

should have read the book he recommends and that a parent should be able to discuss a book with his child in a comradely way.

Parents Can Help

Children's Book Week is sponsored by the New Zealand Library Association and the Associated Booksellers of New Zealand. Special displays of books for children will be made in shops, in the junior departments of libraries, and in schools, and the radio will assist the movement. The slogan this year will be *Children Need Books*. The aims of the Library Association during this period will be to encourage all schools to make fullest possible use of the expanding library facilities now available, to issue more subscribers' cards to more children in the cities, and to make parents more library-conscious and more familiar with the range of books published for children to-day.

Books are expensive things, but the cheaper books tend also to be cheap in

BOOKS FOR THE WORLD OF TOMORROW



BOOK WEEK for children is observed in countries other than New Zealand. This publicity poster was used recently in the United States

matter, manner and illustration. The Library Association believes that if parents can be persuaded that it is better to spend 10/6 on a book of lasting value than 3/6 several times over on books whose appeal will be only for a day, Book Week will have been worthwhile.

Demand for Better Standards

It is not surprising that in a young country like New Zealand, comparatively few children's books have been written and published locally. Overseas, children's books never really interested educationists or publishers till the end of last century. In this century, especially in the U.S., publishers have realised the potential market which children provide. Both in America and England, and to a lesser degree in Europe, publishers have been influenced by the standards in book production achieved by such artists as Caldecott, Crane and Greenaway, and such authors as Lewis Carroll, Defoe and Kipling. Librarians, youth workers, teachers and some parents have also begun to demand from publishers better books for children.

Most New Zealand writers of books which can be enjoyed by children have chosen to set their stories in New Zealand, and this is natural, for the country

offers diverse material for the writing of history, biography, romance and fantasy. Abroad, the publishing of children's books leaped ahead about 1920. In the U.S. this growth was helped by a bookseller, Frederic Melcher, who gave an award for the best children's book of the year. The award was named after John Newbery, the 18th Century English publisher of children's books and was first given in 1922 to H. W. Van Loon for his *Story of Mankind*, and the next year to Hugh Lofting for *The Voyages of Doctor Dolittle*, on the advice of the Children's Librarians section of the American Library Association.

(continued on next page)

OXFORD BOOKS

THE HEAVENS ABOVE, by J. B. Sidgwick, 27/- N.Z.

The aim of this book is two-fold: to bridge the gap that exists in astronomical literature between formal text-books and purely descriptive works of a "popular" nature, and to present an account of modern astronomical knowledge which develops naturally and logically from the simple to the complex. It is written for amateur astronomers and students of astronomy, as well as for the general reader.

With 51 line and 24 half-tone illustrations, and Index.

HANDBOOK TO THE UNIVERSITY OF OXFORD, 11/3 N.Z.

The handbook is divided into two parts. Part 1 is descriptive, and consists of a series of chapters on the University and all its activities, learned, athletic and social. Part 2 is a detailed guide to the rules and regulations of the University.

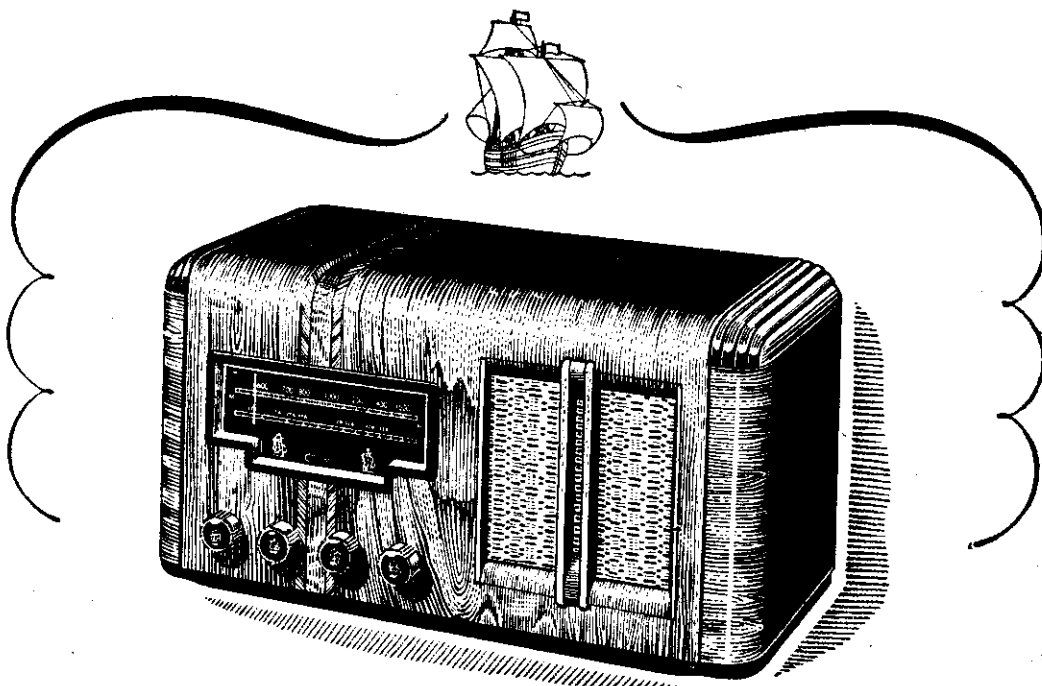
STYLE IN SCULPTURE, Edited by Leigh Ashton, 6/9 N.Z.

Before the war the excellently printed and illustrated handbooks published by the Victoria and Albert Museum at South Kensington were cherished by art-lovers whose means did not permit the purchase of expensive monographs. The Museum authorities have co-operated with the Oxford University Press to present *Style in Sculpture*, which contains 38 full-page plates printed in sepia by offset lithography, with an introduction and eight chapters-in-brief, outlining background characteristics of the several periods from the Dark Ages to the Twentieth Century.

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