

ABC NEWSLETTER

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2003-2004

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2004-2005 ABC Calendar

2004

- April 23 ABC visit to Boston Athenaeum and sculptor Nancy Schon's studio.
- May 5 ABC visit to The New Britain Youth Museum to see the exhibit "Paper Toys" and then to the New Britain Museum of American Art to hear a talk by Leonard Everett Fisher. Dinner afterwards at New Britain's "Great Taste."
- June 19 ABC Annual Picnic at 5:30 at home of Billie Levy.
- Sept. 23 ABC Fall meeting at home of Susan Aller. Discussion of latest book acquisitions by members.
- Oct. 2 ABC visit to studio of author and illustrator Hans Wilhelm, Weston, CT. Lunch and afterwards a visit with Mort Schindel, Weston Woods Studio, Weston.
- Nov. Society of Illustrators, New York, to view "The Original Art" exhibit.
- Nov. 13 & 14 Connecticut Children's Book Fair, Rome Building, University of Connecticut, Storrs, CT.
- Dec. TBA

2005

- Jan. 15 ABC visit to studio of author and illustrator Walter Wick, Hartford, CT. Snow date: Jan. 22.
- Feb 15 American School for the Deaf for a talk by Archivist Gary Wait on "In the Way They Should Go: 19th Century Books for Children," 7:00 p.m. Snow date Feb. 22nd.
- March TBA

April	Trip to Providence, R.I. museums.
May	Visit with ABC members Stephanie and Ned Clayton at their home in Old Lyme, CT to view Stephanie's Tasha Tudor Collection.
June	ABC Annual Picnic at home of Billie Levy, West Hartford, CT, 5:30 – 9.

2004 Antiquarian Book Fairs

June 6	New England Book Fair	Concord, NH
June 20	Portland Book and Paper Show	Portland, ME
June 26	Cooperstown Book Fair	Cooperstown, NY
July 10	Stockbridge Book Fair	Stockbridge, MA
July 31	Searles Castle Book Fair	Great Barrington, MA
August 7	Sheffield Book Fair	Sheffield, MA
August 7–8	Granite State Book Fair	Manchester, NH
August 8	Summer Westchester Bk & Ephemera Fr	Tarrytown, NY
August 28–29	Papermania Antique Paper Show	Hartford, CT
Sept. 3-5	Baltimore Book Fair	Baltimore, MD
Oct. 9	MARIAB Springfield Book Fair	Springfield, MA
Nov. 6-7	Long Island Book Fair	Garden City, NY
Nov. 20	Albany Institute of Art	Albany, NY

Listings by ABC members Barbara and Rocco Verrilli.

Children's Literature in Scandinavia Revisited

Norman D. Stevens

Introduction

In October 2003 Nora and I paid a return visit to Scandinavia to help celebrate our Swedish friend Bengt Hjelmqvist's 100th birthday. We also took the opportunity for some planned and unplanned excursions into the world of children's literature in Scandinavia just as we had on our earlier visit in 2001 (see "Children's Literature is Alive and Well in Sweden," ABC Newsletter 13: 4-9, Fall 2001). On this trip we focused primarily on visits to the Center bornelitteratur (Danish Center for Children's Literature) and the Norsk barnebokinstitutt (Norwegian Institute for Children's Books) but managed to have a few other experiences of interest along the way.

Danish Center for Children's Literature

We missed our planned visit to this Center by one day—thanks to a memory lapse on my part—but still found a warm welcome when we did arrive there the next afternoon. The Center is an independent body located on the campus of the Danish University of Education, and affiliated with the National Library of Education at the University, in a quiet outskirt of Copenhagen. This Center is somewhat different from its companions in Norway and Sweden in that it serves as a center for research into children's literature as well as a repository for Danish children's books. Our visit began with a tour of the main collections that are housed in the open stacks of the National Library for Education adjacent to the Center's quarters. The Center's librarian, Marie Fredericksen, explained the nature of the collections that include every new children's book published in Denmark since 1954, and a substantial body of older books. Books from the collection can be borrowed for research or



Older Swedish Children's books on exhibit, Växjö Public library

study and, in most cases, a person's national health card serves as a library card. The Center itself, which has a staff of 8, has a small reading room/work space and a series of adjacent offices. Torben Weinreich, a noted scholar, is the Director of the Center. We met with Nina Christensen, an active researcher whose Ph.D. dissertation was a study of illustrated Danish children's books (*Den Danske billedbog 1950–1999*), who explained the various functions of the Center. The Center's office space contains a collection of the current issues of more than 50 children's literature journals and a substantial collection of reference material from around the world; in addition the National Library of Education contains an extensive collection of

secondary literature in the field of children's literature. The Center also houses a collection of the original artwork for the last fifteen years from a national children's book illustration award program; most of that work is framed and hangs on the walls of the Center's space.

In addition to its collecting and research programs, the Center operates a two-year course for starting children's literature authors as well as a series of courses, exhibits, seminars, symposiums, and other promotional events. While we were there we also met with Kirsten Bystrup who showed us material for a special exhibit that she is organizing for the celebration of the 200th anniversary of Hans Christian Andersen's birth in 2005. Seven up-and-coming children's book illustrators were each given a section of two of Andersen's tales to illustrate. Their art will become

the main element of a traveling exhibit that will circulate to smaller public libraries in Denmark that will, in turn, use it as the basis for developing programs with local schools. We came away very much impressed with the scope of the Center's work and the enthusiasm of its staff. Further information, in English and Danish, can be found on its website (<http://www.cfb.dk/>).

Norwegian Institute for Children's Books

The Norsk barnebokinstitut, which was established in 1979, is located in downtown Oslo. It too is an independent organization but has a more limited scope than its Danish counterpart. It assists with, and supports, research, works on exhibits, and otherwise helps promote children's literature. Its primary function is as a study and research center built around its collection of about 60,000 Norwegian children's books along with a strong journal and reference collection serving as the basis for such research. It also maintains an extensive clipping file of articles about Norwegian children's authors and illustrators. We met with Anne Kristin Lande, Senior Librarian, at the Institute who gave us a thorough tour of their collections. It is impressive to see this kind of specialized collection devoted to the children's literature of a country. All three of the centers appear to have grown out of concern over the state of children's books and have focused on helping to maintain and promote high quality children's literature. The Norsk barnebokinstitut website (<http://www.barnebokinstituttet.no/>) provides further information in both English and Norwegian.

One of the publications we picked up at the Institute describes briefly the Norwegian system of public support for contemporary fictional literature that was established in 1965. Through the Norwegian Cultural Council 1,500 copies of each book for young people are purchased and distributed, without charge, to schools and public libraries. In addition the state contributes to the royalty system that gives the author a payment of 22.5 % from the first copy of the book that is sold. This approach allows publishers a solid base for the publication of a wide range of quality children's books.

Our visit with Ms. Lande was especially enjoyable since she indicated her love for Tomie dePaola's work. She was delighted to learn that we knew Tomie; so we encouraged her to come for a visit with promise of a visit to see his studio. Since I had



Tor Henriksen (Oslo guide) and Anne kristenlande

just finished working on the Little Red Riding Hood exhibit at the Dodd Center, Nora mentioned our interest in Norwegian versions to her. She immediately pulled out several versions including a delightful title, *Ulvehunger* by Elise Fagerli; it is a startling version in which Little Red Riding Hood devours the wolf. She also gave us information about Bar-

nas antikvariat (a used children's bookstore) in Oslo; so we went there that same afternoon. The owner found that she had a copy at home but called her husband who brought it over so that we could buy it for the Little Red Riding Hood Collection in the Northeast Children's Literature Collection at the Dodd Research Center.

Other Opportunities and Observations

Scandinavia is a wonderful place to explore the world of children's literature. We had many opportunities to do so, not all of which we were able to pursue. We did not, for example, find time to visit the International Museum of Children's Art (<http://www.childrensart.com>) in Oslo. Perhaps our biggest disappointment was in the railroad station in the small town of Alvesta, Sweden where, as we were waiting to make a connection, I failed to notice in time that there was an exhibit of work by the noted Swedish author and illustrator Elsa Beskow (1874-1953) in the top floor of the railroad station. We did manage to find by accident in a museum in Stockholm a delightful exhibit of the original illustrations, which are far superior to those in the book, by Tord Nygren for Lennart Hellsing's book of poems *Trollringen*.

We once again visited a variety of new and used bookstores where we always looked at the children's books and, in addition to Ulvehunger, bought a few to bring home. I was especially delighted to find English versions of some of the work of the Swedish children's author/illustrator Sven Nordqvist, whose stories of the old farmer Pettson and his cat Findus have long delighted me. One of the things that especially impressed us was a listing in the 2003 catalog of Swedish children's books that contained a listing of eighteen titles that had been published in translations into such languages as Albanian, Arabic, Bengali, Sami, Serbian, Somali, and Turkish. There are substantial immigrant populations in Sweden, as well as Denmark and to a lesser extent Norway, and the publishers and librarians are making a serious effort to meet their need for children's books.

Towards the end of our trip we revisited the public library in Växjö, Sweden where a renovation of, and addition to, the building had just begun when we were there in 2001. That work had been completed and the librarian, Eva Hedunger, gave us a thorough tour of the splendid new space. We particularly enjoyed the new children's room that includes a large circular storytelling room – complete with an armchair and floor lamp—that is left open for children when stories are not being told. The collections and the room were being heavily used.

We would once again encourage members of the ABCs to think about the prospects of visiting Scandinavia. There will surely be many special events in Denmark in 2005 to mark Hans Christian Andersen's 200th anniversary and the International Board on Books for Young People (IBBY) will be meeting in Copenhagen in August/September of 2008. We may not be able to wait quite that long for our next visit; but we would be pleased to provide additional information, including contacts, to any member planning a visit to Scandinavia.

Dr. Norman D. Stevens is ABC President and Director of University Libraries, Emeritus, University of Connecticut.

Events

New Britain Youth Museum Curator Deborah Pfeiffenberger has mounted an exhibition entitled “Paper Toys: An Exhibition of Paper Dolls, Pop-up Books, Paper Soldiers, Construction Toys, Games, Puzzles and Other Amusements” at the Youth Museum, which opens March 8, 2004. She described the exhibit this way:

“Toys made of paper have been around almost as long as paper. Asian children flew kites and folded origami animals long before paper was even introduced to the European nations. After the invention of the printing press some playing cards and other amusements were printed. But it wasn’t until the development of the printing process of lithography, the basis of all modern printing, that the commercial printing of toys became widespread and affordable. Color lithography was in use by the 1850s which opened a whole world of colorful, inexpensive amusements for people of all ages. Post cards, children’s books, scraps, toys, art prints and advertisements were all printed in great quantity and all in gorgeous colors.

“Since paper toys are produced easily and quickly, they always reflect current social trends and popular culture. The examples of the paper toys in this exhibit provide us with an historic visual record of about 150 years of changes in clothing styles (paper dolls), architecture (construction toys), military costumes (toy soldiers) and technology (paper engineering).

“The exhibit draws from the Youth Museum’s collections as well as from the collections of ABC member Frank Gagliardi (pop-ups), Alex G. Malloy (games) and Caroline Thompson, Bayberry Antiques (paper dolls).”

The Fifth Great Goose Egg Auction to benefit Open Fields School will take place on Saturday, May 8, 2004 at 1:30 p.m. in the Hayward Lounge, Hanover Inn, Hanover, NH. Trina Schart Hyman is the force behind this gala.

The Auerbach Art Library of the Wadsworth Atheneum will sponsor an afternoon of nostalgia and fun for those who bring a copy of a favorite childhood book with which to share with others. Billie Levy, collector, and Karen McNulty of the Avon Public Library will lead the discussion in the Auerbach Library at 3 p.m. on June 16. The event is being held in conjunction with the exhibit of “Kid Size: the Material World of Childhood” at the Wadsworth Atheneum.

Gary E. Wait Collects— The Second Decade

Gary E. Wait

For the collector of historical paper, life can take some surprising turns; but I never imagined myself, as a part of my collecting, making a scrapbook out of an old lady's dress-pattern! Nevertheless, that's exactly what I found myself doing one day recently. Collectors—like historical societies—are sometimes the recipients of strange gifts. Many years ago, an elderly friend handed me a large manila envelope stuffed full of odd-shaped clippings. She'd been cleaning out an old trunk and had discovered amidst the confetti that mice often leave in such places, the remains of some dress-patterns that her grandmother had cut out of discarded newspapers in the decade before the Civil War. Recalling my interest in the mid-19th century era, she was giving me all that the mice hadn't shredded.

Between the seamstress' scissors and the rodents' teeth, little appeared to remain of what had once been newsworthy stories. But, not wanting to hurt her feelings, I accepted my friend's offering, and then promptly put the envelope away and forgot it. Somehow the envelope survived several changes of living quarters; and about a year ago it resurfaced as I prepared for yet another move. Fortunately, before pitching it onto the mound of trash that inevitably accompanies a change of apartments, I noticed that one large piece of newsprint—probably for the skirt of a dress or the back of a cape—had survived unscathed.

It proved to be a double-sheet from the Boston Weekly Journal, dated 20 October 1859. Only one article—and a lengthy one, at that—was complete. But it was the right one: a full first-hand telegraphic account of the raid on the federal arsenal at Harper's Ferry by abolitionist John Brown—an account I was delighted to add to my scrapbook of historical source materials.

Collectors and historians are often the beneficiaries of such serendipities; and

over the years, I've come to look for them. Some of mine are already familiar to those who may recall a similar "collecting program" that I did for the ABCs a decade ago. I'm happy to report that such welcome surprises still occur. Sometimes it's just a matter of luck—but I've found, over the years, that "luck" favors the sharp-eyed and the collector who has cultivated a thorough familiarity with his/her field of interest.

Though a significant portion of my collecting these days is done over the Internet (and I'll have more to say about that presently), I still travel about the countryside in a car that stops at bookstores and flea-markets whether I want to or not! One of my car's favorite stops is a group shop in central New Hampshire, which includes three or four booths specializing in used books and ephemera. Last summer, as usual, I made several visits there, in the course of my forays into northern New England.

I almost passed-up the battered pocket diary on offer at one of the booths for a mere \$7.00—in fact, I did pass it up on my first round of the shop. But something told me to go back and take another look. I'm glad I did; for the dealer who was offering it certainly hadn't. What I discovered on more careful examination of the difficult handwriting (most of it in pencil) was that the "diary," spanning the years 1853–1855, was actually the memorandum book of a "second wave" victim of California gold-fever. It contained his personal accounts, notations about his prospecting activities and the sale of "dust," memoranda of letters sent to, and received from home, and, of particular interest to me, accounts of doing business in tripe and barley, commodities this thrifty Yankee had taken with him to the gold-fields to sell. Happily, David Sawyer Lowe had written his name in the little account book; and I was able to discover a good deal about this enterprising Fitchburg, Mass., native who had gone west to prospect for gold. And, I might add, I was not at all dissatisfied with that day's prospecting myself.

Sometimes, however, it simply is pure luck. Early in my tenure as Archivist and Museum Curator of the American School for the Deaf, I was disappointed to discover that the collection had no good image of the School's first home in the old "City Hotel" on Main Street in downtown Hartford. The best that the collection could boast was a poor reproduction, apparently much enlarged, of an old pencil drawing (now lost) of the building, indistinct and fuzzy in every detail. That was in

November of 2001. The following spring, I was going through a box of odds-and-ends that I'd culled over the years from between the pages of old bibles, bound magazines and newspapers, and from a host of other miscellaneous sources, and had put away in a closet of my house in Vermont, promising myself that I'd get around to sorting them "someday." The day, too rainy to work in the garden, had come; and a happy day of discovery it proved to be. One of the slips of paper I'd salted away, probably several years before, and completely forgotten, was a small engraving of trade-card size. On the back of it, before consigning it to collectors' limbo, I'd penciled one word, "Hartford," followed by a question mark. I was too excited to sleep much that night; for there in my hand I was holding a bright, crisp 1820s representation of my school's first home; Bennett's City Hotel! In the days that followed, I had it scanned; and a large-format reproduction of the little trade-card now graces the walls of the ASD Museum. I don't often find it easy to part with one of my treasures, but I am happy to say that the original is now one of the gems of the School's archives.

Despite the temptation to sell it in moments of economic stress, I have held onto the Mehitable Evarts correspondence; and gradually over the years I've come to regard it as one of the cornerstones of my collection. Long ago I attended an estate sale run by an auction house in New Hampshire that presumed to add a pretentious "Ltd." to its name. The sale, the estate of a long-time antiques dealer, was widely advertised to include papers of William Maxwell Evarts, a Windsor, VT, native who had served as Secretary of State in the Hayes administration, and subsequently as U.S. Senator from New York. All the big autograph dealers in the Northeast turned up for the sale. With resources at their disposal that were far in excess of mine, they pushed the price of letters from President Hayes, Henry Ward Beecher, and a host of other political and literary luminaries far above my modest limits. By the end of the auction, I had acquired nothing but a headache, a miscellaneous lot of ephemera, and a group of about 25 letters written between 1810 and 1840 by Evarts' Mother Mehitable to her sister Elizabeth Baldwin. Even that proved a strain on the budget.

Eventually I managed to sell enough of the ephemera to clear my costs; but when the expenses associated with buying a house in Vermont and moving to Connecticut mounted soon afterwards, I seriously considered parting with the Mehitable Evarts correspondence, as well. Fortunately I could never quite bring myself to put the col-

lection on the market. The passage of a quarter-century has seen many changes in collecting emphases and historical interests. Women's studies and social history are much more in vogue today than they were when, as a graduate student interested chiefly in political history, I began collecting. Likewise, the modest little collection of letters which, from somewhere, I managed to scrape up the \$45.00 to pay for, has doubled in market value and historical interest many times over during the intervening years.

Mehitable Evarts, you see, was the daughter of Revolutionary War patriot Roger Sherman. Her husband, Jeremiah Evarts, who began his professional life as a lawyer in New Haven, assumed in 1810 the editorship of *The Panoplist*, one of New England's most important religious and missionary magazines. Ten years later, he was chosen corresponding secretary of the American Board of Commissioners for Foreign Missions, a position he held with distinction for the rest of his life.

Elizabeth Sherman Baldwin, the sister to whom Mehitable addressed the chatty letters in which she described her family life, the activities of her husband, the birth of one-day-to-be-famous son, and a host of other family and public concerns, was the mother of Roger Sherman Baldwin, who would one-day become legal counsel for the Amistad captives and subsequently a representative in Congress. Their sister, to whom the correspondence makes ample reference, was the mother of George Frisbee Hoar, who in the post Civil War era would represent Massachusetts in the U.S. Senate. In addition to their references to *The Panoplist*, to important religious concerns of the day, and to her family's activities, Mehitable Sherman Evarts' letters make significant references to Connecticut Senator James Hillhouse, to William Prescott (not the historian, but the member of the Hartford Convention, America's first secessionist movement), to Aaron Burr and to Lyman Beecher.

Historically—and now perhaps financially as well—this little group of 25 family letters far outweighs in importance the relatively routine epistles signed by the famous, for which I failed to outbid my competitors. And, as far as I'm concerned, such items always will, with their detailed narratives and descriptions which mirror the times and society in which they were written.

Gary Wait is the Archivist and Museum Curator of the American School for the Deaf, West Hartford, CT.

June 6	<i>New England Book Fair</i>	Concord, NH
June 20	<i>Portland Book and Paper Show</i>	Portland, ME
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August 8	<i>Summer Westchester Book & Ephemera Fair</i>	Tarrytown, NY
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Nov. 20	<i>Albany Institute of Art</i>	Albany, NY

Boston Connections in The Children's Library of the Boston Athenaeum

Suzanne S. Terry

One of the pleasures of browsing among our collection of older books is that of coming across a book with an interesting provenance. In the Children's Library there are several which were not only childhood possessions of eminent Bostonians, but are also interesting books in their own right.

The first of these books is *Up and Down the Nile; or, Young Adventurers in Africa*, by Oliver Optic. Oliver Optic was the pseudonym of William T. Adams, a Boston author. The book was published in 1894 by Lee and Shepard Publishers on Milk Street in Boston. This is the third volume of a series called the "All-Over-the-World Library," which was primarily aimed at boys ages ten to fifteen. The books combined fiction and adventure stories with a grand tour of the world. "Of one thing the boys may be dead sure, it will be no tame, humdrum journey, for Oliver Optic does not believe that fun and excitement are injurious to boys, but, on the contrary, if of the right kind he thinks it does them good." (*Current Review*)

The cover design shows many of the sights which the young protagonist will see in his travels. Upon opening the book we find on the flyleaf an inscription in ink, "*Jacob from Fred, 1895.*" The bookplate informs us that the book was presented to The Boston Athenaeum by Mrs. Jacob Wirth on 2 July 1980.

Jake Wirth, of the eponymous restaurant still serving German cooking and beer on Stuart Street, was born in 1880 in the family quarters above the restaurant, and died at age eighty-six in his home on Lime Street. He was by all accounts a kind and modest man. The restaurant was established in 1868 by Jacob Wirth, Sr., and it attracted the rich and famous of the day. The great mahogany bar bears the Latin

motto “*sum cuique*”—“To each his own.” Jake Wirth’s was and is a Boston institution.

The second book is titled *The Boy Mechanic; 700 Things for Boys to Do; How to Construct Wireless Outfits, Boats, Camp Equipment, Aerial Gliders, Kites, Self-propelled Vehicles, Engines, Motors, Electrical Apparatus, Cameras and Hundreds of Other Things Which Delight Every Boy*. It was published in 1913 by Popular Mechanics Co. in Chicago. With the aid of 800 illustrations, one could build many variations of these machines, as well as learn how to: build a mission-style concrete dog kennel; hang your hat on a lead pencil; take a button from a child’s nostril or play “baseball” with a pocket knife.

The bookplate on the flyleaf pictures a young lad in shorts and kneesocks standing on a pile of books so as to fetch down another volume from the bookshelf. The printed inscription says that Henry Cabot Lodge, II owns this book. The book was presented to the Athenaeum in 1987 by Mrs. Henry Cabot Lodge. Henry Cabot Lodge, II was a U. S. Senator, a diplomat, and a vice-presidential candidate. He was appointed U. S. Ambassador under four different presidents. He was born in Nahant, MA and spent his boyhood summers there, swimming, sailing, and adventuring with many playmates. It is tempting to imagine them endeavoring to build one of the contraptions in *The Boy Mechanic*! Lodge graduated from Middlesex and Harvard, became a journalist, and then served in the Massachusetts legislature. He was a son of Massachusetts who dedicated his career to his country.

The last intriguing item is not one book, but a series of little storybooks about the adventures of a small boy named Captain Ginger. The author is Isabel Weld Perkins Anderson, the wife of Larz Anderson. Mrs. Anderson was an accomplished author of travel books, plays, poetry, and books for children. She also received the Croix de Guerre in 1918 for her nursing service in World War I. Larz Anderson was a diplomat and philanthropist who served as Ambassador to Japan from 1912–1913. When not traveling, the Andersons made their winter home in Washington, D.C. and their summer home in Brookline, Massachusetts. They were prominent in the social life of both cities.

Today their former residence near Dupont Circle in Washington is owned by the Society of Cincinnati. Their sixty-four acre estate in Brookline, called “Weld,” is

now home to the Larz Anderson Auto Museum. The Anderson's twenty-five room mansion on the estate was demolished due to the high cost of maintenance.

The Athenaeum owns forty-one books by Isabel Anderson, ten of them in the Children's Library. We also own Mrs. Anderson's journal, letters to her husband, and an original manuscript. Among the eight *Captain Ginger* titles, there is one that has been translated into French and another into German. They are all illustrated by H. Boylston Dummer, with watercolor paintings and charming silhouettes. On the inside cover of several of the little books is a bookplate from the "Library of Isabel and Larz Anderson," and a typewritten label pasted below which reads, "This copy belongs on the Globe Table in the Living Room at 'Weld,' Brookline." All of the books came to the Boston Athenaeum from the estate of Mrs. Anderson in 1949.

This talk was delivered to the ABCs by Children's Librarian Suzanne S. Terry on the occasion of the ABC visit to the Boston Athenaeum in April 2004.



Nancy Schon in her studio

Books and Sculptors

Dorothea J. Wimayer and Eleanor R. Webster

On April 24, 2004, a beautiful clear day, a group of about 15 enthusiastic members of the ABC gathered in the lobby of the Boston Athenaeum on Beacon Street at the end of the Common. We were greeted by library staff and in two groups were first introduced to the history of the Athenaeum.

The Athenaeum is one of the oldest independent libraries in the United States. It was founded in 1807 to provide an institution that would combine the advantages of a public library containing great works of learning and science in all languages with a meeting place for discourse. An Art Gallery was added in 1827 and the Athenaeum became the center of intellectual life in Boston. By 1851 it had become one of the five largest libraries in the U. S. Today its collections comprise over half a million volumes with particular strengths in Boston and New England history, biography, English and American literature, and fine and decorative arts. The current building on Beacon Street, a National Historic Landmark, was constructed beginning in 1847 with renovations in 1913–14 and again recently. The five galleried floors overlook the Granary Burying Ground.

We were then taken on a tour to get acquainted with the newly renovated spaces as well as to view the many portraits of the early directors/benefactors of this venerable institution. Several of us were delighted that the card catalogue is still accessible with its irreplaceable, often hand-written information, although the collection is now computerized as well. After our overview and visit to the stacks, we went to the children's area to enjoy it and a display of some landmark children's books. There we heard from Suzanne Terry and gathered in an adjoining small, but very inviting, reading area especially designed for children. There shelves were not packed full, but arranged to encourage the handling of the books. Upper shelves had changing displays of old and new books with their attractive covers showing and lower shelves, within reach of smaller clients, also had books ready to be taken

down for reading. There was time for many of us to discuss children's books with the very gracious librarian before leaving for lunch.

Following lunch we reconvened at the studio of Nancy Schon in Newton, MA. Nancy started talking informally as the group reassembled, introducing her maquettes on a scale of 1 inch to 1 foot of a number of her best known public sculptures: the McCloskey "Make Way for Ducklings" in the Boston Public Garden and the "Tortoise and the Hare," for example. Her studio is essentially one large area (three car garage plus) with high ceilings and lots of light as well as delightful views of the pool and garden. Nancy is very articulate and seemed to enjoy telling us clearly and in detail about the way she goes about planning and executing the full scale models to be cast. One of the models for an "Owl and Pussycat" installation was partially completed, showing the basic armature to support the structure as well as the Styrofoam underbody and steel mesh netting to which the clay was being molded. Near this work in progress was a magnificent, life-sized pig which looked to us fully completed and ready for casting. An easel nearby supported a large piece of corrugated cardboard on which Nancy had mounted dozens of pictures clipped from newspapers and the like of animals—the then current display featured a great many pigs. Nancy is an accomplished raconteur and shared with us many details of her homework in planning the most appropriate design for a commissioned installation as well as problems encountered in the final installation itself. One of the most engrossing and extended adventures was the creation and installation in Russia, at Raisa Gorbachev's instigation and support, of the only other full scale "Make Way for Ducklings" sculpture, a gift to the children of the Soviet Union on behalf of the children of America. The ducklings are installed in Moscow's Novodevichy Park, in sight of Mrs. Gorbachev's grave in the nearby cemetery.

We had a thoroughly enjoyable day!

The authors are members of the ABC and owners of "Retired Books" in Sherborn, MA.

The Northeast Children's Literature Collection Endowment Fund

The Campaign for the NCLC Endowment Fund is in full swing and half-way to the set goal of \$500,000.00. The State of Connecticut is contributing one dollar for each two dollars raised. Results of the Campaign will be announced at the end of 2004. Many generous people have contributed money, gifts-in-kind and help to achieve this momentous goal which will preserve the material in the Collection, acquire needed items and bring in researchers to use the Collection.

The James Marshall Fellowship has been established as a part of the Endowment Campaign to honor the memory of an author and illustrator with close ties to the Storrs community and whose material is in NCLC. Maurice Sendak, a close friend of James Marshall, has been a strong supporter of the effort. Others who knew Jim have also contributed to this Fellowship, which will fund help for authors and illustrators of children's books as they use the NCLC.

The Billie M. Levy Travel Grant has been established through the generosity of Susan Aller to support researchers using the NCLC. Other funds collected will go into the general Endowment Fund so the Collection may be maintained and made known through a web site as well as being properly preserved.

Co-Chairs Susan Aller and Billie Levy hope that everyone will contribute toward this important effort. If you have questions please call either of the co-chairs or Linda Perrone at (860) 486-0451.

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. They may be formatted for the PC or for the Macintosh. Any common word processing program that has word-wrap capabilities may be used, but WordPerfect or Word is strongly preferred. 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 paragraph indents rather than extra lines between paragraphs.

Send submissions to:

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