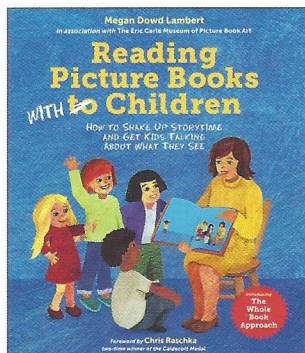




Megan Dowd Lambert



The Whole Book Approach Gets Published

Megan Dowd Lambert's *Reading Picture Books with Children: How to Shake Up Storytime and Get Kids Talking About What They See* (Charlesbridge 2015) offers an overview of the Whole Book Approach. Lambert developed this innovative storytime model as a graduate student at Simmons College, where she now teaches in the Children's Literature programs, and throughout a decade of work as an educator at The Carle. Half of the book's royalties benefit the Museum.

Eric Carle Museum: Please describe the Whole Book Approach and why it's important for children.

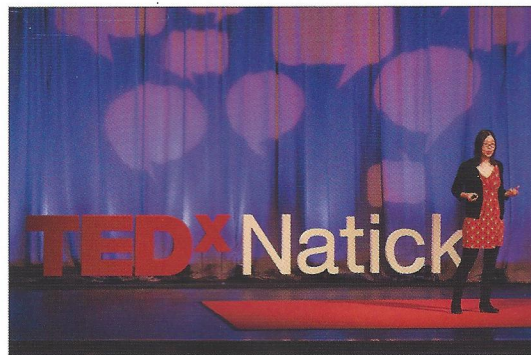
Megan Dowd Lambert: It's a co-constructive (interactive) storytime model inspired by Visual Thinking Strategies and dialogic reading that invites kids to talk about the picture book as a visual art form with attention to story, art, design, and production elements—the whole book!

ECM: What's the difference between reading "to" children and reading "with" children?

MDL: First, I don't think one way is better than the other; both storytime approaches have value. It's about intention. Reading "to" children feels more like a performance, with children as audience members who enjoy the book like they'd enjoy a theatrical production. Reading "with" children invites discussion about the book as it's read aloud, so that children's responses become central to a shared reading.

ECM: Who should read *Reading Picture Books with Children*?

MDL: Teachers and librarians are a main target audience, and we're delighted that parents and other caregivers have embraced



Grace Lin presenting at TEDx.

the book. Writers, illustrators, and college professors are also responding enthusiastically.

ECM: How has the book been received thus far?

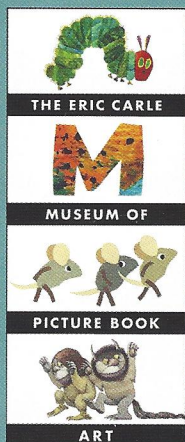
MDL: Very well! It's already in its second printing and it got a *School Library Journal* starred review. Signed copies are available through The Carle's Shop.

ECM: Anything else you'd like us to know?

MDL: I've enjoyed returning to The Carle in recent months as a volunteer storytime reader. Check my website for upcoming dates: www.megandowdlambert.com. I also received an Ezra Jack Keats New Writer Honor for my first picture book, *A Crow of His Own*, (illustrated by David Hyde Costello) and my next picture book, *Real Sisters Pretend*, (illustrated by Nicole Tadgell) publishes in May.

2016 BERL Lecture Presented by Grace Lin

Newbery Honor winner Grace Lin delivered the annual Barbara Elleman Research Library (BERL) Lecture Series on Saturday, April 23 at The Carle. In her presentation, "The Windows and Mirrors of Your Child's Bookshelf," the author and illustrator shared personal experiences that underscore poignant points from Rudine Sims Bishop's 1990 seminal essay of multicultural children's literature, "Mirrors, Windows, and Sliding Glass Doors." Lin recently filmed a TEDx Talk in Natick on this topic and shared how her experience growing up as the only Asian-American family in her neighborhood shaped her approach to her work. In her own words, "Books erase bias, they make the uncommon everyday, and the mundane exotic. A book makes all cultures universal."



SOWING THE SEEDS

THE OFFICIAL NEWSLETTER OF THE ERIC
CARLE MUSEUM OF PICTURE BOOK ART

Introducing
the 2016 Carle
Honorees
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SPRING 2016

COLLECTIONS

The Art of Conservation

Leonard Weisgard (1916–2000), one of the most innovative American illustrators of the 20th century, brought magic to picture books. In a career spanning six decades and over 200 publications, he rewrote the rules for illustrating children's books, discarding the sentimental realism of the past in favor of a kinetic, playful, semi-abstract approach.

When Weisgard died in 2000 at the age of 83, his three adult children inherited 13 steamer trunks filled with his manuscripts, research materials, and original artwork. After selecting what they wished to keep, the family generously gifted 145 original illustrations to The Carle. Because the trunks had been stored in a barn, however, their delicate contents were damaged by years of exposure to moist air. The poor condition of the illustrations precluded them from entering the Museum because their mold and mildew would jeopardize the other works in our collection. Without remediation and appropriate storage, though, the art was in danger of deteriorating beyond recovery.

The Museum started by funding the conservation of 20 of the illustrations. Then in 2015, The Carle received a prestigious federal grant from the Institute of Museum and Library Services in Washington, DC (#MA-30-15-0466-15) to remediate, stabilize, and catalogue the remaining 125 illustrations and properly store its Weisgard collection. Leslie H. Paisley, head of the Paper Conservation Department at the Williamstown Art Conservation Center in the Berkshires, has meticulously surface-cleaned each artwork to remove particulates and fungal spores, as well as fingerprints and adhesive residue. She interleaved the

illustrations between MicroChamber paper to absorb mildew odors and any remaining moisture, while protective new sink mats containing zeolites absorbed off-gassed acids. She is also developing treatment proposals for those works that may require further conservation at a later date. When the Weisgard collection finally arrives at its permanent home in Amherst this spring, it will be safely housed in a new, custom-designed shelving unit in The Carle's storage vault.

This is the largest and most complex conservation project the Museum has undertaken to date. Our board and staff are incredibly honored to steward Weisgard's legacy, and we're proud that his work is now preserved for generations to enjoy. *Magician of the Modern: The Art of Leonard Weisgard*, which showcases some of the newly conserved artwork, is on view at The Carle through June 5. At the opening in March, we were delighted to welcome the exhibition's guest curator, Leonard S. Marcus, as well as Leonard Weisgard's extended family, who traveled from Denmark to see the installation.



Artwork by Leonard Weisgard conserved at the Williamstown Art Conservation Center.