.

Long ago, I took a job teaching Chinese at a big inner city high school. I was new to teaching, and although I loved it, it exhausted me. So for the last half hour of each class on Friday, I read books about China aloud to my students.

Those were peaceful, happy times. I had brought in lamps, and my students sprawled out on the giant pillows I had made, and the lamplight pooled on their faces, and each one, in that light and that time, was beautiful.

Months later, years even, I would see those teenagers walking around in the halls carrying library copies or used paperbacks of the very books I was reading to them.

My first baby was born soon after, and at first he had a tough time being in the world. He needed to be carried constantly or he would scream, so I carried him constantly. The only time we stopped moving was when he sat on my lap and I read picture books to him.

Where the Wild Things Are. *Mike Mulligan and the Steam Shovel*. *Goodnight Moon*. And *Ferdinand*, his favorite, the story about the little Spanish bull who wanted to sit just quietly under the cork tree and smell the flowers.

We spent many hours sitting on that couch, reading picture books. Many years' worth of many. It was our favorite thing, me and my boy.

The years went by, and he grew and he grew. And when he turned eighteen, he texted me: "Mom, would you kill me if I got a tattoo?"

A tattoo. I wanted to tell him don't do it, that I was there when he was born, that his newborn skin was so soft that touching it was like touching air. That I cried the first time a mosquito bit him. That first scar.



Photo Credit: Dani Werner

But he was eighteen now, and 6-foot-4, and his body was his own.

"Well . . . not as long as it's a heart on your bicep with the word 'Mom' in the middle," I texted back.

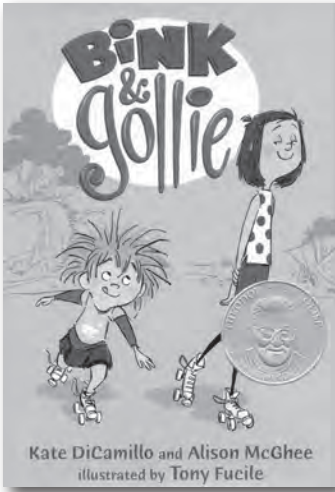
He saved his paycheck, and off he went to St. Sabrina's Parlor in Purgatory and he got his tattoo. It is not a heart on his bicep with the word "Mom" in the middle.

But it could have been. Because the tattoo he got is a tattoo of Ferdinand, the little bull, sitting just quietly under the cork tree.

What did I learn from those peaceful Fridays reading to my students, and from that tattoo? That children are children for a very short time, and when they grow up, they go out into the world, and they remember the books that were read to them. I learned to choose my words carefully with children because, as Carl Sandburg said, "It is not easy to call those words back." In fact, it is not possible. In our bones and in our blood, the books of our childhoods live on.

I write for children to welcome them to this enormous world, knowing they will need to be brave and strong to live in it. I write for children to give them solace and courage and laughter.

I write for children because I love them. ☺



Geisel Award Acceptance Speech

My Déjà Vu Euphoria

Tony Fucile



Photo Credit: ©2009 Stacey Fucile



Illustrator **Tony Fucile** is the winner of the Theodor Seuss Geisel Award for *Bink & Gollie*, written by Kate DiCamillo and Alison McGhee.

In June 1969, the last week of my kindergarten year, our school announced that they were going to put on a year-end talent show. It was going to be a big deal; the entire school would be there in the outdoor amphitheater to watch it.

My two older sisters, Karen (fifth grade) and Nina (third grade) signed up. They were going to perform an accordion duet. They asked me if I would want to play the tambourine alongside them. I said, "Yes."

When my Mom informed my teacher of the plan, my teacher scoffed at the idea. She told my Mom that it would not happen. Tony will not do this. Her skepticism was justified. I hadn't muttered a single word the entire year. I was an extreme case of the "shy boy." I was also very stubborn and wouldn't play along with most activities, especially potentially embarrassing ones.

But when the day came to perform in front of the entire school, I was there, on stage, standing between my two sisters, banging the tambourine to a Palmer and Hughes polka.

Why did I do it?

I did it because my sisters asked me to. My sisters were heroes of mine. To me they were squeezebox masters. I was proud of them and absolutely elated to be part of the act.

I'll never forget that feeling of euphoria.

Forty-three years later, this past January, those very same wonderful feelings returned: *Bink & Gollie* had won the Geisel award.

To my heroes: Karen and Nina, Kate and Alison. Thank you for letting me tag along. &

Batchelder Award Acceptance Speech

A Crazy Mad Love Story

By Françoise Bui



Françoise Bui is Executive Editor of Delacorte Press, an imprint of Random House Children's Books, which won the 2011 Mildred L. Batchelder Award for *A Time of Miracles*, written by Anne-Laure Bondoux, translated by Y. Maudet.

Good morning, everyone. As an editor, of course, I'm always reading, looking for the next amazing manuscript, or, in this case, the next amazing foreign-language book to acquire—one that makes me go, "Wow! This is special."

And I don't mean another high-concept trilogy, but rather a novel that commands attention because of its originality, arresting voice, and literary merit. *A Time of Miracles* is such a novel. I read the French edition when it came out in 2009 and was blown away.

Anne-Laure Bondoux wanted to write a crazy mad love story—one where reality and fiction blur, where truth and lies interweave. She also wanted to anchor her story in a war-torn region. The Caucasus, that vast stretch of land at the border of Europe and Asia that encompasses the former Soviet republics, has a complicated history, and is not on most people's radar.

However in the summer of 2008, as Anne-Laure was writing, the entire region made headlines because of the South Ossetia War that pitted Russia against Georgia. Anne-Laure took this as an omen. She thought readers now stood a better chance of being familiar with the setting of her book, which opens in Georgia in the early 1990s. But more important than familiarity with the setting, Anne-Laure knew everything hinged on the vitality of her characters.

Blaise, the young boy who narrates the story, and Gloria, the woman who cares for him, are fleeing the civil unrest in Georgia, making their way toward France, where Gloria says they will find safe haven. Their trek, on foot, lasts five long years. During that time, we witness the incredible bond between them and the love that keeps them going through the roughest times. We come to realize that Gloria hasn't told Blaise the real story of his birth and past, and eventually he begins to question things too. There's a beautiful moment in the novel when



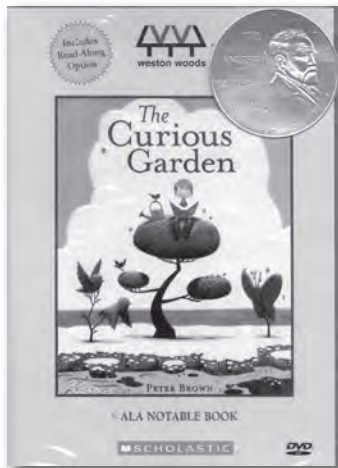
Gloria says to him, "I never tell a lie. I may embellish things from time to time, that's all. There's nothing wrong with making up stories to make life more bearable."

A Time of Miracles sparkles because of its two main characters and their resilient spirit. Theirs is an unforgettable journey, where the good, the bad, and the ugly of human nature are encountered.

Anne-Laure's heartbreaking tale of exile, sacrifice, and survival is most definitely a crazy mad love story. And it reminds us to be aware of, as well as kinder to, those who continue to be displaced the world over.

I am thrilled that *A Time of Miracles* received four starred reviews. And getting this year's Batchelder is icing on the cake. My thanks to ALSC and to Batchelder Chair Susan Faust and her fellow committee members for the award. It goes a long way in bringing attention to novels in translation, and whether they hail from France, Denmark, or the Netherlands, as the ones recognized this year do, there are many exquisite stories from abroad waiting to be discovered. I'm very proud to bring a few of these to readers in the U.S.

Thanks very much! 🐾



Carnegie Medal Acceptance Speech

Paul R. Gagne



Paul R. Gagne is Director of Production, at Weston Woods Studios, which won the 2011 Andrew Carnegie Medal for *The Curious Garden*, based on the book by Peter Brown.

Good morning. Thank you Angelique, members of the 2011 Carnegie Medal selection committee, and ALSC for this wonderful honor. Melissa and I would like to share with you a little bit about what went into making *The Curious Garden*, and we decided to each focus on different aspects of the production and members of our creative team. Melissa's acknowledgments and thanks go double for me, as I'm sure mine do for her.

One of the very first creative decisions we make whenever we start a new project is casting the right voice for the story. We always try to consult with the authors and illustrators for their input and insights. In the case of *The Curious Garden*, author/illustrator Peter Brown told us that although the idea for the book came from a specific place—High Line Park in New York City—he felt that the story is more universal. He felt it should be a woman's voice with the storytelling ability and the right accent to give the film a very classic, "Masterpiece Theater" feel. That ruled out Snooki.

We immediately thought of Katherine Kellgren. You just can't get any more "Masterpiece Theater" than the reader of the audiobook version of *Pride and Prejudice and Zombies!* Recently named 2011's "Voice of Choice" by *Booklist* magazine, Katy has been one of our "voices of choice" for several years now, which happened as a direct result of the 2008 Odyssey Honor for her audiobook reading of *Bloody Jack*. Katy is a consummate professional and a phenomenal talent, and we love working together.

After we booked the date to record *The Curious Garden*, we found out she had chosen her birthday because coming out to our studio was such a treat. Katy's Odyssey Honors have become a yearly tradition, and if you can make it to this afternoon's Odyssey event, I highly recommend that you give yourself a treat and come to the Odyssey event this afternoon to hear her read from *Alchemy and Meggy*

Swan. In the meantime, thank you Katy for giving *The Curious Garden* its heart.

I would also like to thank our animation producer David Trexler and the creative team of animators and artists at Scholastic's Soup2Nuts studio in Boston for their superb work on this film.

I have a favorite cartoon that I believe originally came from the *New Yorker*. In it, a man and a woman are lying next to each other, and in the caption the woman is saying, "That was pretty good, but I have a few notes."

It's obvious to me that the couple in the cartoon have just finished reviewing a rough cut of a Weston Woods production! As producers, Melissa and I have used that line many, many times, and nobody knows this better than our animators. I'm sure we must drive them crazy. But David and his team are excellent collaborators. They started with a very strong plan for the film in the form of a video storyboard and worked very hard throughout the animation process to incorporate all of those notes while bringing Peter Brown's illustrations to life in a way that remained true to the look and feel of the book.

There's a joke I've often heard in the context of working with creative talent like animators and composers. I don't know the original source, but it goes something like this: "(1) We'll do a fantastic job; (2) We won't go over budget; (3) We'll complete the job on schedule. You get to pick two of the three." David and the Soup2Nuts team gave us all three—or at least two and a half.

Before turning things over to Melissa, I'd just like to thank our vice president, Linda Lee, as always for her unwavering support, all of our colleagues within the Scholastic and Scholastic Entertainment families, and my wife, Lynn, and our daughters, Melanie and Brianna, for always being there for me.

Thank you! 🐣

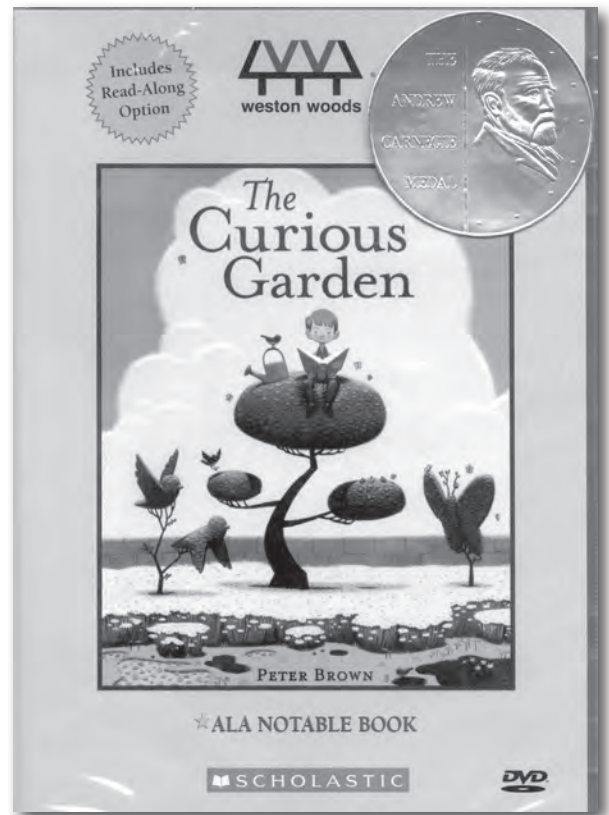
Carnegie Medal Acceptance Speech

Melissa Reilly Ellard



Melissa Reilly Ellard is Producer/Acquisitions at Weston Woods Studios, which won the 2011 Andrew Carnegie Medal for *The Curious Garden*, based on the book by Peter Brown.

Thank you, Paul, and good morning everyone. I'd like to begin by thanking Peter Brown, because without his beautiful pictures and words, we would not be here with you today. When I first saw the book *The Curious Garden* I was especially struck by a double-page spread where Liam is standing in the middle of these beautiful wild flowers, and he is so close to the clouds that you think he can also touch them. This picture is a contradiction to the city life that is the setting for the book. How can something so beautiful exist in the grey and dreary city depicted in the opening page? So thank you, Peter, for bringing us Liam and proving you can make a difference.



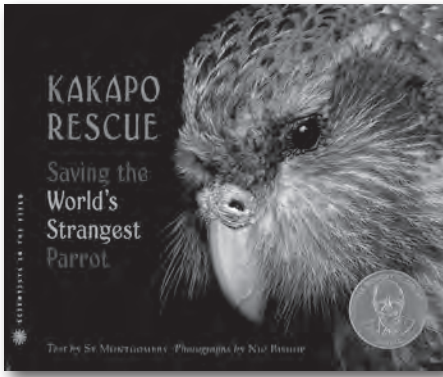
Many of you are probably aware that the New York City High Line was the inspiration for *The Curious Garden*. So I think it is fitting that I mention the two men who were behind this project from the beginning, Joshua David and Robert Hammond. Joshua and Robert first met in 1999 at a local community meeting about the future of the line. They were the only two people at the meeting who were interested in saving it. Since its opening in 2009, 4 million visitors have walked the High Line, and just two weeks ago the second phase opened up, doubling the length of the elevated railroad-turned-city-park to a full mile. Just like Liam, the High Line has created a serene green place where people can go and connect with nature and experience something different from the concrete and asphalt jungle they see every day, again proving that we can all make a difference.

When we were discussing what we envisioned for the musical score for this story, I thought immediately of David Mansfield, one of our favorite composers. David works in Manhattan but lives in a suburb in New Jersey, so we knew he'd be able to connect with the story and underscore the differences between

the cold city life and the serene setting that Liam was creating. Thank you, David, for giving us such beautiful music to grow with.

Just like the many plants and flowers that make up Liam's beautiful garden, a Weston Woods film is created and thrives because it is tended to by so many caring people. There is a running joke in our office that Paul is the guiding light. Well, unlike the longest running soap opera, which was extinguished, our guiding light continues to shine, enabling us all to grow. Steve Syarto, our sound engineer, creates the luscious layers of our sound tracks. Steve, you're the best fertilizer around. Linda Lee, our general manager and vice president, continuously waters our projects and gets our films out there. Linda, thank you for support and patience. On a personal note, I'm indebted to my husband Bruce, who is my sunshine. Thank you, Bruce.

To Angelique Kopa and the 2011 Carnegie Committee members, thank you for bestowing this honor on Weston Woods and our film *The Curious Garden*. Your continued support inspires all of us to tend to our gardens every day. Thank you. ☺



Sibert Medal Acceptance Speech

Nic Bishop



The 2011 Sibert Medal was awarded to Kakapo Rescue: Saving the World's Strangest Parrot by Sy Montgomery, photographs by Nic Bishop. The book was published by Houghton Mifflin Books for Children, an imprint of Houghton Mifflin Harcourt.

Sy and I will both speak, and I am going to start by offering a few thank-you's.

First, Sy and I wish to thank the people of New Zealand, whose hard work and compassion have saved this wonderful bird, the kakapo, from extinction. As a New Zealander myself, this book was the culmination of a long ambition to see a kakapo.

When I first traveled to New Zealand, in the seventies, kakapo were considered extinct. Then there were reports that some may have survived in remote regions, and finally a small breeding population was discovered. But I knew I would never see one.

The protection of kakapo was such a priority that only those directly involved were allowed into the breeding area. And even those people were unlikely to see one of these secretive birds. So being given permission by the New Zealand government to create this book was, from a purely selfish point of view, a treat for both of us. We saw kakapo up close—closer, in fact, than we could have hoped for.

We also wish to thank our wonderful editor, Kate O'Sullivan, and our publisher, Houghton Mifflin. Now I know that thanking your editor and publisher might be considered a formality. After all, creating books is what they do, right? But our editor and publisher went far beyond the normal call of duty. Let me explain.

First, there was the waiting involved. Kakapo are fickle about when they breed. It might be this year, or next year, or in four years time. But Kate was so patient about this open-ended schedule throughout all five years it took to do this book.

Then there was the book's design process. Sy and I have strong opinions on book design, and Houghton Mifflin does ask for our opinions. This is very brave of them. With each round of design proofs, Kate would patiently acknowledge our long list of suggestions with "Leave it with me, and I'll see what we can do."

Now I don't know the secret of Kate's persuasive powers, but they must be formidable, because our ideas were always incorporated. And bear in mind that moving even a single photograph in a design unleashes a domino effect, which means adjusting the entire book. It really is a lot of work.

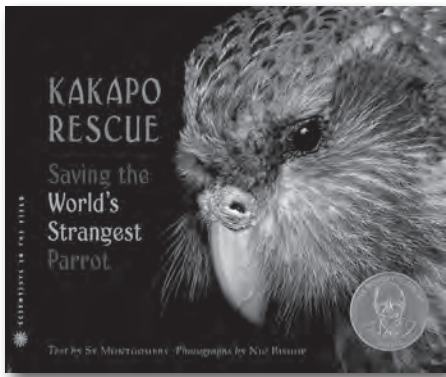
Feathers were ruffled. At one point an e-mail arrived from the design department, along the lines of—"Nic, we love working on these books with you. But they are challenging!" Nevertheless, Houghton Mifflin always accepted our suggestions. Even on the final round. Even on the absolutely, absolutely final round. Only when everyone was happy did the book go to print in Singapore.

Some weeks later a package arrived on my doorstep. It was an advance copy of the book, airmailed ahead of the main printing, which was being sent by sea. And when I opened it, my heart sank. Some photographs had a muddy quality. In places the inks had bled into spots and freckles. Admittedly, this was not something a lot of people would notice. But I could see it instantly. I was heartbroken.

We e-mailed Kate, and she responded, "Leave it with me, and I'll see what we can do." But really, I was thinking, what could they do? At that very moment, the entire print run was finished, bound, and on a boat to America.

Well, obviously we underestimated our publisher, because Kate e-mailed to say that they had decided to reject the printing. I had to read this e-mail several times, just to make sure that it was actually saying what I thought it was saying—that they had asked the printer to print the book all over again—that the presses would roll out thousands of new copies, all to ensure the book would be perfect.

So you can see that we are not stretching a point to thank Kate and Houghton Mifflin. They deserve to be standing here as much as we do. And from all of us, I would like to thank the Sibert Committee for selecting our book for the medal. We are honored. 🐦



Sibert Medal Acceptance Speech

Sy Montgomery



*The 2011 Sibert Medal was awarded to Kakapo Rescue: Saving the World's Strangest Parrot by **Sy Montgomery**, photographs by Nic Bishop. The book was published by Houghton Mifflin Books for Children, an imprint of Houghton Mifflin Harcourt.*



Nic Bishop (l) and Sy Montgomery (r).

Five years is a long time to wait to do a book—but this was well worth the wait. Nic and I had the extraordinary privilege of documenting what is undoubtedly the most elaborate, the most dramatic, and possibly the most desperate effort in the world to save an endangered bird.

And what a bird.

Here is a moss green parrot that weighs nine pounds—the heaviest on Earth—who doesn't fly, who is active at night, whose incredibly soft feathers smell like honey, and who can live more than seventy years. And despite the fact that humans nearly wiped every last one of them out, they are so curious and friendly that a kakapo may walk right up to you and look you in the face.

“The most wondrous, perhaps, of all living birds” was how the curator of the Museum of London described it when the first live kakapo reached Europe in 1870.

There were fewer than ninety of them left on the planet when we made our trip to Codfish Island in 2009. These are birds once so common that when Western explorers first visited New Zealand, by shaking a sapling by day when the birds were sleeping, giant flightless parrots would fall out like apples.

In the course of our work on this book, I had the honor of having one of them, Sirocco, attempt to copulate with my head. I'd say it was a once in a lifetime honor, except that every time any of us went to the latrine at night, we were in danger of being sexually assaulted by a nine-pound, lovesick parrot with an identity crisis. Sirocco had been raised by people and thought he was one of us.

Working with these birds and the people trying to save them was one of the most dramatic and emotional experiences of our lives. Each bird is so important that every single one of them has a radio telemetry backpack so that every kakapo can be located at any moment. Every bird that nests is assigned a pair of nest nannies who camp outside the nest. The scientists equip each nest with a video monitor so the people can see inside, and they also install an infrared beam at the nest entrance.

When the mother kakapo leaves at night to hunt for food, she breaks the beam, and a doorbell sounds inside the nannies' tent, so they can wake up, struggle into clothes, and check on the egg or chick—bringing a heated blanket to keep the baby warm.

Our first night on Codfish Island, we beheld what was then the only kakapo chick on planet Earth. As we say in the

“This is what the work of saving endangered species is like. You’re constantly coming up against the unexpected. You’re constantly trying to solve mysteries. And the stakes are really huge: the survival of an entire species. What could be more important than that?”

Yet we’re living in a time when plenty of people think there’s lots more important. Like making more money. Or having a bigger car. Or a bigger house. You know that’s a big lie. And most kids know it too—which is why we make these books for kids, before they buy these lies, before they forsake the great green breathing natural world, full of infinite wonder, full of creatures like the kakapo, each of whom loves his only, precious, vivid life as much as we love ours.”

book, each one of these birds is more valuable than a Hope Diamond or a Taj Mahal. Because unlike a jewel or a building, each one of these birds is a living creature—a creature who loves its life—and each one has the power to perpetuate its kind.

So imagine the thrill of actually meeting the first fluffy white chick to be born in years to these beautiful, strange, endangered creatures. And now imagine the sorrow and despair we all felt when that chick inexplicably died.

Our time on Codfish was an emotional rollercoaster of tragedy and triumph. But this is what the work of saving endangered species is like. You’re constantly coming up against the unexpected. You’re constantly trying to solve mysteries. And the stakes are really huge: the survival of an entire species. What could be more important than that?

Yet we’re living in a time when plenty of people think there’s lots more important. Like making more money. Or having a bigger car. Or a bigger house. You know that’s a big lie. And most kids know it too—which is why we make these books

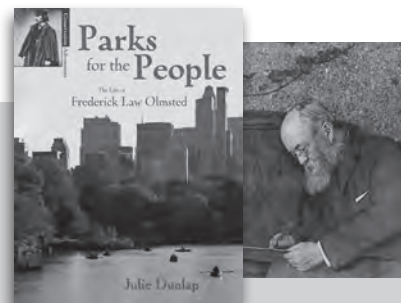
for kids, before they buy these lies, before they forsake the great green breathing natural world, full of infinite wonder, full of creatures like the kakapo, each of whom loves his only, precious, vivid life as much as we love ours.

This is why we are so grateful to the nine members of the Sibert Award Committee, and the Association for Library Service to Children, for selecting our book for the Sibert Medal. In honoring our book, you also honor the importance of saving the world’s endangered species. One of the volunteers helping with the kakapo project usually worked as a government official in New Zealand’s capitol. But, she told us, compared to what she was doing on Codfish Island, her paid job amounted to nothing more than “arguing over things that really don’t matter.”

“You come here,” she told us, “and it’s so on the brink,” she told us. “This,” she said, “is a life-and-death struggle.”

Today, with this award, you honor that struggle—and you honor the importance that children can play in keeping our world whole. Thank you. ☺

New biographies of conservationists
Frederick Law Olmsted
and Aldo Leopold!



Parks for the People:
The Life of Frederick Law Olmsted
Julie Dunlap

Juvenile Nonfiction | Ages 9–12
Paperback | 7 x 9 | 112 pp | \$12.95
B&W photographs
978-1-55591-470-7

Growing up on a Connecticut farm in the 1800s, Frederick Law Olmsted loved roaming the outdoors. A contest to design the nation’s first city park opened new doors for Olmsted when his winning design became New York’s Central Park, just one of his ideas that changed our nation’s cities. Features resource and activity sections, a time line, black-and-white historical photographs, and a bibliography.



Things Natural, Wild, and Free:
The Life of Aldo Leopold
Marybeth Lorbiecki

Juvenile Nonfiction | Ages 9–12
Paperback | 7 x 9 | 112 pp | \$12.95
B&W photographs
978-1-55591-474-5

As a child, Aldo Leopold was always looking for adventure as he wandered over the bluffs along the Mississippi with his dog, Spud. This led Leopold to become a forester, wildlife scientist, author, and one of the most important conservationists in history. Features resource and activity sections, a time line, black-and-white historical photographs, and a bibliography.

 FULCRUM PUBLISHING
www.fulcrumbooks.com

Beyond Barriers

Creating Storytimes for Families of Children with ASD

ANNE LEON

The Alvin Sherman Library, Research, and Information Technology Center at Nova Southeastern University's main campus in Fort Lauderdale, Florida, is a joint-use facility in partnership with Broward County. This private not-for-profit university's library offers access to anyone who lives, works, or attends school in Broward. Sherman Library's Public Library Services (PLS) offers a full range of traditional public services and programs.

Among the many resources and partners focusing on children and families are the Baudhuin Preschool, for three- to five-year-olds, and the Mailman Segal Institute (MSI) for Early Childhood Studies. Baudhuin provides early intervention for more than 150 children affected by autism spectrum disorder (ASD), with a broad range of abilities.

In February 2010, during a staff development workshop with Sue Kabot, director of clinical and therapeutic programs at MSI and chair of the Interdisciplinary Council for the Study of Autism, the PLS youth services librarians and I were challenged to jump beyond the usual offers of accommodation and inclusion in programs and create a program specifically for parents of children with ASD. This would provide the experience of a traditional library preschool storytime for families of children more profoundly affected or who were reluctant to attend mixed-group library activities.

The challenge was met with trepidation and enthusiasm. This was new territory, even for librarians with considerable experience working with children. The PLS team included just two youth services librarians—Rebecca Hickman and Meagan



The All-Star Team: Rebecca Hickman, Anne Leon, and Meagan Albright (left to right).

Albright—yet as the year progressed, support, practical assistance, and more training partners emerged for the ASD community just when we needed it.

Team Commitment

Akin to the “it takes a village” philosophy, we knew we needed an all-in commitment. Our goal was to create a program that allowed children and parents to experience a traditional library storytime—modified for their needs—in a safe, nonjudgmental space. Our secondary goal was to encourage them to explore a transition to other library storytime experiences.

We also saw a real need for information, referral, and lots of supportive library materials for families—organized in readily accessible, highly visible displays. South Florida is home to a very mobile and diverse population, with families moving here from around the globe. The PLS adult services team and young adult librarian found their role in compiling information on agencies serving families with special needs and participating in direct support to young and college-aged adults with Asperger's syndrome.



Anne Leon is Executive Director of Public Library Services at the Alvin Sherman Library, Research, and Information Technology Center at Nova Southeastern University, Fort Lauderdale, Florida.

Communication between all stakeholders was the key to building a wider, more fluid team. In spring 2011, I attended a meeting of the Interdisciplinary Council for the Study of Autism, which was open to university partners, staff, and faculty engaged in community support, research, and projects related to ASD. Listening to the discussion around the table and waiting for my turn to speak, I was somewhat intimidated—what would this impressive and scholarly group think of our storytime program plans?

I told them about the dedication of our staff and their eagerness to serve the ASD community. Then—falling back on humor—I was frank in my appeal: “We are professionals in what we do, but *you* are the experts in ASD. We are jumping off this roof and growing wings on the way down. We need all the help and support we can gather.”

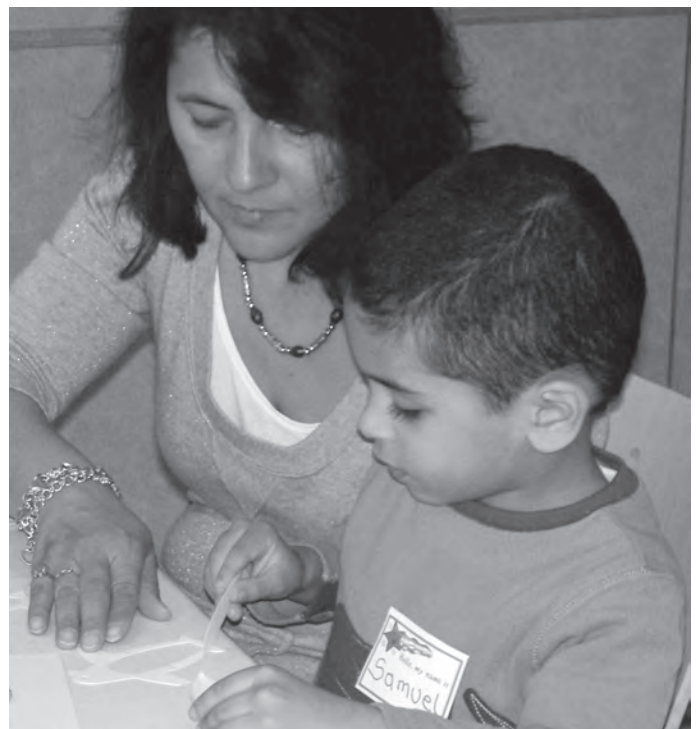
I noticed a number of nods and smiles and, within minutes, business cards and notes were passed my way, and offers of encouragement and practical support were made with enthusiasm. It also was my first encounter with the University of Miami & Nova Southeastern University Center for Autism and Related Disabilities (UM-NSU CARD), and the beginning of another important relationship in making our plan a reality.

Training and Support

In spring and summer 2010, Rebecca, Meagan and I learned as much as we could from ASD professionals through the following:

- Tours and observations at Baudhuin classrooms. Through the generosity of MSI Director Nancy Lieberman, we saw the adapted books and presentation techniques in action as well as how to best use visual materials effectively.
- Hands-on sessions in Boardmaker software for creating easy visual cues to enhance the storytime experience and for managing transition times between activities, which is critical for alleviating anxiety for children with autism.
- Practical advice and help with identifying and making the right adapted materials was critical to our success in implementing our storytime program. We received this in abundance from professionals at Baudhuin, MSI, and CARD. The NSU/UM office of CARD was a five-minute drive from campus, but we hadn't known about them before this project. We now sing their praises to anyone looking for referrals and guidance. (CARD has twenty offices across the United States.)

Through MSI and CARD, help came to us from sources we had never reached out to before, including NSU Speech and Hearing students who were proficient in creating adapted books and visual aids. A conversation with a colleague at the NSU Office of Student Disability Services also led to a contact for having a Sherman Library table at the annual Broward County AutismSpeaks event.



Our All-Stars get engaged with stories, pals, and family activities.

Implementation

We planned carefully and thoughtfully, but sensibly maintained a high level of flexibility.

While we were aware of community need across many age levels, we took the following valuable pieces of advice from our professional colleagues at MSI and CARD in getting started:

- Focus on early childhood. Preschool storytime and emergent literacy was already a strong program for PLS, and advice for best practices in using adapted materials for this age group was available locally from teachers and speech and hearing professionals at MSI.
- Keep the class size small. While MSI and Baudhuin teachers often work in even smaller groups, we settled on a maximum of ten children with their parents or caregivers. This number worked well.
- Use parents as partners. We maintained a strong focus on parent involvement in helping us create the experience, asking for feedback after sessions.

Professionals from CARD observed the first two storytimes and offered feedback with practical suggestions.

PLS Practical Basics

Drawing on prior experience with small-group programs, the youth services librarians enacted some other strategies:

- Creating a list of FAQs for staff taking calls at the PLS desk.
- Requiring preregistration, to ensure small sessions.
- Creating a welcome handout with FAQs for parents and a brief “social story” (with words and pictures) to describe what the storytime would be like. Welcome and social story sheets were sent ahead to parents via e-mail, which also served as a date reminder; hard copies were available at the storytime.
- Using a sign-up book for recording information, including phone numbers and e-mail addresses.

Looking back at our first season, the PLS team has more than accomplished our original goal and is looking forward to expanding services next season.

Going Forward

All-Star Storytime, an interactive storytime for preschoolers (ages three to five) diagnosed with autism, is now offered monthly, fall through spring.

Collected Thoughts

The Sherman Library’s PLS staff was honored for this project at the Chancellor’s NSU Is You event in spring 2011. While we were humbled by the acknowledgment, there were many quiet moments of joy throughout our first season that only we would be privileged to recall—such as the moment a nonengaged child became responsive and smiling when a favorite storytime prop was placed in his hands, or seeing one of our regulars and his parents walk into an auditorium filled with children and families for a boisterous musical holiday performance, all smiles! We may have only played a small role in their successes, but it felt wonderful to be a part of those moments.

Not every community has access to the support and resources that we were so fortunate to find. However, if you live in an area close to a university with a strong education or speech and hearing program, or a CARD office, we encourage you to reach out to them for help in creating library services for families of children with autism.

Additional information on library accessibility for patrons with ASD is available through the Association of Specialized and Cooperative Library Agencies (www.ala.org/ascla).

We planned initially to only advertise locally through outreach to parents at the Baudhuin School, test and grow the program for six months, then stop to evaluate and tweak. However, word soon spread to parents at schools throughout the county, and we extended the “pilot” season to eight months.

By the time we took a break to focus on our busy Summer Library Program, we had already tweaked the program and timing so we could offer a second session during high-demand months.

In addition, PLS:

- creates monthly ASD displays for children, teens, and parents—including brochures and library materials;
- updates a resource and news bulletin board for events and meetings related to ASD;
- maintains a community resources file at our reference desk;
- hosts an annual display of artwork by preschoolers with autism; and
- created a library guide (<http://nova.campusguides.com/ASD>) featuring information about this project and community resources. 📖

It's (Still) Never Too Early to Start!

Advocating for Born to Read

JENNA NEMEC

After nearly a decade of professional librarianship in both school and public library settings, I had an epiphany in the fall of 2009—my job is building relationships.

“Elementary, my dear Miss Jenna!” you might say. But I hadn’t pointedly considered the fundamental impact of relationship-building on my role as a children’s librarian until I took Family Studies, the second course in Erikson Institute’s Infant Specialist Certificate program sequence.

To conclude our final projects (mine examined public library involvement in the pediatric literacy initiative Reach Out and Read), my cohort was asked to reflect on course material as it related to our current work and past professional experiences. As I did so, I realized I now have a very different answer to the question, “What do you do?”

Before this moment of clarity, I might have responded with the usual litany of daily job responsibilities: reference, reader’s advisory, programming, outreach, collection development, and the like.

I wouldn’t have shared why I know my patron Cynthia’s English is perfect although Mandarin is the only language spoken in her home.

I wouldn’t have mentioned how I celebrated with Meg when she announced her third pregnancy or wept with Diego’s mother when his father died after a prolonged illness.

And I certainly wouldn’t have said that the next time I see Molly, I’ll be ready with a book about kittens or princesses (or just about anything that’s pink).

I know these things about the diverse families I serve because I’ve earned the privilege to know them. The positive, trusting relationships we all cultivate in our everyday work as children’s librarians are paramount in our collective pursuit of the ultimate goal—to model book sharing as a way for parents and children to create those treasured moments of caring closeness that foster a lifelong love of literacy, libraries, and learning.

The Early Childhood Programs and Services (ECPS) Committee recognizes this goal as the heart of ALSC’s Born to Read (BTR) project, a partnership-based approach to early literacy promotion that became a tour de force among public library service models from its inception nearly twenty years ago.

Throughout its rich history, the BTR model for reaching at-risk expectant and new parents has been implemented successfully



Jenna Nemeč is a children’s librarian living in Chicago. She is a member of the ALSC Early Childhood Programs and Services Committee, which included the following members at the ALA 2011 Annual Conference in New Orleans: Kathleen Moore (outgoing chair), Kathy Jarombek (incoming chair), Stephanie Bailey-White, Sarah Hinkle, Bryan McCormick, Zachary Stier, and Denise Vallandingham.

at both urban and rural project sites throughout the country; however, recent years have seen a decline in awareness of BTR among library professionals as well as a reduction in the number of public libraries utilizing the original BTR model.

Charged with renewing the BTR project as an advocacy effort, the ECPS Committee is exploring and evaluating ways to make BTR a more relevant, accessible complement to ALSC members' current work with expectant and new parents and their babies up to one year old. This article outlining the committee's efforts has three goals:

1. Trace a brief history of the BTR project from its genesis to the present.
2. Examine the results of a June 2010 BTR survey of ALSC members.
3. Outline current committee work and next steps in the BTR renewal effort.

Where We've Been: A Brief History of BTR

The BTR spark was ignited by a single fact—reading to babies works.

As children's librarians, we've long had our proof that sharing books with children from birth is a special and important activity. We see it on the face of every infant eagerly clutching a board book. We hear it in the voice of every toddler exclaiming, "Again, Mommy!" after discovering a new favorite title.

And we feel it every time we witness a small child nestling into a caring adult's lap, picture book in hand and awaiting the magic. Even before the publication of groundbreaking research such as the Carnegie Corporation report and the Hart-Risley study,¹ didn't we always have a preternatural understanding of the critical connection between reading aloud to young children and early childhood development, school readiness, and the parent-child dynamic?

The Five Original BTR Demonstration Sites

During the 1993–96 Prudential Foundation grant period, five libraries were selected as BTR demonstration sites through an application process evaluating innovation and creativity, evidence of need, enthusiasm, and commitment to project goals. Each grant recipient was awarded \$30,000 to implement its winning program proposal at the local level. The first programs were launched in March 1995.

- **Leslie Perry Memorial Library (Henderson, N.C.).** The BTR program at the H. Leslie Perry Memorial Library included training literacy volunteers, conducting storytimes, and hosting programs for parents of newborns. A collection of picture books was placed at the Granville-Vance District Health Department, and parenting classes and storytimes were held at three local housing projects as well as the Health Department Prenatal and Well-Child Clinic days.
- **Carnegie Library of Pittsburgh.** A family literacy program, Beginning with Books, expanded this library's BTR program. A series of Read-Aloud Clubs offered parents an opportunity to share their experiences by reading picture books to their babies. Staff members from the Allegheny County Health Department and the Magee-Women's Hospital gave presentations on nutrition, child development, and immunizations.
- **Provo City (Utah) Library.** This BTR program included a special series for fathers and their babies called Time with Father designed to promote a child's early parent-child interaction. Parents of approximately three thousand babies born at two local hospitals received parenting materials paired with follow-up visits. A van was used to distribute toys and books to at-risk families, and two programs (Book Babies and Mother Goose Time) were held for babies and parents at the library.
- **Sutter County (Calif.) Library.** Targeting a multilingual population, the program involved four health care agencies and eleven community organizations, including the local Migrant Head Start Program. Activities included a major public awareness campaign, parenting programs, infant and parent storytimes, and BTR graduation celebrations at various community sites. Sunsweet Growers was a corporate sponsor.
- **Memphis/Shelby County (Tenn.) Public Library.** This library expanded the services of Training Wheels, a mobile classroom, to take materials and programs on early literacy skills and child development to two Memphis neighborhoods. Three videotapes were produced for the library's cable television channel, with circulating copies available at branch libraries. Parenting classes, library programs, and home visits by health care staff from LeBonheur Children's Medical Center's Healthy Family program were part of the project.

Source: Association for Library Service to Children, *Fact Sheet: Born to Read* (Chicago: ALA Public Information Office, 2004). Used with permission.

The answer was a resounding “Yes!” for BTR pioneer Susan Roman, who began kindling the project spark in the early 1990s. Believing wholeheartedly in the knowledge children’s librarians were gleaned from their daily observations of and interactions with the families they served, Roman asserted that “research is affirming or discounting what you observe, so you know.”²

As she also considered the growing body of published evidence supporting the link between children’s health and the literacy levels of their parents, Roman began to wonder about the additional role public libraries could play in promoting child wellness. She knew programs such as the County of Los Angeles Public Library’s *Begin at the Beginning with Books* were already targeting at-risk families. How could public libraries go a step further by also connecting this audience with vital health and family support services in their communities?

What other stakeholders might have an interest in collaborating with libraries to improve outcomes for the very youngest children? What if the answer were a national project combining pediatric healthcare services with innovative library programs targeting expectant and new parents most in need?

United by the core beliefs that literacy begins at birth and a parent is a child’s first and most important teacher, Roman and an advisory board of professionals committed to improving health-related outcomes for at-risk families conceived *Born to Read: How to Nurture a Baby’s Love of Learning* in 1993 as a partnership-based approach to child wellness.

Through carefully designed collaboration between public library planners and healthcare providers, BTR aimed to foster relationships with expectant and new at-risk parents to help them raise healthy children—in both mind and body—who were truly born to read.

Roman stated, “My contention was that every parent wants the best for their child, but these parents didn’t have a model. We were trying to break that cycle and make a difference for the next generation.”³ A three-year grant from the Prudential Foundation allowed for the establishment of five model sites to demonstrate how partnerships between libraries and healthcare providers could fulfill the BTR mission. To facilitate and support BTR project implementation, planning materials and incentives were developed with input from pediatricians and nationally recognized child advocacy organizations such as Zero to Three. According to ALSC records, more than 35,000 parents and children participated in the initial BTR project phase.⁴

By 1998, approximately four hundred sites in the United States and Canada were reaching hundreds of thousands of parents and children through their efforts to tailor the BTR project to the needs of their communities.⁵ In a June 1, 2011, telephone interview, Carole D. Fiore spoke enthusiastically about her early involvement with BTR as well as her efforts to adapt the original model for use in rural and urban communities throughout the state of Florida. (For a comprehensive overview of her impressive work with BTR, refer to Fiore’s 2002 *Journal of Youth Services in Libraries* article, “Born to Read: Florida Style.”)⁶

Original Born to Read Support Materials and Incentives

The following support materials and incentives were developed in conjunction with the program:

- *Born to Read: A Planner’s Manual* with accompanying two-part video. The materials included all steps necessary to set up the program, curricula on which to base programming, and extensive bibliographies of sources and age-appropriate children’s materials.
- *Born to Read: How to Raise a Reader* brochure. Available in both English and Spanish, this parent brochure offered tips on why, when, and where to read to young children as well as a list of appropriate books to share with babies.
- *Incentives for parents and babies*. These incentives included diaper bags, t-shirts, bibs, magnet frames, and outlet covers, all featuring the Born to Read project logo.
- *Born to Read/Prescription for Reading* prescription pads that encouraged reading everyday and getting a library card.

Source: Association for Library Service to Children, *Fact Sheet: Born to Read* (Chicago: ALA Public Information Office, 2004). Used with permission.

Emphasizing the broad scope of the project, Fiore stated, “BTR really looks at the child, parent, and family holistically, not just from the standpoint of books and libraries, but raising healthy children.”⁷

Fiore’s experiences revealed that parents often lacked basic parenting skills and awareness of the public health services and resources available to them; consequently, many of Florida’s BTR project sites focused initially on building specific parenting skill sets and helping connect adults with healthcare providers in their communities. Amid these areas of focus, infant story programs conducted by well-trained library staff provided accessible starting points for parents at a time when very little was being done in public libraries for such a young age group. Ultimately, Fiore maintained, “We can do all the storytimes we want, but we can never provide all the early literacy experiences children need because they need that experience every day.”⁸

By modeling positive literacy behaviors and allowing time for parents to practice new skills and techniques, library staff aimed to provide parents with the skills necessary to share books with their children at home and recognize their roles as their children’s first teacher.

Despite strong anecdotal evidence of project success from librarians, pediatricians, social workers, and parents, ALSC staff estimate awareness and implementation of BTR began to wane

in the late 1990s. The end of the three-year Prudential grant period in 1996 had a significant impact on the five demonstration sites, which found it difficult to support their projects at the same level without continued funding.

Changes in ALSC leadership (particularly Roman's departure from the division as both BTR project administrator and executive director) as well as new ALSC projects and priorities were factors affecting BTR's abatement. By 2001, ALSC staff members were still receiving monthly inquiries about the program as well as requests for the paper planning manual; however, the volume of those queries has decreased dramatically since the project's zenith in the mid-1990s. For the next several years, BTR entered a dormant period, its spark smoldering but never extinguished.

When ALSC staff approached the ECPS Committee in 2007 about renewing BTR, members embraced the opportunity. In a May 31, 2011 e-mail, former committee member and chair Kevin Delecki shared how he and his ECPS colleagues first approached this important task. According to Delecki, the committee identified three potential areas of focus for their initial renewal efforts: project materials and resources, the healthcare provider-library planner partnership, and project audience and scope.

Not only had much of the information in the original BTR planner's manual become outdated since the program's inception nearly fifteen years earlier, but none of the books suggested for the program were published after the late 1980s/early 1990s. From a partnership perspective, committee members believed the balance of the BTR responsibility fell largely to healthcare providers, limiting the role of library staff in project implementation.

Perhaps most importantly, however, committee members questioned the audience and scope of BTR, especially amid the growing popularity of Every Child Ready to Read (ECRR), which also targeted new parents through its workshop component. Given these considerations, how could the ECPS Committee move forward with the BTR project renewal, preserving the integrity and intent of the original model while making it relevant once again for a new generation of babies, parents, and librarians?

ECPS Committee members forged their efforts in the redesign of BTR's parent brochure, which was given a fresh look and revised to include a more recent booklist as well as some of the scholarship behind early literacy. Since new parents also had become a target audience of ECRR workshops, committee members worked with ALSC staff to more clearly define BTR's unique focus on expectant parents as well as parents of babies ages zero to two.

Subsequently, BTR's tagline was changed from "How to Nurture a Baby's Love of Learning" to "It's Never Too Early to Start!" to better reflect the emphasis on reaching this audience. The most fundamental change, however, affected the healthcare provider-library planner partnership at the heart of BTR's original project model. According to ALSC staff, the lack of funding necessary for libraries to facilitate and maintain formal partner-

ships with healthcare providers prompted a departure from the healthcare component characterizing early BTR project efforts.

With a corresponding shift in scope from overall child health and wellness to early literacy as one aspect of a child's healthy development, library staff became the primary experts poised to partner directly with expectant and new parents for their children's early literacy success. But how would library staff continue to identify and reach this target audience? Without the healthcare connection, what would BTR look like in practice?

Where We Are: An ALSC Member Survey on BTR

In 2009, a newly appointed ECPS Committee inherited the BTR renewal task, and with the zeal of our predecessors we set out to identify our next steps in shaping a new service model. As we began to consider the tools and strategies library staff might need to create and maintain BTR programs in their communities, we took little time to settle on our greatest resource—our ALSC colleagues already reaching BTR's target audience through dynamic, innovative approaches of their own.

How could we build an awareness of these programming and service efforts, then capitalize on them for the benefit of our entire membership? What if we could create an online database of early childhood programs (similar to the Día map)⁹ populated with input from ALSC members and searchable by library size, program type and description, intended audience, annual cost, and contact information? Our thought was that library staff interested in beginning or refreshing programs for expectant and new parents could use the database to connect with program planners at libraries comparable to their own and create the coveted opportunities to say "tell me how you do it!"

With the primary goal of this database in mind, the ECPS Committee designed a survey to collect information from ALSC members about their recent efforts to serve expectant parents and new parents of babies ages zero to two as well as the challenges they face in providing enhanced services to these unique populations. On June 8, 2010, the committee posted a link to the informal, seventeen-question survey to the ALSC-L electronic discussion list with the subject line "Serving Expectant and New Parents—We Need to Hear from You!" By the end of the survey's two-week availability, 166 ALSC members had responded to most questions.

Objective Survey Questions

Responses to a range of objective survey questions provided the ECPS Committee with a snapshot of ALSC members' current efforts to serve the target BTR demographic. Our analysis of the responses revealed these noteworthy data:

- Almost 96 percent of respondents work in a public library.
- Almost 44 percent serve a population between 25,000 and 99,000.

BORN TO READ
IT'S NEVER TOO EARLY TO START!

SOME GOOD BOOKS TO SHARE...

Let's Get Interactive!

PLAY

SHARE

ALSC

ALSC's Born to Read brochure

- Almost 94 percent work in a library that has at least one program with a target audience of babies ages zero to two and their parents or caregivers. Of these programs, nearly 64 percent are geared specifically toward babies ages zero to two and their parents or caregivers.
- More than 60 percent of respondents do not rely on survey-specified community partners to cocreate program content or to recruit program participants.
- Almost 52 percent of respondents do not rely on survey-specified community partners for funding. However, nearly 38 percent of those selecting a survey-specified funding source indicated library friends groups or library foundations.
- 95 percent of programs with a target audience of babies ages zero to two and parents or caregivers occur at the library.
- 77 percent of programs with a target audience of babies ages zero to two and parents or caregivers have an annual cost of less than \$500.
- Just over 73 percent of respondents have heard of the BTR initiative, and nearly 39 percent also have used BTR materials or information in past efforts.

Subjective Survey Questions

We also invited ALSC members to provide detailed responses to a series of subjective questions about their specific programs, the support or resources they need to create and maintain successful programs, and their suggestions for improvements to existing BTR resources. What follows is a summary of responses to these questions and a sampling of excerpted ALSC member comments representing the range of responses.

Descriptions of Programs

When describing their programs for babies, parents, and caregivers, most respondents stated at least one of the following as their primary purpose: to create a fun, literacy-rich experience for babies and caregivers; to promote caregiver-child interaction; to model early literacy skills and behaviors for caregivers; and to educate caregivers on the importance of reading to children from birth. Programs vary significantly in frequency (annually to several times weekly), average attendance (two to more than fifty babies), and length (fifteen to seventy-five minutes); however, the following responses best exemplify the typical public library program for babies, parents, and caregivers:

It's (Still) Never Too Early to Start!

We hold Mother Goose on the Loose once a week. It is a drop-in program usually attended by ten to fifteen babies and at least one parent/caregiver per child. The purpose is to increase early literacy and social skills in a relaxed, fun environment and to model and teach methods, activities, songs, and rhymes for parents/caregivers.

The program welcomes babies and toddlers from 0–18 months and their parents/caregivers as well as expectant parents. It occurs weekly during programming sessions and is usually attended by between five and ten babies and their adults. A typical program includes rhymes, fingerplays, board books (including at least one unison read), and a free play time during which caregivers have a chance to socialize. The program leader also provides input and advice on stimulating baby's curiosity and fostering early literacy.

In contrast to the more traditional lap-sit and toddler programs, which incorporate socialization and adult education components, a few ALSC members described their efforts to reach at-risk populations both within and beyond the library setting:

Teen mothers meet monthly with senior mentor mothers to have a shared storytime/play group and hear from a specialist on a variety of hot topics related to parenting and continuing education. Helping young mothers move forward one step at a time to finish their education and provide the best future possible for their children.

We have tried to get a program going for our Newborn Intensive Care Unit (NICU) parents and infant parents. The real issue is lack of staff and funding. The NICU has received some grants so they can buy board books and give them out to families to read to their children. As a librarian, I want these parents to realize the benefit of reading to their children. Many of our children do not have parents that are present at bedside, or parents don't think there is anything they can do for their children. We need to teach them differently. They can have the books, but without the education, I don't think we'll see these parents reading to their children.

Evaluation of Program Success

Respondents use a variety of methods to evaluate their program success, with attendance statistics and anecdotes from parents and caregivers most frequently cited. Though used less often, observation and surveys also provide library staff with evidence of program relevance and impact. Respondents reported varying degrees of difficulty with implementing evaluative measures of all types; however, methods for tracking changes in behavior (for example, increases in library usage and home literacy activities) remain the most challenging and elusive. The following responses provide a sampling of how ALSC members evaluate their program success:

We don't. We keep statistics as to how many people come to the program, but that's it. There is anecdotal success: stories from parents about their children singing, conversations about reading with babies in the home or singing during

diaper changes, more gentle behavior and discipline used with babies, but nothing easily measurable.

We use surveys, but also note attendance, repeat patrons, and generally the fun the children seem to have as demonstrated by increasing participation as they learn to anticipate the elements of the program and involvement.

We have not done a study of the Born to Read appeal or success, but we do know that our library story hours are packed with infants and babies and that our library circulation continues to grow despite a declining population.

I can evaluate my program's success by how quickly enrollment fills up, by the large number of repeat patrons each time we start a new session, and by the many compliments I receive from happy parents.

Support and Resources for Successful Programs

What were the most critical resources needed for starting and maintaining successful programs? More library staff and hours to devote to early childhood services ranked among the most important. Other key areas included engaging adults, creating effective community partnerships, and finding funding to support early childhood programs and services.

Most respondents also said that free or inexpensive materials, proven marketing strategies, and creative programming ideas also would be useful. Sample suggestions for support and resources included assistance with grant writing for early literacy programs; a resource guide or manual (printed or online) of best practices from other libraries; printable yet customizable resources (booklists, rhymes, songs, activities, early literacy information) for in-library use; and inexpensive incentives to attract parents to the library.

Suggestions for Improving Existing BTR Resources

Many respondents would welcome a more comprehensive, redesigned BTR website that includes the resources outlined above, especially those that feature strategies for engaging adults and creating community partnerships. Since the BTR parent brochure is cost-prohibitive for most libraries, respondents suggested reducing the purchase price or offering the brochure as a free downloadable resource on the BTR website. Several respondents who had never heard of BTR or seen the available resources recommended a larger-scale publicity campaign to boost awareness.

Where We're Going: Next Steps for the ECPS Committee

A few months after conducting the BTR survey, the ECPS Committee learned that a lack of funding would preclude our efforts to create and maintain the online database of programs we'd dreamed about. We were disappointed, of course, but we're also children's librarians. And what do children's librarians do when life hands us lemons? We think of at least a half dozen things to do with them.

Although financial realities hampered our ability to use the survey results as we'd hoped, we quickly took stock of how we could repurpose our data to inform our next steps in the BTR renewal effort. We felt it was not only important to share our survey results, but also critical to acknowledge we'd heard your concerns and frustrations:

- Your libraries are understaffed and underfunded.
- You're continually being asked to do more with less.
- You're looking for free or inexpensive resources to maximize the time and talent you have available to you.
- Despite the challenges you face, you're still out there everyday doing amazing things for the infants, toddlers, and caregivers you serve.

We heard you loud and clear, and we are inspired by your indefatigable spirit.

The input we received from our ALSC colleagues caused us to question our approach to the BTR renewal. How could we ask libraries already facing myriad staffing and funding shortages to add yet another program to their workloads? We couldn't—but it turned out we wouldn't have to.

At the 2011 ALA Annual Conference in New Orleans, the ECPS Committee engaged in a frank, definitive discussion about the future of BTR and our role in making it relevant once again for a twenty-first-century audience—but an audience of expectant and new parents, not of library staff. By renewing BTR as a topic for which ALSC and its members advocate instead of as a service model for library staff to implement, we aim to preserve the partnership aspect so fundamental to the original BTR project. Parents still want what's best for their babies, and library staff are still cultivating the relationships with them that kindle the BTR spark. And while the face of one partner has changed since the birth of BTR two decades ago, the tenet underlying the

partnership endures—reading to babies still works, and it's still never too early to start. ☺

The ECPS Committee thanks the following BTR champions, who have informed and inspired our efforts: Carole D. Fiore, ALSC past-president and former library program specialist for the Florida Department of State, Division of Library and Information Services, and current consultant, Training and Library Consulting; Susan Roman, former ALSC executive director and Born to Read project administrator, and current dean, Graduate School of Library and Information Science, Dominican University; and current ALSC staff members. We thank them for sharing their knowledge of BTR's history, which has been synthesized in this article. Moreover, we are grateful for their ardent advocacy for the BTR effort and its enduring potential.

References

1. Carnegie Corporation of New York, *Starting Points: Meeting the Needs of Our Youngest Children* (New York: Carnegie, 1994); Todd R. Risley and Betty Hart, *Meaningful Differences in the Everyday Experiences of Young American Children* (Baltimore, Md.: Paul H. Brookes, 1995).
2. Susan Roman (Dean, Graduate School of Library and Information Science, Dominican University), personal interview with the author, June 8, 2011.
3. Ibid.
4. Association for Library Service to Children, *Fact Sheet: Born to Read* (Chicago: ALA Public Information Office, 2004).
5. Ibid.
6. Carole D. Fiore, "Born to Read: Florida Style," *Journal of Youth Services in Libraries* 15, no. 2 (2002): 15–19.
7. Carole D. Fiore (Consultant, Training and Library Consulting), telephone interview with the author, June 1, 2011.
8. Ibid.
9. El día de los niños/El día de los libros (Children's Day/Book Day) celebrations map, <http://cs.ala.org/websurvey/alsc/dia/map.cfm> (accessed July 28, 2011).

BTR: More to Come

The ECPS Committee will present the next phase of BTR efforts—developing fresh, focused, and free resources and tools to support both expectant and new parents as well as library staff—in an article in a 2012 issue of *Children and Libraries*.

In the meantime, we're proud to introduce the redesigned BTR website, which has been updated and expanded to address the broader topic of early literacy. We invite ALSC members to visit the new site (find the link under the "Parents" drop-down menu on ALSC's homepage) and start exploring the added content:

- BTR-specific resources for librarians and expectant and new parents
- Resources for early literacy beyond the child's first year for librarians and new parents

As we actively seek and evaluate additional ways to support library staff working with infants, toddlers, and their caregivers, we need to hear from you! Please send feedback and ideas to the ECPS Committee via e-mail at jennanemec@hotmail.com.

Kendall Haven: The Man Behind the Startling Power of Story

CARY MELTZER FROSTICK

The power of story has worked its magic on Kendall Haven. He's watched it unfold before his eyes again and again, yet it has never lost that first thrill of discovery—that singular moment when he knew that his life as a senior researcher was at an end.

His true calling was storytelling. How did he set aside his doctorate in oceanography to pursue a life of entertaining school children with homespun tales? Kendall's own story is a testament to just how startling the power of story can be.

In the early 1970s, the future author of *Story Proof: The Science Behind the Startling Power of Story* would have thought you were crazy if you'd told him where his life was headed. Having earned the rank of captain, Kendall Haven was just leaving the Army to return to graduate school and earn his doctorate in oceanography. Degree in hand, he took a job as a researcher with the Department of Energy at the Lawrence Berkeley Lab in California doing mostly small studies for local counties.

About this same time, he married a woman whose sister was the single mother of a four-year-old boy. Because Kendall's job

was not of the typical nine-to-five variety, he would occasionally find himself with free time during the day. When this happened, he would offer to help out his sister-in-law by taking his nephew, Waker, off her hands for awhile. He would take the boy to the park to run off steam, but the outcome was not always what he was hoping for.

"He would run and run and run until he'd just crash," said Kendall. The crash would lead to tantrums, and Waker would become totally unmanageable.

At his wit's end, Kendall came up with the idea of inviting Waker to the sandbox for a story after letting him race around for a few minutes. It worked like a charm, and Kendall soon began attracting other kids. Before long, the parents and caregivers began showing up along with their kids for Kendall's sandbox story times.

"Some days, I had anywhere from eighty to one hundred people gathered to listen to my stories." One day, looking up at the gathered crowd, it dawned on him that if he were sitting there reading aloud any of the reports he was paid good money by



Cary Meltzer Frostick (far left) has worked as a children's librarian for the past fifteen years. She is currently the Youth Services Supervisor at the Mary Riley Styles Public Library in Falls Church, Virginia.

Kendall Haven (left) is a professional storyteller and author of five audio tapes and twenty-eight books, including three award-winning books on story. He has conducted story writing workshops for thousands of teachers, librarians, and students. He is nationally recognized as an expert on story structure and on teaching creative and expository writing. Haven lives with his wife in the wine country of Northern California.

the federal government to create, no one would be listening. He recalled the number of times that he had delivered detailed reports that had involved hours of research and time to compile, only to have the report tossed aside and be told, "I don't have time to read this. Tell me what it says."

Kendall realized,

We human beings treat material delivered in story form differently than we treat any other kind of information. We process it differently, we act differently toward it. And literally, it was at that moment that I had one of those life epiphanies. I just felt in awe of this thing called story, and how much more attractive and alluring and, therefore, how much more powerful it was.

It wouldn't be long before Kendall (falsely) decided that science and story were mutually exclusive. He quit his job as a researcher to become a full-time storyteller.

Kendall started out the way many professional storytellers do—by performing in local schools. He says it never occurred to him to tell other people's stories. All of his material is original, and he has put into writing about five hundred of the stories he tells. Kendall soon realized that science and story were not only compatible, they were inseparable. There was no need to try to escape his analytical nature.

"You've got to realize, I attended West Point. The only art I took was the Art of Napoleonic Tactics." He admittedly approaches storytelling more as a science than an art form, constantly studying both story and his audience, gauging their reaction to each part of each story he tells. He enlisted the aid of teachers to conduct small studies of his performances. He describes one such study in which he visited eight different schools and performed two similarly funny stories. In half of those assemblies, he read one of the stories and told the other, varying the order of the reading and the telling from assembly to assembly.

He specifically instructed the teachers of the classrooms involved in those assemblies not to discuss the stories after he'd left. He asked the teachers to wait a week, then to have the students draw a picture from one of the two stories to send as a thank you. He found that 80 percent of the children sent a picture from the told story rather than the story that he had read.

"I conducted this experiment at least five more times, and in every case the percentage was the same." He believes that storytelling and story reading are different means toward different ends. "If you want to present the language and structure of the written word, then it is more effective to read the story; but if you want your audience to live in the story, then telling is more effective."

Kendall's experiences and private studies as a storyteller were helping to validate his belief in story as the most effective means of communication, but it was his nephew who inadvertently pointed out the importance of understanding the structural elements that give a good story its power. Kendall

describes driving home late one evening with his nephew, who was by then age twelve.

Despite the fact that he was showing no interest in reading at this point in his life, Waker never failed to want his uncle to tell him a story. "It had been a long day. I was tired and weary, and really not in the mood, but I started a story for him." Within minutes Waker interrupted: "Excuse me, but you don't have much character development, and I don't know what the main character is after, and can you fix it please?" Kendall was struck by how his nephew, at such an early age, just through listening to stories, had become such an articulate and accurate critic. He could understand what was missing in a story to prevent it from working. Through being "fed a steady diet of stories" from an early age, Waker had been able to internalize effective story structure. Kendall, like his nephew, knew instinctively that story structure was the backbone of effective oral and written communication. Now he began to see the possibilities inherent in teaching the elements of story structure to children who had not had the advantage of consistent exposure to story as had he and Waker.

Kendall's storytelling career led him from the auditorium into the classroom for writing workshops; from there, into evening workshops with parents and kids; from there, into evening workshops with just parents; and, from there, unexpectedly, into the workplace (primarily government labs and corporations) at the request of parents who could see the benefits of what he was teaching, for their employees. One of these parents was the NASA employee who started him down the path to writing his book, *Story Proof*.

Kendall admits to moments of doubt as he began to gather the research that he hoped would support his position. "I suddenly had the thought, what if I'm wrong? What if everything I've been telling people all these years winds up to be just the opposite of what the research says? But, it turned out, as I continued compiling the data, I was 100 percent right!" He wanted to know why humans listen to stories, mentally process stories, and remember stories better than they do for other types of narratives. "As a performer, I knew that they did. Now I wanted to know *why*."

What he found was that human brains have been evolutionarily hardwired to think in specific story terms and to make sense and to understand by using this fixed neural story network in our brains. "That's why stories are so profoundly powerful. The form and architecture of effective stories matches the informational needs of the neural wiring we use to understand and to make sense of the world."

Kendall has spent the past couple of years working in a small school district in Pennsylvania with five elementary schools. One of the schools has a high percentage of Title One students, and that is where he spends most of his time trying to get the kids excited about writing.

"My goal is to find topics that spark their enthusiasm enough to get them writing about it, and get story structure ingrained before they get to the point where they hate writing." It has given him an opportunity to study, in a fairly controlled envi-

ronment, the impact of the work he's doing with the kids on their classroom performance. It has been a learning experience for him as well as the kids. He describes an incident with a child who he was trying to help with writing a story:

Child: "The dog went in the house."

Kendall: "Tell me about the dog in the house."

Child: "The dog went in the house."

Kendall: "Can you tell me about the house?"

Child, exasperated: "The dog went in the house, period."

Kendall: "I can't visualize the house. Can you tell me about the house?"

Child: "I don't need to tell you about the house. I already know what it looks like. It's my house."

"The process of learning to look at one's own writing through the eyes of the reader is a tremendously complex and sophisticated process. It is a process inherent in writing that we don't teach, but just expect kids to pick up on their own. [The experience with that child] reinforced the value in my mind of the games I use to get kids to see details more consciously."

Kendall despairs that writing and language development are suffering because of how schools are being forced to structure under the No Child Left Behind Act.

"We humans are good at learning what excites or interests us. Look at how effectively children learn to talk—all without any formal instruction. They figure it out because they know talking will help them get what they want. They are interested." According to Kendall, education, at its heart, needs to build passion, interest, excitement, and curiosity. In many classrooms he has visited, assembly line, rote education (as mandated by No Child Left Behind) squashes those attributes. Stories, however, tap into that neural story net to amplify natural curiosity and passion for understanding. "In that sense, think of stories like World War II Marines. Stories create a powerful beach head that opens the door for true learning and creates context, relevance, and interest for future information." Stories are how human brains are hardwired to learn. And that, says Kendall, unlike No Child Left Behind, is backed by extensive rigorous science.

Future plans include a couple of books in the works, eight manuscripts that are currently in the hands of publishers, further projects with NASA, as well as with the National Oceanic and Atmospheric Administration, the Department of Defense, the Association of Unmanned Vehicles International, and the National Park Service, for whom he's doing workshops with docents to teach them to give more effective presentations about exhibits. For a man who made such a radical career shift, he's doing well for himself, and the reason why is obvious.

Kendall has an enduring faith in the power of story to not only increase our learning capacity, but to drastically improve our ability to communicate with one another, and that faith has never let him down. His enthusiasm is infectious. His excitement about the possibilities of his work knows no bounds. The power of story has worked its magic on Kendall Haven, and he helps spread that magic to everyone whose life he touches. ☺

Books by Kendall Haven

Story Proof: The Science Behind the Startling Power of Story. Libraries Unlimited, 2007. 978-4-5915-8546-6.

Haven uses solid research results from hundreds of scientific studies, anecdotal examples, and numerous demonstrations to prove that the human brain is hardwired to think and learn in story terms. *Story Proof* validates the important role that story reading, storytelling, and story writing play in brain development and stresses the impact of story in educating both children and adults. Librarians will find the information in this book both inspirational and extremely useful as a resource when writing grants for literacy programs.

Workshops offered by Kendall Haven:

- **Super Simple Storytelling: "Who Me? Yes, You!"** A practical, hands-on session on storytelling that focuses on the superpractical nuts and bolts of what really works, what listeners really need (and don't need), and how most tellers waste time, energy, and effort on things audiences don't actually need from the story. Haven also gives tips on practical management of story hours in the library. This workshop can be tailored to match the needs of its audience.
- **Secrets from the "Other" Half of Storytelling.** Most tellers focus on their telling and give short shrift to their mastery of the form, structure, and essential elements of story. Part of helping children and families unlock the joy and delight of stories is helping them understand the unique form of "good" stories. This workshop is a fun-filled, hands-on romp through the eight essential narrative elements that form the architecture of effective stories. With this workshop, any librarian can guide patrons to understanding exactly why and how stories flow and form as they do. This workshop can be tailored to match the needs of its audience.

Home for the Holidays

The Depiction of Holiday Themes in Historical Children's Literature

MARY ELIZABETH LAND

“Have me excused if I do not please; My will is good, and lo! my tales are these.”
—*Stories of Whitminster* by Ascott R. Hope, Edinburgh, 1873

Consider for a moment the holiday traditions of classic books for children. Imagine the Christmas holidays as portrayed in Louisa May Alcott's *Little Women*. Picture the humble Christmas feast enjoyed with love by the Cratchits in Dickens' *A Christmas Carol*.

Now fast-forward to more modern holiday fare for children: *Arthur's Christmas* by Marc Brown, featuring the eponymous Arthur the Anteater, Dr. Seuss' *The Grinch Who Stole Christmas*, and Chris Van Allsburg's *The Polar Express*, to name just a few. For parents and for librarians, a vital question arises: what do these works have in common with—and perhaps more importantly, how do they differ from—earlier portrayals of the holiday?

Certainly, the holiday books that are shared with children will play a large part in setting their expectations of that special day, be it Christmas, Halloween, Valentine's Day, or even April Fool's Day. As imagery and theme vary in the works, so does the portrayal of what makes a family holiday worth remembering. The portrayal of holidays in children's books must largely reflect the cultural ideals of the authors, parents, and the community as a whole.

What would a chronological examination of children's books, focusing on the portrayal of holiday traditions, images, themes,



The Baldwin Library of Historical Children's Literature is housed in the Department of Special Collections at the University of Florida's George A. Smathers Libraries.

and values, tell us? I headed to the Baldwin Library of Historical Children's Literature, housed at the Smathers Library at the University of Florida, to find out. The Baldwin Collection contains more than one hundred thousand volumes published in Great Britain and the United States from the mid-1600s through 2007. According to the Baldwin Collection website, its holdings of more than eight hundred early American imprints are the second largest such collection in the United States.

The collection is the product of Ruth Baldwin's forty-year collection development efforts, and this vast assemblage of literature printed primarily for children includes many English and American editions of the same work. Other strengths of the collection include “three hundred editions of *Robinson Crusoe*, one hundred editions of *Pilgrim's Progress*, as well as fables, juvenile biography, nineteenth-century science and natural history, nineteenth-century alphabet books, moral tales, fairy tales, nineteenth-century juvenile periodicals, nineteenth-century boys' adventure stories, twentieth-century boys' and girls' series, Little Golden Books, and juvenile publications of the American Sunday School Union and other tract societies.”¹

As the 2008 Bechtel fellow, I spent a month at the Baldwin Library, perusing this vast collection of historical children's



Mary Elizabeth Land is the Director of the Abbeville County Library System in Abbeville, South Carolina. She was the 2008 winner of the Bechtel Fellowship to study historical children's literature at the Baldwin Collection at the University of Florida.

literature. One characteristic immediately apparent is that, as years progress, the didacticism of literature for children is replaced by a more fun-loving approach. While perusing an 1870 edition of *An Old-Fashioned Girl* by Louisa May Alcott, I found this review for another work by the same publisher that appears at the back of the book:

Miss [Jean] Ingelow is, to our mind, the most charming of all living writers for children, and "Mopsa" alone ought to give her a kind of pre-emptive right to the love and gratitude of our young folks. . . . The young people should be grateful to Jean Ingelow and those other noble writers, who, in our day, have taken upon themselves the task of supplying them with literature, if for no other reason, that these writers have saved them the ineffable didacticism which, till within the last few years, was considered the only food fit for the youthful mind.²

Lewis Carroll obviously wanted to break from this tradition, and this is certainly the case in *Alice's Adventures in Wonderland*. Alice begins her adventure down the rabbit hole because she gets "very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without picture or conversations?'"³

All Fool's Day

It is perhaps easiest to see this change in attitude when looking at the All Fool's Day, or April Fool's Day, holdings at the Baldwin Collection. Though this lesser holiday plays an important role in only a handful of books, this vital change in literature for children is apparent.

The earliest in the collection, *Tales of the Village Children* by Paget, Masters, and Burns, is an 1847 edition. The tale "The April Fool" opens with some boys disagreeing over whether it is wrong to play April Fool's Day jokes on others. One believes strongly that there is no harm, and that only those afraid to be made fools of would have an issue with the practice. However, another boy responds that "there is harm" because "there is generally speaking, some deceit employed. . . . I do not think that we are justified in telling lies under any circumstances." What follows is a lengthy discussion about white lies, fibs, black lies, and such, with the lesson that all untruths are "hateful and offensive to GOD."⁴

Even those pranks that do not center on outright lies—like mailing an envelope with no letter inside to fool the recipient—are seen as wrong because there is a desire to mislead. The boys go on to point out other reasons that April Fools is harmful. It may take place during Lent, when "the less we have to do with laughter and amusement . . . the better."⁵ In addition, causing anger in another is harmful. The danger here, the young reader is warned, is that "many persons are exceedingly provoked at being made April fools; their vanity is wounded; they grow angry at being laughed at; and give way to a temper which is sinful."⁶ And notice the language choice—so unlike the vocabulary we would now employ for a children's book.

Lastly, April Fool's is attached to scripture that, the character believes, shows that it may be dangerous to one's eternal soul:

When the LORD HIMSELF has declared that whosoever shall say to his brother, Thou fool, "shall be in danger of hellfire," I really do not know that we can be too cautious.⁷

In another work from the same period titled *April Fool; or, the Evils of Deception* and published by the Sunday School Union of the Methodist Episcopal Church in 1849, there is no doubt that April Fool's Day is the road to perdition. In fact, the tradition of fooling one's friends on the first of April is seen as the beginning of a path down a lifetime of deception. The book's stated mission is "to exhibit some of the evils of deception" and "to indicate to parents and teachers the decided opposition with which they ought to discountenance" April Fool's Day. "It is from such beginnings," attests this children's book, "that the young too often have their morals corrupted, and their souls destroyed."⁸

What follows are numerous examples of boys and girls whose April Fool's pranks, usually such tame things as "you've dropped something" to make someone look down unnecessarily, bring dire consequences. Because of the pranks of other children, one little boy falls and gets all muddy, and one young girl runs into a lamppost to get away and ends up with a bleeding nose. There is no good-hearted fun here—only the dangers of falsehood. This is underscored from the very title page, which quotes Zechariah 8:19: "Love the Truth."

The deceptions of the day are examined without sympathy in *April Fool*. If the boy had prayed more fervently, he would not have been tempted into evil. When "he found that John was a companion who would entice him to sin, he [should] have left him" and severed the friendship.⁹ And there are seventy-six pages of such! The teachers all moralize on the evils of telling tales, and deception is deception, a lie is a lie, with no room for any sense of fun in the matter.

Playing Santa Claus, and Other Christmas Tales by Sarah P. Doughty was published in Boston in 1865, just sixteen years after *April Fool*, but with a vastly different approach. The story opens with young Arthur excitedly describing to his father the great pranks he plans to pull on his brothers and sisters the next day.

"Mr. Willard smiled a little as Arthur clapped his hands at the thought of [his sister's] vexation," but he goes on to explain to Arthur that "it is poor fun to make others unhappy. I have no objection to your playing jokes or tricks, as you call them, upon your brother and sister and Susan; [what a change from the above!] but I should like to have you think of something which would please them, instead of making them vexed."¹⁰

Arthur's day is then filled with fooling those around him, by filling the milk jug unexpectedly for his sister, by replacing a worn-out thimble with a new one in the sewing kit, by mending a kite for its owner.

"When evening came, and Mr. Willard was at leisure to sit down with his children, Arthur had many funny stories to tell of the pleasant jokes which he had played through the day."¹¹

Tricking another is not nearly the evil it was earlier portrayed, if the intent is pleasant fun. "It was such fun to see him turn it over and over and look for the hole [in the kite]!" says Arthur.¹² One can't help but think, however, that the author of *April Fool* would be not at all amused.

By *Laura's Holidays* (1898), six-year-old Laura is told that "although there is no harm in a little fun on the first of April, it is very hard to have it without getting rude. I do not approve of All Fool's Day very much."¹³ Nevertheless, Laura and her mother find a nice way to fool their maid. Laura offers the maid a package, knowing that the maid will refuse, thinking it an April Fool's joke. Then it really will be a joke because the present will be a real one.

Then didn't Laura laugh, and shout, "Oh, Maggie! Maggie! I've caught you sure enough! For it is a present, really and truly." . . . And Maggie said: "Sure, then, I'd be pleased to be fooled in that same way every day of the year!"¹⁴

Ethel Morton's Holidays, by Mabell S. C. Smith, is intended for an older audience, and tells the tales of teenagers celebrating throughout the year. Published in 1915, it gives only slight mention to April Fool's Day, which the teens celebrate by attending a party:

The April Fool Party might have been named the Party of Surprises. There were no practical jokes; "a joke of the hand is a joke of the vulgar" had been trained into all of them from their earliest days; but there were countless surprises. The opening of a candy box disclosed a toy puppy; a toy cat was filled not with the desired candy but with popcorn and such.¹⁵

No pranks are pulled on any one individual, and whimsical surprise rather than intentional misdirection, is the name of the game.

The Child Life Book of Adventure (1948) includes the story "Archie and the April Fools" by B. J. Chute. In this story, there is no sense at all that these deceptions are negative. Instead, the tradition is presented as a good-hearted way to make fun, and the idea that one would try to fool a brother is taken completely in stride. Not only does no one end up ashamed, covered in mud, and bleeding—such as in *April Fool*—no one is even surprised that such foolery would occur. The story begins when Jimmy tells his brother Ted that there's a giraffe in the backyard.

His brother roused himself . . . gave Jimmy a puzzled look, then glanced at the calendar. A peaceful smile dawned upon his face. The calendar unquestionably proclaimed the fact that it was April first. . . . You can't catch me on those old April Fool gags.¹⁶

Of course, it turns out that there is a giraffe, escaped from the local zoo, in the backyard. The story ends—after much giraffe wrangling—with Ted telling Jimmy that now "there's a rhinoceros in the backyard." As Jimmy runs out wildly screaming, Ted



Laura's Holidays by Henrietta R. Eliot was published in 1898 by the Lothrop Publishing Company.

looks "affectionately at the calendar, which still proclaimed unmistakably that it was April Fool's Day, [and] smiled again."¹⁷

Valentine's Day

In the Baldwin Collection there are just a few books dealing with Valentine's Day. The earliest is the *Poetic Garland* (1805), and the most recent is the Tomie dePaola valentine craft book *Things to Make and Do for Valentine's Day* (1976). In this 168-year span we see a change in the attitudes toward not only the nature of the holiday itself, but also particularly how it has slowly become a holiday for children as much as for sweethearts.

Poetic Garland, one of the most valuable holdings in the Baldwin Collection, includes the poem "Valentine's Day," which is written in couplets and describes the joys of the holiday as felt throughout all types of bird life. The poem says little about Valentine's Day as it is celebrated by humans—instead it focuses on the joy with which all the birds of the world experience this day.

The poem begins with the admonition to "Arise from your sleep, to the meadow repair; / It is *Valentine's Day*, and the morning is fair."¹⁸ The birds all flock together and sing the praises of love: "E'en the RAVEN and KITE now contend with the DOVE, And tune their hoarse throats to the music of love."¹⁹

The volume ends with “Valentine’s Day,” a poem in quatrains (ABAB CDCD, etc.) in which the animals all switch their voices to attract a mate:

XX.

Each thought that to secure a mate
Upon that famous morning
He’d better change his common state

Without the slightest warning

XXI.

And so these birds and beasts you see
Chose this strange way of wooing,

Which threatened very soon to be

All Nature’s work undoing.²⁰

Owl, the wise creature, teaches the moral:

XXX.

A lesson all may learn from this,

So list to me, my brothers—

Don’t think your own good gifts amiss,

*Or envy those of others.*²¹

Another title, *Moonshine: Fairy Stories* by Baron E. H. Knatchbull-Hugessen Brabourne is held in the Baldwin Collection in the third edition, published in 1872. Its intended audience is most certainly young children, as we can see from this excerpt from the author’s dedication:

Some of the wise people who write in newspapers and reviews want to persuade me that there are no such things as Ogres, and that the days of Fairies are past and gone. I have not seen an ogre very lately, so perhaps they may be right so far; but they must be poor, dull, heavy-brained people not to believe in the dear little Fairies!²²

Fitting for the stated audience, there are illustrations by William Brunton and a decorative cover. There is a pen-and-ink frontispiece and several full-page illustrations throughout the book. The content and the author’s dedication and preface are whimsical, though there is no doubt that the styling of the book is still more “adult” in appearance than our modern versions would be.

The Valentine’s Day story in *Stories of Whitminster* by Ascott R. Hope, published in Edinburgh in 1873, describes the crush

that a schoolboy at Whitminster has on a young, attractive, and cheerful, but older (he expects that she is at least twenty!) widow. He spies a valentine at her home that she has not yet delivered to its intended. He assumes that the valentine must be meant for him and prepares his own valentine poem for the widow, at last ready to declare himself. After he has delivered the poem, he walks home, only to spy her walking in the arms of another. When he arrives the next day to chastise her, he finds that his rival is none other than his most detested schoolmaster! The schoolmaster and the widow go on to marry, he comes often to tea at their home, and quickly learns to love another.²³

The Brownies at Home (1893), written and illustrated by Palmer Cox, describes the month-by-month activities of a group of mischief-loving imps. Like Puck in Shakespeare’s *A Midsummer Night’s Dream*, these brownies look to the romantic affairs of mortals as a source of amusement. In February, they draw and write valentines “until the ardent declaration / Was bound to start a palpitation.”²⁴

On Valentine’s Day, they deliver the missives, with many misadventures along the way, all described in rhyming couplets. Interestingly, when the recipients are adults, the valentines are intended to show the true nature of the recipients: whether kind to others, self-serving, or misanthropic. They are not at all our modern idea of love letters. Children’s valentines reflect their wishes and desires rather than their natures (perhaps because these natures are not yet fully formed?).²⁵

Holiday Entertainments (1896) includes “short dramas, dialogues, tableaux, stories, recitations, etc. adapted to all holidays.”²⁶ In the Valentine’s Day entertainment, one character, the maiden, eschews love. She believes that friendship is what should be valued. Cupid, disguised as friendship, captivates her. She bargained for friendship, but the play states, like so many maidens, she got romantic love instead.

In general, Valentine’s Day and romantic love itself are portrayed by these nineteenth-century works in moral terms—prize friendship above love, fear the entrapment of cupid, prize your own individuality, be kind in heart and true to one’s fellow man.

In 1904, Virginia Gerson produced *The Happy Heart Family*, and in 1905 *More Adventures of the Happy Heart Family*.²⁷ In this early picture book, we see a departure from earlier works for children. This is really a precursor to the modern picturebook in both format and approach. The volume is highly illustrated, with full pages given over to color illustration and multiple line drawings sprinkled among the text. The book itself is larger in dimension and thinner in size, much more the equivalent of today’s picture books. White space is abundant on each page, making it easier for young readers. The text is large, and many important words are set completely in capital letters, allowing beginning readers to learn to inflect as they read.

The Baldwin Collection also owns a 1939 reprint, in which both books are combined into one volume simply called *The Happy Heart Family*.

In chapter 10, “The Valentines,” their cousins, the Valentines, visit the Heart family on February 14. The Valentines “were a very elegant family because their Grandpa was a Saint, so Mrs. Fancy Valentine always wore white lace.”²⁸

The story is full of whimsy, and the illustrations greatly reflect this. There is no moral here, no lesson about future mates or knowledge of the self—just silly fun. In this, we see the approach of more modern interpretations of Valentine’s celebrations for children.

Another aspect of the 1939 edition, which sets it apart from the 1904 and 1905 editions, is the book jacket. A full-color (pink, no less) illustrated book jacket covers this edition, and the flaps include characteristics still seen on many modern versions. The back flap, for example, trumpets two other books for children: *The Black Cats and the Tinker’s Wife* and *The Dog, the Brownie, and the Bramble Patch*, both by Margaret Baker. *The Black Cats and the Tinker’s Wife* is described as having

62 Drawings in Silhouette by Mary Baker, A delightful, whimsical fairy tale for little children, concerning a Tinker and his wife, and very much concerning some particularly enchanted cats. Grown-ups will find themselves reading it through before the children get a chance.²⁹

The Dog, the Brownie, and the Bramble Patch, with silhouettes by Mary Baker, is described as

a deliciously whimsical fairy story, which has the same simplicity, humor and interest of a folk tale, irresistibly illustrated in silhouette. The Bakers have struck a new note in books for children, and their genius is liberally recognized by parents and librarians.³⁰

Note the ideas employed in the reviews to grab interest: delightful, whimsical, enchanted, delicious, humor, irresistible. No heavy-handed moralizing here.

The front flap contains another marketing approach still used today: a positive review to hook readers and help sell copies. “There is just one picture book that has the feel of a lace-paper valentine” effuses Anne Carroll Moore. The front flap goes on to specify that the book is intended “for the youngest children—and their families.”³¹

The use of the term “youngest children” underscores the novelty of this approach in targeting an audience so young. For decades, children had learned to read from the Bible, from *Pilgrim’s Progress*, and from other “adult” materials. Now we see the purposeful targeting of young children as the intended audience, and the changes in format, illustration, and layout that must accompany this change.

By the 1922 publication of *Man in the Moon Stories Told Over the Radio-Phone*, romantic love had entered the scene. In “A Valentine Story,” a princess is told that it’s time for her to marry. She may choose whichever prince she likes and announce her choice at the Valentine’s Day masquerade ball: “But I don’t like

any of the princes,’ quoth the Lady Caramel. ‘You’ll have to like one of them,’ said the King firmly.”³²

The princess chooses a thoughtful, polite man, whom “everyone liked at once.” When it is revealed, however, that he is a knight of a good family, but not royal, the ladies-in-waiting begin to gossip. The king allows the match because of his “kind and courteous” nature, and yes, they live “happily ever after.”³³

Modern works on Valentine’s Day focus far more on the fun of the holiday—making cards, having class parties, eating cupcakes. Having pushed the age of marriage considerably since the early nineteenth century, children are able to view questions of mating as far removed.

By the 1950 publication of *The Bobbsey Twins: Merry Days Indoors and Out* by Laura Lee Hope, the celebration of the holiday by children is more familiar to modern readers: the twins save their money to buy valentines, fill a table with paper and magazine cutouts to make valentines, count the number of cards sent versus those received, and count the number they receive versus the number everyone else receives. “Some were comical, but the most of them were beautiful and contained very tender verses.”³⁴

By the 1960s, the books started to take an approach with which we are even more familiar. Clyde Robert Bulla’s *St. Valentine’s Day* (1965) gives a history of the holiday from the Greeks and Romans through Victorian England, and then to the United States. He describes how children might experience the holiday in 1965:

Once only sweethearts gave valentines to one another. Now we all give valentines to people we like. We give them at home and at school. We take them to neighbors. We send them in the mail. Some have verses like this:

“Days will all be fair and fine

As long as you’re my valentine.”³⁵

Other valentine verses are jokes, like this one from a girl to a boy:

Roses are red

Violets are blue

I pity the girl

Who marries you.³⁶

By the 1970s we see that works for children have completely changed from earlier times. For example, *Things to Make and Do for Valentine’s Day* by Tomie dePaola has bright illustrations, easy vocabulary, and lots of white space, which combine to provide a volume clearly intended for the modern young reader. The book includes directions for making valentines, throwing a valentine’s party for young friends, baking valentine treats,



Johnny Gruelle's illustration of a scarecrow from *Man in the Moon Stories Told Over the Radio-Phone* (1922).

playing valentine games, and even a valentine's joke: "How can you tell an elephant from a valentine card? I don't know. Then don't get a job with the post office."³⁷

Even humor has now made its way into the holiday celebration, clearing the path for such modern Valentine's Day offerings as *Froggy's First Kiss* by Jonathan London, Lillian Hoban's *Silly Tilly's Valentine*, and even Eileen Spinelli's *Somebody Loves You, Mr. Hatch*.

Halloween

Many of the traditions still associated with Halloween can be found in the materials at the Baldwin Collection, but it doesn't become a popular subject until the 1920s. "The Scarecrow's Hallowe'en Party" appears in Lawrence's *Man in the Moon Stories Told Over the Radio-Phone* in 1922. Numerous traditions of Halloween are highlighted in this story, in which a scarecrow throws his own Halloween party because "I've never been to one. Not one party! I've stood in the hot sun and the cold rain, in thunder-storms and winds. And no one has ever asked me to come to a party."³⁸ The story includes references to "ducking" for apples in a tub of water, pumpkin carving, blind man's bluff, and ghost tag.

The 1924 edition of *Uncle Wiggily's Apple Roast* features text by Howard R. Garis and illustrations by Lang Campbell. This picture

book describes ducking for apples, making jack o'lanterns, and trying to bite apples swinging from the doorway. There also is a mystery pie, which is baked with numerous Halloween favors inside, including a cap, balls and balloons, and a tiny trumpet. The book also references the night as one in which "to make merry when the elfs, fairies, and goblins [sic] flitted about the mystic wood" and the party-goers use their pumpkins to scare away intruders.³⁹

The Uncle Wiggily stories, first published in the Newark, New Jersey, newspaper *The Evening News*, were still being reprinted in book form in 1939, when *Uncle Wiggily's Automobile* included the story "Uncle Wiggily's Halloween Fun." In this story, the emphasis is all on dressing in costume—an aspect of celebration missing completely in the 1924 story.

Another story in the same collection, "Uncle Wiggily's Jack-o-Lantern," incorporates step-by-step instructions on pumpkin carving, including the statement that "if you can't do it yourselves, perhaps some of the big folks will help you."⁴⁰ None of the Uncle Wiggily stories includes moralizing or teaching of any kind—except, of course, how to make a jack o' lantern with an adult's help.⁴¹

Thanksgiving

The move away from didacticism in children's literature is perhaps no more obvious than when researching the Baldwin Collection's holdings on Thanksgiving. The oldest Thanksgiving work in the Baldwin Collection is "*Try*": *A True Temperance Story*. A fascinating little book of forty-two pages and only 4.7 inches published by the Massachusetts Sabbath School Society in 1842, it recounts the story of the alcoholic father who is slowly killing himself, and his family, with "demon rum."

The little boy, Johnny, has grown pumpkins, four of which he is saving for Thanksgiving. He must sell two of these, however, to raise money to buy things for his sick baby brother. "I don't suppose Thanksgiving-day was made so much for poor folks, as for the rich people, who have enough to eat," he laments.⁴² He goes to the fancy houses in town, trying to sell his prized pumpkins:

"The boys who live there . . . I should think they had a great deal to be thankful for," said little Johnny; "they must be glad to have Thanksgiving-day come," he added. . . . Thanksgiving-day is a day which every New England boy anticipates with no small degree of happiness, and it was uppermost in John's mind, for he had heard the boys talk over and over again their plans for fun and frolic, on that day.

"Mother, what shall we do on Thanksgiving-day?"

"Perhaps we shall have something to eat, Johnny."

"Yes, mother, you said you were going to make some pies of the two pumpkins that are left."⁴³

The drunkard is convinced to sign the temperance pledge before the Thanksgiving, but not before the death of the baby.

Pretty harrowing stuff, and certainly written for the moral lesson, not for any enjoyment by children.

Another of the earliest is the 1847 story *Kate and Charlie; Or, Thanksgiving-Day*, published by The American Sunday-School Union. When a little girl asks her teacher, “Miss C., why is tomorrow called Thanksgiving-day?” the question is a jumping off point for the tedious, didactic story of Kate, who chooses not to go to church on Thanksgiving, and of Charlie, who gives up his fun to take her punishment on himself.

Kate and Charlie often addresses the reader directly: “Think, whether you most resemble Charlie or Kate? . . . I hope you will be like Charlie.” “If you love Charlie for being willing to suffer . . . how much more ought you to love Jesus Christ for not only suffering, but dying for you!” What follows is basically a harangue against the “sinful world,” “sinful men,” that sins cannot “go unpunished” by God, and the warning that “if you continue to do wrong you can ever hope to reach heaven.”⁴⁴ Again, pretty dire offerings for a child’s psyche.

In *Winnie and Walter: Or, Story-Telling at Thanksgiving* (1861), the holiday is featured as a time of family. The children are portrayed thus:

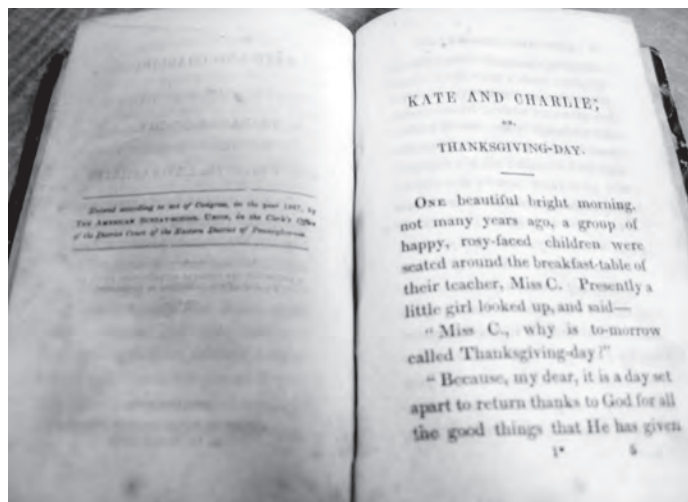
I do not pretend that they were the best children that could be found in the world. I think they were pretty much like a great many other happy children—no better and no worse. They dearly loved to hear stories, and what bright and happy child does not?⁴⁵

The longed-for day finally arrives, and the house is filled with aunts, uncles, and cousins. “The little folks played together, and the old folks went to church—and how much they all enjoyed their Thanksgiving dinner.”⁴⁶

This image of Thanksgiving stands in sharp contrast to the 1847 *Kate and Charlie*. What follows for the rest of the 127 pages is really a story collection. Each family member tells a story from his life, and the children sit spellbound. Thus the joys of the holiday serve as a type of framing story to allow the characters each to tell his tale.

By the 1922 *Man in the Moon Stories Told Over the Radio-Phone* collection, Thanksgiving had lost its religious and moral overtones and become simply the tale of a very vain turkey. The turkey feels that he is far too special to be eaten by the family, which he describes as “such a common ordinary fate.”⁴⁷ When he realizes, however, that only the best of the best will be served for Thanksgiving—the best apples, the best corn, the best serving dishes—he amends his view, and the story ends with “I really am the largest and the plumpiest and the tenderest of all the turkeys. I hope I will be eaten for the Thanksgiving Day dinner.”⁴⁸ He gets his wish.

By the more modern 1965 work *Thanksgiving Day*, written by Robert Merrill Bartlett and illustrated by W. T. Mars, the didacticism of earlier works has given way to a historical overview of the holiday. The story of the pilgrims and of the first Thanksgiving make up most of the book, with mention of ear-



Top: An illustration from *Peg-Leg Willy* by Margaret Embry (1966). Bottom: *Kate and Charlie* was published by The American Sunday-School Union in 1847.

lier harvest ceremonies by the Greeks at the shrines of Demeter and of the Romans, who “honored [Ceres] with parades, dancing, sports, and feasting.”⁴⁹ The Jewish Feast of the Booths and the Christian prayers of blessing on the planting and harvest also are mentioned: “At harvest time the farmers decorated themselves with ribbons and flowers. They sang as they walked home beside their wagons full of grain.”⁵⁰ This particular work discusses the national holiday in America, first declared by Abraham Lincoln. The book ends by clearly stating how it wants children to think of their own celebrations of the holiday:

Today Thanksgiving is a happy time when families gather together. Like the Pilgrims, they dress in their best clothes and go to church. They sing harvest hymns and prayers. Then they hurry home for the feast. Grandparents, parents, brothers and sisters, uncles, aunts, cousins, and friends meet around the long dinner table. The huge roasted turkey is carved. Then come dressing and gravy, scalloped oysters, potatoes, squash, turnips, onions, cranberry sauce, pickles, and jelly. Last of all are the pumpkin and mince pies. They eat and eat. And talk and talk. They are almost as noisy as the Pilgrims and Indians at the first Thanksgiving. Sometimes a little boy falls asleep at the table. But no one tickles his nose with a feather to wake him up. Instead his grandfather takes him in his arms and carries him off to bed.⁵¹

Going to church is still seen as a characteristic of the day, but so is food and family, and all of it should be done in one's "best clothes." The illustrations, too, are reminiscent of the time: the all-white, well-coiffed family, in which the men all wear suits and ties and the women wear dresses, jewelry, and smiles.

In *Peg-Leg Willy* (1966) by Margaret Embry, the most memorable aspects are not the Thanksgiving references, but the inclusion of Spanish terms throughout. The story, which takes place in New Mexico, centers on the desire of the children to keep their beloved one-legged turkey from becoming Thanksgiving dinner. The story ends happily when they dine on roast trout instead of on Willy. The family goes around the table stating what they are thankful for. The title includes a glossary of Spanish words at the front and is one of the earliest in the collection to purposely incorporate a multicultural perspective.⁵²

The most modern Thanksgiving book in the collection, *Thanksgiving Is—* by Gail Gibbons, was published in 2004 and is still in print. It is larger and brighter than any other Thanksgiving book in the collection. It also is the most direct in its approach: "Thanksgiving is—" appears at the top of each page, and the answers include games, history, food, and being

grateful. It covers the pilgrims, the Native Americans, even the harvest celebrations of ancient times.

In many ways, it seems like a more modern version of *Thanksgiving Day* (1965) by Robert Merrill Bartlett. In this book, however, there is no direct mention of the modern holiday as a religious one, only as a national one. While the titles from the 1800s often used Thanksgiving as a jumping off point to other topics, from sinfulness to temperance, *Thanksgiving Is—* is truly an exploration of the holiday from a very modern perspective. By now, both diversity and multiculturalism abound, as do bright colors and a far simpler vocabulary.⁵³

Christmas

Perhaps no other holiday invokes images of children and childhood as much as Christmas. The holiday plays a starring role in *Little Women*, one of the classics of American literature for young readers. The Baldwin Collection has a first edition, published in 1869 by Roberts Brothers in Boston and illustrated by May Alcott. Louisa May Alcott's sister, May, was the youngest of the four Alcott girls and the model for Amy in the book.

What we now know as *Little Women* was originally published in two volumes: *Little Women* contained through chapter 23, "Aunt March Settles the Question," and the book *Good Wives* contained the rest. Both are now commonly published as one volume under the title *Little Women*.

In terms of holiday expectations, *Little Women* is one of the most influential books for readers. The very first line of the book, in fact, alludes to the fact that we all have expectations for a holiday experience, and for Christmas that expectation is often, quite frankly, for gifts: "'Christmas won't be Christmas without any presents,' grumbled Jo, lying in the rug."⁵⁴



Images of Christmas in various works from the Baldwin Library of Historical Children's Literature.

Chapter 2, “A Merry Christmas,” relates stories we now know well. “Jo was the first to wake in the gray dawn of Christmas morning. No stockings hung at the fireplace, and for a moment she felt as much disappointed as she did long ago, when her little sock fell down because it was so crammed with goodies.”⁵⁵

Each girl receives a Bible under her pillow, which she determines to read every day. They give their Christmas breakfast to a poor family as a Christmas present:

That was a very happy breakfast, though they didn't get any of it; and when they went away, leaving comfort behind, I think there were not in all the city four merrier people than the four hungry little girls who gave away their breakfasts, and contented themselves with bread and milk on Christmas morning.⁵⁶

The rest of the day is filled with putting on a play for a dozen neighborhood girls and then receiving a surprise luxurious dinner from the neighbor next door. The day has been filled, then, with neighbor treating neighbor, and Beth's parting thought in the day is that “I wish I could send my bunch [of flowers] to father. I'm afraid he isn't having such a merry Christmas as we are.”⁵⁷

Not surprisingly, most holiday works at the Baldwin Collection deal with Christmas. There also are many more early picture books covering this holiday. Some, like *The First Christmas for Our Dear Little Ones* by Miss Rosa Mulholland and with pictures painted by Leonhard Diefenbach, are completely religious in nature. This particular volume, published in the 1870s, tells the story of Jesus' birth through illustrations. No mention whatsoever is made of children celebrating the holiday other than to “pray, That you will be like Him!”⁵⁸

Many others, though classed as juvenile fiction, have strikingly strong religious agendas. Titles like the didactic *He Loves Me—Hump and All* and *Christmas Eve: Or the Story of Poor Anthony* reflect the mission of these volumes—to edify.

Many collections marked “Christmas” were actually end-of-the-year issues of children's magazines.

The Baldwin Collection houses a particularly lovely 1875 copy of *Old Christmas* by Washington Irving with illustrations by Randolph Caldecott. Like *Little Women*, its opening lines attest to the lasting importance of holiday traditions in one's lifetime:

There is nothing in England that exercises a more delightful spell over my imagination than the lingerings of the holiday customs and rural games of former times . . . and they bring with them the flavour of those honest days of yore, in which, perhaps with equal fallacy, I am apt to think the world was more homebred, social, and joyous than at present. . . . Of all the old festivals, however, that of Christmas awakens the strongest and most heartfelt associations.⁵⁹

Christmas Roses, written by Lizzie Lawson and Robert Ellice Mack and published in the 1880s, is a collection of verses—only some of which actually have to do with Christmas—but was likely

meant to be given to young readers as a Christmas present. The first poem in the collection states that because the flowers are not blooming in this winter season the child cannot be given flowers. Instead, the poems that follow will serve as “Christmas Roses.”

Two poems in the collection deal with Christmas specifically. “The Christmas Stocking,” in which “little crippled Nell” worries that Santa will not come because they are too poor and their “chimbley” isn't wide enough for him. Of course, he does enter Nelly's room while she sleeps and leaves a golden orange (a monkey on a wooden stick in her stocking), proving “that Santa Claus loves every one however rich or poor.”⁶⁰

Nell is the only one in the collection who seems to have such fears, as the other children have numerous toys and their clothes portray them as well off. The other poem about Christmas, “Hie for Christmas,” is really just a celebration of the season and the joys of Christmas. Its first two stanzas give a sense of the feeling:

Bring Frost, bring Snow,

Come Winter,

Bring us holly,

Bring Joy at Christmas,

Off with Melancholy!

Sing hie, sing hey,

Sing ho,

Sing holly,

Sing hie for Christmas!

Isn't winter jolly?⁶¹

Interestingly, this particular work, while celebrating the season of snow, mistletoe, and holly, makes no reference at all to either religious aspects or to Santa Claus traditions.

Of course, some of the differences in holiday traditions depend less on chronology than on geography. For example, was the book published in New York or in London? Those in London tend to uphold the glories of the Christmas pudding and the Christmas goose, such as the Cratchit Christmas in Dickens' *A Christmas Carol*.

In *Christmas Morning* by Clifton Bingham, published in the 1890s, the children decorate the house with holly, engage in snowball battles, make snowmen, and go sledding (one boy adorned in traditional Scottish plaid). They also take part in more specifically British traditions like playing crackers and “hunt the slipper,” and eating the blazing pudding.

Sometimes, the marked differences in editions reflect a cultural change. For example, the Baldwin Collection has both a 1905

edition and a 1930 edition of *More Adventures of the Happy Heart Family*. In the last story in the 1905 edition, a happy family secret is revealed. Papa-Good Heart comes out of the house, dons his fur suit and black belt, and puts bags of toys in a great sleigh—yes, Papa-Good Heart is Santa himself!

Interestingly, the wording of the last two paragraphs is altered in the 1930 edition of this story, and what's more, there is a final chapter added, of only one page, in which Mother-Heart wakes the children. Papa Good-Heart stands there, just the same as always. Apparently, we are to assume that the children only dreamt he was Santa Claus. Why the change? The 1905 edition omits any mention of dreams—Papa Good-Heart is, quite simply, Santa Claus. The secret has been revealed.

Why in the 1939 edition is the magic of the discovery replaced by the much more prosaic idea that it was all merely a dream? There is no move to change the idea that the cousins, the Valentines, ride off on Cupid's darts. The front jacket, of which we've spoken earlier, however, also strives to move the text toward realism: "*The Happy Heart Family* was really a real family. Only their name was *Chase* and not *Heart!* And the house they lived in was not in *Contenticut* but way down in the Shinnecock Hills by the blue sea. The little *Mother-Heart* was real, too, and so were all the loads of children—dark and light, and big and small and every size. But Cookie was really just Mary and Delia, and Hans-Fritzie Heart and the Coachman were only Timothy! And all the little white deers were just Jim, the runaway horse. So you see they were all the same and quite different."⁶² The 1939 edition obviously strives to put the stories in a more realistic context for readers, perhaps because of the time period.

With *Three School Friends: A Tale for Girls* by Edith Awwsby, published in the 1880s, we see how the moral lessons of the day can be more artistically achieved when mixed with a well-devised plot. This is the story of three schoolmates as they celebrate the Christmas vacation from boarding school. The girls take part in numerous activities, including caroling, gift exchange, visiting, and play-acting (tableaux). Though it obviously shares the goal of uplifting young women to be honest, humble, and devout, it is far more readable than, for example, the Sabbath Union publications. The story has a narrative that is of at least equal importance to the lessons taught. For example, one can get caught up in the question of whether Dora will admit to her role in the broken vase or let the servant take the undeserved blame. The lessons are certainly there, but they feel much more palatable going down.

When the girls go caroling, the Christmas tradition is seen as more than the chance for a little holiday fun. The minister, for example, exhorts the teens to "raise your hearts as well as your voices in songs of praise, and very likely you may do more good with your singing tonight than I shall with my sermon tomorrow, and perchance you may bring to some weary, sin-laden hearts sweet memories of a long ago, better and purer than the present."⁶³

Not surprisingly, this is just what happens, as two listeners are moved by the Christmas hymns sung outside their door to

forgive an old family wound and welcome back an estranged brother.⁶⁴ The carolers have had not only amusement but have "brought joy and peace."⁶⁵ One of the girls goes to sleep with the mission of correcting her "pride and overbearing ways, so that, when another Christmas Eve comes round, I may be more worthy to proclaim the good tidings of Christ's birth."⁶⁶

Interestingly, the dramatics and tableaux that cause such a tempest in Jane Austen's *Mansfield Park* (for example, Sir Thomas's return to the house unexpectedly) are met with no such complications in *Three School Friends*. Some cousins tell the girls what fun they used to have and ask if they'd like to take part. The girls agree enthusiastically, and the aunt, rather than throwing them out as in Austen's novel, matches their enthusiastic response. She offers to get a stage set up for their holiday endeavors and to invite all the young people of the neighborhood. The evening will be a celebration of the season, including dramatics, tableaux, dancing, games, and the like.⁶⁷ Here we see clearly the merging of expectations of the holiday season: it is to include spiritual aspects, certainly, but also to emphasize amusement for its own sake.

Randolph Caldecott's "Graphic" Pictures (1883) is a beautifully illustrated collection of stories by the illustrator for whom the Caldecott Medal would later be named. The illustrations are most certainly the heart of the volume—almost a precursor to the modern graphic novel because the text that tells the story is truly in the form of annotations to the illustrations. The illustration is far more important than the text.

"Mr. Carlyon's Christmas as noted in his Diary Pictured by his Grandson (RC)" is the tale of Mr. Carlyon's adventures from December 21, when he is invited to spend Christmas at Marley Hall and starts "at once" through January 8. His Christmas visit to Marley Hall includes being beset by highwaymen (whom he overtakes and leaves with the local justice of the peace), feasting, fox hunting, falling in love with a Miss Diana Wood, and dueling with whips against her other suitor. He leaves "to avoid becoming a maker of strife" (although, really, how much more trouble could he get in to?) and is pleased that the "squire asked me for next Christmas." Once back in Fleet Street, he dines, still gazing admiringly at Diana's miniature portrait. This book is truly a treasure, and the power of the retelling is all in the illustrations.⁶⁸

In the exuberantly illustrated *Christmas Every Day* by W. D. Howells, published in 1908 from an 1892 copyright, it is "the old Christmas Fairy" to whom the little girl writes, asking that it be Christmas every day. The book employs the format of a frame story: a little girl sits on her father's lap and listens to him tell the story of a girl who asked that it be Christmas every day. As you can imagine, when the wish is granted, all kinds of unexpectedly unfortunate things occur: no children ever get enough sleep and are cranky and overexcited all the time, and there is no Fourth of July, Valentine's Day, or Thanksgiving because it is always Christmas. The presents pile up so that they lose all their special qualities. Finally there's not a single person who wants Christmas for even one more day. This is really a story about the dangers of greed and an explanation for children about why scarcity makes something valuable, even something like Christmas.⁶⁹

A Christmas Party for Santa Claus is the charming 1912 book by Ida M. Huntington in which a young girl, Dremia, who is friends with the fairies, decides to host a party for Santa Claus.

“Who ever heard of such a thing!”

“I don’t ‘spect any one ever did, Fairy Godmother. And that is why I thought it would be fun.”⁷⁰

Once the Fairy Godmother is convinced, it is the work of a moment to get all the help they need: Jack of the Beanstalk cuts down the Christmas tree for the party, Mother Hubbard takes care of refreshments, and Puck and Ariel fly to deliver invitations.

All the inhabitants of Fairyland, Toyland, Dreamland, Make-believe Land, and Santa Claus Land are to be invited, so it should be a heck of a party! In Peter Pan fashion, Titania, Queen of the Fairies, touches Dremia with her scepter so that Dremia “may’st ever be able to see [the fairies] as we play in the forests or among the flowers, and never grow too old to care for us. Forget not through thy whole life this visit to the fairyland of childhood.”⁷¹

Dremia flies with Puck through Broken Toyland, “where all the good broken toys go after they leave Mortal Land.” I love that the toys are “very sensitive, so if thou dost notice anything peculiar in their appearance, do not speak of it.” Dremia promises to be careful, saying, “I know I don’t like to have people notice my pug nose and freckles.” In Broken Toyland, the military hospital cares for “valiant tin soldiers by the dozens . . . lying on the white beds, battered and forlorn.” There are “Jacks-in-the-, vainly trying to find their boxes” and all the “balloons that got away” fly overhead. These toys are especially invited to the party as “reminder of happy Christmases gone by, when [Santa Claus] was the giver of happiness.”⁷²

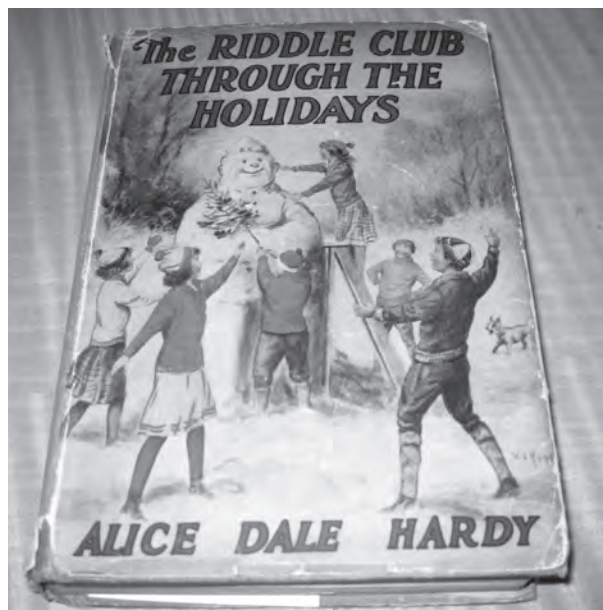
The party, of course, is a huge success, with presents in the stocking and on the tree for Santa Claus. King Cole and his Fiddlers Three provide the music, accompanied of course, by the Cat with his fiddle. All of the Mother Goose characters attend, and Cinderella even gets to stay out past the strike of twelve! The gifts each gives to Santa are reflective of the rhyme that made them famous: a lamp from Aladdin, house slippers from Cinderella, a pipe from King Cole, mittens from the three

little kittens, and an armchair from the three bears. The Old Lady who Lived in the Shoe? She gives Santa one of the children!

And it wouldn’t be a party without food, so everyone brings a little something: Alice of Wonderland brings mock turtle soup, Tiny Tim sends a Christmas goose, Peter Piper brings his pickled peppers, and Miss Muffet brings a “big bowl of curds and whey, and says that the spider did not come anywhere near her while she was preparing it.” The Queen of Hearts brings her tarts, the King brings a blackbird pie, and “Jack Horner says [it’s] the best . . . pie he has ever eaten.”⁷³ The party ends after much toasting, dancing, and games of blind man’s bluff. All the sundry characters head home in Santa’s new sleigh, which is always magically big enough for whatever he needs to haul.

The Christmas Ball (1917) by Florence Notter includes several aspects of the Santa Claus story that would appear unusual to modern readers. For example, Santa and the reindeer don’t fly, they go “whirling through snow drifts and spinning all along” most definitely on the ground through the snow, so fast that “the North-wind whistled and wondered at their speed.”⁷⁴

Also in this volume, Santa himself is linked with decorating the Christmas trees: “Many Christmas trees he trimmed with balls of every shade.”⁷⁵ Again, the tradition of the tree magically appearing decorated on Christmas morning is invoked.



The Riddle Club through the Holidays by Alice Dale Hardy (1924) describes the adventures of a group of young adults throughout the holiday season.

Apparently, it would be years before children would grow up watching dad struggle to untangle the Christmas lights!

The opportunity to use Santa’s visit as a chance to better children’s behavior and comportment was, apparently, used by parents in 1917 as it is today and shows clearly in *The Christmas Ball*. The emphasis on the children’s responsibility for letter writing was one interesting example and comes through in such phrases as:

He always wants to please you and Santa always tries

And if you're disappointed I'm going to advise

That next year when you're writing

you'll try your very best,

To write a nice neat letter, and he

will do the rest.⁷⁶

Parents also can hope for behavior modification through the idea that "When looking in the play-rooms Santa Claus repeated, "I want to see how the toys left last year are treated."⁷⁷

Chapter 7 of *Man in the Moon Stories Told Over the Radio-Phone* is titled "A Christmas Party." This story begins much like the Laura Lee Hope series of books, the Make-Believe Stories. In the Make-Believe Stories, toy animals like the White Rocking Horse, the Bold Tin Soldier, the Monkey on a Stick, and the Lamb on Wheels are simple toys in a toy shop—until the clerks all go home for the evening, at which time they come to life and engage in all manner of races, adventures, and mishaps. In *Man in the Moon Stories*, the Christmas party begins with the same premise: the toys in a toy shop remain completely still and silent until the last janitor leaves, at which time they are free to talk and move about.

In this story, the hobby horse points out the irony that, though children let loose in a toy shop at Christmas would "have a party and play with everything in sight," all the toys do "is to stay in our boxes and wait for someone to buy us." What to do instead? Have a Christmas party, of course. During the course of the party, the hobby horse wants even more fun, this time in the form of candy, and ends up stuck on top of an elevator shaft. The how of it all is less important than the moral, apparently, which is tidily summed up for the young reader: "the hobby horse missed his own Christmas party, because he wasn't contented with what he had."⁷⁸

In another Christmas story in the same collection, "Nehemiah's Christmas Present," gifts, and the intelligence of the family cat, are at issue. From under the "big Christmas tree in one corner of the room and the bundles piled around it that Santa Claus had left," Nehemiah the cat opens only the one that had his name on it. The older brother knows that the cat was simply drawn to the one package that held catnip inside. The little girl, however, exclaims, "Not every cat is able to read his own name and pick out his own Christmas present from a table full of packages."⁷⁹ For her, the magic of Christmas is secured for another year.

My favorite of the Christmas stories in this collection is "Greedy Dick—A Christmas Story," perhaps because the main character's plan to receive extra Christmas gifts is clever, though certainly self-interested:

"How many stockings are you going to hang up?" Dick asked Marjorie on Christmas Eve.

"One," said Marjorie. "What a silly question!"

"Well, it isn't silly at all," retorted Dick. "I am going to hang up four stockings, and when Santa Claus fills them, you will be sorry."⁸⁰

Santa, however, thinks that because there are four stockings, they most belong to the four-footed family horse, and he fills the stockings with oats and horseshoes. Dick spies Santa, explains the confusion, and learns to control his avarice.

At this point, we certainly still see a strong lean to the didactic ending lesson—a moral that each reader can take away with him. On the other hand, we also are starting to see a greater sense of fun, silliness, and whimsy than is evident in the nineteenth-century works for children.

Those who feel Christmas has gotten too commercial in recent years, and that children see the holiday as only a time of getting presents, might be surprised by the 1950 *The Bobbsey Twins Merry Days Indoors and Out*. In one chapter, the children spend much time discussing what they hope to get, what they do get, and how they wish it were Christmas every week. All the trappings of Christmas we are used to are here: saving money to buy presents for elders, awaiting the holiday with bated breath, hanging up stockings, and trying to stay awake on Christmas Eve to catch a peek of Santa at work.

One striking difference, however, is the tradition of keeping the decorated tree hidden from the children until Christmas morning, which occurs here but is rarely, I think, a tradition found in modern American households. It is the one aspect of the 1950 celebration that would be unfamiliar to the children of today, who often have ornaments, and perhaps even a tree, specifically for them.

Where's Prancer, with story and pictures by Syd Hoff, was published in 1960. The story focuses on Santa getting back to the North Pole only to learn that Prancer hasn't made it back from the worldwide trip. Though "He was with us in Australia, . . . in Sweden . . . in the Philippine Islands . . . and in Sioux City, Iowa," he apparently was left in Philadelphia.

The reindeer return to Philly to search for their lost reindeer, walking up and down Market Street, Broad Street, and past Independence Hall (which Comet calls "A fine structure") before a kindly policeman tells Santa that a reindeer has just been spotted on Chestnut Street. All the reindeer enjoy getting to see the children play with their toys on Christmas morning, which they don't usually get to do ("We always get here the night before" complains Prancer). My favorite moment might be the annoyed look Santa has when answering a phone call that turns out to be a wrong number. Here, the emphasis is on fun, whimsy, and the "happy faces" that are occasioned by Santa's presents.⁸¹

The most modern Christmas works at the Baldwin Collection tend to incorporate modern trends. Many of these modern volumes are multicultural Christmas works, including *Santa's Kwanzaa*, *Her Stories: African American Folktales*, *Fairy Tales*, and *True Tales*, *The Gullah Night Before Christmas*, *The*

Christmas Gift = El Regalo de Navidad, Federico and the Magi's Gift: A Latin American Christmas Story, and Pancho's Pinata. Others are modern versions of *The Night Before Christmas*, including the Gullah version, *The Cajun Night Before Christmas*, the pop-up *Night Before Christmas* by Robert Sabuda, and even the *Redneck Night Before Christmas* by David Davis.

The modern Christmas tale *O Christmas Tree* by Vashanti Rahaman (1996), with folk art illustrations by Frané Lessac, is a great example of the melding of holiday traditions from several cultures. The story, set in the West Indies, follows Anslem as he wishes for a Christmas tree. At the start of the story, he sees Christmas only in terms of traditional English aspects: the tree, snow, fireplaces, sleds, and snowmen—things that are completely foreign to his experience.

From the start, though, we see the mix of cultural traditions. Illustrations portray the brightly colored island buildings decorated with Santas, lights, ivy, and trees. Text describes the music of the community, with radios playing both Caribbean music and traditional Christmas carols. The ships do, however, bring in evergreen trees at Christmas time, and that's "all I was hoping for . . . just one time, to touch it and smell it and get a feel and a smell of real Christmas."⁸²

What Anslem learns is that the smells of Christmas in the Caribbean of Christmas ham, of black cake with molasses and raisins, and of ginger and sorrel drink, are his traditions. The melding of the language, from Caribbean dialect to Standard English, reflects the melding of the cultural traditions. Poinsettias blooming red take the place of the evergreen tree as the harbingers of the season, and "them is Christmas tree for true!" An author's note states, "Many of the Christmas traditions I grew up with were really European. They often had more to do with winter than with Christmas. But West Indians do not give up traditions easily—even traditions like Christmas trees and carols about snow that seem a little out of place on tropical islands."⁸³

Holidays, from April Fool's Day to Christmas, are times of great excitement for children. Circulation of holiday books at public libraries is particularly heavy, and, like the child who starts her Christmas wish list in July, many children will check these books out year-round.

Examining trends in holiday books can improve our appreciation of these materials, which can significantly impact the services we provide children at the library. A stronger sense of the traditions involved in children's holiday materials will allow us to make better collection development decisions, both in purchasing new materials and in maintaining older volumes. It can improve the choices we make for holiday storytimes, which are a staple of our library service to children. Lastly, it can increase our own enthusiasm for these works—enthusiasm that children who are served at the library will feel and respond to in kind.

Perhaps these materials also can help adults to celebrate a bit more like children. As author Ascott R. Hope laments in the

preface to the 1873 *Stories of Whitminster*, "When we grow up, we don't have so many holidays as we had at school, and don't enjoy them half so well."⁸⁴

References

1. Baldwin Library of Historical Children's Literature homepage, Oct. 23, 2007, www.uflib.ufl.edu/spec/baldwin/baldwin.html (accessed Sept. 3, 2011).
2. Louisa May Alcott and W. H. Morse, *An Old-Fashioned Girl* (Boston: Roberts Brothers, 1870).
3. Lewis Carroll, *Alice's Adventures in Wonderland* (London: Gollancz, 1984): 13.
4. Francis Edward Paget, Joseph Masters, and James Burns, *Tales of the Village Children: Second Series* (London: Joseph Masters, 1847): 199.
5. *Ibid.*, 203.
6. *Ibid.*, 201.
7. *Ibid.*, 202.
8. Daniel P. Kidder and Joseph Longking, *April Fool; or, The Evils of Deception* (New York: Lane & Scott, 1849): 6.
9. *Ibid.*, 26.
10. Sarah P. Doughty, *Playing Santa Claus, And Other Christmas Tales* (Boston: Nichols and Noyes, 1865): 63.
11. *Ibid.*, 67.
12. *Ibid.*, 67.
13. Henrietta R. Eliot and Etheldred B. Barry, *Laura's Holidays* (Boston: Lothrop, 1898): 31.
14. *Ibid.*, 33.
15. Mabel S. C. Smith, *Ethel Morton's Holidays* (Cleveland, Ohio: Goldsmith, 1915): 207.
16. Wilma McFarland, Dorothy Bayley Morse, and Henry Clarence Pitz, *The Child Life Book of Adventure* (Edinburgh, Scotland: Thomas Nelson, 1948): 44.
17. *Ibid.*, 53.
18. John Harris et al., *Poetic Garland* (London: John Harris, 1805): n.p.
19. *Ibid.*
20. *Ibid.*
21. *Ibid.*
22. Baron Edward Hugessen Knatchbull-Hugessen Brabourne, *Moonshine: Fairy Stories*, illus. William Brunton (London: Macmillan, 1872): n.p.
23. A. R. Hope Moncrieff and William Philip Nimmo, *Stories of Whitminster* (Edinburgh, Scotland: William P. Nimmo, 1873).
24. Palmer Cox, *The Brownies at Home* (New York: Century, 1893): n.p.
25. *Ibid.*
26. Charles C. Shoemaker et al., *Holiday Entertainments: Containing Short Dramas, Dialogues, Tableaux, Stories, Recitations, Etc.; Adapted to All Holidays Including New Year, Washington's Birthday, Easter, Decoration Day, Fourth of July, Thanksgiving, and Especially Christmas Occasions* (Philadelphia: Penn, 1896): n.p.
27. Virginia Gerson, *The Happy Heart Family* (New York: Fox, Duffield, 1904); Gerson, *More Adventures of the Happy Heart Family* (New York: Fox, Duffield, 1905).

28. Virginia Gerson, *The Happy Heart Family*, 10th ed. (New York: Dodd & Mead, 1939): n.p.
29. Ibid., back cover flap.
30. Ibid.
31. Ibid., front cover flap.
32. Josephine Lawrence, "A Valentine Story," in *Man in the Moon Stories Told Over the Radio-Phone*, illus. Johnny Gruelle (New York: Cupples & Leon, 1922): 88.
33. Ibid.
34. Laura Lee Hope, *The Bobbsey Twins: Merry Days Indoors and Out* (Racine, Wis.: Whitman, 1950): 194.
35. Clyde Robert Bulla, *St. Valentine's Day*, illus. Valenti Angelo (New York: Crowell, 1965): n.p.
36. Ibid.
37. Tomie dePaola, *Things to Make and Do for Valentine's Day* (New York: F. Watts, 1976): n.p.
38. Lawrence, "The Scarecrow's Hallowe'en Party," in *Man in the Moon Stories*, 61.
39. Howard Roger Garis and Lang Campbell, *Uncle Wiggily's Apple Roast, or, How Nurse Jane's Pin Cushion Fooled the Skuddlemagoon; And, Uncle Wiggily's Hallowe'en Party; Also, How He Helped Jack Frost* (Newark, N.J.: Charles E. Graham, 1924): n.p.
40. Howard Roger Garis, "Uncle Wiggily's Jack-o-Lantern," in *Uncle Wiggily's Automobile* (New York: Platt & Munk, 1939): n.p.
41. Ibid.
42. Massachusetts Sabbath School Society, "Try": *A True Temperance Story* (Boston: Mass. S.S. Society, 1842): 7.
43. Ibid., 14
44. American Sunday-School Union, *Kate and Charlie; Or, Thanksgiving Day—A True Story for Little Children* (Philadelphia: American Sunday-School Union, c1847): 19–22.
45. Increase N. Tarbox, *Winnie and Walter: Or, Story-Telling at Thanksgiving* (Boston: J. E. Tilton, 1861): 6.
46. Ibid., 10.
47. Lawrence, *Man in the Moon Stories Told Over the Radio-Phone*, 80.
48. Ibid.
49. Robert Merrill Bartlett, *Thanksgiving Day*, illus. W. T. Mars (New York: Crowell, 1965): n.p.
50. Ibid.
51. Ibid.
52. Margaret Embry, *Peg-Leg Willy*, illus. Ann Grifalconi (New York: Holiday House, 1966).
53. Gail Gibbons, *Thanksgiving Is—* (New York: Holiday House, 2004).
54. Louisa May Alcott, *Little Women Or Meg, Jo, Beth, and Amy* (Boston: Roberts Bros., 1869): 1.
55. Ibid., 27.
56. Ibid., 38.
57. Ibid., 38.
58. Rosa Mulholland et al., *The First Christmas for Our Dear Little Ones* (Ratisbon, New York: Frederick Pustet, 1875).
59. Washington Irving, *Old Christmas: From the Sketch Book of Washington Irving*, illus. Randolph Caldecott (London: Macmillan, 1875): 1–3.
60. Lizzie Lawson and Robert Ellice Mack, *Christmas Roses* illus. Ernest Nister (New York: E.P. Dutton, 1880): n.p.
61. Ibid.
62. Gerson, *The Happy Heart Family*, 10th ed., 60.
63. Edith Awsby, *Three School Friends: A Tale for Girls* (Edinburgh, Scotland: W. P. Nimmo, Hay & Mitchell, 1880): 34.
64. Ibid., 39.
65. Ibid., 40.
66. Ibid., 41.
67. Ibid., 84.
68. Randolph Caldecott, *Randolph Caldecott's "Graphic" Pictures* (London: G. Routledge & Sons, 1883).
69. William Dean Howells and Harriet Roosevelt Richards, *Christmas Every Day; A Story Told a Child* (New York: Harper & Brothers, 1908).
70. Ida M. Huntington, *A Christmas Party for Santa Claus* (n.p., 1912): 9.
71. Ibid., 32.
72. Ibid., 34–44.
73. Ibid., 88–89.
74. Florence Notter, *The Christmas Ball*, illus. Robert Egolf (Chicago: M. A. Donohue, 1917): n.p.
75. Ibid.
76. Ibid.
77. Ibid.
78. Lawrence, *Man in the Moon Stories Told Over the Radio-Phone*: n.p.
79. Ibid., 71.
80. Ibid., 65.
81. Syd Hoff, *Where's Prancer?* (New York: Harper & Brothers, 1960).
82. Vashanti Rahaman and Frané Lessac, *O Christmas Tree* (Honesdale, Pa.: Boyds Mills, 1996): n.p.
83. Ibid.
84. Ascott R. Hope, preface to Moncrieff and Nimmo, *Stories of Whitminster*: n.p.

Digital Books for Digital Natives

A Tour of Open Access Children's Digital Literature Collections

CYNTHIA HOUSTON

Digital Natives are defined as children born after 1980 who from birth have experienced the digital world as a natural part of their daily lives and regularly access rich resources in digital format for information and entertainment.¹

This generation uses Facebook or MySpace to communicate and socialize with friends. They bookmark favorite websites with Delicious and use Wikipedia to find the answers to all their questions. They would never think to look a word up in a dictionary because they have Google at their fingertips. For Digital Natives, the Internet is familiar territory. They read materials on the Internet for school and for leisure, and they turn to the Internet for their information needs more often than traditional reference materials.

The increasing digitization of information means that books and print media are no longer the sole source of reading materials available to Digital Natives. To serve this ever-growing population of readers who expect personalized and relevant information to be instantly available whenever and wherever they need it, books in digital format must be accessible online so they will continue to experience the rich treasure trove of contemporary and historical literary characters, themes, and genres that children and adults have cherished for generations.

More importantly, children's books in digital format are essential if children's literature is going to remain a popular form of informational and leisure reading for present and future Digital Natives.

Research conducted with children and computers over the past twenty years clearly shows that children interact with digital information differently than print. As opposed to books, which they have learned to read from left to right and front to back, children approach digital materials nonsequentially, using hyperlinks to move from page to page or topic to topic.²

The rendering of children's literature in digital format provides opportunities for children to experience the characters, themes, and settings of beloved books in new and exciting ways.

Over the past ten years, collections of freely available digital children's literature have developed to the point of becoming accessible for all age groups. Today, any teacher, parent, or child with computer access can easily browse and select books from a number of digital collections. Although the age, quality, and quantity of books in these collections vary, they offer a vibrant and significant storehouse of literature intended for children to explore and enjoy.

This article provides a context for the development of children's digital literature collections by reviewing concepts related to open access, digital design features, and use of digital collections. This article will then describe several significant collections of children's digital literature, including a review of their scope and contents; search, navigation, and usability features; and targeted user population.

Open Access

Access, connectivity, and interactivity are essential for the book format to be relevant in the twenty-first century. The concept



Cynthia Houston, MSLIS, PhD, is an Associate Professor in the Library Media Education program at Western Kentucky University, Bowling Green, Kentucky.

of access refers to both the intellectual content contained in children's literature and children's ability to view digital content.

The original vision of the Internet was that of a digital world of resources with the potential to level the playing field for the information haves and have-nots. This concept is typically called open access and refers to both the hardware and software used to provide information on the Internet and no-cost access to digital intellectual content.

The open access principle is supported by libraries across the nation and is seen as a crucial factor in ensuring "that Americans can access the information they need—regardless of age, education, ethnicity, language, income, physical limitations, or geographic barriers—as the digital world continues to evolve."³

Although the open access principle is widely promoted, support for this information delivery model continues to lag behind other developments in information technology. Of all the features digital books can provide to Digital Natives, open access to high-quality, freely available children's literature has been the most troublesome, primarily because an open access business model must depend on grants or endowments for sustainability.

Furthermore, the confusing digital publishing environment, coupled with mandated filtering of Internet content, publishing licenses, copyright restrictions, and the economically-driven digital divide, have all contributed to the uneven growth in open access digital children's literature.⁴

As an example, publishers currently have a wide variety of digital books available either by subscription or purchase, but if one tries to read a digital book on a Kindle or iPad, or if one tries to "borrow" a digital book your library does not have in its collection, he or she will experience the barriers impeding the growth of open access children's literature collections. According to John Warren,

Certainly, the myriad of e-book devices, proprietary formats, and access routes to e-books and e-content create confusion among potential consumers. Most publishers insist on Digital Rights Management—which is generally disliked by users. Consumers know that they will not generally be able to lend an e-book as easily as lending a new hardcover, and they don't understand why, if they originally purchase an Amazon Kindle and later replace it with a Sony Reader, they shouldn't be able to access their previously purchased e-books.⁵

By and large, libraries have embraced the open access philosophy and have been working to more quickly digitize their "orphan works" (works published before 1923) and unrestricted materials for public access. Open access digital children's literature collections, such as the Children's Literature Collection featured in this article, were first developed for the purpose of preserving and making accessible rich collections of children's literature titles, which were outdated, no longer circulated, or contained inappropriate content.

Now these types of collections actively serve the information needs of children's literature scholars, as well as the general

public, by making collections once only physically available in a particular library accessible to users worldwide.

As early as 1997, the potential for digital libraries to serve the needs of young users was recognized by the library community. In that year, the academic journal *Library Trends* devoted an issue to children and digital libraries, with articles covering policy considerations, teaching and learning online, and digital design. In this issue, the authors envisioned digital books as a multisensory literary experience that integrated video and audio media.⁶

As the Internet increasingly became a publication and information destination for the world, initiatives developed to create open access digital libraries representing contemporary and historical children's literature across the globe. The International Children's Digital Library (ICDL) is a prime example of recent open access initiatives.

The ICDL grew from a federally-funded research project in 1999 to a full-fledged collection of quality international children's materials in 2002.⁷ In 2005, *Library Trends* updated the changing landscape of digital libraries with another issue focusing on how children interacted with digital libraries such as the ICDL, clearly illustrating how developed the digital world for children had become in only eight years.⁸

Digital Libraries and Digital Design Features

Currently, most digital children's literature collections contain digital re-representations of a specific printed book in textual or picture format and do not contain many of the features attractive to Digital Natives. However, digital books created exclusively for the Internet and the myriad e-readers and mobile applications currently available online can provide children with more flexibility for interacting with digital information.

Digital resources as a type of media have unique characteristics that affect how both children and adults are able to use them.⁹ High-quality digital resources are visually rich and contain beautiful pictures, illustrations, or graphic design elements. Often they are filled with a convergence of media types (for example, text, image, spoken word, music, and video), which can convey multiple layers of meaning. Because of text features, visual hyperlinks, and social networking features, digital books can be highly connective, interactive, and nonlinear in their physical, literary, and social structure.

According to Eliza Dresang, high-quality digital books must be made available for children and "must provide the same relevance and opportunities for exploration found in the online world, or they will indeed become relics on the trash heap."¹⁰

Along with making books available in digital format to meet the needs of Digital Natives, the entire digital design governing how children interact with these materials must be considered. Children see and experience the world differently than adults. Their ability to use technology differs widely because each child develops skills and abilities at a different rate.

However, it has not been common to consider these issues in the development of navigation and interface technologies for digital collections. As efforts to digitize children's literature collections developed into state and federally-funded initiatives, the question of the web interface became a key part of the puzzle.

Many digital children's collections are not designed with children in mind. But when consideration of children as users *does* become a focus, researchers have found some interesting differences between how children and adults seek information. For example, when exploring children's book-searching preferences, researchers found that children are more likely to browse for books than they are to systematically search for a title.¹¹ Other studies indicate that children hunt for books on the basis of how the books make them "feel," such as happy or scared. Also, children appear to prefer books with a variety of characters.¹² Colors and covers also attract children to particular books.¹³

When children are experiencing web content through a browser, research indicates that they like to personalize their web interface, preferring bright colors and graphics, limited advertisements, keyword searching with spell checking, and navigation icons that provide a literal representation of the information.¹⁴ Age and gender have a great influence over search strategies and book choices. Younger children prefer simple and more interactive interfaces whereas older children favor more sophisticated interfaces.¹⁵

For example, researchers found that children in grades one through five were able to navigate a hierarchical category structure to browse for books but were unable to use Boolean logic.¹⁶ Research also indicates that results lists should be displayed in brief text and be limited to ten to twenty items.¹⁷ When children are viewing specific digital books, research indicates that their behavior is mostly nonlinear, meaning they do not move through the book sequentially.¹⁸

Because many digital libraries contain books that originally existed in print, few of them exhibit digital design features attractive to children. However, the book viewers used by some digital collections, such as the International Children's Digital Library and the Bookpop collection, are excellent examples of how digital book design can be fully incorporated into digital collections.

At first glance, there appears to be an infinite number of websites containing collections of digital children's literature. However, many of these sites contain only annotations of children's books or images of historical book covers. The digital collections described in this article are all open access, full-text collections of children's literature and are representative of the following types of open access digital collections currently available:

- Collections devoted solely to historical and contemporary children's literature
- Collections that contain literature for users of all ages, but have a significant portion of children's literature
- Collections that focus on a particular author, theme, or age group

Using Digital Children's Collections in Your Library

Digital children's literature collections have a wide variety of public and school library uses. Typically, items in digital libraries have permalinks—a web address permanently associated with that item. For example, if a library has weeded a children's book from the physical collection because of age or low circulation, or if patrons request additional titles of children's classics such as *Alice's Adventures in Wonderland*, a virtual copy can be made accessible from the local library catalog through a hyperlink to the digital content.

Because many of the digital collections have titles that have been translated into different languages, they can be used to meet the needs of a multinational community of library users who would like to experience literature in their home language. As an example, recent immigrants to the United States who speak Swahili can now access a number of different titles, including comic books, from the International Children's Digital Library.

Digital collections also can be incorporated into library programs. Many digital collections include sophisticated viewers that display digital titles in interesting ways. When a book is displayed for a large group using a video projector, library audiences can enjoy the visual richness of these titles in group programming.

Thanks to a host of national and international digitization initiatives, individual authors, and corporations such as Google, today's Digital Natives can expect their schools and libraries to provide freely accessible, high-quality content in digital format.

For books to continue to be relevant in the digital age, teachers and librarians must stay current with growing collections of open access digital children's literature and include these titles in their own collections. ↻

References

1. John G. Palfrey and Urs Gasser, *Born Digital: Understanding the First Generation of Digital Natives* (New York: Basic Books, 2008): 1.
2. Eliza T. Dresang, *Radical Change: Books for Youth in a Digital Age* (New York: H.W. Wilson, 1999): 21.
3. American Library Association, Access, www.ala.org/ala/issuesadvocacy/access/index.cfm (accessed Oct. 1, 2010).
4. John W. Warren, "Innovation and the Future of E-Books," *International Journal of the Book* 6, no. 1 (2009): 83–94.
5. John W. Warren, "The Progression of Digital Publishing: Innovation and the E-volution of E-books," *International Journal of the Book* 7, no. 4 (2010): 39.
6. Pam Sandlian, "Visioning the Future of the Digital Library," *Library Trends* 45, no. 4 (1997): 582.
7. "Web Site Provides Cross-Cultural Access to Children's Books," *Teacher Librarian* 30, no. 3 (2003): 55–56.
8. Allison Druin, "Children's Access and Use of Digital Resources," *Library Trends* 54, no. 2 (2005): 173–77.

9. Eliza T. Dresang, "The Information-Seeking Behavior of Youth in the Digital Environment," *Library Trends* 54, no. 2 (2005): 178–96.
10. Dresang, *Radical Change*, xvii.
11. Andrew Large, "Information Seeking on the Web by Elementary School Students," in *Youth Information-Seeking Behavior: Theories, Models, and Issues*, ed. M. K. Chelton and C. Cool (Lanham, Md.: Scarecrow, 2004): 293–319.
12. Donna Urschel, "Literature for Kids Online: International Children's Digital Library Debuts at Library," *Library of Congress Information Bulletin* 62, no. 1 (2003).
13. Ann Weeks, "The International Children's Digital Library: Increasing Children's Access to Books through Technology," *School Library Media Activities Monthly* 23 no. 7 (2007): 27–30.
14. Liao K. Reuter and Allison Druin, "Bringing Together Children and Books: An Initial Descriptive Study of Children's Book Searching and Selection Behavior in a Digital Library," in *Proceedings of the 67th Annual Meeting of the American Society for Information Science and Technology* (Medford, N.J.: *Information Today*, 2004): 339–48.
15. *Ibid.*
16. *Ibid.*
17. Andrew Large and Jamshid Beheshti, "Interface Design, Web Portals, and Children," *Library Trends* 54, no. 2 (2005): 318–42.
18. Diana Bilal and Imad Bachir, "Children's Interaction with International and Multilingual Digital Libraries I: Understanding Interface System Design Representations," *Information Processing & Management* 43, no. 1 (2007): 47–64.

Representative Collections of Digital Children's Literature

International Children's Digital Library (ICDL)

By far, the International Children's Digital Library (ICDL) (<http://en.childrenslibrary.org>) is the most popular and accessible collection of digital children's literature. The collection, launched through an international initiative in 2002, was developed by researchers from the University of Maryland and the Internet Archive with funding from the National Science Foundation and the Institute for Museum and Library Studies. Currently, the library holds approximately four thousand titles in fifty-four languages.

From its inception, the ICDL has been designed with children as users in mind. Every page is brightly colored, using appealing visual design and graphical icons attractive to young people. There are a number of ways to access titles, such as keyword, language, geographical region, genre, book cover, and color, which reflect the research on how children access literature.

The titles, stored in JPEG format, can be viewed using a variety of e-readers that allow both sequential and nonsequential navigation between pages. Viewers can access individual pages by selecting a thumbnail or by using the "comic" or "spiral" e-readers, which display pages in ways that would be entertaining for children.

A mobile application also has been developed so that users can access the ICDL from cell phones and iPods connected to the Internet. Because of copyright restrictions, none of the titles can be downloaded, but they can be printed as individual pages.

Many titles in the collection are richly illustrated, and these often are highlighted in the "featured books" section of the library. Although the collection does contain items in multiple languages, most titles (3,146) are in English. The number of titles in Persian/Farsi runs a distant second (442), then Mongolian (237), then Spanish (168).

Although the design of the library gives it a contemporary feel, more than half the collection comprises titles published in the 1800s. It does appear, however, that more and more current titles are being added because the second largest number of titles were published in 2006 (846), followed by the 1980s (135) and the 1990s (322). While including their books was once thought to be a threat to the commercial print market, publishers of children's titles have recently discovered that including their titles in the ICDL increases access to their customers and hence the potential for increasing sales. Called a "feast for children who are bookworms,"* the ICDL is extremely valuable for teachers, librarians, and parents who want to expose children to reading and cultures in many languages.

Literature for Children

Literature for Children (<http://palmm.fcla.edu/juv>) is a treasure trove of historical children's literature from select Florida universities, including the Baldwin Library of Children's Literature at the University of Florida, Florida Atlantic University, Florida State University, and the University of South Florida. The digital collection project was originally funded by the National Endowment for the Humanities and contains six hundred titles of British and American children's literature from the seventeenth through twentieth centuries. The core collection is from the Baldwin Library, housed in the University of Florida's George A. Smathers Library. Individual titles can be accessed by browsing all titles or authors using an alphabetical list, or through the full text, author, citation, or title search fields using Boolean operators. Each cover and page of the original book has been scanned into a high-quality image file. Users can access individual pages via a dropdown menu or navigate between pages in a linear fashion using a graphical navigation link. Individual pages can be printed, but it is not possible to download an entire digital book. Listed on the New York Public Library's "Best of the Web" for children's resources,

the site is clearly designed for the scholar of historical children's literature. The search interface is designed with adults in mind and would prove to be difficult for children to use, although teachers and librarians may find the genre categories provided by the Baldwin Library to be the best means to find titles of particular interest (<http://ufdc.ufl.edu/juv/browseby/genre>).

Using these genre categories, the available titles of alphabet books, nursery rhymes, fairy tales, and folktales are made easily accessible. Lovers of illustrated classics also will enjoy the thematic subcollections organized by the Baldwin Library, such as "Afterlife of Alice and Her Adventures in Wonderland" and "Daniel Defoe's Robinson Crusoe and the Robinsonades." The titles are available for downloading, but library users can develop their own personal collection of titles using the site's "My Space" tab. This would be useful for working with children because many of the titles contain outdated information and cultural stereotypes.

The Rosetta Project: Children's Books Online

Established in 1996 through a grant from the John and Francis Beck Foundation, the Rosetta Project (www.childrensbooksonline.org) contains a substantial collection of antique illustrated books in digital format. The collection is volunteer-driven and currently contains several hundred children's books published in the nineteenth and early twentieth centuries, including many classic first editions.

The site provides different ways to access the collection, including a simple search engine, or searching by reading level, alphabetical order, or one of twenty-three different languages. When accessing an individual title, every page is displayed as a thumbnail image. Users navigate to pages by selecting a thumbnail JPEG image and hyperlinks back and forth from page to page.

At the bottom of every page, users also can select different translations of each title. Fifteen of the titles have audio narrations in English. Although entire books can be printed a page at a time, the online store allows users to download entire books for a small fee.

From a design perspective, the website has a cluttered appearance stemming from an overuse of animated images as navigation links, and it does not make use of effective visual design principles. For example, the graphical link to the collection itself, called "The Library," uses an image of a child rummaging through a toy wagon, but is located halfway down the webpage, is not well labeled, and can be easily missed.

The book viewing interface is clumsy and does not lend itself to a nonlinear approach to accessing titles. Furthermore, the small size of the navigation arrows may

prove difficult for young readers to manage. Children should access this site with adults because some titles reflect stereotypes and cultural biases of earlier time periods.

While the Rosetta Project is flawed in terms of its visual design, teachers and librarians will find the organization of the collection (especially by reading level and title) to be very useful. Adults and children alike will find that the collection does offer a rich resource of historic titles from the golden age of illustrated children's books, with both scholarly and entertainment value.

Google Books

No review of digital libraries would be complete without a discussion of Google Books (<http://books.google.com>). It is the ambitious goal of the Google Books project, first launched in 2004, to digitize, organize, and make accessible the world's vast trove of literary works.

Currently, the library contains works from more than ten thousand publishers and authors in thirty-five languages. Google Books has partnered with a number of prestigious libraries, such as the Bodleian Library in Oxford, England, to digitize vast collections of items not currently under copyright restrictions.

Google also partners with book publishers to make selected passages from copyrighted materials available for viewing. Items not subject to copyright can be downloaded in their entirety as a PDF or an EPUB, while only select segments of titles currently under copyright restrictions can be accessed or viewed. Those using mobile devices also can use an application to access Google Books.

Like other applications in the Google environment, Google Books can be personalized. Users can create their own bookshelves of favorite titles. Book titles can be browsed by a list of categories from business to travel, by keyword or phrase searching, or via an advanced search engine. It is difficult to determine how many children's books are included in the library. It appears that the best means to search for items is to use the Library of Congress subject headings "juvenile fiction," which retrieves 229,000 free e-book titles, or "juvenile nonfiction," which retrieves 861,000 free e-book titles.

The Google viewer allows sequential navigation from page to page, and displays pages using thumbnails or a single- or double-page spread. Unlike other digital collections, the number of twentieth-century titles, particularly recent works, exceeds the number of historical titles, but most of them are only partially available.

continued on next page

from previous page

Project Gutenberg

Project Gutenberg (www.gutenberg.org) is one of the oldest and largest efforts to digitize the world's books. Founded by Michael Hart in 1971, its mission is to encourage the creation and distribution of digital books in accessible formats. Currently the collection contains more than thirty-three thousand titles in multiple languages, all of which have been digitized and reviewed by a volunteer staff of proofreaders.

The collection contains primarily English versions of classic antique books, in digitized print and audio format, that are not subject to copyright restrictions. Items in the collection cover all subjects and age groups and are not dedicated solely to digital children's literature. Great works in literature such as those by Charles Dickens or Jane Austen, classical philosophical works such as Plato's *Republic*, and classic children's stories such as *Alice's Adventures in Wonderland* and *Peter Pan* are all part of this vast library.

The design of the site lacks visual appeal, but it is simple, well-organized, and possesses a very sophisticated search interface. The site allows searching for items via an alphabetical list of authors and titles, by language and publication format, by keyword, by Library of Congress classification, but not by publication date. Files can be viewed, printed, or downloaded as text files, as HTML files, in ASCII format, and formats that can be read by a variety of different e-readers and mobile devices.

To locate the collection of children's titles, it is best to use the advanced search function and search in the "PZ Language and Literature: Juvenile belle lettres" field (www.gutenberg.org/browse/loccls/pz). A complete list of the 2,107 titles categorized by author is displayed using this feature.

Users also can use a search interface to search for children's titles by entering a keyword and selecting the "PZ Juvenile belle lettres" field. The collection also contains audiobooks that can be found by selecting the audiobook format as a search criterion. The children's category contains 109 audiobooks in the juvenile collection, including classics such as *Little Women*, *The Wizard of Oz*, and *The Velveteen Rabbit*.

As this site is intended for use by adults and the search interface is relatively sophisticated, children should have guidance while using this collection.

Another useful search aid for children's titles in the Gutenberg Library is the Hart Library from the Worldwide School Initiative (www.worldwideschool.org), which has categorized selected titles by academic subjects from adventure to religion.

StoryPlace

The digital children's library of the Charlotte and Mecklenburg County (North Carolina) Public Library is called StoryPlace (www.storyplace.org). Designed in 2000 with young children in mind, StoryPlace uses the multimedia features of the Internet to bring twenty books to life in English and Spanish. The website uses bright colors and navigation icons in a simple but visually pleasing design. The books are organized by young children's favorite themes, ranging from animals to transportation, with associated activities for children and parents. The stories use Flash to present a story in linear fashion. Children are able to select characters, character's names, and particular styles of media to make their online reading activity a personal experience. Because they use multimedia and are truly books in digital format, none of the titles are available for downloading or printing.

Inkless Tales

Inkless Tales (www.inklesstales.com/stories) is a collection of digital children's stories, games, and poems developed in 2010 by author and illustrator Elizabeth Williams Bushey. The visually attractive and easily navigable site also has an online store for purchasing related media products. There are eighteen multimedia stories on the site for young children, including the rhyming *Fanny Doodle* stories—animal stories using words from the Dolch list of site words, poems, and counting books. Some titles use Quicktime video to present a narrated version of the story while others present the story in its entirety with the option of playing an audio narration. The titles themselves are not available for printing or downloading, but there are some literature-themed games and coloring pages that can be downloaded and used in children's programs.

Children's Storybooks Online

Created in 1996 by author and illustrator Carol Moore, Children's Storybooks Online (www.magickeys.com/books) has thirty-five illustrated digital books for children of all ages by different children's authors. The site is colorful and well-organized, but the animated advertisements detract from the visual appeal. The stories are in HTML format and use hyperlinks to navigate from page to page. Books for young children are richly illustrated and some have audio narration; books for older children have fewer illustrations and typically display the story on one long webpage. Individual pages can be printed, but entire titles cannot be downloaded.

BookPop

BookPop (www.bookpop.com) is an online collection of twelve digital books written and illustrated by Stephen Cosgrove. The stories are intended to teach children about basic human values. The site is animated, visually

pleasing, and well-organized. There are three book series' in the collection—*Barely There*, *Flutterbyes*, and *Trolls*—each of which features stories revolving around four different characters.

The stories use Flash to integrate media, graphics, and narration. Hyperlink graphic icons provide navigation between pages in a linear sequence. Because the titles

in this collection are born-digital, they are not available in a downloadable print format. However, many titles are now available for the Kindle, Nook, and Apple iBooks applications for a fee.

*Susan Douglas, "Website Review: The International Children's Digital Library," *Children and Youth in History*, chnm.gmu.edu/cyh/website-reviews/415 (accessed Aug. 16, 2010).

Table 1. Comparison of Open Access Digital Children's Literature Collections

Title and Web Address	Launch Date	No. of Titles	Date Range	Audience	Language	Reader	Digital Features
International Childrens Digital Library (http://en.childrenslibrary.org)	2002	4,000+	1800s–2000s	All, special interface for primary-age students	Multiple	Dedicated reader with multiple access points: single page, multiple pages, spiral	<ul style="list-style-type: none"> ■ Visuals ■ Nonlinear access ■ Social networking ■ Search and browse function for all ages ■ Personalization ■ Mobile app
Literature for Children (http://palm.m.fcla.edu/juv)	n.d.	600	1600s–2000s	Teacher and scholars, children with assistance	English	Dedicated reader with multiple access points: single and multiple page	<ul style="list-style-type: none"> ■ Visuals ■ Search and browse function for sophisticated users ■ Personalization
The Rosetta Project: Children's Books Online (www.childrensbooksonline.org)	1996	400+	1800s–1900s	Teachers and scholars, children with assistance	Multiple	Dedicated reader with multiple access points: single page and thumbnail	<ul style="list-style-type: none"> ■ Visuals ■ Search and browse by reading level ■ Some titles have audio narration
Google Books (http://books.google.com)	2004	Hundreds of thousands of children's titles in full-text and preview versions	1800s–2000s	Teachers and scholars, older children with assistance	Multiple	Adobe EPUB and PDF reader with multiple access points: single page and thumbnail	<ul style="list-style-type: none"> ■ Visuals ■ Search using juvenile fiction/nonfiction subject terms ■ Personalization ■ Mobile app
Project Gutenberg (www.gutenberg.org/wiki/Main_Page)	1971	2,000+ children's titles	1800s–2000s	Teachers and scholars, older children with assistance	Multiple	Multiple formats	<ul style="list-style-type: none"> ■ Visuals ■ Some audio narration ■ Use catalog search for PZ LCSH ■ Mobile app
StoryPlace (www.storyplace.org)	2000	20	2000s	Young children	English, Spanish	Dedicated reader with single page access	<ul style="list-style-type: none"> ■ Visuals ■ Multimedia ■ Browse by title and theme
Inkless Tales (www.inklesstales.com/stories)	2010	18	2000s	Young children	English	Dedicated Quicktime player, with single page access	<ul style="list-style-type: none"> ■ Visuals ■ Audio narration ■ Browse by title and character
Children's Storybooks Online (www.magickeys.com/books)	1996	35	2000s	Children	English	Dedicated HTML-based reader, with single page access	<ul style="list-style-type: none"> ■ Visuals ■ Browse by title
Bookpop (www.bookpop.com)	2002	12	2000s	Young children	English	Embedded Flash reader with single page access	<ul style="list-style-type: none"> ■ Visual ■ Multimedia ■ Browse by characters ■ E-readers and mobile apps
Additional collections: Dr. Cavanaugh's Educational Technology (http://drscavanaugh.org/ebooks/libraries/childrens_collections.htm)	2006	66	1600s–2000s	Teachers, parents, scholars	English	Links to collections only	

Links to more collections of children's e-books can be found at Dr. S. Cavanaugh Educational Technology website (http://drscavanaugh.org/ebooks/libraries/ebook_libraries.htm).

The Many Sides of Seuss

A Glimpse of the Geisel Library at the University of California—San Diego

ANGELA LEEPER

Constructed with reinforced concrete and glass and rising 110 feet above ground, the distinctive stepped tower shape of the Geisel Library at the University of California—San Diego (UCSD) is a fitting home for the Dr. Seuss Collection.

Theodor Geisel, better known as Dr. Seuss, and his wife, Audrey, were both longtime residents of La Jolla, California, and generous supporters of the library. Upon Geisel's death, his wife donated the Dr. Seuss Collection to UCSD in 1992, and the building was renamed for and dedicated to Geisel in 1995.

ALSC's Special Collections and Bechtel Fellowship Committee toured the collection during the 2011 ALA Midwinter Meeting in January. Because of the fragility of many items, access is usually restricted to researchers, but the library's reference and instruction coordinator, Heather Smedberg, gave the committee an unforgettable behind-the-scenes look at the many sides of Seuss. Of the 8,500 items in the collection, which are contained in the Geisel Library's Mandeville Special Collections Library, Smedberg selected representative pieces from Geisel's different periods.

As a student at Oxford University, Geisel was already developing his illustrating talents, though probably not in a way his



The striking exterior of the Geisel Library.

professors would have appreciated. A notebook from his days at Oxford shows lecture notes with accompanying doodles in the margin. While Geisel is best known for his work as a children's author, he first supported himself through the Great Depression by drawing advertisements. The committee saw several examples of his ads for Flit (a common insecticide of the time), which depicted his burgeoning humor. During World War II, Geisel supported the U.S. war effort with propaganda posters. Some of these also were available for committee perusal.

Readers often wonder about an author's creative process. Smedberg gave committee members a chance to see this firsthand with *Dr. Seuss's Sleep Book*, published by Random House in 1962. Geisel produced many sheets of handwritten notes in pencil on yellow unlined paper. Smedberg said this was a typical part of Geisel's rough-draft process. Some notes even were on New York City hotel stationery, leading committee member Dorothy Stoltz to imagine Geisel waking up in the middle of the night to jot down his ideas while staying at the hotel.

All of the tour participants agreed that the highlight of the tour was gathering around the cabinets full of Geisel's original artwork for his now beloved children's books. I felt my eyes begin



Angela Leeper is Director of the Curriculum Materials Center at the University of Richmond (Va.). She is a member of the ALSC Special Collections and Bechtel Fellowship Committee, which includes Ellen Hunter Ruffin (chair), April Bedford, Danielle Clark, Christine A. Jenkins, Charmette S. Kuhn-Kendrick, Jeanne C. Lamb, Mary Marshall, Elizabeth Poe, and Marjorie Rosenthal.



A "Geiselesque" statue at the library.

to tear as I took in the fact that I was seeing the original illustrations for Geisel's bestselling *The Cat in the Hat*. My tears soon gave way to laughter as Smedberg pulled out the original drawings for *Seven Lady Godivas*, one of Geisel's few books for adults, published by Random House in 1939. It features seven sisters, none of whom ever wear clothing and all of whom agree never to marry until they can warn their countrymen of the dangers of horses. *Seven Lady Godivas* was a failure for Geisel, who then turned his career to children's books.

The committee members are thankful that Geisel changed his writing path and left a lasting legacy for his adoring fans. They also are thankful to the library staff at the Mandeville Special Collections Library for the care they provide to the collection and for the extraordinary opportunity to glimpse Geisel in a new light. ☺

Photos by Janet Weber.

Scores of Seuss

UCSD's Dr. Seuss Collection contains original drawings, sketches, proofs, notebooks, manuscript drafts, books, audiotapes and videotapes, photographs, and memorabilia. The approximately 8,500 items in the collection document the full range of Seuss's creative achievements, beginning in 1919 with his high school activities, and ending with his death in 1991.

Included are early student writings, drawings, and class notes; commercial art for Standard Oil of New Jersey, Ford Motor, and other companies; stories and illustrations published in *Judge Magazine*, *Redbook Magazine*, the *Saturday Evening Post*, and other popular magazines of the 1920s and 30s; antifascist political cartoons published chiefly in *Punch Magazine*; U.S. Army brochures and other documents related to Geisel's service during World War II; drawings and text, both rough drafts and finished renderings, for Seuss's books; "bone pile" fragments of preliminary drawings, false starts, and experimental sketches; scripts, story boards, and production notes for screenplay adaptations; his notes as editor of Beginner Books, a division of Random House; and other documents and artifacts that reflect marketing, publishing, commercial production, and public reactions to his work.

For a complete listing of holdings, visit <http://libraries.ucsd.edu/speccoll/testing/html/mss0230a.html>.

Ezra Jack Keats Foundation Accepts Proposals

This year marks the 24th annual call for grant proposals by the Ezra Jack Keats (EJK) Foundation. The new deadline for grant submission is March 15 of each year. Decisions will be emailed to all applicants after May 15.

Deborah Pope, executive director of the Ezra Jack Keats Foundation, said, "We're thrilled to put out the call to teachers and librarians in public schools and public libraries, and we look forward to funding some amazing proposals."

In addition, all mini-grant applications will be submitted electronically, with a video tutorial explaining the process on the foundation's website.

The EJK Foundation, established by renowned author and illustrator Ezra Jack Keats, has awarded over half a million dollars in grants to public schools and libraries in every state since the program was started in 1987. The deadline for submission of proposals for the \$500 mini-grant award is March 15, 2012. Applications are available exclusively online at www.ezra-jack-keats.org/news/minigrant-application/.

Finding Focus

Using Digital Cameras in Library Programming

Joella Peterson



Digital photos can capture a cute moment at the library.

Inspiration often comes from random places. Mine recently came from a fond family memory.

As my older sister took pictures of my eight-year-old niece and seven-year-old nephew with her digital camera, I noticed that the two could hardly pose long enough to take the picture. As soon as my sister pressed the camera button, they were anxious to look at the digital display of their newly made photograph.

An hour or so later, I saw my sister holding my eighteen-month-old nephew with one arm and her digital camera in the other hand. As soon as the picture was taken, the toddler would grab the camera and pull it so he could see his picture on the camera screen, over and over again. I realized at this moment that kids love technology, and they especially love seeing themselves almost instantaneously thanks to a digital camera.

With that in mind, here are a few library program ideas built around using a digital camera:

- *Shoot and Show* programs bring the amusement of taking pictures and the instant gratification of their images to children.
- *Click and Create* programs allow children to photograph objects around the library. Using a little computer magic, a

color printer, some laminating skills, even an amateur photographer can create a library program.

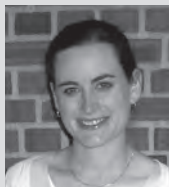
- *Look and Learn* programs. These passive programs encourage kids to think and interact with bulletin boards or displays whenever they are at the library. Quick to create, librarians can use these programs to build positive relationships with patrons while keeping up with their own ever-growing to-do lists.

Shoot and Show

Book Scenes

Gather all those random costume accessories, craft supplies, and puppets from the youth services closets. Have a few picture books available for inspiration. Divide kids into groups, and have each group pick a scene to mimic from a book illustration. Each group will then re-create that scene and take a picture.

Print photographs for a program souvenir or use them as a display along with the book illustration. In libraries that enjoy going the extra mile, create a contest in which library patrons vote on the most realistic, the most creative, or most humorous book scenes.



Joella Peterson is Youth Services Librarian at the Tumwater (Wash.) Timberland Regional Library. She is a member of the ALSC Children and Technology Committee, which includes Gretchen Caserotti (chair), Sondra Eklund, Amy Graves, Jennifer Hopwood, Travis Jonker, Debra Marshall, Jennifer Salas, John Schumacher, and Lawrence Wawro.

Character Costumes

Along the same lines, many kids like dressing up. Have the library host an enormous dress-up party. Have a few sheets hung around the meeting room as a backdrop for the mock photography studio. Take pictures of the kids in their costumes and print the photographs.

Libraries might have some extra supplies or props on hand to help create particular shots. For example, a blue sheet and some white paper clouds make an excellent superhero backdrop. A stool and a paper “Wanted” sign hung on a brown sheet might make a fun Western-themed memory. Print photographs or e-mail them to parents. If a library has a large program planned, such as a Fairy Tea Party, have a few spots to take photographs of character costumes.

Fun Faces

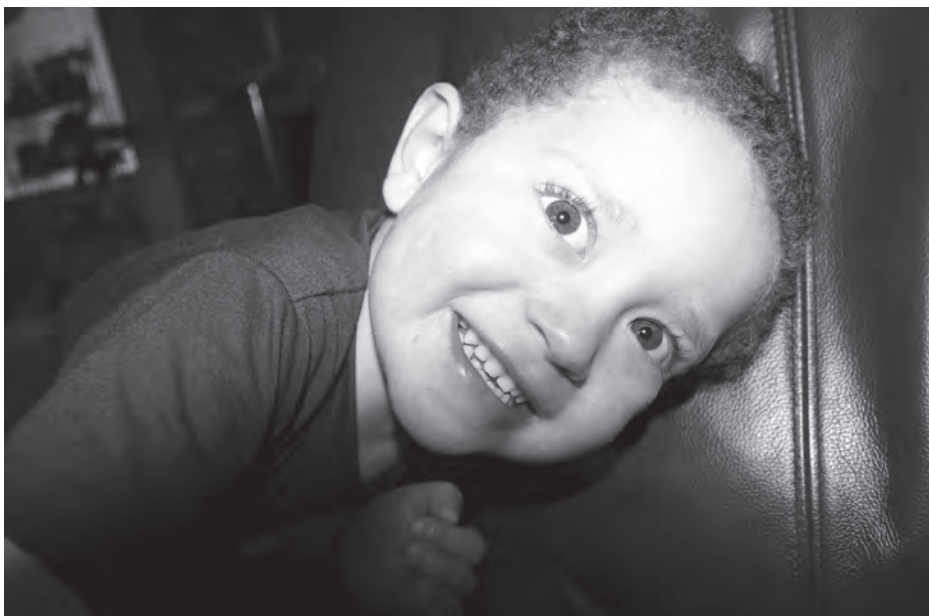
Find a large cardboard box, such as one from an appliance store. Cut the box at all four corners, then cut one or two holes the size of a kid’s face on each side of the box. Then, paint a few scenes on the box sides with the holes missing faces of mermaids, dragons, robots, or other characters.

Prop the cardboard sides up with chairs or stools. Use the many panels of “fun faces” to create a library program or use it to supplement other programs. Place a library in the background to use the box to promote library card sign-up month (remember to give the characters library cards to hold) or put a box side in the back of the story time room to celebrate Children’s Book Week.

Click and Create Programs

Itty Bitty Library

Growing up, I played a game called “Itty Bitty Salt Lake City.” Every year, our local newspaper, the *Deseret News*, would take pictures of small bits and pieces of Salt Lake City buildings, signs, or landscapes, all within a certain radius of city blocks. Photographs might include an intricate letter from a sign, an interesting piece of a fence, or the hand on a statue. The



Ready for action...and close-ups!



Learning how to use digital cameras is a great experience for kids.

newspaper printed these pictures, and contestants would scour the city looking for the location of the photographs.

With that idea in mind, take pictures of random things in or around the library. Snap a shot of an unusual design on a plant's pot, an attractive swirl on a light fixture, or a fascinating crack on the sidewalk. Take pictures of a dozen or so "itty bitty" things. Then print a few papers with the photographs. Invite patrons to take a closer look at the library to find each object in the photographs.

Scavenger Hunt

One idea for a library scavenger hunt begins with taking pictures of a few items—books, staff members, storytime puppets. Print photographs of the items and place them around the library. A stuffed animal might hold one photograph, or a picture might be placed above the drinking fountain. Give kids a list of the photographs or a sheet of paper with pictures of all the photos to find and send them around the library to look for them.

For older kids, make a scavenger hunt by taking a picture of one thing—such as the library director holding a sign that says "I Like Reading Comic Books!" or a picture of the library building on one side and a typed message on the back. Print in Microsoft Publisher or a similar program to enlarge the photo so it is larger than a standard piece of paper. Print all the various pieces and scatter them around the library. Kids must then search for the pieces and then put it together to decipher the message. To make this even more exciting, kids might have to complete a challenge to collect each puzzle piece.

Memory

Make a library-specific memory game. Photograph things around the library, such as a library pet, a book display, or the book drop. Print two of each picture and mount them on colored paper. Have kids take turns flipping over cards. For a more challenging game, take pictures of pairs. For example: a chair and a table, a light and a light bulb, a trash can and a recycle bin. Print each picture and mount it to colored paper.

Look and Learn Programs

I Spy

Grab all the random items lurking in the children's department closets or desks. Group a couple dozen items together and take a picture. Switch out half of the items, add new items, and then rearrange it all. Repeat until you have taken pictures of all the items you can think of. Create a word or picture list of half a dozen items in each photograph. Print the photographs and the lists and display them one by one in a certain section of the library. Parents and children will enjoy "spying" various objects together.

What's Different

While photographing those random objects for the I Spy program, create a What's Different picture or two as well. Use the setup for one of the I Spy pictures, but before moving on to the next photograph, move some of the objects and take a second picture. For example, rotate a baseball so that the stitches face different directions. Or roll a number 2 pencil so the words don't show. Print the two photographs and display them side-by-side. Create a sign that lets patrons know there are a dozen or so different things in the two photographs and ask them if they can spot What's Different.

Picture It

Pick a favorite children's concept (color, texture, or the alphabet) and take pictures of that concept. You might find

great colors on the walls, a jar of yellow pencils, or a grey drinking fountain. The library is full of textures; the carpet might look bumpy, the counter might seem smooth, or a pair of scissors might appear sharp. Look for letters in objects around the library such as a *T* on a window pane or an *O* in the opening in a pencil sharpener.

With each of the concepts, create signs that list the colors, textures, or some of the letters of the alphabet. Print the photographs and signs, and ask kids if they can match the concepts to the photograph. For added fun, create a rebus by taking pictures of objects, putting them in a specific order, and seeing if patrons can figure out what it is supposed to say. For example, take a picture of a head and some shoulders, knees, and "toes," and see if young patrons can guess the song.

With a digital camera and a few other supplies, a library can make lasting memories. Youth services librarians also can turn these programs into digital programs. Make an online slideshow or create an online guessing game of I Spy on the children's department webpage.

Patrons could even participate in an online photo contest. Digital cameras have become such a magical part of everyday life, and they can become a delightful part of many library programs, tailored to fit in every library schedule and with every type of young patron. ☺

Photos by Nicole Davis.



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 for more information on the referee process.

Visiting the de Grummond A Preconference Tour of the Amazing Historic Collection

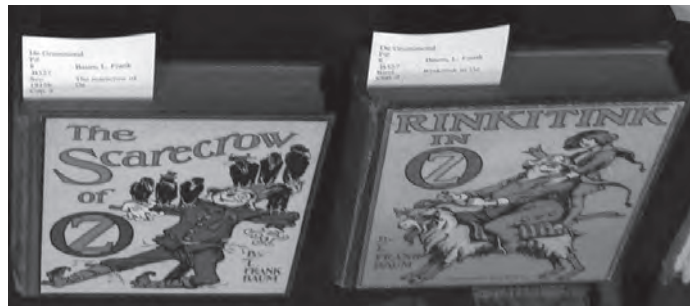
Marianne Martens

As has become tradition, ALSC's Special Collections and Bechtel Fellowship Committee hosted a preconference tour before the ALA Annual Conference in New Orleans this past July, this time to the de Grummond Collection at the University of Southern Mississippi in Hattiesburg.

Ellen Ruffin, incoming chair of the committee and curator at the collection, organized the visit, which was attended by forty-nine librarians, researchers, and others interested in children's literature.

The de Grummond Collection at the University of Southern Mississippi (USM) Libraries was founded in 1966 by author, teacher, and librarian Lena Y. de Grummond—her own papers are archived in the collection, along with “examples of [American and English] fables and folklore, fairy tales and nursery rhymes, primers and schoolbooks, children's Bibles and religious stories, series books, science fiction, fantasy, poetry, fiction, and children's magazines.”¹

An inspiration to contemporary librarians, de Grummond planted the seed for the collection by corresponding with authors and illustrators and inviting them to donate their materials to the university. We had a chance to see a selection of these letters, such as those by Berta and Elmer Hader, who decorated their letters with charming, hand-drawn illustrations. The Haders were the first to send their materials to the collection.



On arriving at the university, our tour split into three groups, each visiting a specific area with a guide, then switched. My group started in front of Esphyr Slobodkina's enormous, wall-length mural for USM's Cook Library, based on her book *Circus Caps for Sale*.² Up close, it was evident that this mural combined collage with other media.

The next portion of the tour brought us to the de Grummond archives, where Ruffin had displayed a selection of items of interest. Continuing with Slobodkina, there was a scathing letter she had typed to her publisher, with whom she had been frustrated. Luckily, Slobodkina had shown the letter to her friend Margaret Wise Brown before mailing it, and Brown's savvy response, scrawled on the top of the letter, advised Slobodkina to drink two bottles of wine, and then use the letter as kindling to start a fire.

When I think of an archive, I usually think of miles of books, shelves of gray archival boxes housing notes and manuscripts, and flat files of artwork. While all of these exist at the de Grummond, the collection houses many surprisingly tangible objects related to children's literature that offer meaningful clues to the authors and illustrators to whom they belonged. One such item stopped me in my tracks—a shopping cart that had belonged to beloved professor of children's literature and storyteller Coleen Salley. Decorated in green, purple, and gold streamers and beads, the cart had served as her own personal Mardi Gras chariot, which she rode in as Queen of the Krewe of



Marianne Martens is a doctoral candidate at Rutgers, the State University of New Jersey. She is past co-chair of the Special Collections and Bechtel Fellowship Committee. Committee members include Ellen Hunter Ruffin (chair), April Bedford, Danielle Clark, Christine A. Jenkins, Charmette S. Kuhn-Kendrick, Jeanne C. Lamb, Angela Leeper, Mary Marshall, Elizabeth Poe, and Marjorie Rosenthal.

Coleen, and which later transported her ashes on her final ride, at her jazz funeral.

Salley's death represents a great loss to New Orleans and to the field of children's literature. I feel very lucky to have met her on two occasions—the first was at a North-South Books dinner in 1994 at Book Expo America (then called ABA) in Los Angeles. Somehow, a group of us ended up in a hot tub on the rooftop of a hotel in downtown Los Angeles, where Salley, with her inimitable New Orleans dialect, and Austrian publisher Michael Neugebauer had endless fun imitating each other's accents.

The second encounter was while I attended a dinner planned by the celebrated library marketer Mimi Kayden at Commander's Palace in New Orleans. Afterward, Coleen Salley drove a colleague and me back to our hotel, taking us on a personal tour of New Orleans along the way, including Lafayette cemetery, Anne Rice's house, and Tulane University. The doors from Salley's house also are in the collection. Yes, doors. You might wonder what on earth those curators were thinking, but if you see the doors, you immediately understand—the doors are covered with drawings and greetings from authors and illustrators from Vera Williams Baker to Rosemary Wells. All the authors and illustrators who visited her (and there were many) drew pictures or wrote notes to her on the doors.

Another unusual object was a dress that had belonged to illustrator Tasha Tudor. While she lived from 1915 to 2008, very much in the twentieth century, the dress looked more like something that would have been worn by a Western-bound pioneer from the eighteen hundreds, detailed with fine, hand-sewn seamstress work. Imagining the author purchasing (or even making?) and wearing such a garment gave a very rich impression of what Tudor might have been like as a person. Finally, there was a 3D model and sketch of *Little Toot* by Hardie Gramatky.³

Next stop was the stacks, and again Ruffin had pulled selections of rare books from the collection, including some by best-selling nineteenth-century author Horatio Alger. Several of us nearly got lost immersing ourselves in the stacks,

which is understandable as the collection houses approximately 160,000 books.

Last stop was Professor Jan Siesling's gallery talk. Siesling is an art historian with an interest in children's illustration, and he had curated an exhibit of highlights of the de Grummond collection, from Kate Greenaway and Lois Lenski to the Haders and names that have become almost synonymous with de Grummond because their work is archived there—Ezra Jack Keats and H. A. and Margret Rey. Who knew (besides Siesling) that H. A. Rey was an amateur astronomer?

According to the finding aid for the H. A. and Margret Rey papers,

H. A. Rey possessed a longstanding interest in amateur astronomy and had developed a new way to draw the constellations so that they actually looked like the figures they were supposed to represent. He used these designs as the cornerstone for *The Stars: A New Way to See Them*,⁴ an easy-to-understand guide to constellation identification, which he published in 1952. He released *Find the Constellations*, a similar book for children, two years later. Rey also created several devices to assist amateur stargazers with locating constellations at particular latitudes and times of the year.⁵

Among the artwork were letters from editors to artists and illustrators, such as exchanges between the Haders and de Grummond. Personally interesting to me, and representing the collaboration between the first official children's editor and her authors, were exchanges between Louise Seaman Bechtel and the Haders and a letter from editor Virginia Kirkus—all illustrative of the type of research that can be done in a collection such as the de Grummond.

Following the tour, we dined at the USM's elegant alumni house, where author and illustrator Susan Goldman Rubin described what the archive means to her. First of all, a very practical benefit of the archive is that her husband no longer chides her for her messy office—when Goldman Rubin has completed a book,



Top: Ellen Ruffin, curator of the de Grummond Collection, shows off Rey originals. Middle: The de Grummond archives. Bottom: Coleen Salley's chariot.

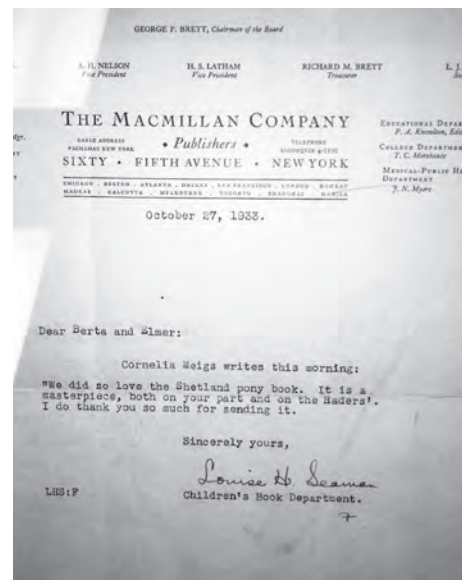
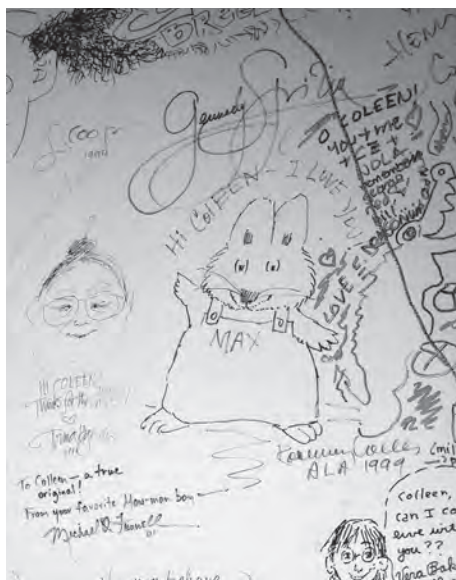
the boxes of research material go straight to the de Grummond collection instead of piling up in her home. A second and broader benefit is that by housing her book-related research in the archive it becomes available to future authors and illustrators writing about similar topics. In addition, by looking at the archive, a researcher can learn much about the creative development of an author or illustrator. Even Goldman Rubin finds it quite amusing to look back at material on her first book, *Grandma is Somebody Special*, which she says is about a Jewish grandmother who does not bake, as evidenced by the pink cake boxes throughout the art.⁶

When she looks at the art now, she marvels at Grandma's weight gain in one picture, followed by her apparent liposuction and possible plastic surgery in the next. Goldman Rubin described how at the time, her inexperience as an illustrator made it difficult to establish consistency of character. Tragically, Goldman Rubin lost her California home to fires in 1993, and since this traumatic experience she has been unable to paint or draw. Instead, she has channeled her creative energy into writing successful books about artists, from Andy Warhol to Georgia O'Keeffe.

As if this were not enough for a day's visit, there was yet another stop for tour-goers—this time at the Hattiesburg Cultural Center, where we viewed the "Golden Kite, Golden Dreams" exhibit. This collection, curated by David Diaz, consists of original art from Golden Kite Award winners from 1975 to the present, such as Tomie dePaola and Yuji Morales.

Finally, it was time to leave Mississippi, and as we approached New Orleans from the east, bus driver Bobby Greene added his own very personal tour of the city. He pointed out abandoned houses and businesses covered in vines, a vacated movie theater where waist-high grass grows out of cracks in the concrete parking lot, and a rusty roller coaster looms above an eerie, abandoned amusement park giving very tangible evidence of how this part of the city continues to struggle since Hurricane Katrina.

According to Greene, six years after the storm, very little has been done to revitalize the eastern section of the city.



Top: Hardie Gramatky's sketch and model for Little Toot. Bottom left: A closeup of the artwork on one of Coleen Salley's doors. Bottom right: Louise Seaman's letter to the Haders.

Those who live there must travel to the western part of the city for basic conveniences, such as supermarkets or hospitals. Filled with impressions, images, and insights, we returned to the convention center deeply enriched on multiple levels. &

For those interested in conducting research at the de Grummond collection, the Ezra Jack Keats/de Grummond Collection Research Fellowship awards grants to scholars. For more information, e-mail Ellen.Ruffin@usm.edu.

The Special Collections and Bechtel Fellowship Committee thanks Ellen Ruffin for wonderful collaboration and an incredible day in Hattiesburg and Dorothy Stoltz for her valuable input on this article.

All photos by Marianne Martens.

References

1. Dee Jones, *De Grummond Children's Literature Collection* (Hattiesburg, Miss.: Univ. of Southern Mississippi Libraries, 2010), <http://www.lib.usm.edu/assets/files/deGrummond.pdf> (accessed Sept. 21, 2011).
2. Esphyr Slobodkina, *Circus Caps for Sale* (New York: Harper, 1967).
3. Hardie Gramatky, *Little Toot* (New York: G.P. Putnam's Sons, 1939).
4. The de Grummond Collection [online database], "H. A. & Margaret Rey Finding Aid," www.lib.usm.edu/~degrum/html/research/findaids/DG0812f.html (accessed July 12, 2011).
5. Ibid.
6. Susan Goldman Rubin, *Grandma is Somebody Special* (Park Ridge, Ill.: Albert Whitman, 1976).

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.

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. For more information, please feel free to call the editor at 920-339-2740.

CAL Honored with Writing Award

Children and Libraries received a 2011 Apex Award for Publication Excellence. Three Children and Technology columns from the 2010 volume year won an Award of Excellence in the category of "Writing: Regular Departments & Columns." Members of ALSC's Children and Technology Committee authored the winning articles: "Coloring a New World of Librarianship, Participating in the 21 Tools Program" by Gretchen Caserotti and Kelley Beeson; "Technology and Television for Babies and Toddlers" by Natalie Arthur; and "Consumerism, How it Impacts Play and its Presence in Library Collections" by Jill Bickford. The *CAL* columns were among 192 winners in the Writing category, which received 643 entries judged primarily on the basis of editorial quality.



Back issues of *CAL* are available to order at <http://www.ala.org/alsc/compubs/childrenlib/indices>.

Sís to Deliver Lecture

The 2012 Arbuthnot Honor Lecture, to be delivered by 2008 Robert F. Sibert Medal and three-time Caldecott honoree Peter Sís, will be held on Wednesday, April 4. Miami University in Oxford, Ohio is hosting the event. Ticket information will be posted at www.ala.org/alsc early next year.

2012 President's Program

Join ALSC and the Young Adult Library Services Association (YALSA) for a joint President's Program at the 2012 ALA Annual Conference in Anaheim, Calif. The program, scheduled for Monday, June 25, 8:00 to 10:00 a.m., will focus on library service to tweens. What is the life of the average tween like in this digital age and how can the library be part of

this new landscape of learning? These questions, along with many more, will be answered during this riveting presentation that you won't want to miss. More information will be posted as it becomes available at www.ala.org/alsc.

ALSC Strategic Focus Discussion

ALSC President Mary Fellows invites ALSC members to join in the discussion on ALA Connect (<http://connect.ala.org/node/151258>) regarding ALSC's strategic focus. As a follow-up to the in-person discussion held at the 2011 Annual Conference, members are invited to offer information and ideas on the following three questions:

1. When you think about the work of ALSC, how would you define it outside of the description of any particular age group?
2. Looking at ages 12, 13, and 14, what do we believe we bring to the children

in those age ranges? How does ALSC support the work in those age ranges?

- Looking at the 2012–2017 ALSC Strategic Plan goal areas—Advocacy, Education, and Access to Library Services—what might be some actions ALSC member leaders, committees, and staff could take in the coming year to further the goals and related objectives?

Feedback from member discussion at Annual Conference was captured and posted on ALA Connect. That feedback, as well as further discussion on ALA Connect, will be considered by the Board at the 2012 Midwinter Meeting, as it considers ALSC's entire operation and makes strategic decisions about where we focus the association's energy.

The discussion will stay open on ALA Connect until Midwinter 2012. Thank you for your commitment to ALSC! To share your thoughts and learn those of others, visit <http://connect.ala.org/node/151258>.

Save the Date

The 2012 ALSC National Institute will be held September 20–22 in Indianapolis, Indiana. Don't miss this hallmark event.

- Participants receive nearly 30 hours of programming, three keynote sessions, handout materials, networking activities, five meals, and snacks.
- More than five award-winning authors and illustrators will present.
- More than 300 children's librarians, authors, illustrators, and publishers are expected, with multiple opportunities to meet new people, network, and exchange ideas.

Further information is available at <http://www.ala.org/alscinstitute>.

ALSC Funds 2011-12 Spectrum Scholar

ALSC chose Robina Button as its 2011–2012 Spectrum Scholar. In September,

Button began her first semester at the University of Illinois–Champaign.



As a high school biology teacher and a part-time youth services librarian, Button understands the role of the library for young people. She also sees the need to create a welcoming and diverse atmosphere for kids of all ages in the library. "At the library, we recently hosted a program that brought in representatives of different languages," she explained. "We featured one book from each language, had the representative translate the book, and then offered a treat from that culture."

"We're very excited to support Robina with the 2011–2012 ALSC Spectrum Scholar," said ALSC President Mary Fellows. "Her background in education and youth services proves that she is committed to furthering ALSC's goals of education and advocacy. She also clearly possesses the qualities of leadership and innovation for which Spectrum is known."

ALSC sponsors one Spectrum Scholar each year through the Frederic G. Melcher Endowment. The ALSC Spectrum Scholar is awarded to a Spectrum applicant who expresses an interest in library service to children.

ALSC Receives Second Dollar General Literacy Foundation Grant

ALSC, along with the Young Adult Library Services Association (YALSA), recently received a grant for a second year from the Dollar General Literacy Foundation for Everyone Reads @ your library®. For ALSC, the grant will fund the redesign and reorganization of the El día de los niños/El día de los libros (Día) website. The website will extend Día's reach to parents, caregivers, and children by providing resources directed to them.

Additionally, the grant will allow ALSC to continue efforts to support and encourage libraries to promote Día and multi-cultural family literacy.

Using feedback from the mini-grant sites that participated in the first grant, ALSC will offer models of various scope and budget for libraries and community partners conducting Día programming. It will take the form of a free, downloadable tool kit containing programming, outreach, book lists, activity sheets, and other resources. The grant provides \$75,454 for ALSC; and runs for one year, ending July 25, 2012.

2012 ALSC Midwinter Schedule (as of October 26, 2011)

*Denotes closed meeting

2013 Award/Notable Chairs Orientation
Friday, January 20, 7:30–9:30 p.m.

AASL/ALSC/YALSA Jt. Exec. Committee
Thursday, January 19, 4:30–6 p.m.

AASL/ALSC/YALSA Jt. Legislation Committee
Sunday, January 22, 4–5:30 p.m.

AASL/ALSC/YALSA Jt. Membership Reception
Monday, January 23, 6–7:30 p.m.

AASL/ALSC/YALSA Jt. Youth Council Caucus
Monday, January 23, 9–10 a.m.

ALA Youth Media Awards Press Conference
Monday, January 23, 7:30–9 a.m.

All Committee Meetings I and II
Sunday, January 22, 8 a.m.–12 noon

All Discussion Group Meeting
Sunday, January 22, 4–6 p.m.

ALSC/PLA Every Child Ready to Read Oversight Committee
Saturday, January 21, 8–10 a.m.

ALSC/REFORMA Jt. Executive Committees
Saturday, January 21, 6–7 p.m.

Batchelder Award Committee (2012)*

Friday, January 20, 8 a.m.–12:30 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.

Batchelder Award Committee (2013)

Sunday, January 22, 10:30 a.m.–12:30 p.m.

Belpré Award Committee (2012)*

Friday, January 20, 8 a.m.–12:30 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.

Belpré Award Committee (2013)

Sunday, January 22, 4–6 p.m.

Board of Directors

Saturday, January 21, 1:30–5:30 p.m.
 Monday, January 23, 1:30–5:30 p.m.

Budget Committee

Sunday, January 22, 10:30 a.m.–12 noon
 Monday, January 23, 10:30 a.m.–12 noon

Caldecott Award Committee (2012)*

Friday, January 20, 8 a.m.–10 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.

Caldecott Award Committee (2013)

Saturday, January 21, 4–6 p.m.

Carnegie Medal/Notable Children's Videos Committee (2012)

Friday, January 20, 1:30–10 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.*

Collection Management Discussion Group

Sunday, January 22, 4–6 p.m.

Division Leadership

Saturday, January 21, 9:30 a.m.–12 noon

Executive Committee

Thursday, January 19, 6–8 p.m.

Geisel Award Committee (2012)*

Friday, January 20, 8 a.m.–10 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.

Geisel Award Committee (2013)

Saturday, January 21, 4–6 p.m.

Library Service to Special Populations/Candlewick Grant*

Sunday, January 22, 8 a.m.–12 noon

Newbery Award Committee (2012)*

Friday, January 20, 8 a.m.–10 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.

Newbery Award Committee (2013)

Saturday, January 21, 1:30–3:30 p.m.

Notable Children's Books Committee

Friday, January 20, 1:30–4:30 p.m.
 Saturday, January 21, 1:30–4:30 p.m.
 Sunday, January 22, 1:30–4:30 p.m.
 Monday, January 23, 1:30–4:30 p.m.
 Tuesday, January 24, 8 a.m.–12 noon

Notable Children's Recordings Committee

Friday, January 20, 10:30 a.m.–5:30 p.m.
 Saturday, January 21, 10:30 a.m.–6 p.m.
 Sunday, January 22, 1:30–9 p.m.

Odyssey Award Committee (2012)*

Friday, January 20, 8 a.m.–6 p.m.
 Saturday, January 21, 8 a.m.–6 p.m.
 Sunday, January 22, 8–10 a.m.

Past Presidents Breakfast

Saturday, January 21, 7:30–9 a.m.

Priority Group Consultants

Saturday, January 21, 8–9 a.m.

Sibert Award Committee (2012)*

Friday, January 20, 8 a.m.–10 p.m.
 Saturday, January 21, 8 a.m.–10 p.m.
 Sunday, January 22, 8–10 a.m.

Sibert Award Committee (2013)

Sunday, January 22, 1:30–3:30 p.m.

Special Collections & Bechtel Fellowship Committee*

Sunday, January 22, 8 a.m.–12 noon

Storytelling Discussion Group

Monday, January 23, 8–10 p.m.

Wilder Award Committee (2013)*

Saturday, January 21, 8–10 a.m.
 Sunday, January 22, 8–10 a.m.

For an up-to-date list of ALSC meetings, visit www.ala.org/alsc and click on "Conferences & Events." Always consult your *Conference Program Book* and *Supplement* onsite for any late changes.

2012 Slate of Candidates

Vice-President/President-Elect

Starr LaTronica, Four County Library System, Vestal, N.Y.
 Maria Salvadore, Washington, D.C.

ALSC Division Councilor

Jana Fine, Tuscaloosa (Ala.) Public Library
 Andrew Medlar, Chicago Public Library

One-Year Board of Directors Vacancy

Megan Schliesman, University of Wisconsin, Madison
 Marina Claudio-Perez, San Diego Public Library

Board of Directors

Rita Auerbach, New York, N.Y.
 Karen MacPherson, Takoma Park (Md.) Library
 Annette Goldsmith, University of Southern California, Los Angeles
 Lucia Gonzalez, North Miami Beach, Fla.
 Michael Santangelo, Brooklyn (N.Y.) Public Library
 Jamie Naidoo, University of Alabama, Tuscaloosa

Caldecott 2014 Committee

Lesley Colabucci, Millersville (Penn.) University
 Natasha Forrester, Multnomah County Library, Portland, Ore.
 Kathy Short, University of Arizona, Tucson
 Dennis Leloup, Avon (Ind.) Intermediate School East
 Bethany Hoglund, Bellingham (Wash.) Public Library
 Cecily Pilzer, Takoma Park, Md.
 Carla Kozak, San Francisco Public Library
 Jill Bickford, West Bloomfield (Mich.) Township Public Library
 Kathy Shahbodaghi, Columbus (Ohio) Metropolitan Library
 Alison Ernst, Alison Ernst Associates, Pleasant Ridge, Mich.
 Judy Freeman, Highland Park, N.J.
 Travis Jonker, Wayland Union Schools, Holland, Mich.
 Lauren Liang, University of Utah, Salt Lake City
 Leslie Molnar, Cuyahoga Public Library, Parma, Ohio
 Deborah Burns, Chicago Public Library
 Mary Seratt, Benjamin L. Hooks Central Library, Memphis, Tenn.



ALSC's Executive Committee at ALA's Fall Leadership meetings in October. Immediate Past President Julie Corsaro, Division Councilor Rhonda Puntney, President Mary Fellows, Executive Director Aimee Strittmatter, Vice President Carolyn Brodie, and Fiscal Officer Revital "Tali" Balas (l to r).

Newbery 2014 Committee

Marilyn Ackerman, Brooklyn (N.Y.) Public Library
 Andrea Erickson, Prince Georges County Memorial Library, Laurel, Md.
 Rachel Fryd, Free Library of Philadelphia-Wynnefield Branch
 Kathy Jarombek, Perrot Memorial Library, Old Greenwich, Conn.
 Laura Jenkins, Chicago Public Library-Uptown Branch
 Leslie Holt, Holt Consulting, Seattle
 Debra McLeod, Johnson County Library, Overland Park, Kan.

Beth Medley, Scottsdale, Ariz.
 Angela Nolet, King County Library System, Bellevue, Wash.
 John Schumacher, Brook Forest Elementary School, Naperville, Ill.
 Amy Sears, Teaneck (N.J.) Public Library
 Janelle Mathis, University of North Texas, Denton
 Angela Leeper, University of Richmond, Va.
 Sharon Salluzzo, Pittsford, N.Y.
 Cora Dunkley, University of South Florida, Tampa
 Meg E. Smith, Cumberland County Public Library, Hope Mills, N.C.

Sibert 2014 Committee

Allison Kaplan, University of Wisconsin-Madison
 Sally Miculek, Austin (Texas) Public Library
 Victor Schill, Fairbanks Branch Library, Houston
 Karla Schmit, Pennsylvania State University, University Park
 Sylvia Tag, Western Washington University, Bellingham
 Sylvie Shaffer, Cesar Chavez PCS for Public Policy, Washington, D.C.
 Kara Schaff Dean, Walpole Public Library, Dedham, Mass.
 Tami Chumbley Finley, Bettendorf (Iowa) Public Library
 Barbara Genco, *Library Journal*, Brooklyn, N.Y.
 Letitia "Tish" Wilson, Dayton (Ohio) Metro Library

Wilder 2015 Committee

Kathleen T. Horning, University of Wisconsin-Madison-Cooperative Children's Book Center
 Ellen Loughran, Pratt Institute, Brooklyn, N.Y.
 Ellen Ruffin, University of South Mississippi-McCain Library and Archives, Hattiesburg
 Susan Pine, Forest Hills, N.Y.
 Crystal Jeter, Cleveland Public Library
 Jane Marino, Great Neck (N.Y.) Library &

Cart, Horning Donate LGBTQ Books

Donations of nearly five hundred books have allowed the Arne Nixon Center for the Study of Children's Literature at California State University, Fresno, to have the largest collection of LGBTQ-themed books for young readers in any U.S. library.

Initially, Michael Cart of Columbia, Indiana, gave several hundred books. Cart, former director of the Beverly Hills Public Library, is an author, editor, and leader in the American Library Association.

His gift inspired a donation from his friend Kathleen T. Horning, former ALSC president and director of the Cooperative Children's Book Center (CCBC) at the University of Wisconsin-Madison.

Another of Cart's friends, Nancy Silverrod of the San Francisco Public Library, pledged additional books from her personal collection. She is a former youth services librarian who has compiled several LGBTQ bibliographies.

Angelica Carpenter, curator of the Arne Nixon Center, said many LGBTQ titles are not available in school or public libraries, and many face battles to be kept in circulation once they are acquired. The announcement comes as California prepares for implementation on January 1 of a law requiring public schools to teach about contributions made by LGBTQ role models.

The Arne Nixon Center at Fresno State is a research collection; its books do not check out but are available to the community for use in the Henry Madden Library.

For more information, contact Angelica Carpenter at (559) 278-8116 or angelica@csufresno.edu.

Children and Libraries

Index to Volume 9

Prepared by Janet Russell

Sp11=No. 1 Spring 2011

Su11=No. 2 Summer/Fall 2011

W11=No. 3 Winter 2011

A

AFRICAN AMERICAN USERS

Through Their Eyes: The Development of Self-Concept in Young African American Children through Board Books, **Su11:36–39**

ALPHABET BOOKS

“A” is for Alligator: Or How a Bechtel Fellow Learns the Alphabet, **Sp11:28–33**

ANDERSEN (HANS CHRISTIAN) AWARD

[nominees], **Su11:2**

Anderson-Newham, Susan

Superheroes in our Midst (The Last Word), **W11:64**

ANNIVERSARIES

Happy Birthday, Old Friends! (Dog-Eared Page), **W11:2**

ARBUTHNOT HONOR LECTURE

Sis to Deliver 2012 Arbuthnot (news), **Sp11:57**

ALSC BOARD OF DIRECTORS AND OFFICERS

Board Major Actions: Electronic and Annual Conference (news), **Su11:60–61**

Board Major Actions: Electronic and Midwinter (news), **Sp11:53**

ALSC Children and Technology Committee. See Children and Technology (column)

ALSC DISTINGUISHED SERVICE AWARD

Carlson Honored with Distinguished Service Award (news), **Sp11:53–54**

ALSC ELECTIONS

2011 Election Results, **Su11:62–63**

2012 Slate of Candidates (news), **W11:58–59**

ALSC News, Sp11:53–63, Su11:60–63, W11:56–59

ALSC/BWI SUMMER READING PROGRAM GRANT

2011 Award Winner (news), **Sp11:54**
Summer Reading on Steroids: ALSC/BWI Grant Winner Hosts Superhero SRP, **Sp11:48–52**

AUTHOR GUIDELINES

Call for Referees, **Sp11:11, Su11:19, W11:51**

Get Your Name in Print: Submit an Article to *Children and Libraries*, **Sp11:27, W11:55**

AUTHOR INTERVIEWS

From Research to a Thrill: An Interview with Margaret Peterson Haddix, **Sp11:45–47**

AUTISM

Beyond Barriers: Creating Storytimes for Families of Children with ASD, **W11:12–14**

AWARDS

[Hans Christian Andersen Award nominees] (Dog-Eared Page), **Su11:2**

Heated Discussions, Great Insights (Editor's Note), **Sp11:2**

[Newbery/Caldecott trivia] (Dog-Eared Page), **Sp11:2, 16; Correction Su11:8**

Wanted! Award Applications (news), **Su11:61–62**

See also names of specific awards, e.g., NEWBERY AWARD

B

BATCHELDER AWARD

Batchelder Award Acceptance Speech (Bui), **W11:6**

Batchelder Goes to Delacorte Press (news), **Sp11:55–56**

BECHTEL FELLOWSHIP

2011 Award Winner (news), **Sp11:54**

“A” is for Alligator: Or How a Bechtel Fellow Learns the Alphabet, **Sp11:28–33**

The Bechtel Experience [Dorr], **Su11:48**

Home for the Holidays: The Depiction of Holiday Themes in Historical Children's Literature, **W11:25–38**

BELPRÉ AWARD

Pura Belpré Author Award Acceptance Speech [Ryan], **Su11:12–13**

Pura Belpré Illustrator Award Acceptance Speech [Velasquez], **Su11:14–15**

Velasquez and Ryan Win Belpré (news), **Sp11:56**

BIBLIOGRAPHY

Good Comics for Kids: Collecting Graphic Novels for Young Readers, **Sp11:3–9**

BIOGRAPHY

Searching for She-roses: A Study of Biographies of Historic Women Written for Children, **Su11:42–49**

Bishop, Nic

[about] Montgomery/Bishop Win Sibert (news), **Sp11:57**

Sibert Medal Acceptance Speech, **W11:9**

BOARD BOOKS

Through Their Eyes: The Development of Self-Concept in Young African American Children through Board Books, **Su11:36–39**

BOOKAPALOOZA COLLECTIONS

2011 Award Winner (news), **Sp11:54**

BORN TO READ (BTR) PROJECT

It's (Still) Never Too Early to Start!, **W11:15–21**

Bradley, Katie

Mistaken Identity: Really, I Am a Professional ... I'm Just Young, **Sp11:34**

Brautigam, Faith

Summer Reading on Steroids: ALSC/BWI Grant Winner Hosts Superhero SRP, **Sp11:48–52**

Brodie, Carolyn S.

[about] 2011 Election Results (news), **Su11:62–63**

BROWN COUNTY (Wisc.) PUBLIC LIBRARY

When it Rains Stuffed Animals: A Lesson in Handling the Unexpected, **Sp11:37–40**

Bui, Françoise

Batchelder Award Acceptance Speech, **W11:6**

BUTTON, ROBINA

ALSC Funds 2011-12 Spectrum Scholar (news), **W11:57**

C

CALDECOTT AWARD

Caldecott Medal Acceptance Speech [Stead], **Su11:9–11, 51**

Vanderpool, Stead Win Newbery, Caldecott (news), **Sp11:54–55**

CALIFORNIA STATE UNIVERSITY, FRESNO

Cart, Horning Donate LGBTQ Books (news), **W11:59**

Capehart, Timothy

From Research to a Thrill: An Interview with Margaret Peterson Haddix, **Sp11:45–47**

Caravette, Loretta

Portrait of the Reader as a Young Child: Assisting the New Reader, **Su11:52–57**

CARLSON, DUDLEY

Carlson Honored with Distinguished Service Award (news), **Sp11:53–54**

CARNEGIE MEDAL

Carnegie Honors Weston Woods (news), **Sp11:56**

Carnegie Medal Acceptance Speech (Ellard), **W11:8**

Carnegie Medal Acceptance Speech (Gagne), **W11:7**

CHILD DEVELOPMENT

Through Their Eyes: The Development of Self-Concept in Young African American Children through Board Books, **Su11:36–39**

CHILDREN AND LIBRARIES

CAL Honored with Writing Award (news), **W11:56**

Children and Technology (column)

- Finding Focus: Using Digital Cameras in Library Programming, **W11**:48–51
 Into a Digital World: A Q and A about Digital Picture Books, **Su11**:58–59

CHILDREN'S LITERATURE

- Digital Books for Digital Natives: A Tour of Open Access Children's Digital Literature Collections, **W11**:39–45
 Home for the Holidays: The Depiction of Holiday Themes in Historical Children's Literature, **W11**:25–38
 Searching for She-roles: A Study of Biographies of Historic Women Written for Children, **Su11**:42–49
 Visiting the de Grummond: A Preconference Tour of the Amazing Historic Collection, **W11**:52–54
 See also SPECIAL COLLECTIONS

COLLABORATION

- Beyond Storytime: Children's Librarians Collaborating in Communities, **Sp11**:20–26, 40

COLLECTION DEVELOPMENT

- Good Comics for Kids: Collecting Graphic Novels for Young Readers, **Sp11**:3–9

COMICS. See GRAPHIC NOVELS**Corsaro, Julie**

- Outgoing President's Message, **Su11**:3

Cox, Ernie J. See Hughes-Hassell, Sandra, Elizabeth Koehler, and Ernie J. Cox**D****DELACORTE PRESS**

- Batchelder Goes to Delacorte Press (news), **Sp11**:55–56

Delahanty, Terence J. See Jones, Kenneth R. and Terence J. Delahanty**dePaola, Tomie**

- [about] dePaola Wins Wilder (news), **Sp11**:55
 Wilder Award Acceptance Speech, **Su11**:16–19

DiCamillo, Kate

- [about] *Bink and Gollie* Takes Geisel (news), **Sp11**:56
 Geisel Award Acceptance Speech, **W11**:3

DIGITAL RESOURCES

- Digital Books for Digital Natives: A Tour of Open Access Children's Digital Literature Collections, **W11**:39–45
 Into a Digital World: A Q and A about Digital Picture Books, **Su11**:58–59

Dog-Eared Page (column)

- [Hans Christian Andersen Award nominees], **Su11**:2
 Happy Birthday, Old Friends! [anniversaries], **W11**:2
 [Newbery/Caldecott trivia], **Sp11**:2, 16; Correction **Su11**:8

Dorr, Christina

- Searching for She-roles: A Study of Biographies of Historic Women Written for Children, **Su11**:42–49

E**EARLY CHILDHOOD LITERACY**

- Beyond Storytime: Children's Librarians Collaborating in Communities, **Sp11**:20–26, 40
 It's (Still) Never Too Early to Start!, **W11**:15–21
 Music, Movement, and Early Literacy: A Best Practices Primer for "Gotta Move!"; **Su11**:29–35
 Portrait of the Reader as a Young Child: Assisting the New Reader, **Su11**:52–57
 Through Their Eyes: The Development of Self-Concept in Young African American Children through Board Books, **Su11**:36–39

E-BOOKS

- Digital Books for Digital Natives: A Tour of Open Access Children's Digital Literature Collections, **W11**:39–45
 Into a Digital World: A Q&A about Digital Picture Books, **Su11**:58–59

Ellard, Melissa Reilly

- Carnegie Medal Acceptance Speech, **W11**:8

F**Fellows, Mary**

- Incoming President's Message, **Su11**:4, 28

FLORENCE COUNTY (S.C.) LIBRARY SYSTEM

- 2011 Award Winner Bookapalooza (news), **Sp11**:54

Frostick, Cary Meltzer

- Kendall Haven: The Man Behind the Startling Power of Story, **W11**:22–24

Fucile, Tony

- [about] *Bink and Gollie* Takes Geisel (news), **Sp11**:56
 Geisel Award Acceptance Speech, **W11**:5

G**Gagne, Paul R.**

- Carnegie Medal Acceptance Speech, **W11**:7

GALE BORDEN PUBLIC LIBRARY DISTRICT (Elgin, Ill.)

- Summer Reading on Steroids: ALSC/BWI Grant Winner Hosts Superhero SRP, **Sp11**:48–52

GEISEL, THEODOR SEUSS

- The Many Sides of Seuss: A Glimpse of the Geisel Library at the University of California—San Diego, **W11**:46–47

GEISEL (THEODOR SEUSS) AWARD

- Bink and Gollie* Takes Geisel (news), **Sp11**:56
 Geisel Award Acceptance Speech (DiCamillo), **W11**:3
 Geisel Award Acceptance Speech (Fucile), **W11**:5
 Geisel Award Acceptance Speech (McGhee), **W11**:4
 My Year with Geisel, **Sp11**:35–36, 52
 When a "Graphic" Won the Geisel: A Critical Look at *Benny and Penny* in the *Big No-No!*, **Sp11**:10–11

GRAPHIC NOVELS

- A Comic Book Surprise: The Library of Congress and Graphic Novels, **Sp11**:15–16
 Good Comics for Kids: Collecting Graphic Novels for Young Readers, **Sp11**:3–9
 Visual Literacy: Exploring This Magical Portal, **Sp11**:12–14
 When a "Graphic" Won the Geisel: A Critical Look at *Benny and Penny* in the *Big No-No!*, **Sp11**:10–11

H**HADDIX, MARGARET PETERSON**

- From Research to a Thrill: An Interview with Margaret Peterson Haddix, **Sp11**:45–47

HAVEN, KENDALL

- Kendall Haven: The Man Behind the Startling Power of Story, **W11**:22–24

HAYES, GEOFFREY

- When a "Graphic" Won the Geisel: A Critical Look at *Benny and Penny* in the *Big No-No!*, **Sp11**:10–11

HAYES (MAUREEN) AWARD

- 2011 Award Winner (news), **Sp11**:54

HOLIDAYS

- Home for the Holidays: The Depiction of Holiday Themes in Historical Children's Literature, **W11**:25–38

Houston, Cynthia

- Digital Books for Digital Natives: A Tour of Open Access Children's Digital Literature Collections, **W11**:39–45

HOUSTON ELEMENTARY SCHOOL (Spartanburg, S.C.)

- 2011 Award Winner Bookapalooza (news), **Sp11**:54

Hughes-Hassell, Sandra, Elizabeth Koehler, and Ernie J. Cox

- Through Their Eyes: The Development of Self-Concept in Young African American Children through Board Books, **Su11**:36–39

I**INCENTIVES**

- My Quest to be Kool (The Last Word), **Sp11**:64

Irwin, James K.

- My Year with Geisel, **Sp11**:35–36, 52

J**Jones, Kenneth R. and Terence J. Delahanty**

A Viable Venue: The Public Library as a Haven for Youth Development, **Sp11:41–44**

Jonker, Travis

Into a Digital World: A Q&A about Digital Picture Books (Children and Technology), **Su11:58–59**

K**KAPLAN, ALLISON G.**

2011 Award Winner Bechtel Fellowship (news), **Sp11:54**

KING COUNTY (Wash.) LIBRARY SYSTEM

Making Learning the Library Fun: One Library's Kidz Connect Program, **Sp11:17–19**

Koehler, Elizabeth. See **Hughes-Hassell, Sandra, Elizabeth Koehler, and Ernie J. Cox**

L**Laiosa, Joyce**

"A" is for Alligator: Or How a Bechtel Fellow Learns the Alphabet, **Sp11:28–33**

Land, Mary Elizabeth

Home for the Holidays: The Depiction of Holiday Themes in Historical Children's Literature, **W11:25–38**

Last Word, The (column)

My Quest to be Kool, **Sp11:64**
Superheroes in our Midst, **W11:64**
Why Children's Librarians Matter Now More than Ever, **Su11:64**

Leeper, Angela

The Many Sides of Seuss: A Glimpse of the Geisel Library at the University of California—San Diego, **W11:46–47**

Leon, Anne

Beyond Barriers: Creating Storytimes for Families of Children with ASD, **W11:12–14**

LGBTQ LITERATURE

Cart, Horning Donate LGBTQ Books (news), **W11:59**

LIBRARIANS AND LIBRARIANSHIP

Superheroes in our Midst (The Last Word), **W11:64**
Why Children's Librarians Matter Now More than Ever (The Last Word), **Su11:64**

LIBRARIANSHIP

Mistaken Identity: Really, I Am a Professional ... I'm Just Young, **Sp11:34**

LIBRARIES, ROLE OF

A Viable Venue: The Public Library as a Haven for Youth Development, **Sp11:41–44**

LIBRARY OF CONGRESS

A Comic Book Surprise: The Library of Congress and Graphic Novels, **Sp11:15–16**

LIGHT THE WAY GRANT

2011 Award Winner (news), **Sp11:54**

LISTENING LIBRARY

Listening Library Wins Odyssey (news), **Sp11:56–57**

LITERACY. See EARLY CHILDHOOD LITERACY**Lowry, Lois**

May Hill Arbutnot Honor Lecture, **Su11:20–28**

M**MARKETING**

Cut the Confusion: Marketing for Self-Sufficiency, **Su11:50–51**

Martens, Marianne

Visiting the de Grummond: A Preconference Tour of the Amazing Historic Collection, **W11:52–54**

McARTHUR PUBLIC LIBRARY

(Biddeford, Maine)

2011 Award Winner Hayes Award (news), **Sp11:54**

McEwing, Hayley Elece

Music, Movement, and Early Literacy: A Best Practices Primer for "Gotta Move!", **Su11:29–35**

McGhee, Alison

[about] *Bink and Gollie* Takes Geisel (news), **Sp11:56**

Geisel Award Acceptance Speech, **W11:4**

MEADE COUNTY (Ky.) PUBLIC LIBRARY

2011 Award Winner Bookapalooza (news), **Sp11:54**

Montgomery, Sy

[about] Montgomery/Bishop Win Sibert (news), **Sp11:57**

Sibert Medal Acceptance Speech, **W11:10**

Mouly, Françoise

Visual Literacy: Exploring This Magical Portal, **Sp11:12–14**

MUSIC

Music, Movement, and Early Literacy: A Best Practices Primer for "Gotta Move!", **Su11:29–35**

N**Nemec, Jenna**

It's (Still) Never Too Early to Start!, **W11:15–21**

NEWBERY AWARD

Newbery Medal Acceptance Speech [Vanderpool], **Su11:5–8**

Vanderpool, Stead Win Newbery, Caldecott (news), **Sp11:54–55**

NOTABLE CHILDREN'S BOOKS

2011 Notable Children's Books (news), **Sp11:57–59**

NOTABLE CHILDREN'S RECORDINGS

2011, **Sp11:58**

NOTABLE CHILDREN'S VIDEOS

2011, **Sp11:59–60**

NOVA SOUTHEASTERN UNIVERSITY

Beyond Barriers: Creating Storytimes for Families of Children with ASD, **W11:12–14**

O**ODYSSEY AWARD**

Listening Library Wins Odyssey (news), **Sp11:56–57**

OUTREACH

Beyond Storytime: Children's Librarians Collaborating in Communities, **Sp11:20–26, 40**

P**PENGUIN YOUNG READERS GROUP AWARD**

2011 Award Winners (news), **Sp11:54**

PENNY, VICTORIA

2011 Award Winner Bechtel Fellowship (news), **Sp11:54**

Peterson, Joella

Finding Focus: Using Digital Cameras in Library Programming (Children and Technology), **W11:48–51**

Phillips, Rebecca

Cut the Confusion: Marketing for Self-Sufficiency, **Su11:50–51**

PHOTOGRAPHY

Finding Focus: Using Digital Cameras in Library Programming (Children and Technology), **W11:48–51**

PICTURE BOOKS

Into a Digital World: A Q&A about Digital Picture Books, **Su11:58–59**

Prendergast, Tess

Beyond Storytime: Children's Librarians Collaborating in Communities, **Sp11:20–26, 40**

PRESCHOOL CHILDREN. See EARLY CHILDHOOD LITERACY**PROGRAMMING**

Finding Focus: Using Digital Cameras in Library Programming (Children and Technology), **W11:48–51**

Making Learning the Library Fun: One Library's Kidz Connect Program, **Sp11:17–19**

When it Rains Stuffed Animals: A Lesson in Handling the Unexpected, **Sp11:37–40**

See also **STORY TIMES; SUMMER READING PROGRAMS**

R**READERS ADVISORY**

Portrait of the Reader as a Young Child: Assisting the New Reader, **Su11:52–57**

READING READINESS. See EARLY CHILDHOOD LITERACY

RICHMOND (Calif.) PUBLIC LIBRARY

2011 Award Winner Light the Way
Grant (news), **Sp11:54**

Rokos, Sue

My Quest to be Kool (The Last Word),
Sp11:64

Romriell, Deanna

When it Rains Stuffed Animals: A
Lesson in Handling the Unexpected,
Sp11:37–40

Roth, Kevin

Why Children's Librarians Matter Now
More than Ever (The Last Word),
Su11:64

Ryan, Pam Muñoz

[about] Velasquez and Ryan Win
Belpré (news), **Sp11:56**
Pura Belpré Author Award Acceptance
Speech, **Su11:12–13**

S**SALT LAKE CITY (Utah) PUBLIC LIBRARY**

When it Rains Stuffed Animals: A
Lesson in Handling the Unexpected,
Sp11:37–40

Sands, Monica

Making Learning the Library Fun: One
Library's Kidz Connect Program,
Sp11:17–19

SEUSS, DR. See GEISEL (THEODOR SEUSS) AWARD**SIBERT AWARD**

Montgomery/Bishop Win Sibert (news),
Sp11:57

Sibert Medal Acceptance Speech
(Bishop), **W11:9**

Sibert Medal Acceptance Speech
(Montgomery), **W11:10–11**

SIGNAGE

Cut the Confusion: Marketing for Self-
Sufficiency, **Su11:50–51**

SÍS, PETER

Sís to Deliver 2012 Arbuthnot (news),
Sp11:57

SPECIAL COLLECTIONS

A Comic Book Surprise: The Library
of Congress and Graphic Novels,
Sp11:15–16

SPECIAL NEEDS CHILDREN. See AUTISM SPECTRUM SCHOLARSHIP

ALSC Funds 2011-12 Spectrum
Scholar (news), **W11:57**

Stead, Erin E.

[about] Vanderpool, Stead Win
Newbery, Caldecott (news),
Sp11:54–55
Caldecott Medal Acceptance Speech,
Su11:9–11, 51

STORY TIMES

Beyond Barriers: Creating Storytimes
for Families of Children with ASD,
W11:12–14

STORYTELLING

Kendall Haven: The Man Behind the
Startling Power of Story, **W11:22–24**

SUMMER READING PROGRAMS

Summer Reading on Steroids: ALSC/
BWI Grant Winner Hosts Superhero
SRP, **Sp11:48–52**

SUPERHEROES

Summer Reading on Steroids: ALSC/
BWI Grant Winner Hosts Superhero
SRP, **Sp11:48–52**

T

**TECHNOLOGY. See Children and
Technology (column)**

TOY ANIMALS

When it Rains Stuffed Animals: A
Lesson in Handling the Unexpected,
Sp11:37–40

TRANSLATIONS. See BATCHELDER AWARD**U****UNIVERSITY OF CALIFORNIA—SAN DIEGO**

The Many Sides of Seuss: A Glimpse
of the Geisel Library at the
University of California—San Diego,
W11:46–47

UNIVERSITY OF SOUTHERN MISSISSIPPI

Visiting the de Grummond: A
Preconference Tour of the Amazing
Historic Collection, **W11:52–54**

V**VALUE**

Why Children's Librarians Matter Now
More than Ever (The Last Word),
Su11:64

VALUE, COMMUNICATION OF

Incoming President's Message,
Su11:4, 28

VANCOUVER (Canada) PUBLIC LIBRARY

Beyond Storytime: Children's
Librarians Collaborating in
Communities, 40, **Sp11:20–26**

Vanderpool, Clare

[about] Vanderpool, Stead Win Newbery,
Caldecott (news), **Sp11:54–55**
Newbery Medal Acceptance Speech,
Su11:5–8

Velasquez, Eric

[about] Velasquez and Ryan Win
Belpré (news), **Sp11:56**
Pura Belpré Illustrator Award
Acceptance Speech, **Su11:14–15**

Velffort, Susan

When a "Graphic" Won the Geisel: A
Critical Look at *Benny and Penny in
the Big No-No!*, **Sp11:10–11**

Verbeten, Sharon

Editor's Note, **Su11:2, W11:2**
Heated Discussions, Great Insights
(Editor's Note), **Sp11:2**

Volin, Eva

Good Comics for Kids: Collecting Graphic
Novels for Young Readers, **Sp11:3–9**

W**Weber, Janet**

A Comic Book Surprise: The Library
of Congress and Graphic Novels,
Sp11:15–16

WEST PALM BEACH (FLA.) PUBLIC LIBRARY

2011 Award Winner ALSC/BWI
Summer Reading Program Grant
(news), **Sp11:54**

WESTON WOODS STUDIOS

Carnegie Honors Weston Woods
(news), **Sp11:56**

WILDER AWARD

dePaola Wins Wilder (news), **Sp11:55**
Wilder Award Acceptance Speech
[dePaola], **Su11:16–19**

WOMEN'S STUDIES

Searching for She-roles: A Study of
Biographies of Historic Women
Written for Children, **Su11:42–49**

Y**YOUTH DEVELOPMENT**

A Viable Venue: The Public Library as
a Haven for Youth Development,
Sp11:41–44

Index to Advertisers

ALSC..... Cover 3
Fay B. Kaigler Children's Book Festival..... Cover 2
Fulcrum Publishing 11

Illinois Library Association..... Center Insert
Wild Iris Publishing Cover 4

THE LAST WORD

Superheroes in our Midst

Susan Anderson-Newham

Superheroes—we know they populate shelves of comic books and DVDs. But years spent working in a library and quiet observational powers—or, in my case, perhaps not so quiet—have revealed to me a secret sect of superheroes. You too may recognize them.

- **Reference Deity.** He or she might appear normal, unassuming even, but trust me, Reference Deity is a beast! Able to leap tall questions at a single bound, pulling obscure reference texts from dusty shelves, navigating mountainous databases in a flash. Reference Deity's brain holds the magical key to seemingly impossible questions—and, often, a wry sense of humor.
- **Upholder of the Flow.** This mighty hero is able to move materials at the apparent speed of light, emptying an overflowing book drop bin in the blink of an eye—juggling holds processing, telephone calls, library card registrations, mechanical breakdowns, and patron problems with the derring-do of a true caped crusader (and with no more than two hands!).
- **Guardian of the Shelves.** These wunderkinds can accurately shelve an entire book cart down to the last ridiculous decimal point in what seems an instant—all while simultaneously directing patrons to the reference desk, the tax forms, the bathrooms, and the genealogy section.
- **Astonishing Leader.** Not content to merely manage a branch, Astonishing Leader blesses a branch with true leadership. Unafraid to seduce funds out of local Rotary groups, then roll



Susan Anderson-Newham, Early Learning "Super" Librarian, a.k.a. Champion of the Wee!

up the sleeves of a grown-up-looking suit and clean poo off bathroom walls, the Astonishing Leader does it all—budgets, meets, manages, tidies, and most importantly, inspires.

■ **Radical Defender.** Armed with a strange combination of sarcasm and passion, Radical Defender is able to tame packs of wild teens with uncanny "Spidee-sense," knowing exactly when the teen area is just about to erupt, or the precise moment a new technology is about to emerge.

- **Champion of the Wee.** Obsessed with saving the world one child at a time, the Champion sings (not necessarily on key), rhymes, reads, dances, chants, hops and leaps, using puppets, hats, and costumes and spouting early literacy lingo while vehemently proclaiming the critical importance of mudpies, Mother Goose, and free play.

Yes, these superheroes bless the halls of libraries all across the country. Hopefully, you have met many of them. Perhaps you are one!

And if all of this seems unfamiliar to you at present, stay tuned, you never know when the next employee walking through that door might turn out to be a new kind of superhero!

Up, up, and away!

Susan Anderson-Newham is Early Learning Supervising Librarian at the Pierce County (Wa.) Library System.

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.