

ABC NEWSLETTER

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1996-97 ABC Calendar

- September 11 "Summer Reports." Host: Billie Levy, 7 Craigmoor Road, West Hartford, CT. 7 P.M.
- November 6 "Loretta Krupenski." Host: Brian Rogers, Rare Book Room, Connecticut College, New London, CT. 7 P.M.
- November 16-17 1996 Connecticut Children's Book Fair, Bishop Center, University of Connecticut, Storrs, CT. 10 A.M.-5 P.M.
- December New York City exhibits. To be announced.
- January To be announced.
- February 5 "Mahlon Day." Speaker and host: Gary Wait. Connecticut Historical Society, One Elizabeth St., Hartford, CT. 7 P.M.

1996-1997 Exhibitions and Events

- Nov. 16-17 1996 Connecticut Book Fair, Bishop Center, Storrs, CT (A report of this Fair, in which members of the ABC are heavily involved, will appear in our next issue.)
- Oct 1-Dec. 8 Wendell Minor, "Art for the Written Word," at the Mattatuck Museum, 144 West Main St., Waterbury, CT.
- Nov.-Dec. Barbara Cooney, "Beads on a String: The Art of Barbara Cooney," Dodd Research Center Gallery, Storrs, CT.
- Nov.-Dec. "Tikvah: Perspectives on Human Rights," the work of 43 contemporary American illustrators, Dodd Research Center, Storrs, CT.
- Oct. 19-Jan 18 "Maud and Miska Petersham," original art from a private collection, New Britain Youth Museum, 30 High St., New Britain, CT.

Nov. 9–Jan 26 “Dick and Jane: Illustrations of an American Education” and
“The Picture Book Art of Chihiro Iwasaki,” at the Norman
Rockwell Museum, Stockbridge, MA.

1996 Book Awards Announced

BOSTON GLOBE/HORNBOOK AWARD

Fiction

Winner: Avi: *Poppy* (illustrated by Brian Floca)

Honor: Eloise McGraw: *The Moorchild*

Ruth White: *Belle Prater's Boy*

Nonfiction

Winner: Andrea Warren: *Orphan Train Rider: One Boy's True Story*

Honor: Joseph Bruchac: *The Boy Who Lived with the Bears, And Other Iroquois Stories*
(illustrated by Murv Jacob)

Bonnie and Arthur Geisert: *Haystack* (illustrated by Arthur Geisert)

Picture Books

Winner: Amy Hest: *In the Rain with Baby Duck* (illustrated by Jill Barton)

Honor: Caralyn Buehner: *Fanny's Dream* (illustrated by Mark Buehner)

Lynne Rae Perkins: *Home Lovely*

NATIONAL BOOK AWARDS

Juvenile Literature

Carolyn Coman, *What Jamie Saw* (Front Street)

Nancy Farmer, *A Girl Named Disaster* (Orchard Books/Richard Jackson Books)

Helen Kim, *The Long Season of Rain* (Henry Holt & Co.)

Victor Martinez, *Parrot in the Oven: Mi Vida* (HarperCollins/Joanna Cotler Books)

Hans Nolan, *Send Me Down a Miracle* (Harcourt Brace & Co.)

American Children's Magazines, 1800-1875

Gary E. Wait

The first attempt at a regularly issued American magazine for children was made in Hartford, Conn., in 1789 by the publishing firm of Hudson and Goodwin. Intended to serve as a monthly supplement to classroom readers and spellers, *The Children's Magazine* claimed to offer a variety of pieces on subjects "such as children mostly can comprehend," presented in a manner that would "gratify and keep alive the passion for curiosity." Confessing to "some doubt of its success" due to the novelty of the enterprise, the publishers abandoned the effort as unprofitable after a mere four issues. Occasional ventures would be made by others during the next two decades, but none proved commercially successful, and all were soon abandoned.

The earliest successful magazines for children in America were not, strictly speaking, either commercial or literary ventures, but the publications of various denominational Sunday-school organizations, and of the ecumenical tract, Sunday-school, and missionary societies. Unhampered by the need to turn a profit—or necessarily to break even—the denominational publishing houses and philanthropic societies enjoyed an advantage not available to commercial publishers in the early decades of the nineteenth century. During the 1820s, a spate of denominational and religiously-motivated magazines for children began to appear. The earliest of these was published in Philadelphia as a vehicle for the ministry of the American Sunday School Union to young children. Founded in New Haven in 1823 as *The Teacher's Offering*, it was purchased in 1824 by the Sunday School Union and renamed *The Youth's Friend*. An octavo format single-column monthly, illustrated with well-executed and clearly printed woodcuts, *The Youth's Friend* enjoyed enormous success, quickly attaining a circulation of about 13,000. Issued concurrently with an *Infant's Magazine* for very young children, *The Youth's Friend* was published until 1842, when it was superseded by a larger bi-weekly, *The Youth's Penny Gazette*.

Denominational publishing houses were quick to learn from the American Sunday School Union's success. Building on a long history of successful tract publish-

ing, the Methodists were the first to enter the periodical field, in December 1827, with the first issue of their *Child's Magazine*. Modeled in format, as well as in content, on *The Youth's Friend*, each monthly issue featured some combination of Bible stories, moral lessons, the usual admonitory tales for naughty children, and the inevitable sentimental descriptions of the holy deaths of pious youths. To these were added a distinctively Methodist emphasis, soon picked up by others: the evangelization of the heathen. Typical is an issue from the 1830s, in which impressionable little readers are advised of the urgency of converting the benighted Tahitians, a misguided people who “murder their own infants” to satisfy the demands of their pagan gods.

Two years after the Methodists, the Episcopal Sunday School Union entered the field with its monthly budget of wholesome and enlightening literature for children, *The Children's Magazine*. To the offerings typical of its precursors, the Episcopalians added an emphasis on the phenomena of Nature as witness to the variety and benevolence of Divine Creation.

Throughout the 1830s, '40s, and '50s, benevolent and reform societies, as well as religious organizations, entered the children's periodical field with weeklies and monthlies, each promoting their particular emphasis—and the denominational magazines often devoted monthly “departments” to such concerns as missions, temperance, and even the abolition of slavery. Toward the end of the 1850s, one children's magazine, *The Child's Paper*, nearly came to grief over the issue of slavery. Founded in 1852 by the American Tract Society, its publishers envisioned a nation-wide distribution from offices in several eastern cities, as well as New Orleans and Cincinnati. In contrast with many of its saccharine and highly sentimental counterparts, *The Child's Paper* was remarkably successful in drawing moral lessons from dramatic incidents which appealed to a child's imagination. Typical is an 1856 story about travelers in Russia attacked by wolves, in which the author reminds his readers that God also protects children attacked by “moral wolves” like intemperance and dishonesty, which dog the steps of the faithful. In another story, lessons about heroism and charity are aptly drawn from an illustrated account of a fire. In yet another, a view of an Indian campfire is used to present the perennial plea for support of Native American missions. These were topics on which all the regional editors could agree. By the end of the decade, however, the New England

regional branch of the Tract Society was calling for the inclusion of material inimical to the peculiar institution of the South. Unable to accommodate their regional differences in a single publication for children, the Boston office commenced in December of 1859 to issue its own paper, *The Child at Home*, which ran concurrently with *The Child's Paper* until 1873, when the two were reunited.

(I might observe at this point that one of the reasons the whole field of juvenile magazines can be a bibliographically daunting one is the similarity and actual duplication of titles, the constant mergers of two or more publications under a single title, and the parallel issues of competing regional agencies, like the Tract Society. In the case of *The Child at Home*, the matter is complicated still further by the publisher's perversity in calling both the December 1859 and the January 1860 issues "Vol. I, no. I"!)

Stimulated by the success of the denominationally sponsored magazines for children, secular publishers made a renewed effort to enter the field in the years after 1820—this time with success. In most cases, their avowed aims were not unlike those of their religious counterparts: moral enlightenment within the context of engaging narrative. The earliest and most successful of these efforts from the secular press was the *Juvenile Miscellany*, founded in 1826, and edited throughout much of its eight-year life by Lydia Maria Child. Illustrated at first with copperplate engravings, rather than with the increasingly popular woodcut, the *Miscellany* attempted to introduce a higher literary tone to its pages than was characteristic of its rivals. Among the authors who wrote regularly for the *Miscellany* were Lydia Sigourney and Sarah Josepha Hale. Mrs. Hale, in fact, edited the final volume of the *Miscellany* (1834/5); and it was for an 1830 issue of this magazine that she produced the poem "Mary Had a Little Lamb."

Perhaps most typical of the pseudo-religious children's magazines was the *Youth's Cabinet*, founded originally in Boston in 1838, and revived in 1846 by the Rev. Francis C. Woodworth, under the same title but with new volume numbers. The original *Cabinet*, organized into such departments as "The Moralist", "The Puzzler", "Science", "Temperance", "Anti-slavery", "Poetry", and even "Obituary", boasted a considerable portion of original material by such well-known authors as Jacob and J. S. C. Abbott, J. T. Headley, T. S. Arthur, Lydia Sigourney, and Woodworth himself, writing under the pseudonym "Theodore Thinker." Most issues

also included a children's song, many of them written by the popular hymn-writer William B. Bradbury. A two-part setting of Lydia Sigourney's "The Bee and the Butterfly" by P. A. Andreau is typical of the songs published in the revived *Cabinet* of 1846.

The revived *Cabinet* is especially informative for students of nineteenth century juvenile magazines, in that Woodworth goes to great lengths to express his philosophy for the publication of magazines for children. In his prospectus for Volume I (1846), he states that:

. . . We shall display a variety of specimens from history, biography, sketches of travellers . . . and so forth. The world of natural history will be explored for our readers' benefit. What a field of never-wearingly study is here! . . .

We shall provide some poetry, some enigmas . . . and sometimes we shall have a few strains of music. It shall be a part of our aim to amuse our young friends. We shall allow a little humor occasionally. We have no objection that we know of to a good round laugh now and then. . .

[But] we shall not forget that the great purpose of life should be higher and holier than mere entertainment. . . We shall deem our work well-done only when it tends to instruct the intellect, to refine the taste . . . to raise higher the standard of morality, and virtue, and purity, and holiness—in a word, to exert a healthful influence in the education of the young for this world and for heaven.

Not surprisingly, with an agenda like that, the promised humor barely materialized—and when it did, it was so heavy-handed or so moralistic that it can hardly have raised a chuckle, let alone "a good round laugh." Despite its lofty aims, the re-organized *Youth's Cabinet* did not survive the decade.

Even more short-lived was the venture of the not-yet-famous Harriet Elizabeth Beecher Stowe into the field of moral magazines for minors. In 1836, Harriet Beecher had married the Rev. Calvin Stowe, professor of Biblical literature at the Lane Theological Seminary in Cincinnati. In addition to contributing occasional stories to the women's magazines of the day, Mrs. Stowe founded the *Youth's Magazine and Juvenile Harp* in 1841, partly to supplement her husband's meager salary, and partly as a missionary outreach to the children of the West. In addition to serving

as a vehicle for her own writings for children, *The Youth's Magazine*, like *The Children's Magazine* of the Episcopalians, used natural phenomena to teach moral and theological lessons. Nature, however, was also celebrated for its purely intellectual and scientific interest, as typified in a charming little essay on the chambered nautilus by Thomas H. Gallaudet. Despite its attractive format and the refreshing variety of its contents, *The Youth's Magazine* seems to have survived for only a couple of years. Three issues from the second volume (1842) at the Connecticut Historical Society are the only recorded evidence of this magazine's short existence.

Virtually every literary figure of any standing in the nineteenth century who wrote for children at all tried their hand at conducting a children's magazine at one time or another. Among the more successful of these purely literary efforts were *The Little Pilgrim* and *The Children's Hour*. The former, founded in 1854 by Sara Jane Lippincott, wife of a prominent Philadelphia publisher, was intended as a vehicle for her own juvenile stories written under the pen-name "Grace Greenwood", and for those of her literary circle. Lively and entertaining, *The Little Pilgrim* ran successfully for more than a dozen years until 1868, when it was abandoned by its editor in favor of travel literature and newspaper reporting.

As the vigor of *The Little Pilgrim* began to wane late in the '60s, it was gradually supplanted by its Philadelphia competitor, *The Children's Hour*, founded in 1867 by T. S. Arthur. Best known today for his temperance classic, *Ten Nights in a Barroom* (1854), Arthur had a knack for combining preaching with the sensational that had made him both rich and famous by mid-century. Reining in his penchant for the sensational, Arthur established a successful magazine for children, on the by-now-familiar model of "homey" interests, music, and natural history. A man of enthusiasms, however, with many irons in the fire, Arthur typically sold his interest in the magazines he founded after several years of publication. *The Children's Hour* was no exception. In 1874 it was swallowed up by the rising star among children's literary magazines, *St. Nicholas*.

Probably none of the purely literary forays into the field of children's magazines captured the attention of its audience so successfully and held it so long as Samuel G. Goodrich's *Merry's Museum* and its predecessor, *Parley's Magazine*. Every child knew Peter Parley, that garrulous old Revolutionary War veteran with the gouty leg, who hobbled out of Goodrich's fertile imagination in 1827 and proceeded to capture

the affection of several generations of American youth. Opinionated, didactic, moralizing, prone to the most outrageous generalizations about unfamiliar faiths and cultures, and absolutely opposed to pure fiction, Parley nevertheless had a genius for making it fun to learn. Especially in areas like geography and natural history, Parley succeeded in winning an audience among those who preferred their moralizing diluted with discovery and adventure. To this successful formula, Goodrich and his successors added practical instruction in art, and an almost monthly song—many of them of high quality from such accomplished composers and teachers as Lowell Mason.

Goodrich relinquished control of *Parley's Magazine* in 1834, after the first year of publication. But seven years later, in 1841, he returned to the editor's desk, this time in the guise of Robert Merry. Merry differed from Peter Parley in only one particular: he had been spared the gout—a real advantage if you're going to take your young readers on a balloon trip around the world! In virtually every other respect they differed hardly at all; and within a few years of its founding, *Merry's Museum* had absorbed *Parley's Magazine*. In fact, as early as 1842, Parley was making “guest appearances” in *Merry's Museum*, as well as enjoying immense popularity as the “author” of textbooks, chapbooks, and even an almanac or two. Wherever he went, the image of the old soldier with his old-fashioned clothes and his walking stick, surrounded by children, meant exciting adventures and entertaining stories.

Goodrich's competitors thought so, too. Hoping perhaps to capitalize on Parley's popularity, the editor of *Youth's Cabinet*, C. F. Woodworth, “borrowed” one of the trademark Parley vignettes for a projected series of “Uncle Barnabas” stories he was writing under the pseudonym “Theodore Thinker.” Woodworth, a clergyman who, as we have seen, claimed that the mission of his magazine was “to raise higher the standard of morality and virtue,” should have known better. Goodrich was not amused; and the stories of Uncle Barnabas were discontinued after their second installment.

In *Parley's Magazine* and then in *Merry's Museum* Goodrich had hit on a winning combination that succeeded for nearly four decades. It had something for everyone. Within the second year of its existence, *Merry's* had added a department for young children: the “ABC-darians,” as Goodrich called them. There was adventure for older children: tales of the California gold rush in 1850, for example; the thrilling

adventures of fur trappers in Siberia—all with appropriate illustrations, and all intended to convey factual information about the world beyond the horizon of his young readers' experience.

Claiming to eschew the sensationalism of James Fenimore Cooper and of the emerging dime–novel school of fiction writers, Goodrich was not above recourse to the dramatic himself, when it could be employed to illuminate even the most gruesome episodes of our history. One wonders that the man who, as a child, had nightmares about “Little Red Riding Hood” found such scenes as the scalping of Jane McCrea appropriate fare for Peter Parley's little friends! Perhaps even the frightening seemed somehow safe in Parley's company.

Peter Parley and Robert Merry looked forward, as well as back, acquainting their little friends with some of the latest technological and scientific discoveries in language that children could understand. The mysteries of paleontology—an infant science in 1842—were presented in the third volume of the *Museum*; and a decade and a half before Darwin's *Origin of Species*, Goodrich was suggesting to his readers that the Biblical seven days of Creation were best understood as seven eras. Technological advances like the rotary press were celebrated, illustrated, and explained. And in an occasional burst of humor of the sort the *Youth's Cabinet* promised but never delivered, Merry made his point about the effects of technology on distance and time in a delightful cartoon, in which a winged locomotive gives chase to a very worried horseback rider.

Mental puzzles, music, poetry, stories of long ago and far away, readers' letters, and Robert Merry's own monthly chats with his friends filled issue after issue, decade after decade. By mid–century Goodrich and his associates were experimenting with more imaginative illustration and page layouts for their feature stories: wrap–arounds, for example, and irregular shapes. An 1858 travel story is introduced by a wrap–around view of Henry Hudson and the river named for him. Once again, Merry's competitors thought they knew a good thing when they saw it; and two years later *Student and Schoolmate* appropriated the identical view to introduce a travel story of their own.

Goodrich retired from the active direction of *Merry's Museum* in 1854, although he retained an interest in it until his death in 1860. But the momentum he had established carried it successfully until 1872, when it was absorbed by its most successful competitor, the *Youth's Companion*. As such, they continued until 1929, when

the *Companion* was merged with *American Boy*.

The earliest attempt to establish a juvenile magazine, back in 1789, had been undertaken as a supplement to classroom textbooks. It had failed after only four issues; but the idea had not died with it. With the advances in common school education in the early decades of the nineteenth century, a market for a classroom magazine began to develop—and by mid-century several successful scholars' magazines had made their appearance. Two, *The Student* and *The Schoolmate*, combined forces in 1855 to form the most successful of these, the Boston-based *Student and Schoolmate*.

At first a relatively plain offering of school-reader type stories, it had become by 1860, and especially after its merger with *Forrester's Boys and Girls Magazine*, in format more like the trade magazines of the day. And, while its contents were clearly oriented toward the academic, as a long series of keyed exercises in declamation attest, they also testify to the broadening of the school curriculum to include instruction in such things as physical culture and gymnastics, as well. Adventure was not overlooked. The popular craze for ballooning in the 1850s was not confined to Robert Merry's travels; and the illustrations of adventure stories in *Student and Schoolmate* in the 1860s were among the best of their day.

Despite an excellent roster of authors, including Mary A. Dodge, Charles C. Coffin, Jacob Abbott, and "Oliver Optic," who, under his real name of William T. Adams also served as editor, *Student and Schoolmate* survived only until 1872. Perhaps it had tried too hard to imitate the aging *Merry's Museum*, and they had died together. Others would take their place, more in tune with the trends of the time; and some of them would survive into the next century—a few into our own time. But from the simple schoolboy publications, like the *Boy's Saturday Journal*, a New Haven effort of 1832, to such garish mid-century offerings as *Demorest's Young America*, which, like the *Youth's Companion* flourished on such devices as premiums and continued stories, magazines provide a wonderful mirror of children's life in the last century—and of what adults thought their children should be reading.

Gary E. Wait is Head Catalogue Librarian at the Connecticut Historical Society in Hartford. This article is based on a program he gave to the ABCs in February 1996 that also included an exhibit of early children's magazines in the Society's and his own personal collections.

Picture Books and Peace

Francelia Butler

In 1934 I was hired by a national educational association to write a pamphlet on the brotherhood of man. “But,” I protested to the director, “I read in the papers that there is a man, Hitler, coming to power in Germany and that he is very dangerous. We are likely to have a war, and many of the children of your members might be involved. Wouldn’t it be better if I wrote a pamphlet to send to your membership urging them to write their Congressmen to cut off the sale of arms to Nazi Germany?” The director drew herself up indignantly. “Do you really want us to lose our nationalistic membership? Most of our members agree with what Hitler is doing. We recognize the danger. We want to make a show of concern, but we certainly don’t want to lose our nationalistic membership.”

As soon as I could get away, I walked to the nearest newspaper office and asked the editor, whom I did not know, if it would not be wise to write an editorial about this situation. Apparently he consulted with my director, because the next morning I was fired. This and similar experiences induced me to begin the crusade to educate people on peace and conflict resolution.

When I began the Peace Games Festivals at the University of Connecticut (where they were carried on for three years and subsequently transferred to Harvard) I thought of the games as stories of peace with series of pictures—something like picture books, but on one large page instead of several. Billie Levy’s brilliant collection of picture books appeared to me then as a series of bright festivals.

Johan Huysmans argued in his book, *Homo Ludens*, that the best way to teach anything is through games. Board games have the same components as picture books. They consist of a commencement, a conflict, a carrying force or motivation, a climax, and a conclusion. This structure became clear to me as a listener in my own class to the lectures of such speakers as Maurice Sendak, James Marshall, the Nobel prize-winning I.B. Singer, and the great actress Margaret Hamilton (known to all as the Wicked Witch of the West in the movie *The Wizard of Oz*.)

The tapes for some of these lectures (including two by I.B. Singer, author of the

children's story *Zlateh the Goat*) are available in the audio-visual section of the Bab-bidge Library at UConn. They are described by Denise Dickson in a 1989 article in *Harvest*, the library journal.

All the picture books describe the solution to problems. Sendak's *Where the Wild Things Are*, delves into the imaginary confrontation of a little boy with his Wild Things. Having faced his aggressive behavior, he returns home to his little bed and finds he is still loved and accepted.

James Marshall's *George and Martha* deals with social problems such as George's not liking pea soup and not wanting to offend Martha by admitting it (so he pours it into his loafers!) When Martha discovers his dislike and confronts him with it, he openly confesses. She says that she doesn't like pea soup either, and they make their peace. In another story, George peeks in on Martha as she is taking a bath, so she plops the tub on his head—he learns never to do that again. James Marshall was a great comic artist.

Quite different conflicts are often covered by Dr. Seuss. *The Butter Battle Book*, for example, is a great expose of the evils of war and adult responsibilities for conflict. In this book a grandfather conveys his war-like prejudices to his grandson. Such a situation occurs all too often among nations where the old generation poisons the souls of the young. The grandfather maintains that the only people worth living are the people who eat their bread butter side up. He takes his grandson with him to the wall that separates them from those who eat their bread butter side down. Each time he visits the wall, he takes a bigger weapon, until finally the boy sees that the grandfather has led them into a real war. He shouts, "Grandpa! Be careful! Oh, gee! Who's going to drop it? Will you. . .? Or will he. . .?" The grandfather replies grimly, "Be patient, we'll see. We will see. . ."

Seuss has written one of the most satirical attacks on the foolishness of war. He recognized, perhaps, that the last time adults permitted children to attempt conflict resolution was in the Children's Crusade, led by a little boy named Steven of France in 1212. All the children were killed.

One would think that picture books about conflict resolution would be required reading in grade schools. Instead, teachers are not trained in the subject, and it is taught only in a fragmented way. Small wonder there is so much violence!

Movable Book Society Conference

Frank Gagliardi

For early arrivals at the Movable Book Society Conference (held in East Brunswick, NJ, April 18–20, 1996) the first event was a bus trip to New York City to attend preview night of the New York Antiquarian Book Show at the 69th Street Armory.

This first-ever conference was arranged by Ann Montanaro, a librarian and author of *Pop-up and Movable Books: a Bibliography*.

Friday morning's session began with a lecture and slide presentation on the history of pop-up and movable books by Carol Barton. Ms. Barton is a book artist and has taught classes in the construction of pop-ups. She traced the history of movables from their beginnings in the 16th century to the pop-up books produced in the 1930's by Blue Ribbon books.

Robert Sabuda, book illustrator and pop-up engineer, shared with us through slides the creative process he went through to design and then engineer a pop-up version of *The Twelve Days of Christmas*. It was fascinating to see the complexity and thought processes involved in the designing of pop-ups. Little Simon will issue this book in a printing of 125,000 copies. *The Twelve Days* will break the \$20 ceiling price for a child's pop-up book.

Sabuda then took us on a slide tour of the Excel pop-up production plant in China, which will produce his book. It was amazing to see a group of happy workers sitting at a table piled with 58,000 paper parrots that were being glued into another author's pop-up book!

At lunch we had an opportunity to meet one another as well as to buy and swap books. Following this, our speaker was Joanne Page, a paper conservator from California, who spoke about preservation techniques and showed us examples of her restorations and repairs. She quoted Maurice Sendak, who called children "a joyously destructive audience."

Ann Montanaro then introduced us to four pop-up engineers: Chuck Murphy, Biruta Akersberg Hansen, Carol Barton and Robert Sabuda. These four talented

people discussed their recent visit to the Children's Book Fair in Bologna, Italy. Afterwards, there were plenty of questions for them about the marketing of books.

Elizabeth Wessels, a bookseller, was our next program speaker. She had us falling out of our chairs with laughter as she described the difficulty of producing her catalog of pop-ups ("My first and last.") Ms. Wessels' *The Modern Pop-up Catalog* includes full-color illustrations for almost half of the 582 entries, as well as its own pop-up. This catalog is available for \$20 from her firm of Bookfinders International.

Late in the afternoon buses were provided to take us to an exhibit of pop-up and movable books at the Rutgers University Libraries. The materials on display were from Ann Montanaro's extensive collection. We were also shown the Web page created for this exhibition. (<http://www.rutgers.edu/rulib/spcol/pex.htm>)

The day ended with a banquet, which featured Waldo Hunt, the "grand old man" of the pop-up world. He told us how he became involved in the production of pop-up books, beginning with pop-up advertising inserts. *Bennett Cerf's Pop-up Riddle Book* for Random House was the beginning of his production of pop-up books. The success of this book eventually led to the production of many pop-up books for Hallmark. In 1973, Hunt formed Intervisual Communications, the company which today produces about 90% of the world's pop-up books.

On the last day, Joan Irvine, author of several "how to" pop-up books, spoke of the difficulty of getting published. Then, under her direction, we tried to make our own pop-ups!

The final speaker was Maria Pisano, a book artist. She showed us how to make acid-free boxes to protect our books.

This very first conference was informative and fun, and hopefully will be the first of many more. Those who attended the conference were collectors, book artists, paper engineers, booksellers and authors. It was not unlike a meeting of our ABCs—a group of people gathered together to share the things they love.

ABCs Visit Steven Kellogg

Susan Schur

On a clear, cold day in March, a contingent of ABC members wended their way into the woods of Sandy Hook, CT to the home and studio of Steven Kellogg. We knew we were in the right place when we saw the likeness of “Pinkerton” on the sign by the driveway leading to the 18th century restored tavern where the Kelloggs reside. We were greeted warmly by Mr. Kellogg, and he invited us to climb the stairs through the oldest parts of the house to reach the studio on the third floor, renovated to accommodate several work spaces and the myriad of collectibles that Steven has acquired over the years. In addition, the shelves contain copies of his many books, and numerous original prints, both framed and unframed.

It seems that Mr. Kellogg is also an avid collector of illustrated books, and he shared some of his special ones with us, including those of Arthur Rackham. Original art given him by his friends and colleagues, such as Maurice Sendak, Rosemary Wells and Eric Carle, were among the treasures he showed us.

When Steven Kellogg works in his studio he is never alone, for he shares the space with a menagerie of stuffed animals of every size. Two large lions reside at one end of the studio, along with a giant frog designed and created by William Steig’s wife. A very long boa (Jimmy’s, no doubt), signed by and presented to him by students at a school in Pennsylvania, stretches out under the eaves of the slanted ceiling. At the other end of the studio, a most charming six-foot ewe, dressed in stockings, slippers and a lovely pink flowered dress, sits serenely in a rocking chair.

Such a warm and cozy studio, with its beautiful views of the woods and pond, certainly seems to provide the proper environment for a talented and creative author and artist such as Steven Kellogg to continue to write and illustrate books appreciated by both children and adults. Those of us who had the good fortune to visit that day will remember the warmth and hospitality of this admired contributor to children’s literature.

Biblio: The Magazine for Collectors of Books, Manuscripts, and Ephemera

Reviewed by Norman D. Stevens

Biblio: The Magazine for Collectors of Books, Manuscripts, and Ephemera. Vol I., #1-;
July/August 1996. Monthly. (Biblio, P.O. Box 10603, Eugene, OR 97440.
One-year: \$34.95. Newsstand price: \$4.95 per issue.)

This brand-new, slick, upscale magazine has the potential to become as popular and pervasive as *Smithsonian* at least among book collectors. The first issue, and it's difficult to evaluate a new magazine by its first issue, certainly looks and feels like that magazine and the Library of Congress's newer *Civilization*. Slick paper, color photographs, eye-catching ads, chatty and informative articles, announcements of forthcoming events, and the like make us feel right at home. Only *Biblio*, instead of casting its net quite as widely as those two magazines, focuses exclusively on information of interest to the legion of collectors, and would-be collectors, of books, manuscripts, and ephemera. The publisher hopes that those folks will be attracted to a popular, as opposed to scholarly, magazine aimed squarely at them. Let's hope they succeed for, based on the first issue, *Biblio* should prove to be a useful, as well as a fun, read.

Children's literature is, of course, only one of the many possible fields of interest to the editors and readers. In the first issue, as one might expect, it receives short shrift. The only reference I could find, apart from a full page ad from Aleph-Bet Books, was a good discussion of Andrea Drinard's Paper Moon Bookstore, which specializes in children's books, in an article on booksellers in Portland, Oregon. Presumably articles on bookstores, including those that specialize in children's books, in various cities will be a regular feature.

Beyond that the first issue has articles on major collections, the fundamentals of book collecting, the protection and preservation of book collections, and special-

ized collecting areas. All are well written, enjoyable, and informative if somewhat superficial. This is, after all, a magazine aimed at a broad audience with diverse interests and, to judge by the first issue, an audience not necessarily made up exclusively of sophisticated collectors, scholars, and/or librarians.

ABCs, unless they also have broader book collecting interests, may well want to look at, and possibly buy, a few issues at the newsstand before deciding to subscribe. That will allow them to judge whether or not there will be enough continuing coverage of children's books to warrant a subscription. If it turns out that a subscription doesn't seem to be warranted, they may want to continue scanning newsstand issues for feature articles of interest. Or, alternatively, the editor of the *ABC Newsletter* may want to assign a member-subscriber to send along a note about articles of particular interest. Come to think of it, perhaps a regular feature of the *ABC Newsletter* should be notes about articles of interest appearing in magazines that ABCs might not see. Any volunteers?

1996-97 Antiquarian Book Fairs

Nov. 15-17	Boston International Bk Fair	Boston, MA
Nov. 16-17	Ephemera & Books Fair at the Garage	Boston, MA
Dec. 14	Big paper and Collectible Show	Marlborough, MA
Mar. 7-9	Washington Bk Fair	Arlington, VA
Mar. 15	Historic Bk and Paper Fair	York, PA
April 16-19	Metropolitan Children's Bk Fair	N.Y.C.

Listings by Barbara and Rocco Verrilli

Wanted

Looking for: Holdings of MAHLON DAY publications—for adults as well as for children—in institutional and private collections. This is for an essay on the life and work of MAHLON DAY, New York publisher of children's books, 1816 to ca. 1845, and for a possible bibliography of his publications. Please address correspondence to Gary E. Wait, Head Catalogue Librarian, Connecticut Historical Society, One Elizabeth Street, Hartford, CT 06105.

The Wizardry of Michael Patrick Hearn

Susan Aller

Michael Patrick Hearn sometimes seems like a character from his own scholarly research on children's literature. Certainly, he qualifies as a long-time expert in the field, having sold Clarkson Potter publishers his proposal for the definitive *Annotated Wizard of Oz* twenty years ago, while he was a tender sophomore at Bard College.

At the May 1, 1996, meeting of the ABC's Hearn regaled us with anecdotes of this project—including overhearing the startled editor asking a colleague “How old is he?” when Hearn delivered the manuscript to the publisher's office.

Hearn became a member of the International Wizard of Oz Club, Inc. at the age of 10 (Justin Schiller had founded the Club at the age of 14!), and began to collect Baum editions soon afterward. The topic for his evening with the ABC's was “W. W. Denslow: The Other Wizard of Oz,” which is the title of a major exhibition of the artistic work of William Wallace Denslow, the first illustrator of *Oz*. Hearn was guest curator and brought with him copies of the beautiful 64-page catalog to autograph. (The exhibition ran from March 16 to May 19 at the Brandywine River Museum, Chadds Ford, PA.)

And what does the “boy wonder of children's literature” do when he grows up? Hearn is teaching an intensive course on the development of the picture book at Simmons College and is at work on a major critical guide to children's literature (Henry Holt). Both projects deal with international influences on American illustrated picture books, a focus never before so thoroughly explored

As if Hearn were not busy enough, he is also curating an exhibition called “Myth, Magic, Mystery” at the Chrysler Museum in Norfolk, VA., is writing a biography of L. Frank Baum, and is working on a series about Native Americans for Scholastic.

Anecdotally, while Hearn was New York editor for *Cricket* magazine Trina Schart Hyman was art editor. Later, she used Hearn as the model for Peter Pan in her illustrated book, and he also appears in her *Fairy Poems*. In another article in this Newsletter, Francelia Butler writes of her UConn class visits by Margaret Hamilton, the original Wicked Witch of the West. Hearn told us he sometimes accompa-

nied Hamilton and shared the lecture.

The ABCs were treated royally by our new President, Gary Wait, who arranged for the facilities of the Connecticut Historical Society to be available for our meeting.

Guidelines for ABC Newsletter Submission

Although we accept typewritten manuscripts, someone on the newsletter staff must input the material into a computer word-processing program in order for the material to be usable by us. Consequently, it is greatly appreciated when submissions are made on a computer disk. Disks will be returned promptly, but please keep a backup of your file. Three-and-one-half-inch disks are preferred, but we can also accept 5-1/4" disks. They may be formatted for the PC or for the Macintosh. WordPerfect, Version 3 is the preferred application, but other word processing programs that have word-wrap capabilities may be used. A printout of all submitted files should be included, as well as a note explaining what application was used. To make our job a little easier, please use one space only between sentences, and, where possible, paragraph indents rather than extra lines between paragraphs.

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