

NEWSLETTER

Number 59

June 2019

Welcome to the first Friends' newsletter for 2019. Along with this issue, there will also be a special edition, Newsletter number 58, available which features an article written by Rowan Gibb on the children's writer Hannah Storer. The contents of this newsletter will be published on the Friends of the Dorothy Neal White website where you will be able to see the images in colour.

ANNUAL GENERAL MEETING 2019

The 2019 Annual General Meeting of the Society of Friends of the Dorothy Neal White Collection is being held on Tuesday 11 June at 5:30pm at the of the National Library.

Following drinks and nibbles and the AGM, Research Librarian, Children's Literature, Mary Skarott, will talk about some new acquisitions to the NCC and DNW collections. Mary gave a similar report in previous years which has been well received by members.

We are fortunate in having all committee members willing to retain their positions for 2019-2020. Of course anyone with an enthusiasm for joining the committee would be very welcome!

The 2018-2019 committee members

Patron: Fleur Beale	President: Corrina Gordon
Treasurer & webmaster: Jeff Hunt	Newsletter: Joan McCracken/Chantalle Smith
Secretary: shared	Research Librarian: Mary Skarott
Committee: Barbara Robertson, Chantalle Smith, Kathryn Walls, Lynne Jackett, Margaret Hurst	

Full minutes and reports from the 2018 meeting can be found on the Friends' website
<http://www.dnwfriends.nzl.org/index.php/home/agm/>

A WORD FROM THE PRESIDENT

'I went looking for my dreams outside of myself and discovered, it's not what the world holds for you, it's what you bring to it' – Anne of Green Gables by L. M. Montgomery. There's no doubt about it, Anne was a very wise soul. I sometimes think about my role as President of the Friends of the Dorothy Neale White Collection as being purely organisational, yet in being that I am a part of bringing together some notable speakers and events which, I hope, enrich the lives of our members. This is one part of what I bring to this world, and it is a very good part.

We have had a busy year, in spite of being a little short on newsletters. Our apologies for this. You could say that events, quite literally, overtook us. Counting our last AGM, we had a total of five events since the last newsletter. Our AGM has become a time for our Research Librarian, Mary Skarott to bring forth the latest treasures to become a part of the Dorothy Neal White Collection. I always look forward to this – one never knows what will surface. In addition to our other offerings this last year from Kay Hancock, Philippa Werry and Cheryl Paget we also hosted the ACLAR conference attendees, offering them a chance to mingle and enjoy seeing a few choice pieces of our collection. Our topics this year were far ranging – from children's literature about the Antarctic, New Zealand picture books of the 1940s and 1950s, and Anne of Green Gables.

So what do we bring to the world – the space to share ideas and enjoy the company of like-minded souls who have a passion for children’s literature, the chance to learn more about subjects that interest us, and the opportunity to hear stories we didn’t know.

Corrina Gordon
FDNW President

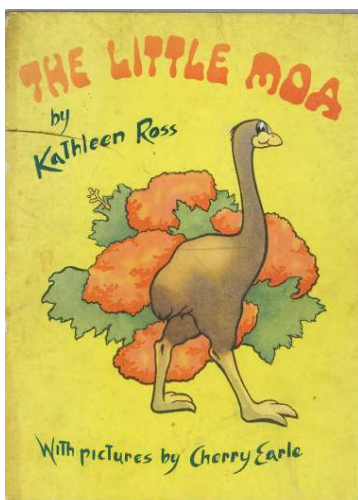
OF BUSH AND BIRDS: NEW ZEALAND AS “FAIRYLAND”



On November 21 the Friends of the Dorothy Neal White Collection gathered for festive drinks & nibbles, followed by a talk from Kay Hancock, the 2017 FDNW Research Grant recipient, on her research into New Zealand picture books of the 1940s and 1950s. Kay shared her discoveries of stories of a “fairyland” New Zealand, populated with creatures of the bush, both real and imagined.

Kay’s investigation of mid-twentieth century New Zealand picture books arose as an offshoot of her doctoral research into the Ready to Read instructional reading series. Supported by a research grant from the Friends of the Dorothy Neal White collection, Kay sought to find out how New Zealand children had been portrayed in picture books prior to the 1960s. Her investigation revealed that very few of these books in fact include New Zealand children as protagonists. Instead the books are overwhelmingly focused on the natural world of New Zealand, in particular, the creatures of the New Zealand bush. Gilderdale (1982) had recognised the earnest – and didactic – desire within New Zealand writing “to tell children about the Maoris, the settlers, the bush, the native birds, and the hazards of rising tides and fast-swelling rivers”.

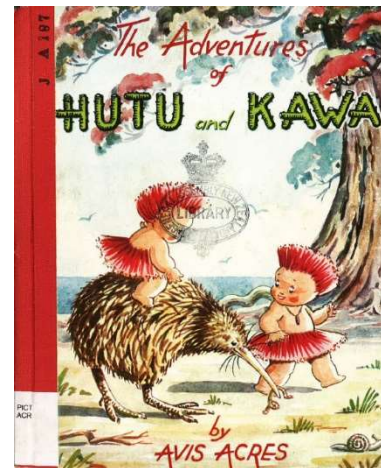
“Bush and birds” are indeed key features of picture books of this period. As it happens, there were virtually no picture books featuring Māori characters, although the latter were important in non-fiction and in books for older readers. The quality of the



picture books was (by present standards) somewhat variable: Kay singled out Kathleen Ross’s 1954 NZ variation on the ugly duckling theme - *The Little Moa*

(illustrated by Cherry Earle) for praise. More generally, she showed how information about the natural world was woven into the fantastical adventures of birds, insects, and “flower fairies” in a New Zealand “fairyland”, often accompanied by detailed, engaging illustrations. Kay illustrated her talk with some intriguing examples. The talk was well received, with great nostalgic appeal to the audience.

Kathryn Walls
Committee Member



DOROTHY ON SOCIAL MEDIA



While the website remains the main platform for information about the Friends events, copies of the newsletters, minutes, and news about the collection, we also have a Facebook page managed by committee member Chantalle Smith.

This year we continued to share things relating to children's literature, and the work of the Friends. The page has increased to 79 followers. This in part was thanks to two posts that garnered quite a bit of attention. The first was from Cheryl Paget's talk, and the second was relating to the revamped Radio New Zealand's children's stories page. Both of these posts were shared by other pages, which allowed more audience to see them, gathering more attention for the Friends. If you have not already, please "like" us on Facebook, and share the page. <https://www.facebook.com/dnwfriends>

Chantalle Smith
Committee Member

FROM THE RESEARCH LIBRARIAN

I have been very busy during the last couple of months completing National Children's Collection (NCC) selection before the end of the current financial year. This flurry of activity was due to some extra money being allocated in March after funds were initially reduced at the beginning of the year. Over 400 overseas publications will be purchased for the collection this year and I will be bringing some of my favourites to the AGM on 11 June.

Currently I am preparing for a display in the General Reading Room of NCC books about refugees. See "From the National Children's Collection" below for a review of one of the books included in the display.

Mary Skarott
Research Librarian, Children's Literature

WELCOME TO OUR NEW PATRON – FLEUR BEALE



I began writing stories for radio when I was at home when my children were pre-schoolers. I'd never thought about writing a novel until I went back teaching in a secondary school. This was the late '80s just before NZ publishing for children and young adults really took off. I couldn't find anything set in NZ that was of an appropriate reading level and that spoke to the very reluctant readers I was trying to entice into reading. I had a ready-made topic of high interest at home because my late husband was co-driver for a friend in club car rallies as well as national ones. The resulting book was 'Slide the Corner' published in 1993 and still in print.

Writing is addictive so I've kept on doing it.

Summary of awards:

- ONZM 2015
- Margaret Mahy Medal 2012

- Winner YA category NZ Post Children's and Young Adults Awards 2011 Winner LIANZA (Library and Information Association New Zealand Aotearoa) Children's Book Awards 2009 and 2011
- Gaelyn Gordon Award for a much loved book 2007, 2009
- Honour Award NZ Post Children's and Young Adult Book Awards 1999
- Listed in the Storylines Notable Books 15 times.

Fleur Beale
Patron

OUR RESEARCH GRANT RECIPIENT

In a short introductory account, scholarship winner Iranian doctoral student Farzaneh/Sarah Gholami explained that she intends to read the whole range of Mahy's work (from the picture books through to the YA novels) in the light of reader-response theory. She is interested in comparing the "implied" reader of Mahy's works with the real readers. Beginning with the picture books, she will assess the response of real readers through interviews she will be conducting in Early Childhood Centres, and with teachers and librarians.

Kathryn Walls
Committee Member

IN THE DISPLAY CABINET

#16 What did children read 100 years ago?

This display ran from 23 July 2018 until 8 November 2018.

The titles on display were all published in 1918.

For many New Zealand children their reading experience 100 years ago was dominated by teaching material provided at school, such as the *School Journal*, textbooks, and readers such as the *Whitcombe's Story Books*. They may also have read the newspaper at home. Some children had access to collections of books in a local public library or school library, but these child-centred services were still very much in their infancy.

For many, access to well produced and substantial books would have come in the form of prizes awarded at school or Sunday school. For children whose families could afford them, books were also given for birthdays and Christmas. Books such as these, given as gifts, were generally imported from overseas publishers, the bulk of them coming from Britain. For local publishers, the domestic market was not big enough for them to concentrate on producing more expensive books, and most of their output was in the form of cheaper paper-bound booklets.

Collection items in the display:

- Stratton-Porter, Gene. *A daughter of the land*. Frontispiece by Frances Rogers. (New York: Doubleday, Page & Co.) 1918

In this story, by one of the most popular American authors of the early 20th century, the youngest daughter of a prosperous Indiana farm family defies expectations, leaves home, and eventually realizes her dream of owning her own farm. The author grew up in rural Indiana herself, where she developed her lifelong love of nature.

- Bowes, Joseph. *The young Anzacs: a tale of the Great War*. Illustrated by Howard Elcock. (London: Humphrey Milford, Oxford University Press) 1918

- Brazil, Angela. *A patriotic schoolgirl*. Illustrated by Balliol Salmon. (London: Blackie & Son) 1918
- Lindsay, Norman. *The magic pudding: being the adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff*. (Sydney: Angus & Robertson) 1918

This much-loved Australian classic has never been out of print. The pudding (Albert) possesses the enviable talents of never being completely eaten and being able to change to different flavours on demand. Naturally, such a wondrous pudding is highly coveted by others, and the bulk of the story concerns the efforts of his owners to thwart potential thieves.

- Howes, Edith. *Wonderwings and other fairy stories*. Illustrated by Alice Polson. (Auckland: Whitcombe & Tombs) 1918

One of the few children's story books of this time that was published in New Zealand for the general market. Whitcombe & Tombs put most of their energies into publishing their *Whitcombe's Story Books* series for the commercially profitable educational market.



Collection of books from the display

- *Trains and games*. (London: Blackie and Son) 1918
- Byron, May. *The hole in the bank*. Illustrated by Ernest Aris. (London: Humphrey Milford, Oxford University Press) 1918
- Gruelle, Johnny. *Raggedy Ann stories*. (New York: P.F. Volland Co.) c1918

The inscription inside the DNW copy reads "To dear Joyce with love from Uncle George on her seventh birthday. Aug 7th 1923." This was the first of many *Raggedy Ann* books, which were marketed together with dolls of the same name.

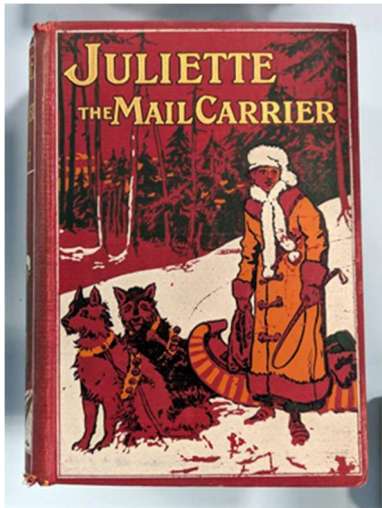
- *School journal*, part III, volume XII, number 5, June 1918 (Wellington: New Zealand Education Department)

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#17 Bessie Marchant: stories of adventurous girls

This display ran from 9 November 2018 until 11 February 2019

Bessie Marchant (1862-1941) was a prolific children's author, producing close to 150 published titles between 1899 and 1940. She began her working life as a teacher in a Baptist school in London, and after her marriage to Jabez Comfort, a Baptist minister, began to write seriously. Perceiving a gap in the children's book market, she made a niche for herself as the author of adventure stories written with the female reader in mind, and these formed the bulk of her work.



Although it is likely that she never travelled far from her home in Oxfordshire, Marchant set her adventures in countries all around the world, including New Zealand and Australia. She gleaned details about life in exotic places from letters exchanged with overseas readers, as well as by reading avidly and researching at the Bodleian Library. The stories, which can best be described as melodramatic and escapist, generally follow the fortunes of a plucky English girl who must rise to the challenge and cope with some kind of difficulty. Marchant was keenly aware of the problems faced by women under property law, and a number of her stories feature issues with inheritances.

She was writing at a time when young women, although they may have enjoyed reading adventure stories, were not generally expected to be adventurous or particularly independent in real life.

As for her fictional heroines, adventurous and intrepid they may have been, but by the end of the story they are more often than not looking towards a more traditional future.

Books and captions from the display:

- Marchant, Bessie. *A girl of the fortunate isles*. Illustrated by Paul Hardy. (London: Blackie & Son) 1907

Set in New Zealand. When Margaret finds out that her step-brother has run off with a large sum of money she is determined to earn enough to repay the debt.

- Marchant, Bessie. *Sally makes good*. Illustrated by Leo Bates. (London: Blackie & Son) 1920

Sally and her family move to Tasmania to live on an estate inherited by her father. Adventure awaits and Sally, who feels inadequate when compared to her clever older sisters, is able to prove her worth.

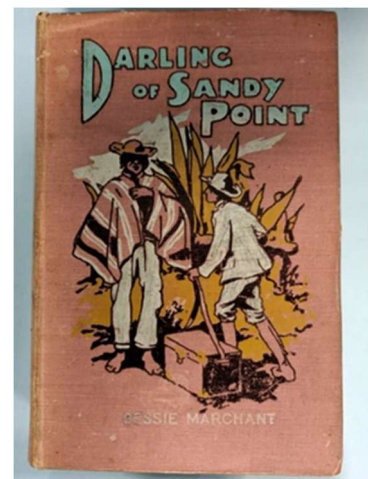
- Marchant, Bessie. *Waifs of Woollamoo: a story for girls*. (London: F. Warne) 1938

Set in Australia. Orphans Dot, Lionel and Meg live in the outback with their guardian, Captain Brandreth. More children are added to the household when their parents leave to join a gold rush and, between them all, the children must keep the family farms going.

- Marchant, Bessie. *Juliette the mail carrier*. Illustrated by Richard Tod. (London: Collins' Clear-Type Press) 1907

A girl living in Newfoundland takes over a mail route that her injured father can no longer manage, and she also finds time to solve some smuggling crimes.

- Marchant, Bessie. *The secret of the everglades: a story of adventure in Florida*. Illustrated by A. A. Dixon. (London: Blackie & Son) 1902
- Marchant, Bessie. *Darling of Sandy Point*. Illustrated by Howard Piffard. (London: Society for Promoting Christian Knowledge) 1907



An adventure set around the Strait of Magellan, on the tip of South America. George and Willy have come to Sandy Point looking for their father, but he has disappeared and is presumed dead. They are taken in by Elias Dawe who is already looking after a girl called Darling who was found alone after a shipwreck.

- Marchant, Bessie. *The unknown island: a tale of adventure in the Seychelles*. Illustrated by Wal Paget. (London: Blackie & Son) 1916

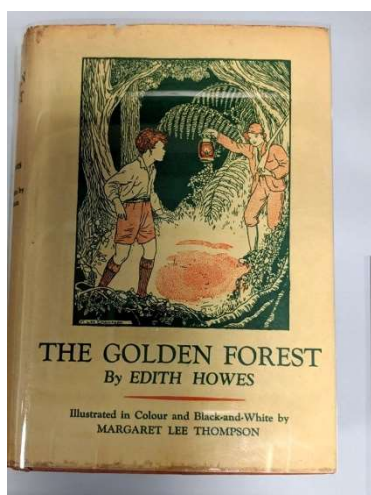
- Marchant, Bessie. *The deputy boss: a tale of British Honduras*. Illustrated by Oscar Wilson. (London: Sheldon Press) 1910
- Marchant, Bessie. *Hope's tryst: a story of the Siberian frontier*. Illustrated by James F. Sloane. (London: Blackie & Son) 1905

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#18 Children's book jackets from the 1920s to 1940s

This display ran from 12 February 2019 until 9 May 2019

Up until World War I children's books were generally covered with decorated cloth bindings. Removable paper jackets were sometimes used, but they usually duplicated the design on the cover of the book. After the war, economics drove a gradual change to the use of printed paper jackets in preference to expensive, multi-colour printed cloth covers.



As well as protecting the cover of the book when it is waiting to be sold, a book jacket tells the potential reader something about the book within. Not all book jackets were of a high standard in terms of design and print quality, but the best examples combine design, illustration and printing technique to produce jackets which are works of art in their own right.

Further reading: Powers, Alan. *Children's book covers: great book jacket and cover design*. London: Mitchell Beazley, 2003.

Books included in the display:

- Holling, Holling C. *The book of cowboys*. Illustrated by H.C. and Lucille Holling. (New York: Platt & Munk) 1936
- Brown, Margaret Wise. *The little fireman*. Illustrated by Esphyr Slobodkina. (New York: William R. Scott) 1938
- D'Aulaire, Ingri and Edgar Parin D'Aulaire. *Ola*. (Garden City, N.Y.: Doubleday) 1932
- Harper, Theodore Acland. *Siberian gold*. In collaboration with Winifred Harper. (London: Hutchinson) 1937
- Palm, Amy. *Wanda and Greta at Broby Farm*. Illustrated by Frank McIntosh; translated from the Swedish by Siri Andrews. (New York: Longmans Green) c1930
- MacDonald, George. *At the back of the North wind*. Illustrated by Frances Brundage. (Akron, Ohio: Saalfield Publishing Co.) 1927 (originally published 1871)
- Howes, Edith. *The golden forest*. Illustrated by Margaret Lee Thompson. (London: J.M. Dent & Sons) 1930
- Ellis, Edward S. *Through forest and fire*. (London: Thomas Nelson & Sons) ca1928 (originally published 1894)
- Brazil, Angela. *The madcap of the school*. (London: Blackie & Son) ca1942 (originally published 1917)



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#19 Bird Fancy exhibition tie-in display
This display has run from 10 May 2019

The current display is something a little different – four lovely picture books from the National Children’s Collection, selected in consultation with Peter Ireland, to complement the Bird Fancy exhibition, on in the Te Puna Foundation Gallery, Ground Floor, National Library until 10 September 2019.

Books included in the display:

- Wildsmith, Brian. *Birds*. (London: Oxford University Press) 1967
- MacLachlan, Patricia. *The iridescence of birds: a book about Henri Matisse*. Pictures by Hadley Hooper. (New York: Roaring Brook Press) 2014
- Willems, Mo. *Kaua e tuku mā te kukupa te pahi e taraiwa!* Nā Kawata Teepa i whakamāori. (Te Whanganui-a-Tara, Aotearoa: Huia) 2016 Translation of: *Don’t let the pigeon drive the bus!*
- Blake, Quentin. *Cockatoos*. (London: Jonathan Cape) 1992

Mary Skarott
Research Librarian, Children’s Literature

ACLAR BIENNIAL CONFERENCE 2018

The Friends of the Dorothy Neal White Society were honoured to host the Australasian Children’s Literature Association for Research on Saturday 14 July 2018. This was part of the ACLAR Biennial Conference 2018 which was held at Victoria University. The event was well attended and gave our members the opportunity to meet international visitors from the conference. Many people commented that it was a nice way to end the conference allowing attendees a change to mingle with their colleagues.

Chris Szekely the ATL Chief Librarian introduced the event and welcomed people to the Alexander Turnbull Library. Mary, our Research Librarian prepared some fine samples of the DNW collection for both members and conference attendees to enjoy. All in all, a very successful occasion.

Corrina Gordon
FDNW President



Cheryl & Lauren leaving
Auckland
Photo: Cheryl Paget

CHERYL, LAUREN, MAUD AND ANNE

It is not often that when you ask someone if they could talk at a Friends event they say “yes” and “which one of these talks would you like me to give?”. As it turned out we wanted them all, but edging out an Arthur Ransome topic by a whisker was *Anne of Green Gables – a literal and literary pilgrimage*. A very enthusiastic audience of Friends, their friends and fans of Anne came to hear Cheryl Paget talk at the National Library on 20 March 2019.

In 2016 Cheryl (left) discovered that her friend Lauren was going on a trip to Prince Edward Island the following year, and would she like to come? Indeed she would. Cheryl had long wanted to visit the home of L M Montgomery and she and Lauren carefully researched the island before they left, so had a good idea of where they wanted to go and what they want to do. However, they discovered

it wasn't as straight-forward as one might expect. At the time they were planning their trip there was no single website, map or guide to sites of interest for fans of Maud Montgomery, so Cheryl and Lauren created their own.

Skilfully interweaving Maud's biography and writing with their travel story, Cheryl took us on a tour of the Anne sites on PEI. Cheryl and Lauren did not visit these sites in "chronological" order, but based themselves in Charlottetown (the capital of PEI) and over a few days visited different parts of the island with Montgomery connections. Many of the sites are privately owned and there is little attempt to provide visitors with a coherent story across them all.

Lucy Maud Montgomery was born on 30 November 1874 in Clifton, Prince Edward Island, Canada. Her mother died of tuberculosis when Maud was only 21 months old, so her father sent her to live with her maternal grandparents Alexander and Lucy Woolner Macneill at Cavendish.

In Cheryl's words

Her grandparents ran a post office from their kitchen, and were strict Victorians. In those days there was not a lot of "spoiling" when rearing and training a child, and it was a time of narrow and strict social and religious attitudes. As an only child living with an elderly couple Maud found companionship in her imagination, nature, books, writing and her extended family, visiting uncles, aunts and cousins in Cavendish and at Park Corner. As postmasters her grandparents would have known everyone, and everyone dropped by the post office at some point in the week to pick up their post and exchange the latest gossip at all times of the day and into the evening. You can just imagine Maud, the child expected to be seen and not heard, sitting in the kitchen listening to all those stories of day to day life, the tall tales, gossip, laughter and the humdrum of village life passing through her home day in day out. No wonder her writing is such a rich tapestry of tales told from the hearth.

Maud began writing early and was first published when she was 16. She gained her teaching licence at Prince of Wales College in Charlottetown and taught at several schools on the Island. The first site that Cheryl and Lauren visited was the school house in Lower Bedeque on the South Coast. This was the last school Maud taught at, and it was here that she had her first and last passionate love affair. She was already engaged to her second cousin Edwin Simpson when she met and fell in love with Herman Leard, a young farmer. Maud broke off the relationship with him but was greatly upset when



Lucy Maud Montgomery, at Prince of Wales College, Charlottetown, ca.1893.
L M Montgomery Research Centre, University of Guelph (Ontario)
Reference no XZ1 MS A097017 (detail)

she heard he had died the following year.

At Bidford parsonage Cheryl and Lauren were the first (and at the time only) visitors. Maud taught at the school in Bidford and boarded at the parsonage, but the school is no longer there. It was here that her landlady Mrs Estey baked a cake and accidentally flavoured it with liniment, an incident Maud immortalised in *Anne of Green Gables*.

The Anne of Green Gables Museum was formerly the home of Maud's uncle and aunt in Park Corner on the northern coast. Maud called it Silver Bush, and it was the basis for her books *Pat of Silver Bush* and *Mistress Pat*. She said of this house "I love this old spot better than any place on earth" and it was where she was married in July 1911 following the death of her grandmother. She was 37 and had been engaged to Ewan Macdonald, a Presbyterian minister for five years. After marriage the couple moved to Leaksdale, Ontario (where their three sons were born, the second stillborn). They would not live on PEI again.

Cheryl's next stop was New London, which used to be called Clifton, and is where Maud Montgomery was born. Cheryl noted that "this was a good example of why there needs to be cohesion across the sites. We had just left Park Corner, the place where she married, to visit her birthplace where they inexplicably had on display a replica of her wedding dress." From there they drove to Cavendish which is the fictional Avonlea. At Cavendish is Green Gables House (now sited in a national park). Maud Montgomery never lived here in this house, but visited it often. It was the home of the David and Margaret Macneill, her grandfather's cousin, and was close to her grandparents' home where she grew up. While Anne's "Green Gables" was actually a composite of several dearly loved houses from Maud's childhood, this is the house that most people associate with the stories, and the bedroom over the front door was Anne's room in Maud's mind. On the day that Cheryl and Lauren visited it was full of tourists and it was almost impossible to get a moment of solitude to contemplate the house.



The foundations of the Macneill House and Post Office with the view from the bedroom where Maud wrote *Anne of Green Gables*. The grounds were cleared for public access by Jennie and John Macneill (Maud's great-nephew).
Photo: Cheryl Paget

However, they did find the solitude they sought when they discovered nearby the carefully preserved foundations to the Macneill house and post-office where Maud grew up. When her grandfather died she left teaching for good to look after her grandmother and help run the post office. Here she continued to write, and in 1905 she wrote the manuscript for *Anne of Green Gables* which she sent to several publishers. After receiving rejections from all of them, she put it away in a hat box. In 1907, she found the manuscript again, re-read it, and decided to try again to have it published. *Anne of Green Gables* was accepted by the Page Company of Boston, Massachusetts and published in 1908. An immediate best-seller, the book marked the beginning of Montgomery's successful career as a novelist.



Left: The grave of Maud Montgomery and her husband Ewan Macdonald at Cavendish. Photo: Cheryl Paget

Although Maud did not live on the island again after her marriage she was buried in the Cavendish Cemetery after her death in Toronto in 1942. In all she wrote 20 novels, around 500 short stories and 2 poetry collections. Her journals have also been published and she has been the subject of several biographical studies. *Anne of Green Gables* has never been out of print in 111 years.

The audience was delighted with Cheryl's talk and there were a number of interesting questions. It was particularly nice that several people shared their own experience of visiting Prince Edward Island and the world of Maud and Anne.

And for those who want to hear about Arthur Ransome – watch out for our 2020 programme!

Joan McCracken
FDNW Committee

VINTAGE CHILDREN'S BOOK CONFERENCE 2019

The first Vintage Children's Book Conference was held in March this year in Lower Hutt. This was organised by a group of friends who enjoy reading and collecting old books written primarily for children. Two years earlier the same group had organised a similar gathering called the CHOCS Conference. CHOCS stands for Collectors and Hoarders of Old-fashioned Children's Stories, but the acronym needed too much explanation, hence the change in name.

This year the conference continued over two days, with Saturday being devoted mainly to talks and the Sunday involving a trip to the Katherine Mansfield House and Garden, a book sale and a team quiz. The structure was determined by the venue – Knox Church in Lower Hutt – as we could not use the premises on Sunday morning.

The opening talk on Saturday to set the scene involved Sue Nicholson and Barbara Robertson (one of the featured speakers, talking about Clare Mallory) who had recently attended the biennial Children's Book Conference in Bristol, England, talking about their experiences at this well-established gathering of book collectors.



A view from the back of the audience while Cheryl Paget was giving her talk.

Next Cheryl Paget spoke about her Pilgrimage to Prince Edward Island, Canada, to see the places inhabited by Anne Of Green Gables. Lynne Jackett was next to the rostrum telling us about the background to the creation of the Dorothy Neal White Collection and the National Children's Collection.

After lunch Katherine Hurst introduced her audience to British Girls' Comics, weekly publications like *Jinty*, *Tammy*, *Bunty* and *Judy*, which besides horoscopes, cartoons and letters were full of articles on sports, fashion and hobbies and

serialised picture stories involving boarding schools, horses, ballet and exciting events. Modern comics and graphic novels are tending more towards fantasy, which led our thoughts naturally onto the next talk where Harry Ricketts spoke about Antonia Forest's *Peter's Room*. Harry is an expert on the work of Antonia Forest and was able to give us a more serious insight into the imaginary world developed in the room belonging to Peter and the similarities with the Brontë's Gondal.

The final formal talk of the day was given by Neil Robertson, who showed us much of his extensive collection of material about and by W. E. Johns, the creator of Biggles.

In between listening to enthusiasts sharing their book interests, there were many ways to get to know other delegates, including workshops (Classic American Children's Stories, Adventure and Mystery Stories, School Stories, and Book Locations in Real Life), a Mix & Match quiz involving quotes and illustrations from 'our' sort of books, morning and afternoon teas, and lunch. In the evening we continued sharing our interests over dinner at a local restaurant.

There were approximately 40 delegates, including four from Australia, and the feedback has been so positive that we can hope that more people will join us in 2021.

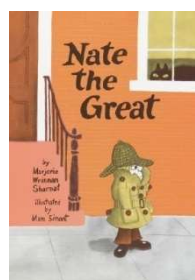
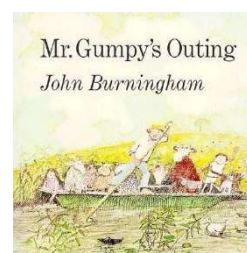
Barbara Robertson
FDNW Committee

OBITUARIES

It is with sadness we note the recent deaths of these significant contributors to children's literature.

John Burningham (27 April 1936 – 4 January 2019)

John Burningham was a children's author and illustrator. His first book, published in 1963 was *Borka: The adventures of a goose with no feathers*, which won the Kate Greenaway medal. He then went to work on more than 60 books including *Mr Grumpy's outing* (1970), *Avocado Baby* (1982) and *Granpa* (1985). He is survived by his wife, fellow children's author and illustrator Helen Oxenbury, their son, two daughters and seven grandchildren.

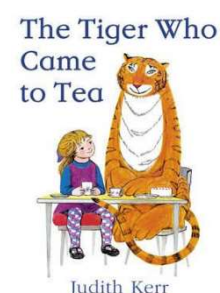


Marjorie W. Sharmat (12 November 1928 – 12 March 2019)

Marjorie W. Sharmat was an American author of more than 130 books for children and young adults. She is most notable for her story *Nate the Great*, published 1972, which then lead onto a series of Nate books. Some of these stories she collaborated with her husband, Mitchell Sharmat and her son Craig Sharmat. The stories have been translated into 24 different languages, as well as being adapted into a stage musical.

Judith Kerr (14 June 1923 – 22 May 2019)

Judith Kerr is a beloved author and illustrator best known for her *Mog* series (1970-2015) and *The Tiger Who Came to Tea* (1986). She was known to use her own life as inspiration for her books, this was most notable in *When Hitler Stole Pink Rabbit* (1971). She was appointed Officer of the Order of the British Empire (OBE) in the 2012 Birthday Honours for services to children's literature and Holocaust education. Giselle Clarkson has two comics on *The Sapling* which look at her work: [Comic #2: I'd like a word with you, Judith Kerr](#) and [Comic #4: Things that have kept me up at night #1](#).



Chantalle Smith
FDNW Newsletter Editor

STORYLINES MARGARET MAHY LECTURE 2019 ON VIDEO



The 2019 Storylines Margaret Mahy Medal was awarded to novelist Mandy Hager by Bridget Mahy, at a ceremony in Auckland on 31 March. Mandy then presented the [Storylines Margaret Mahy lecture](#). "Channelling our greater good". [Watch the video](#) of Mandy's presentation, and read more about the [award presentation](#).

Photo: Mandy Hager (left) with Bridget Mahy

Storylines Newsletter
May 2019

NZ BOOK AWARDS FOR CHILDREN AND YOUNG ADULTS

It can be difficult keeping up with all the awards that are given in New Zealand for children's literature. Many of these awards are named after important people. Illustrator Giselle Clarkson has researched these award namesakes, written short biographies and drawn imaginary trophies. The resulting portraits have been published in "[The Giselle Clarkson Comic, number 21](#)", on *The Sapling* website. On the right is an example.



- Best known for writing the Alex quartet about champion swimmer Alex Archer (I can still make myself cry thinking about Andy)
- Tessa herself won silver in butterfly at the 1958 Commonwealth Games!

The finalists for the awards were announced on Thursday 6 June 2019. *The Sapling* have also produced a [quick read](#) indicating the finalists, reviews of the books, and their predictions.

DUNEDIN CHILDREN'S WRITERS AND ILLUSTRATORS' HUI 2019

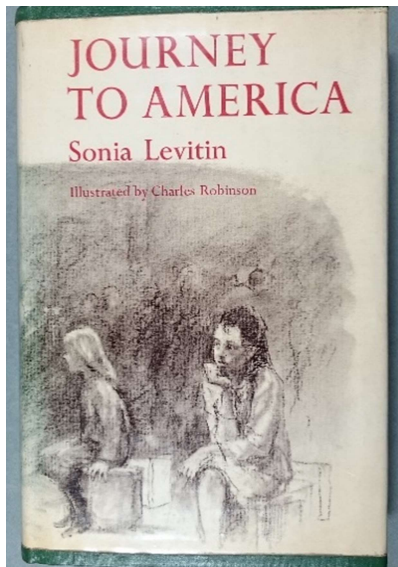
A national hui for children's writers and illustrators takes place in Dunedin on the weekend of 8-10 November 2019 in association with Storylines. Running concurrently with Dunedin's Ignition Kids' Book Festival, the hui features some of the country's best children's book creators who join influential industry professionals to deliver a diverse programme of workshops, keynotes, and panel discussions – right in the heart of New Zealand's UNESCO City of Literature. Some sessions are open to the public. Full programme and registration details will be released shortly. For further information contact: Jackie McMillan Jackie.mcmillan@dcc.govt.nz or Trish Brooking trishbrooking@gmail.com

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FIFI COLSTON

Award-winning junior fiction novelist, children's book illustrator and non-fiction author Fifi Colston has been named University of Otago College of Education/Creative New Zealand Children's Writer in Residence. During her residency Fifi is writing and illustrating a graphic novel. You can keep up with her progress on her blog *Fifi Colston Creative* <http://fificolston.blogspot.com/2019/04/making-connections-joining-dots.html>

FROM THE NATIONAL CHILDREN'S COLLECTION



Journey to America / Sonia Levitin ; illustrated by Charles Robinson. New York: Atheneum, 1970.

Recommended for students in Years 7-9 (intermediate/junior secondary), and older readers interested in the refugee experience.

This novel, still in print, is now recognized as a modern classic. Published in 1970, it won the Jewish Book Council National Book Award and was listed as an American Library Association notable book. It is still used in classrooms to teach about the refugee experience. The events of the story are very similar to those of Sonia Levitin's own early life - her family escaped Berlin in 1938, her mother took Sonia and her sisters to Switzerland and her father went to America where the family were later reunited.

The story follows the Platt family and is narrated by the middle of three daughters, Lisa. It begins in Berlin in early 1938, when life for Jewish people is becoming increasingly more difficult under the Nazis. Although other members of their extended family think that the Nazi threat will blow over, Lisa's father becomes increasingly worried and is determined that the family must leave Germany and settle in America.

However, getting the whole family to America is far from straightforward. Papa manages to get there safely on his own, but there is a lot of paperwork to be done before he can send for the rest of the family. In the meantime, Mother and the three girls must go to Switzerland, pretending that they are only leaving Germany for short holiday, and wait until they can book their crossing to America. With very little money, life in Zurich is hard and, after a disastrous experience with a camp for refugee children, the three girls are each taken in by local Swiss families who want to help. Mother is so run down, stressed and malnourished that she ends up in hospital with pneumonia. Finally, after a year, the family is reunited in New York.

The story effectively and sensitively introduces the difficulties that were faced by Jewish refugees from Nazi Germany, many of which are universal to refugees whatever the time and place. The stress of being found out by the authorities, being separated from loved ones, leaving behind friends, pets and treasured possessions, being thrust into poverty, living in strange surroundings, coping with bureaucracy and feeling constantly uncertain about the future are all conveyed through Lisa's eyes.

The author also wrote two sequels, *Silver days* (1989) and *Annie's promise* (1993) which follow the Platt family's life in America.

Journey to America will be one of the books from the NCC included in a display to mark World Refugee Day, (20 June), which will be in the General Reading Room for a few weeks from around the middle of June. Recent years have seen the publication of a number of novels and picture books relating to Syrian refugees, and the Collection also holds stories about many other groups of refugees from World War II onwards.

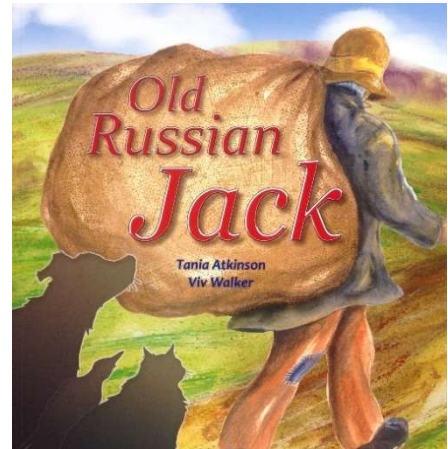
Mary Skarott
Research Librarian, Children's Literature

BOOK REVIEW – *OLD RUSSIAN JACK*

Published Carterton: Swirl Books, 2019

Old Russian Jack is the recent publication written by FDNW member Tania Atkinson and illustrated by Viv Walker. Their previous publication was the popular *Over the Hill to Greytown*. It tells of the story of a swagman's mysterious bag and what exactly it contains.

Three curious creatures start to imagine what they think is in the swagman's bag as they smell, feel and see different things. Each animal thinks it contains something that they would love. As the story goes along, the swagman realises what the animals are up to, and starts to pull things out of his bag. But were the animals right? You will need to read it to find out!

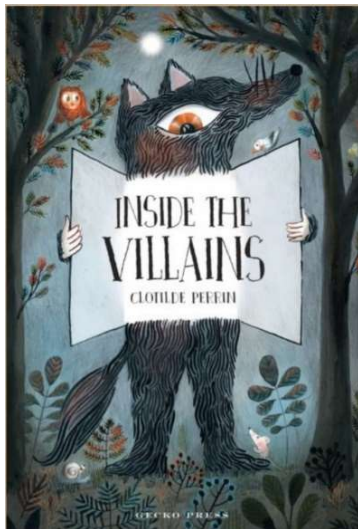


The tale is told using wonderful rhyming. It interweaves some of the text within illustrations beautifully. Tania and Viv have created wonderful characters, that match their stereotypes.

Chantalle Smith
Committee Member

COLTILDE PERRIN, ILLUSTRATOR – *INSIDE THE VILLAINS*

Published: Wellington: Gecko Press, 2018



I was lucky enough to find time to attend a wonderful talk with Sarah Wilkins interviewing Clotilde Perrin, a French illustrator of renown. Clotilde was as expressive as her illustrations and spoke about the ways the darker fairy tales of her youth had inspired her, as well as simply, or not, her imagination.

She is drawn to the darker characters of popular and some lesser known European folk lore and although the books are marketed to children they are not the primary reason she creates the books, she says. She appeals instead to children's and adults' love of the ghoulish aspects of the villains of the stories. Clotilde says she works with a paper engineer and showed some plans or sketches of the books which have turned into works of art. Each book is an adventure to explore – with not only flaps but pull-out tongues and frilly skirts that hide delightfully terrifying secrets.

Clotilde has illustrated other publications but has now moved into writing and illustrating her own books and described in her interview how she draws a character and waits for the story to come, rather than the other way around. She cannot wait for the next project or journey to come to her and is excited by every new idea. She never copies.

Clotilde has published her latest book, *Inside the Villains* with Gecko books who proudly supported her talk at Unity Books along with Alliance Française.



Corrina Gordon
FDNW President

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The annual membership subscription for the Friends of the Dorothy Neal White Collection is \$20:00.

Whether you want to be active in a friendly group supporting the promotion of children's literature, or just want the satisfaction of being associated with a valuable community group, we value you. Members might also like to make a contribution to a special Research Grant fund that will allow us to continue and / or increase the amount we are able to offer a student doing research based on the collections supported by the Friends. A separate line has been included on the form for those Friends who would like to make such a donation.

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