

The Charlotte Zolotow Papers, circa 1930-2013

An important, lifelong archive of papers belonging to Charlotte Zolotow, editor and publisher at Harper's celebrated children's books department, and acclaimed author of over 65 children's books. The archive contains Zolotow's personal and professional correspondence, working drafts, manuscripts, and publisher's galleys of her published and unpublished children's books and other writings (prose and poetry); and various other related materials, including photographs and slides, and original artworks from several illustrators with whom she worked. The archive consists of approximately 40 linear feet of materials, of which most is housed in 30 Bankers boxes (filed into folders, large envelopes, and various letter boxes), and including an additional large box and portfolio of artworks. Where possible Zolotow's ordering of the material has been retained.

The collection documents Zolotow's more than 50-year career as well as her family life, covering the period from when she began working at Harper & Brothers as stenographer and then an assistant to Ursula Nordstrom, the renowned director of Harper's children's books department, and including the entirety of her prolific literary career as editor, author, and publisher with her own imprint at Harper's: Charlotte Zolotow Books. Several of Zolotow's books and books by authors whom she edited and published are notable for being the first to address controversial subject matter such as gender roles, homosexuality, single parent children, and death, often with a unique focus on the emotional inner life of children. One of the first books printed over Zolotow's imprint, *Night Kites* by M.E. Kerr was one of the first young adult novels to deal with AIDS.

Zolotow is notable for being one of the first Jewish women in America to make a major mark in the New York publishing world, eventually becoming Harper's vice-president and associate publisher of the Harper Junior publishing division in 1976.

Among the highlights are over 100 unpublished letters from Nordstrom to Zolotow that discuss Harper business, including thoughts on authors

and illustrators, as well as revealing details about her private life, including Nordstrom's partner Mary Griffin; several rare (and likely unpublished) photographs of the notoriously camera-shy Nordstrom from her estate, including one of her as a young woman, along with the original Harper's publicity photo from Nordstrom's own archive.

Also included are two unpublished dummies for books authored by Zolotow: one with original artwork by Louise Fitzhugh (of *Harriet the Spy* fame) for the book *My Friend John* (which was later published with illustrations by Ben Shecter); the other with original illustrations by Mary Rodgers (of *Freaky Friday* fame) for the book *Mr. Rabbit and the Lovely Present* (which was later published with illustrations by Maurice Sendak, and which was a Caldecott Honor Book).

Also present a rare page proof of *Where the Wild Things Are*, considered by many the most important American children's book; a handmade greeting card from Eric Carle containing a handmade rubber stamp; and an original painting by French mime Marcel Marceau with whom Zolotow had a romantic affair.

However, of greatest interest is the wealth of personnel correspondence and biographical writings, including the manuscript of her unpublished autobiography *The Shaded Porch*. The material reveals the active but often guarded inner life of Zolotow, a modern woman of the '40s, '50s, and '60s striving in the then conflicting pursuits of homemaker and professional author. Her writings, often composed in half-filled diaries, on loose sheets, and scraps of paper, record childhood remembrances, daily anecdotes, worries of the day, and bittersweet memories of married life and early motherhood raising her two children, the inspiration for many of her stories. The writings paint a picture of a woman filled with equal parts doubt and ambition, sometimes in the shadow of her husband Maurice Zolotow, a highly successful professional entertainment writer. Also present are approximately 300 letters from Maurice Zolotow; and approximately 800 letters from Julius H.

Jacobs, her married brother-in-law, with whom she carried on a longstanding affair after her divorce from Maurice.

Zolotow was born in Norfolk, Virginia in 1915, to Louis J. Shapiro, an attorney, and Ella Bernstein Shapiro, a forthright activist for the poor and underprivileged who marched for women's suffrage. Zolotow attended the University of Wisconsin in Madison, where she studied writing under Helen C. White (along with fellow student and future husband, Maurice Zolotow). It was White who taught her "how to think, not what to think." After joining Harper's in the late 1930s she became editorial assistant to Nordstrom, the editor of such classic children's books as *Goodnight Moon*, *Charlotte's Web*, *Harriet the Spy*, *The Giving Tree*, and *Where the Wild Things Are*, who mentored Zolotow and helped her realize her first published work, *The Park Book*, published in 1944 with illustrations by H.A. Rey (co-creator of Curious George).

Zolotow and Nordstrom became lifelong friends and worked separately or together in partnership with many of the most important authors and illustrators of the 20th Century including Sendak, Fitzhugh, Rodgers, Margaret Wise Brown, Leonard Weisgard, Margaret and H.A. Rey, Garth Williams, Shel Silverstein, William Pène du Bois, Hilary Knight, Jean Craighead George, Arnold Lobel, Meindert DeJong, and many others. She and Nordstrom were celebrated for exploring new themes and cultivating their existing circle of writers and illustrators, as well as seeking out new talent, some outside the children's book field, such as Ruth Gordon, Alan Arkin, Barbara Dana, and Nathaniel Benchley.

In addition to her role as editor and publisher, Zolotow wrote over 65 books, mostly picture books for children, with illustrations created by many of the best illustrators of the day, such as Rey and Sendak, who won a Caldecott Honor for his work on Zolotow's, *Mr. Rabbit and the Lovely Present* (1962). Many of her books were critically acclaimed for their frank depictions of the emotions of young children, such as *William's Doll* (1972), a story of a boy who wants a doll despite objections from adults. The story was featured in the record album and book, *Free to Be... You and Me*, a project of

the Ms. Foundation for Women, and later adapted as an ABC Afterschool Special. Others include *A Father Like That* (1971), about the child of a single mother who imagines what the perfect version of his father would be like; and *My Grandson Lew* (1974), a book about death told through a child's memory of his deceased grandfather.

Harper honored Zolotow with her own imprint in 1981: Charlotte Zolotow Books, designated with a distinctive tulip design: "This new imprint will consist of books by authors with whom I have already been working at Harper Junior Books, as well as any new writers whose work has integrity of purpose, beauty of language, and an out-of-ordinary look at ordinary things – humor and something to make a child feel, think, and enjoy reading the book." The imprint published more than one hundred books for children and young adults during its 12 years. Among the many acclaimed authors she published under her imprints are Kerr, Laurence Yep, Paul Fleischman, Francesca Lia Block, Lynne Reid Banks, Karla Kuskin, Patricia MacLachlan, Robert Lipsyte, Barbara Robinson, Mollie Hunter, Paul Zindel, and M.B. Goffstein.

In 1998 the annual Charlotte Zolotow Lecture and Award for outstanding writing in a picture book was established by the Cooperative Children's Book Center, a library of the School of Education at the University of Wisconsin-Madison, to honor her talent in writing for young children and her lifelong commitment to excellence in literature for children and young adults. Zolotow said of a good picture book, "it should extend a child's understanding of the world and it must be done from the point of view of the child. It should first of all be a well-written piece of literature, and it should help children understand the world better, their own inner conflicts, their own family, the things closest to them, problems they sometimes think belong only to them."

A remarkable collection of manuscript, correspondence, and revealing personal material of one of the most important and influential children's book writers and editors of the 20th Century.

A complete finding aid follows:

Section I. Published Works by Charlotte Zolotow (Boxes 1 - 5)

Zolotow's labeled file folders and alphabetical ordering has been retained (as listed below). Each work is comprised of three or more file folders, variously labeled: "Draft MSS."; "Final MS"; "Correspondence"; "Reviews/Publicity"; "Contracts, Rights, Permissions," etc. Most of the draft manuscripts and final manuscripts are typescripts, the majority of which are annotated and include several working versions. Also included among many of the draft manuscripts are several holographic sheets (containing variant fragments and notes). Several of the final manuscript folders also include additional contemporary versions or later computer-generated versions.

1. *All That Sunlight*. Harper, 1967.
 - a. correspondence and page proofs
 - b. reviews/publicity
2. *Aren't You Glad*. Lothrop, 1963.
 - a. correspondence
 - b. draft MSS
3. *The Beautiful Christmas Tree*. Parnassus, 1972. Second edition: Houghton Mifflin, 1999.
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS
 - d. re-issue folder (second edition): correspondence and computer-generated manuscript
4. *Big Brother*. Harper, 1960.
 - a. correspondence
 - b. reviews/publicity
5. *Big Sister and Little Sister*. Harper, 1966.
 - a. reviews/publicity
 - b. draft MSS
6. *The Bunny Who Found Easter*. Parnassus, 1959. Second edition: Houghton Mifflin, 1998.
 - a. correspondence (over 35 rejection letters)
 - b. reviews/publicity
 - c. draft MSS
 - d. final MS
 - e. re-issue folder (second edition): correspondence, computer-generated manuscript, press proofs, and contract
7. *But Not Billy*. Harper, 1947. Second edition: Harper, 1983.
 - a. correspondence
 - b. reviews/publicity
 - c. final MS and publisher's mock-up with original illustrations
8. *The City Boy and the Country Horse / Hey There! / Little City Cowboy* (pseud. Charlotte Bookman). Treasure Books, 1952.
 - a. correspondence
 - b. draft MSS

- c. [Magazine]: *Story-A-Day* October 29, 1953. Contains: "Little City Cowboy" by Charlotte Zolotow
9. *Do You Know What I'll Do*. (Illustrated by Garth Williams). Harper, 1958. Second edition: HarperCollins, 2000.
- correspondence
 - contracts/rights/permissions
 - draft MSS
 - re-issue folder (second edition): correspondence, contract and galley
10. *Early Sorrow: Ten Stories of Youth*. [Anthology]. Harper, 1986.
- correspondence (with additional folder of stories considered but rejected)
 - reviews/publicity
 - contracts/rights/permissions
11. *Everything Glistens and Everything Sings: New and Selected Poems*. Harcourt, 1987.
- correspondence and page proofs
 - reviews/publicity
 - contracts/rights/permissions
 - draft MSS
12. *A Face to Face Book: A Week in Lateef's World: India*. Crowell-Collier Press, 1970.
- contracts/rights/permissions
13. *A Face to Face Book: A Week in Yani's World: Greece*. Crowell-Collier Press, 1969.
- contracts/rights/permissions
 - draft MSS
14. *Farmer's Hut*
- correspondence
 - contracts/rights/permissions
 - draft MSS
15. *A Father Like That*. Harper, 1971. Second edition: HarperCollins, 2000.
- correspondence
 - reviews/publicity
 - draft MSS
 - final MS
 - re-issue folder: correspondence, revised draft manuscript, and revised final manuscript
16. *Flocks of Birds*. Abelard-Schuman, 1965. Second edition: Crowell, 1981.
- correspondence
 - reviews/publicity
 - draft MSS
 - final MS and publisher's mock-up
17. *Growing Tree*
- correspondence
 - reviews/publicity

18. *Hating Book*. Harper, 1969
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS
 - d. final MS and publisher's mock-up with original drawing

19. *Hold My Hand*. Harper, 1972.
 - a. reviews/publicity
 - b. draft MSS

20. *I Have a Horse of My Own*. Abelard-Schuman, 1964.
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS and later computer-generated version

21. *I Know a Lady*. Greenwillow, 1984
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS

22. *I Want to Be Little / I Like to Be Little*. Abelard-Schuman, 1966. Second edition: Crowell, 1987.
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS
 - d. typed mock-up and final MS

23. *If it Weren't for You*. Harper, 1966.
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS
 - d. final MS and publisher's mock-up with original drawing

24. *If You Listen*. Harper, 1980. Second edition: Running Press, 2002
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS
 - d. final MS
 - e. re-issue folder: correspondence and computer-generated MS

25. *In My Garden*. Lothrop, 1960.
 - a. correspondence
 - b. draft MSS

26. *Indian Indian*. Simon & Schuster, 1952.
 - a. correspondence
 - b. reviews/publicity
 - c. draft MSS

27. *It's Not Fair*. Harper, 1976.

- a. reviews/publicity
- b. draft MSS
- c. final MS, and a later computer-generated version

28. *Janey*. Harper, 1973.

- a. correspondence
- b. reviews/publicity
- c. draft MSS

29. *Little Black Puppy*. Golden Press, 1960.

- a. correspondence
- b. draft MSS
- c. final MS and galleys

30. *The Little Doll* [poem contributed to]: *RIF Anthology*: Bantam, 1990.

- a. correspondence, publisher's galley and mock-up illustration
- b. draft MSS
- c. contracts/rights/permissions

31. *The Magic Word*. Wonder Books, 1952.

- a. correspondence
- b. draft MSS

32. *The Man with the Purple Eyes*. Abelard-Schuman, 1961.

- a. correspondence
- b. reviews/publicity
- c. contracts/rights/permissions
- d. draft MSS
- e. final MS and later computer-generated version

33. *Mr. Rabbit and the Lovely Present*. (Illustrated by Maurice Sendak). Harper, 1962.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS
- e. mock-up with art by Mary Chalmers. Small octavo. 32pp. Sheets hand sewn with text and pencil illustrations hand colored with occasional notes in the margins. Dated on the title page: 11/17/59. An early version of the book before the title was changed (from *Mr. Rabbit and the Little Girl*), and Chalmers illustrations were replaced with illustrations by Sendak.

34. *May I Visit*. Harper, 1976.

- a. reviews/publicity
- b. contracts/rights/permissions
- c. draft MSS and later computer-generated version

35. *The Moon was the Best* [Moon is Best]. Greenwillow, 1993.

- a. correspondence
- b. reviews/publicity

- c. draft MSS
- d. final MS

36. *My Friend John*. Harper, 1968. Second edition: HarperCollins, 2000

- a. reviews/publicity
- b. re-issue folder: correspondence, contract, page proofs and cover proof
- c. a 32-page dummy illustrated in pencil by Louise Fitzhugh (that was never published), and accompanying correspondence relating to the mistaken publication in 1993 of Zolotow's text of *My Friend John* as *I Know Everything About John and He Knows Everything About Me* under Fitzhugh's name (and illustrated by Lillian Hoban). Also included is a printed copy of: *I Know Everything About John and He Knows Everything About Me* - a few printed copies survived pulping.

37. *My Grandson Lew*. Harper, 1974.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS

38. *The New Friend*. Abelard-Schuman, 1968.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS and later computer-generated version

39. *Not a Little Monkey*. Lothrop, 1957. Second edition: Harper, 1989.

- a. correspondence
- b. reviews/publicity
- c. contracts/rights/permissions
- d. draft MSS
- e. long galley page proof

40. *Old Dog*. (pseud. Sarah Abbott). Coward-McCann, 1972. Second edition: HarperCollins, 1995

- a. correspondence
- b. reviews/publicity
- c. draft MSS

41. *One Step, Two....* Lothrop, 1955.

- a. correspondence and publisher's mock-up
- b. reviews/publicity
- c. draft MSS
- d. final MS, and later computer-generated version

42. *Over and Over*. (Illustrated by Garth Williams). Harper, 1957.

- a. correspondence
- b. reviews/publicity
- c. draft MSS (and proof of re-issued dust jacket)

43. *An Overpraised Season: Ten Stories of Youth* [Anthology]. Harper, 1973.

- a. correspondence
- b. reviews/publicity
- c. draft MSS

44. *The Park Book*. (Illustrated by H.A. Rey). Harper, 1944.

- a. correspondence
- b. reviews/publicity
- c. draft MSS

45. *Peter and the Pigeons*. Greenwillow, 1993.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS

46. *The Poodle Who Barked at the Wind*. Lothrop, 1964. Second edition: Harper, 1987.

- a. correspondence
- b. reviews/publicity
- c. contracts/rights/permissions
- d. draft MSS
- e. final MS and later computer-generated version

47. *The Quarrelling Book*. Harper, 1963.

- a. correspondence
- b. reviews/publicity
- c. draft MSS

48. *The Quiet Mother and the Noisy Little Boy*. Lothrop, 1953. Second edition: Harper, 1989.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS, several typescripts and photocopy of finished pages, computer-generated version

49. *River Winding*. Abelard-Schuman, 1970. Second edition: Crowell, 1978.

- a. correspondence
- b. reviews/publicity
- c. proof of the dust jacket with "OK" written by Zolotow on the cover

50. *A Rose, a Bridge, and a Wild Black Horse*. Harper, 1964. Second edition: Harper, 1987.

- a. reviews/publicity
- b. draft MSS
- c. re-issue folder: correspondence and page proofs

51. *Say It!*. Greenwillow, 1980.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS

52. *The Seashore Book*. HarperCollins, 1992.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS and publisher's mock-up

53. *Seasons* [Poetry]. HarperCollins, 2002.

- a. correspondence and publisher's mock-up
- b. contracts/rights/permissions
- c. draft MSS
- d. final MS, and additional correspondence

54. *The Sky Was Blue*. (Illustrated by Garth Williams). Harper, 1963.

- a. reviews/publicity
- b. contracts/rights/permissions
- c. draft MSS

55. *Sleepy Book*. Lothrop, 1958. Second edition: Harper, 1988.

- a. correspondence
- b. reviews/publicity
- c. draft MSS and page proofs

56. *Snippets: A Gathering of Poems*. HarperCollins, 1993.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS and galleys

57. *Someday*. Harper, 1965.

- a. correspondence
- b. reviews/publicity

58. *Some Things Go Together*. Abelard-Schuman, 1969. Second edition: Crowell, 1983. Third edition: HarperCollins, 1999.

- a. correspondence
- b. reviews/publicity
- c. contracts/rights/permissions
- d. draft MSS
- e. final MS and publisher's mock-up

59. *Someone New*. Harper, 1978. Gateway Learning edition, 1997.

- a. correspondence
- b. reviews/publicity
- c. contracts/rights/permissions
- d. draft MSS
- e. publisher's proof
- f. re-issue folder: correspondence, contracts/rights, and page proofs

60. *Something Is Going to Happen*. Harper, 1988.

- a. correspondence
- b. draft MSS

61. *The Song*. Greenwillow, 1982.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS

62. *Storm Book*. Harper, 1952.

- a. correspondence
- b. reviews/publicity
- c. contracts/rights/permissions
- d. final MS

63. *Summer Is...* Abelard-Schuman, 1967. Second edition: Crowell, 1983.

- a. correspondence
- b. reviews/publicity
- c. final MS

64. *The Summer Night*. Harper, 1991.

- a. correspondence
- b. reviews/publicity
- c. draft MSS

65. *This Quiet Lady*. Greenwillow, 1992.

- a. correspondence
- b. reviews/publicity
- c. draft MSS

66. *The Three Funny Friends*. Harper, 1961. Second edition: Running Press, 2003.

- a. correspondence
- b. reviews/publicity
- c. draft MSS and manuscript mock-up
- d. re-issue folder: computer-generated MS

67. *A Tiger Called Thomas*. Lothrop, 1963. Second edition: Lothrop, 1988; re-issued by Disney-Hyperion, 2003.

- a. correspondence
- b. reviews/publicity
- c. draft MSS
- d. final MS
- e. re-issue folder: computer-generated MS and galleys

68. *Timothy Too!*. Houghton, 1986.

- a. correspondence, and publisher's mock-ups
- b. reviews/publicity
- c. draft MSS

69. *The Unfriendly Book*. Harper, 1975.
- contract and review
 - computer generated draft MS and final MS
70. *Wake Up and Goodnight*. Harper, 1971. Second edition: HarperCollins, 1998.
- correspondence
 - reviews/publicity
 - draft MSS
71. *When I Have a Son*. [Little Boy]. (Illustrated by Hilary Knight). Harper, 1967.
- reviews/publicity
 - draft MSS
72. *When I Have a Little Girl*. (Illustrated by Hilary Knight). Harper, 1965.
- reviews/publicity
 - draft MSS
 - final ms and galleys
73. *When the Wind Stops*. Abelard-Schuman, 1962. Second edition: Harper, 1975. Third edition: HarperCollins, 1995.
- correspondence
 - reviews/publicity
 - contracts/rights/permissions
 - draft MSS
 - final MS
 - re-issue folder: page and cover proof
74. *The White Marble*. Abelard-Schuman, 1963. Second edition: Crowell, 1982.
- correspondence
 - reviews/publicity
75. *Who is Ben?*. HarperCollins, 1997.
- correspondence
 - reviews/publicity
 - contracts/rights/permissions
 - draft MSS and copies of publisher's dummy
76. *William's Doll*. Harper, 1972.
- correspondence
 - reviews/publicity
 - draft MSS
 - final MS
77. *You and Me*. Macmillan, 1971. Second edition: *Here We Are*. Macmillan, 1971.
- correspondence
 - contracts/rights/permissions
 - floppy disk and final MS

Section II. Poetry, Unpublished Works, and Working Drafts (Boxes 6 - 9)

Box 6

Autobiographical and Non-Fiction Writings

Zolotow's assorted unpublished writings about her family history, married and social life, children, etc. The writings are notable for her unvarnished and honest view of life, her self-doubts, and continuous self-examination. Included are five versions of her autobiography *The Shaded Porch* (each about 90pp.): two are typescript copies and three are photo-mechanically reproduced. The earliest typescript dates from circa 1960, and one is annotated in Zolotow's hand. They are accompanied by about a dozen file folders containing brief and multiple-page holograph and typescript writings (prose and verse) dating from the mid-1950s to the late 1990s. Several of these writings have been carefully prepared to capture a fresh moment or thought, while others appear to be hasty efforts to capture fleeting memories of the day's events or a suddenly recalled moment. Included among them are writings labeled: "Very Personal, Destroy Unread at my Death."

Other manuscripts contained in this box include: two non-fiction works from the *Face to Face* series (*A Week in Lateef's World: India*, and *A Week in Yani's World: Greece*); *You & Me* (later published as *Here We Are*); and *Growing Up Stories*, which includes her stories "Say It," "Rachel's Day," and "The Song"; and the anthologies *The Big Book of Peace* and "The Book of Skies." Each work includes correspondence, rights/permissions, and various original, revised, and final manuscripts.

Box 7

Unpublished Fiction

More than 65 unpublished children's, young adult, and adult stories. The stories date from the mid-1950 to the late 1960s, when Zolotow had established herself as a successful book editor. Each story is contained in its own folder with several versions of the typed manuscript and most with a number of correspondence rejection letters. Some book also have Zolotow's handmade mock-up likely to better envision how the text should flow from page to page; *The Color Books* contain five such mock-up for each primary color. Also included is a file for *The Wind Book* that has two unsigned contracts from Macmillan, which Zolotow withdrew from publishing due to the cancelation of their Crowell-Collier Press children's book division.

Box 8

Early Writings

Two folders of holograph and typed manuscripts, approximately 70pp. plus. They consist of a mix of essays, poetry, and short fiction (of about 2 to 5pp. in length). Most are writings from her time as a student the University of Wisconsin (1934-1936), and many are annotated with notes by her teacher Helen C. White.

Story Fragments

Nearly two dozen folders containing ideas, scraps, and fragments of published, unpublished, and abandoned stories. Each folder is filled with assorted typed and holograph sheets of varying sizes from

sticky notes, envelopes and index cards to large legal size sheets and notepads with everything from one sentence ideas to partial fleshed-out stories for children's, young adult, and adults. Interspersed are scattered publisher's rejection letters.

Box 9

Unpublished Poetry

A large collection of poetry dating from the early 1950s to the early 2000s, in both holograph and typescript form. Most appears to be unpublished, but due to the profusion of examples and the difficulty in identifying individual poems separate from Zolotow's books, anthology, and magazine appearances, it may include some published works. Interspersed throughout are rejection letters from various publishers.

Section III. Professional and Personal Correspondence, and Related Papers

(Boxes 10 – 14A)

House of Harper: Harper & Row, HarperCollins, and Charlotte Zolotow Books: Office Files (Boxes 10-11A)

Zolotow's Harper's office files consists of departmental memoranda (much of it confidential) and correspondence, and miscellaneous working files relating to her editorial and promotional work in the publishing business. Most of the material dates from the 1960s-1990s. It includes Zolotow's correspondence with authors, publishers, and librarians, and internal departmental correspondence with Harper executives and editors, including Brooks Thomas (Chief Executive), Winthrop Knowlton (CEO), and George Craig (Chief Executive of HarperCollins). Among the working files is additional correspondence from Robert Warren (who edited many of Zolotow's books) and others; and several folders relating to Zolotow's winning of the Harper Gold Medal Award for Editorial Excellence (1974), the Cass Canfield Sabbatical in (1981), and the creation of her own imprint. In 1982 Zolotow resigned her position as Vice President and Associate Publisher of Harper Junior Books; and thereafter maintained her office at Harper as Editor of Charlotte Zolotow Books and Editorial Consultant to the Harper Junior Books Department. (Note: Ursula Nordstrom's confidential letters and memos to Zolotow have been removed and filed with the Ursula Nordstrom Letters in box 14 below.)

Boxes 10, 11, and 11A

- Zolotow's telephone book (photocopy).
- Harper & Row Departmental Correspondence and Memo's: (1970s).
- Harper & Row Departmental Correspondence and Memo's: (Winthrop Knowlton and Brooks Thomas, 1980s-1990s, including a manuscript by Knowlton).
- Patrick Burke: Correspondence.
- Winthrop Knowlton: Correspondence.
- Robert Warren: Correspondence.
- Departmental Correspondence and Memo's: George Craig and others, 1980s-1990s.
- Correspondence with Key Librarians and Educators, late 1960s-1970s.
- Harper & Row Departmental Weekly Status Reports, 1970s.
- Requests for Manuscripts.

- Miscellaneous Author correspondence, 1970s-1980s: three folders of correspondence and MSS from established and new authors.
- Charlotte Zolotow Books: correspondence (personal and private) and Harper Junior Books departmental correspondence and memoranda.
- Charlotte Zolotow Books and Award: (One file folder of contracts and legal agreements).
- Dowa-Ya [Japanese publisher]: three thick folders of business correspondence and related documents, re: Japanese language editions of various works by CZ, clippings and related ephemera.
- Miscellaneous Correspondence, Typescripts, Clippings and Ephemera relating to Publishing, 1970s-1980s. (Several folders: Golden Press, Hyperion, and other Publishers); includes typescript of: "Author As Editor and Editor As Author."
- CZ Books: Authors Correspondence and MSS, 1993-2000: letters from aspiring authors and editors to review manuscripts; recommending books to HarperCollins.
- Other Author's Reviews.
- Articles about Friends.
- Literary Magazines and Small Presses.
- Miscellaneous Professional and Personal Correspondence, re: Authors (CZ Books) and other Publishers (Running Press Book Publishers, Anne Tobias Literary Agency).
- Retirement letters.
- Miscellaneous Personal files.

Box 12

Notable Correspondence

- BLEGVAD, Erik. ALS. 1p. London: November 28, 1990.
- CARLE, Eric. Custom made Christmas card, **Signed**, with an original linocut print and the linoleum block from which it was printed mounted inside the folded card.
- GEISEL, Theodor Seuss. ALS. 1p. (written on his personal printed stationary, with envelope postmarked: 28 June 1978).
- LEHMAN, Ernest; Jackie and Laurie Lehman. Several ALS and TLS (mostly by Ernest Lehman), circa 1950-2002; including articles and ephemera.
- MARCEAU, Marcel. ALS. 3pp., with illustrations. Brown Palace Hotel, Denver, Colorado: 24 Nov. 1971; Autograph post card. (Arizona): 14 Dec. 1971.
- La ROSA, Julius. ALS. 1p. Sunday morning; 3 Autograph cards, **Signed** (1984-85); [TLS (copy). 2pp. January 3, 2000].
- MAXWELL, William. Typed Note, **Signed**. (New Yorker stationary).
- NIN, Anaïs (4 ALS), Elizabeth Janeway (1 TLS), Gunther Stuhlmann (2 TLS), and related correspondence/office memos between CZ and Ursula Nordstrom: 1968-1971, re: the proposed publication of the early part of Anaïs Nin's *Diary* (started when she was eleven).
- REY, H.A. ALS. 2pp. New York, NY: May 30, 1950; Typed Letter. 1p. October 23, 1970. (Includes one TLS from CZ).
- SARTON, May. [TLS (copy). 1p. York, Maine: May 24, 1973].
- SENDAK, Maurice. ALS. 2pp. February 16, 1962; Print (**Signed** in pencil); [Typescript]: *Outside Over*

There 3 sheets, with ink annotations by Sendak; ephemera.

-WHITE, E.B. TLS. 1p. North Brooklin, Maine: December 8 (12 in MS), 1980. (See also 1 TLS to Ursula Nordstrom. North Brooklin: May 15, 1972 in box 14).

-WHITE, Helen C. TLS. 2pp. Madison, Wisconsin: April 28, 1938.

-WILLIAMS, Garth. TSL. 1p. Aspen, Colorado: Feb. 15, 1957.

Correspondence from Authors published by Zolotow

-ARKIN, Alan (11 ALS, 2 holograph cards; incl. letters from Barbara Dana).

-BENCHLEY, Nathaniel (5 TLS, 1971-1980).

-BLOCK, Francesca Lia (3 holograph cards, 1 signed Fax).

-FISCHER, Aileen (10 holograph cards, 1 ALS, 3 TLS).

-GORDON, Ruth (1 ALS).

-WERSBA, Barbara (25+ holograph cards, 5 ALS).

-ZINDEL, Paul (2 autograph cards).

Correspondence from Friends (Personal and Professional)

-ARNOF, Dorothy (CZ's sister; editor at Macmillan).

-EISNER, Eugene A. (CZ's psychiatrist).

-FIELDS, Dorothy G. (Several ALS & TLS; programs and ephemera).

-HINDUS, Milton and Eva (literary critic).

-HIRSCHMAN, Susan (editor, and founder of Greenwillow Books: several illustrated ALS and cards).

-HYMAN, Irwin (sculptor): 4 TLS.

-JACOBI, Kathryn. (artist): several 8" x 10" photographs of artworks and ephemera.

-MONJO, Ferdinand N. (editor and author): 1 ALS (1p., Harper & Row: March 28, 1968); 1 TLS (1p., Coward MacCann: May 6, 1969); 1 ALS (7pp., June 11, 1978).

-MOSEL, Tad (12 ALS & TLS; 2 cards, **Signed**).

-SALZMAN, Joseph (9 ALS, circa 1977-1987).

-SMITH, Patty (editor, Running Press).

-TEAGAN, Katherine (editor at HarperCollins, and publisher with her own imprint): correspondence and typescripts.

Box 13

Later Authors: Typescripts and Correspondence (circa 1990-2003)

-BLOCK, Francesca Lia. [*Baby Be-Bop*] *Dirk*. [1994]. Photocopy of a hand-corrected computer generated typescript. 90pp. With a letter from HarperCollins editor Joanna Cotler, dated 9/15/94, confirming a lunch with Block and presenting the manuscript.

-BLOCK, Francesca Lia. *The Hanged Man and Other Stories*. [1994]. Photocopy of computer generated

typescript.

-BLOCK, Francesca Lia. *[Missing Angel Juan] In Search of Angel Juan*. [1992 or 1993]. Photocopy of computer generated typescript. 102pp.

-BLOCK, Francesca Lia. *The Rose and The Beast*. [1999]. Computer generated typescript. 66pp. With HarperCollins interoffice memo dated 11/18/99 that states: "I'm giving you a copy of the first draft manuscript for the newest Francesca Lia Block book... scheduled for publication on our Fall 2000 list."

-DANA, Barbara. *The Weeds and the Weather*. Computer generated sheets. 11pp. (First chapter from what appears to be an unpublished book, with TLS.)

-DANA, Barbara. *Jesse*. Computer generated typescript. 162pp. (Unpublished?).

-DAVIS, Russell. [Playscript]: *The Travelling Cinderella's Dead Mother Show* (1996).

Quarto. Approximately 75pp. Prong bound. "A thoughtful tale concerning enchantment. A play for a general audience."

-DAVIS, Russell. [Playscript]: *The Kingdom of Clara* (2001), with TLS from author laid in. Quarto. Bradbound wrappers with computer generated sheets. 109pp. A play for the People's Light & Theater Company.

-FLEISCHMAN, Paul. [Untitled typescript]. 30pp., with TLS (February 25, 2006).

-GEORGE, Jean Craighead. *A Call from the Okeefenokee Swamp*. Computer generated sheets. 197pp. (In red file folder).

-GEORGE, Jean Craighead. *Frightful's Mountain*. Computer generated sheets. 137pp.

-GEORGE, Jean Craighead. *Grandmother Johnson*. Computer generated sheets. 13pp.

-GEORGE, Jean Craighead. *The Insider: A Spotted Owlet's Tale*. 1993. 20pp. Short story.

-GEORGE, Jean Craighead and Barbara Dana, book by. *Julie of the Wolves: A Children's Musical*. Quarto. [2003?]. 56pp. Comb bound. Music by Chris Kubie.

-(GEORGE, Jean Craighead). ROSENBERG, Jeanne. *Julie of the Wolves*. 1999. 16pp. Fax of the film treatment for the Newberry Award-winning book with cover letter stating it was pitched to director Peter Weir. The film was never made.

-GEORGE, Jean Craighead. *Julie's Wolf Pack*. [1996 or 1997]. 125pp. Computer generated sheets.

-GEORGE, Jean Craighead. *Nutik*. 1997. Various treatments of the first and second Nutik stories with numerous corrections and variations, including a fax to Charlotte stating her difficulties.

-GEORGE, Jean Craighead, book and lyrics by. *One Day in the Woods: A Children's Musical*. 1994. Quarto. 52pp. Comb bound. Music by Chris Kubie.

-GEORGE, Jean Craighead. *[The Tarantula in My Purse and 172 Wild Pets] 173 Wild Pets and Three Kids*. 128. Computer generated sheets.

-GEORGE, Jean Craighead. *Amaroq and his Wolf Pup*. Several annotated copies with related works (c. 1997).

-LANDOWNE, Youme ("SeLaVi").

-McCRACKEN, Shelly (*Five Sisters go to France*).

Box 14

Ursula Nordstrom: Letters (and related materials): Circa 1943-1986

Over 100 ALS/TLS and 25 Manuscript and Typed Memoranda.

Nordstrom's letters to Charlotte Zolotow consist of informal departmental correspondence, and

confidential (work-related and personal) correspondence. Most were typed or handwritten on Harper stationary or notebook sheets. Also included are several handwritten or typed notepad and memoranda sheets. All of Nordstrom's letters address both work-related and personal matters. Everything she writes is of interest: the letters contain numerous references to her ongoing work with several important writers and illustrators (Margaret Wise Brown, Margaret and H.A. Rey, Garth Williams, Maurice Sendak, Meindert DeJong, Louise Fitzhugh, and others). Here is a characteristic example from May 16, 1961:

“In a rush, but as I said over the phone Maurice Sendak is now making up a dummy for MR. RABBIT AND THE LITTLE GIRL (and there may WELL be a better title for this book????) and will finish the picture by Sept. 1, 1961, so we can publish in 1962, spring ... Also though Garth Williams has not read LILACS ARE BLUE, (or whatever the title is) he told his wife that he loved all your books and would be able to give time to a new one in the not too distant future. So isn't that FINE???? Two of the best illustrators, I'd say.”

They also contain her many unsparing insights into the inner workings of the Department (including office politics and gossip), and of her editorial philosophy:

(June 28, 1955): “I am still blissfully happy that Mick DeJong won the Newberry after all these years and years of work. But there my happiness ceases. The rest is sawdust and sand. None of my activities for too long have had anything to do with books for children. Everything involves the most dreadful sort of arty talk and letters. I feel I am drowning. The worst part, absolutely the worst part, is that I cannot stand myself any more ... I've especially loved my job the past several years because I knew serenely that the delicate feelings of the editor were not at all important, and that if one loved the authors and artists enough there were absolutely no deep problems. No, that doesn't say it right. But I've felt I was operating from a base which was comparatively secure, which I understood. Now I've turned into a perfectly horrid person who thinks unimportant things are important ...”

The letters also reveal the importance of Zolotow as Nordstrom's life-long Confidante, beginning as early as 1944:

[n.d., 1944]: “No news. I had a big fight with Margaret Rey but she just howled with laughter – thought I wasn't serious, and was just being deliciously funny. Most maddening. We were talking about children ... And she said had I ever wanted children and I said yes, but not just anybody's etc. etc. “That Neil's?” she asked and I said yes, he was the only one whose children I really wanted to have ... “Well, you certainly can't do that with a corpse,” Margaret said. I needn't tell you how I felt. The thing about someone you love being dead isn't just that you miss them horribly ... I just didn't reply but a couple of days later when I was less shaken I lit into her ... Sheets for THE PARK BOOK will be in next week.”

Among the letters are a few from Charlotte to Ursula including this draft of a letter dating from the early 1970s: “Ursula dear, I came back from lunch and can't put out of my mind your discouragement about new management and new people and the sense that no one really understands how this department came about ... you must never feel like this ... I remember the letter Margaret Wise Brown, who will never be surpassed, wrote you YOU the night before she died. Remember it ended with a postscript saying Pain, pain, pain ...”

This collection of Nordstrom's letters and related material roughly divides into four parts (A-D):

A. Nordstrom to Zolotow: Departmental Correspondence (1944-1975)

46 TLS/ALS (most are TLS):

Letters relating to Zolotow's writings (given to Nordstrom for her criticism and consideration for publication: including many of her published and unpublished works), and the current ongoing departmental business at hand. Most of the letters also include references to Nordstrom's and Zolotow's personal affairs and personal relationship, in and out of the office. For example, Nordstrom often refers to Charlotte's husband Maurice, whom she openly admired and was friendly with. Other examples (not quoted above) include:

[1944]: Monday [n.d. – circa April, 1944): "I sent comp. copies of THE PARK BOOK and PRETZEL to Mrs. Newberry and she just called up to rave about the THE PARK BOOK. She said you are a real poet and what the devil had you been doing just working all these years ..."

[1953]: October 6, 1953: "... I've finally read [Karl] Menniger's quote of Mr. [Maurice] Zolotow and I realize that I've been looking for M. all my life. (Not exactly – I gush, you realize). Seriously, I simply loved what M. wrote and how he wrote it and especially how he thought it, and he can go on voting for Eisenhower if he wants to – I think he is fine." ... "Glad you like IT IS NIGHT [Phyllis Rowand]. It should have been better. But I like it too. I begged Miss Rowand to take out one object and put in a book. All children take books to bed sooner or later ... but she didn't even answer my several letters. I still think having a seal in it is just plain dumb." ... "I saw your Lothrop book ... it is a good story, Charlotte. I like the text better than I did when I saw the manuscript so you and/or Beatrice Creighton are smart ... Don't forget that you were going to send me another manuscript, or tell me your additional ideas for I AM PETER. THE STORM BOOK is selling nicely ..."

B. Nordstrom to Zolotow: Confidential Work-Related/Personal Correspondence (1943-1986)

Over 60 ALS/TLS and about 20 Manuscript/Typed Memoranda

Letters written from home or from when Nordstrom was traveling (on business and vacation). Most are handwritten or typed on notebook sheets or Harper stationary. Other examples (not quoted above) include:

Re: Maurice Sendak:

[1961]: ALS. Folio (8 x 12.25 inches). 2pp. Sunday [n.d. – October 30, 1961]: Dear Charlotte - / [Maurice] Sendak's pictures are so lovely for your (untitled) book! Utterly different from anything he's ever done. ... [This entire letter was published by Leonard Marcus in Dear Genius – (1998)].

Re: Louise Fitzhugh

[1970]: TLS. Folio (8 x 12.25 inches). 1p. November 11, 1970: (Personal from UN) Dearest Charlotte ... what inspires this note is: YOU MUST WRITE IMMEDIATELY, or FIND AMONG YOUR UNFINISHED MANUSCRIPTS, THE PERFECT MANUSCRIPT FOR LOUISE FITZHUGH TO ILLUSTRATE IN FULL COLOR!!!! She can be very funny ... But she also has done haunting paintings ... if you hadn't called my attention to that Fitzhugh unpublishable picture book we would never have drawn HARRIET THE SPY out of Louise. And so you should have the pleasure and honor of having her illustrate your mss with her first color pictures. Please please please take up this challenge ... Louise will be very difficult for any editor to deal with on a picture book, but if the text is by you she will be more

reasonable than she would be otherwise. She has great regard for you as a writer, as a person, and she raved about you as an editor to M. Sendak as recently as a year ago.”

Note: This letter is accompanied by a TLS from Fitzhugh to Nordstrom: (Quarto. Three typed sheets. December 8, 1970) in which she gives her views of CZ’s manuscript.

C. Miscellaneous Correspondence and Biographical Materials

-WHITE, E.B. 1 TLS to Ursula Nordstrom. Quarto. North Brooklin: May 15, 1972: “Dear Ursula: The title for that box of books should be / HERE’S WHITE. BOXED AGAIN! / If I ever get round to that book of my Letters, I’ll include that one about our famous Book and Olive luncheon. Hatched 50 praying mantises in our plant room yesterday. I’ll bet you haven’t got 50 mantises in your home. Mine are all praying for the arrival of aphids. I’ve never needed aphids so badly in my life. [P.S. in manuscript]: A friend of mine has boxes and boxes of mantises in the refrigerator waiting to hatch” Attached is a carbon copy of Nordstrom’s reply, and a photocopy of another E.B. White letter to Nordstrom from October 22, 1952, re: Charlotte’s Web.

-NORDSTROM, Ursula. 2 TLS to Maurice Zolotow (January 22 and February 7, 1969).

-[NORSTROM, Ursula and others]: About 50 copies of Nordstrom’s letters and memoranda sent to Harper colleagues and to authors (Meindert DeJong, William Pène du Bois, among others); accompanied by a few confidential letters sent to Nordstrom (by Zolotow and others, including a long 14pp. TLS by DeJong sent to Nordstrom in 1962, with Nordstrom’s emendations and marginalia.

-GRIFFITH, Mary (Nordstrom’s longtime companion). 4 ALS/TLS to Charlotte Zolotow (not dated - written after Nordstrom’s death in 1988).

-MARCUS, Leonard S. ALS, TLS, and Autograph Card to Charlotte Zolotow (1993-1996); and accompanying materials (draft correspondence by Zolotow and biographical writings) relating to the compilation of Nordstrom’s letters published by Marcus in *Dear Genius – The Letters of Ursula Nordstrom* (1998).

-[Biographical materials]: Several dozen manuscript notes (on 5” x 7” cards) relating to Nordstrom’s life and career (compiled by Charlotte Zolotow and Mary Griffith).

-[Departmental correspondence and memoranda]: One file folder containing letters and memoranda by Charlotte Zolotow, written to Nordstrom and other leading members of the Department, re: the scope and extent of Nordstrom’s and Zolotow’s responsibilities and authority, and terms of Zolotow’s retirement.

-[Clippings]: Miscellaneous articles and ephemera by and about Nordstrom.

-[Book]: *In Celebration of the One Hundred and Twenty-fifth Anniversary of Harper & Brothers* Octavo. Leather over boards with Harper’s device stamped in gold on the front board. 16pp., illustrated with photographs. One of 25 copies: The Haddon Craftsmen, Camden, NJ: 1942.

D. Photographs of Ursula Nordstrom (and others)

A collection of 14 black & white prints and 1 color print. Includes two rare early portraits of Nordstrom given to CZ in 1999 from the estate of Mary Griffith. As Nordstrom disliked having her picture taken, very few photographs of her exist.

-1 early (8" x 10") portrait (from the estate of Mary Griffith).

-1 early (4.5" x 6.5") Harper's publicity portrait by Erich Hartmann, mounted on a publisher's mock-up board (from the estate of Mary Griffith).

-3 (8" x 10") informal portraits (including two taken at Harper's).

-5 (5" x 7") prints of Nordstrom at a banquet with Maurice Sendak and Cass Canfield.

-1 (5" x 7") print of Nordstrom at a Harper's meeting.

-2 small portraits.

-1 color print.

-1 black and white print inscribed to Ursula.

Box 14A

Julius H. Jacobs: Personal Correspondence (1974-1985)

Love letters and related correspondence from Julius H. Jacobs (Charlotte Zolotow's brother-in-law and lover). One full box containing about 800 letters (most are ALS with mailing envelopes), including about ten with photographs of Jacobs, his family members, and friends. Also included are a few letters from his wife (Gloria) and others. Jacobs was founder and owner of Visual Arts Opticians (Sylmar and Los Angeles, California) and J.H. Jacobs & Co. Surgical Instruments (NYC). He and CZ maintained an intimate relationship until his death in 1985.

A representative example dated 11/25 [1974]:

Darling,

I received your letter ... it made me sad, introspective and blue. I miss you terribly ... There is so much going on in my head – so much I would like to say to you but in person. Thoughts keep tumbling around. I want to listen to Handel's flute sonatas with you – to throw another log on the fire ... to sun bath with flowers blooming all around me – to drive to New York with you by my side touching your hand – to lean over and kiss you ... to have dinner together – to listen to Cesar Franck – to shower – to go to bed – to watch Upstairs Downstairs – to make love ..."

Four TLS (with ink annotations) from CZ to Julius Jacobs (one is a copy). All four are detailed letters: CZ expounds on the love she shares with JJ, and references notable events and observations. In one letter (apparently not sent, left in its envelope), she goes into detail about her ambivalent feelings about the relationship.

Section IV. Personal Correspondence and Papers (circa 1960s-2010)

Boxes 15 – 15A

Crescent Dragonwagon and Ned Shank Correspondence, circa 1980-2000

Numerous holograph and typed letters, faxes, and post cards sent to Charlotte Zolotow from her daughter, Crescent Dragonwagon and son-in-law, Ned Shank (1956-2000). The messages include updates on progress of the Dairy Hollow House Bed and Breakfast run by the couple, correspondence on various planned events hosted there, as well as personal and business related concerns include their latest books. Among the letters are photographs of Ned's painting and his children's book, a few contentious letters between Zolotow and her daughter, as well as a wealth of more typical friendly messages, often in the form of faxes sent between the two households, often with retained Zolotow originals typically written in green marker. Also included is a printed email from Crescent about Ned's tragic death and a published collections of his writing printed as memorial.

Box 16

Maurice Zolotow Letters, 1967-1990

Over 300 letters from 1967-1990, including an ALS sent a few months before Maurice's death in early 1991. The vast majority are TLS, along with roughly 30 TN and Cards Signed. Most of the TLS are two pages in length and single spaced, though lengthier examples are not uncommon with about half a dozen upwards of eight pages. About 30 letters and cards are paper clipped or stapled to newspaper or magazine clippings that he felt Charlotte should read, as was his habit. The letters begin in the late 1960s as their marriage was breaking down, through their divorce in 1969, and to the end of Maurice's life. Many of the early letters are tense and accusatory, with Maurice responding to Charlotte's comments and the dredging up of numerous martial difficulties. The letters take an about face just a few years later, when Maurice was living in California, with many addressing Charlotte as: "My love," "Darling," and "Chere." They remained close friends and in constant contact until Maurice's death. A compelling correspondence between two ambitious writers. Also included are numerous sympathy cards Charlotte received after his death, and a small folder of miscellaneous family letters, including several from her father in the late 1960s, and a 1955 letter from Maurice's father Harry Zolotow (who has nice things to say about Charlotte and her book: *The Storm Book*).

Boxes 17 - 18

Lectures and Speeches on Writing Children's Books (1967-1986)

30 folders, two binders, and roughly 500 index cards; correspondence and manuscripts of lectures and speeches given by Zolotow at various seminars, workshops, conferences, and universities (Princeton, Stanford, Columbia, University of Cincinnati, etc.); also correspondence and manuscript for an article published in *Writer's Digest* in 1969. The index cards contain both holograph and typed notes.

Box 19

Fan letters (1967-2002)

Hundreds of letters from children, teachers, and adults, several with drawings, a few photographs, plus

dozens of hand-drawn cards and pictures, and including a half dozen kid-created dust jackets for several of Zolotow's books. Many include carbon copies of Zolotow's responses or notes asking an assistant to send along a brochure or a copy of a book.

Box 20

Later Biographical Materials and Awards

Material documenting Zolotow's professional life; a typescript copy of an interview with Zolotow conducted by writer Leonard S. Marcus; several folders containing brochures and bibliographies about Zolotow; various magazine clippings about her career; several folders of correspondence and promotional material related to the Zolotow Award given out by the University of Wisconsin; and a complete printout of Zolotow's website as it appeared on July 25, 2000.

Box 21

Early Professional Life and Personal Biographical Material

Material related to Zolotow's personal life and family. Included are two versions of a 1981 master's thesis by Karen Lenz Chapman (approximately 79pp. each) comparing the themes in Zolotow's book with her adult development with revealing detail about her personal history; a folder of cards and letters related to the death of Zolotow's mother, Ella F. Shapiro (1888-1968), and father Louis J. Shapiro (1883-1968), who died a little over two months apart; two copies of the will of Dorothy Arnof, Zolotow's sister; and various folders reviews and press clippings, including Zolotow's *New York Times* obituary and three of her passports.

Box 22

The Writers' Colony at Dairy Hollow (WCDH)

Brochures, newsletters, and publicity material related to the operation of The Writers' Colony at Dairy Hollow: Crescent Dragonwagon's and Ned Shank's unique bed and breakfast and residency program for writers, artists, composers, architects, and chefs, located in Eureka Springs, Arkansas. Included are various magazines, newspaper clippings, and tear sheets featuring articles on the Colony and the surrounding area.

Box 23|

Personal Papers

Family Documents:

-Birth Certificates: "Gertrude Charlotte Shapiro ... St. Christopher's Hosp. Norfolk [VA]"; for Maurice: "City of New York ... November 23, 1913"; [copy]: for Stephen Zolotow, 1945.

-High School Diploma (1933): The Riverdale School.

-[telegrams]: wedding congratulations sent to Charlotte's parents, 1904.

-Wedding invitation (Charlotte's sister Dorothy, 1934).

-Death Certificate (Charlotte's father, 1968).

- Divorce Papers (from Maurice, 1969).
- Draft copies of Charlotte's Will (2001).

Miscellaneous Family papers: relating to Zolotow's everyday life such as home repairs and cleaning directions, a list of household possessions, assorted travel plans, a file documenting a car accident, two larger mailers with addresses and another of Christmas cards.

Box 24 **Miscellaneous**

Several Harper & Row and HarperCollins annual reports, catalogs, employee handbooks, etc.; a file of Zolotow's travel brochures and maps of various countries; random mailers, magazines, and clippings.

Box 25 **Planners, Address Books, and Selected Works (in multi-media formats)**

- Twelve annual planners (1975, 1980, 1981, 1982, 1983, 1984, 1985, two from 1986, 1994, 2000, and 2001), ranging in size from 32mo to quarto: five are red leatherette planners with Zolotow's initials in gilt on the front, the remainder are mass market planners. All are filled-in with daily activities, appointments, birthdays, anniversaries, and notes.
- Five address books (1960-2000), ranging in size from 24mo to quarto, containing several typed but mostly handwritten contact names, addresses, and telephone numbers of professional colleagues, writers and artists, as well as family and friends.
- Rolodex: one plastic box full of index cards, along with a binder with contact information and telephone numbers.
- Two audio books: *If You Listen* (1990) and *Wake Up and Goodnight*, read by Kate Nelligan and Marsha Mason.
- Two VHS tapes: *Quarreling Book* (Advance American Communications, 1989); and *Read to Me* (Teachers & Writers Collaborative in New York, 2000).
- Filmstrip of: *A Father Like That* with brochure and cassette tape.
- Filmstrip typescript of: *The Grower* featuring Zolotow gardening, with accompanying correspondence.

Section V. Photographs and Slides (Boxes 26 – 27; loose portfolio)

Box 26

Photographs housed in 11 manila folders (6 x 9 to 11 x 14 inches)

1. “Dot + Arnofs + Cherrys”

28 photos from 2” x 2 ½” to 9” x 12”. Various images of Dorothy [Charlotte’s sister] and other family members, including photographs of her from an infant to a retiree, some professional portraits, along with a few family shots.

2. “Steve”

Over 400 photos from 2” x 2” to 8” x 10”. Nearly all are B&W. Snapshots of Steve Zolotow from infancy to young adulthood, with images of him alone and with all members of the family (including his grandfather Louis Shapiro who died when he was young). Many school portraits and a series of professional shots of Steve as a teenager posing with a book (includes the negatives).

3. “Misc. / Friends + Relatives / Flowers”

Over 200 photos from 2” x 2” to 7.5” x 5”. Half B&W and half color. Various images of flowers gardens, home renovations, children, Christmas card photos, parties, and dinners.

4. “Crescent Alone”

Over 100 photos from 1.75” x 2.5” to 8” x 10”. A dozen in color and the rest B&W. Snapshots of Crescent Dragonwagon from infancy to young adulthood.

5. “Garden, House, etc.”

17 color photos measuring approximately 4”x 4”.

6. “Crescent with others”

Over 200 photos from 2.75” x 2.75” to 5” x 7”. A range of about 150 B&W images and 50 color polaroids of Crescent from infancy to the early 1990s with about two dozen from a teenage trip with friends and a dozen from her wedding to Ned Shank.

7. “Places”

31 color photos from 3.5” x 3.5” to 8” x 5”. Various shots of homes, flowers, and pets.

8. “Terrence, Carlotta, Steve”

50 photos from 2.5” x 3.5” to 6” x 3.5”. Nearly all are B&W. Photographs of Steve Zolotow, his first wife Carlotta and their son Terrence (as a toddler and teenager).

9. “Newport Festival, Germany, etc. Phila./ NJ Trip”

More than 120 photos from 3.5”x 2.5” to 5” x 7”. A mix of B&W and color. Images of street scents, a parade, musical performers, and various locations in Germany.

10. Dorothy Arnof

Over 50 photos from 2” x 2” to 8” x 10”. A collection of snapshots and large professional portraits: several images with friends and colleagues, and including images of Dorothy as an infant, and one of her graduation in cap and gown.

11. Crescent & Ned – Vanity Fair

14 color photos measuring 6” x 4”. Nearly all have a Writers’ Colony at Dairy Hollow (WCDH) sticker identifying the persons on the front; includes some that were used for an article in *Vanity Fair* magazine.

Box 27

[Large manila folder and Shoebox]: Assorted Black & White Prints

More than 400 photos ranging in size from 1.5” x 2” to 16” x 20”. The images are a mix of both amateur and professional photographs of Zolotow as editor and publisher, and at home gardening, entertaining, or relaxing with family. The earliest images include large 16” x 20” portraits, and several prints of Zolotow’s parents and Charlotte Zolotow and her sister Dorothy as children and teenagers. The majority of the remaining images feature Zolotow as a new parent, and young children’s book author and editor, including a few later and larger professionally taken portraits. Other highlights include a published photo of Zolotow with her son Steve (along with a contact sheet), and several publicity shots of Zolotow with the French mime Marcel Marceau, and speaking about children’s books on a panel seated between Maurice Sendak and Theodor Geisel.

[Large manila folder and Shoebox]: Assorted Color Prints

About 700 photographs measuring 2.5” x 3.5” to 11” x 14”. The images are a mix of both amateur and professional photographs of Zolotow as editor and in her private life, with most dating from the late 1970s to the early 2000s, when she was still an active writer. Nearly half are snapshots taken at a special reception for Zolotow held in 1990 at the New York Public Library: “in recognition of 52 years as distinguished editor, publisher, and writer”; with an accompanying sign-in book. The remainder are private in nature, capturing Zolotow with family, friends, and neighbors, as well as some assorted travel, garden, and home renovations images. Included is a print of Maurice Zolotow at a barbecue with the actor Kevin McCarthy and his wife actress Augusta Dabney, and three large prints of Charlotte Zolotow at a book signing circa 1973.

[Shoebox]: Slides

500 color slides. 1967-1972. Stored in original Kodak slide boxes. Various images of the Zolotow family, their garden, Halloween decorations, sights around Hastings-on-Hudson and New York City, including The Guggenheim Museum and East Village street life. Also slides of Crescent in Arkansas in 1972 as well as travel images from Santa Monica, California, Hawaii, and the desert. Included is a slide viewer (circa 1970s).

Portfolio: Oversize Photographs

Eight 11” x 14” prints (7 black & white, 1 color); and one contact sheet. Portraits of CZ by Andrew Kilgore; outdoor print of CZ and MZ by Feingersh; outdoor print of CZ and Frank Sciascia in front of Riverrun Bookstore (May, 1987); one portrait of CD.

Section VI. Original Artworks

[BORNSTEIN, Ruth L.]. Two large pencil graphite and color crayon drawings for the second edition of *Summer Is* (Crowell, 1983). Both images measure 14" x 8.5". Drawn on large ledger sheets, unsigned. Both are publisher's mock-ups with penciled measurements and notes in the margins.

BRENNER, Fred. One watercolor painting on paper of two boys staring up into a starry night sky (6" x 8"). **Inscribed**: "To Charlotte / Fred Brenner." Accompanied by a publisher's photographed mock-up (plastic overlay) of a variant pen and ink version depicting the two boys beneath the large tree canopy (5" x 7.5").

BROWNING, Colleen. [Oil Painting]: Foliage and Faces. On canvas measuring 15.75" x 19.75". Condition note: there are a few small places where paper has adhered to the image, easily removable by an expert.

JACOBI, Kathryn. [Color Wash Drawing]: One large painting of a young boy on thick textured paper (11" x 15"). **Inscribed** in pencil: "for Charlotte with love, k. / Uncle Sigmund' J – (?) / Kathy Jacobi, 1983."

JACOBI, Kathryn. [Digital Prints]: Two large-format black and white digital collages (13" x 19"). Each is **Inscribed** on the bottom margin: "DreamDance series AP / for Charlotte, with so much love, k. / Kathryn Jacobi '04"; "Santis B.A.T. / for Charlotte, a dear beloved friend, k. / Kathryn Jacobi '04."

JACOBI, Kathryn. [Copperplate Etchings]: Four original small etchings printed in various sepia monochrome on thick paper sheets. One illustration of a young girl, and various holiday-themed illustrations of people and animals. Each is **Signed** and **Inscribed** (three in pencil, one in ink): "Dearest Charlotte, I hope you have a wonderful holiday and new year – I'll write soon – much love, Kathy p.s. Are your eyes better? – I hope all is well"; "Charlotte – I'll be in N.Y. from 1-2 – 1-9 and will call – I hope we can see each other! Love, K. / To Charlotte with love – K."; "lots of love – Kathy & Dick"; "to Charlotte with love, Kathy."

Note: Jacobi illustrated *Who Is Ben?* by Charlotte Zolotow (Harper and Row/Collins, 1997.)

MARCEAU, Marcel. [Oil Painting]. In silver frame.

MEGLIN, Nick. [Etching]: A botanical print printed in sepia (5" x 8" on a thick 10" x 13" paper sheet). Numbered: "2/20." **Inscribed** in ink: "To Charlotte with affection and respect, N." [This could be Nick Meglin: editor and contributor at MAD magazine, and art instructor at the School of Visual Arts in New York City].

KNOTTS, Howard. [Woodland Scene]. Gold frame measuring 18" x 14.25"; matted image size 12.5" x 8.5". Original pen and ink drawing from *When the Wind Stops*. **Signed** in the lower right corner: "Knotts '68." *Frame separating at the lower joints.*

KNOTTS, Howard. [Two flowers]. Silver frame measuring 12.25" x 7.5"; matted image size 8.75" x 3.75". Original watercolor. Unsigned.

KNOTTS, Howard. [Decorated Evergreen Branch]. Measuring 8.75" x 3.75". White sheet tipped onto stiff board. Original watercolor **Signed** at bottom: "Knotts '98." Additionally **Inscribed** on the rear board: "Dear Charlotte – ALL Good Wishes and Love for the

SEASON and The New Year! from Ilse + Me – Howard.”

L____, U____. [Lion and Lamb]. Acrylic frame measuring 10” x 8”; matted image size 7” x 5.5”. Original illustration, marker over pencil **Signed** in the upper right corner: “UL.”

RICHTER, Mischa. [Duck in the Park]. Measuring 17” x 21”; matted image size 12.75” x 16”. Original ink and watercolor drawing from *Eric and Matilda*, page 17, with handwritten text.

SHECTER, Ben. [Man with Dog by a Building]. Wood frame measuring 9.5” x 11”; matted image 6.75” x 8.25”. Original watercolor illustration **Inscribed**: “For Charlotte Ben Schecter 4/4/7-.”

SHECTER, Ben. [Man with Boy by a Tree]. Wood frame measuring 8.5” x 10.5”; matted image 3.75” x 6”. Original pen and ink illustration **Inscribed**: “For Charlotte, Ben Schecter.

SHECTER, Ben. [Man with Bear]. Measuring 25”x 21”. Painting on boards in wooden frame and chain hanger. **Signed** on the rear: “Dear Charlotte Merry Christmas 1974 from Ben.” General wear to the wooden frame, likely intended to replicate early American folk art.

SHECTER, Ben. [Two pen and ink drawings for *The Hating Book*]: a young girl by a tree caught-up in an autumn breeze. Silver veneer over wood frame (18.75” x 18.75”); each drawing measures about 15” x 7” mounted within a double-cut mat. Each drawing is **Signed** in pencil.

SHECTER, Ben. [Pen and ink drawing for *If It Weren't for You*]: a young boy in a rural landscape. Large ink drawing on textured paper sheet, **Signed**. Two small page numbers 8 and 9 in pencil on the bottom corners. The sheet is detached from a mat frame.

SHECTER, Ben. [Graphite pencil drawing]. Portrait of two adults drawn on cardboard, **Signed**. Publisher's mock-up (p. 63) with penciled measurements and notes.

SHECTER, Ben. [Three pen and ink drawings for *My Friend John*]: One double-page drawing (pp. 4-5, separated along the center into two drawings) and the title page drawing on textured paper sheets. Each measures about 6” x 6”.

SHECTER, Ben. [Color pen and ink drawing]. A cat is being presented with a present by a mouse. **Inscribed**: “Dear Charlotte, Take advantage of all the pampering and rest you can get – get well soon! Sincerely, Ben Shecter.”

SHECTER, Ben. [Sepia drawing on paper]. Portrait of a lady in a dress and apron, **Signed**. (4.5” x 7”).

[WILLIAMS, Garth?]. Pen and ink and color wash drawing (8” x 10”). Ink drawing of a young girl on an oval piece of paper, laid-down (now detached) on a sheet with decorative borders in ink and painted color. A pencil note identifies this as: original from *The Sky Was Blue* (Harper, 1963), illustrated by Garth Williams.

Section VII: Prints, Page Proofs, Posters, Miscellaneous Artworks and Ephemera

Prints

RABIN, Gil and Mury. *Ninety One The One*. 1991. Measuring 11" x 8.5". Japanese style print hand stamped and with a printed tissue guard. **Inscribed** by Mury: "Do you remember August Mury."

RABIN, Mury. *Earth Star*. [No date]. Measuring 17" x 11". Japanese style print hand stamped on the tissue guard. **Signed**.

[Color woodblock print]: (16" x 5"). A procession of women in a downpour, with open umbrellas. Printed in dark blue, green, and red-brown on hand-made thick-fibered paper. Titled and **Signed** by the artist: "British Sunshine / London (initials and signature?)."

SENDAK, Maurice. [Mr. Rabbit in a Tree]. Silver frame measuring 14.5" x 16.5"; matted image size 8.25" x 8". Printed image from *Mr. Rabbit and the Lovely Present* **Inscribed** at the bottom: "For Charlotte – with much affection! Maurice Sendak Jul 74."

SENDAK, Maurice. [Mr. Rabbit in the Grass]. Silver frame measuring 15" x 17.5"; matted image size 8.75" x 8". Printed image from *Mr. Rabbit and the Lovely Present* **Inscribed** at the bottom: "For Charlotte – There would be no pictures without you! Maurice Sendak Jul 74."

Page Proofs

GOFFSTEIN, M.B. *School of Names*. New York: Harper & Row 1986. Measuring 38" x 25". Printed both sides.

REY, H.A. and Charlotte Zolotow. *The Park Book*. New York: Harper & Row 1986. Measuring 45" x 42". Printed both sides.

SPOWART, Robin and Charlotte Zolotow. *A Rose, A Bridge, A Wild Black Horse*. New York: HarperCollins 1987. Measuring 28" x 40.5". Marked "Flat 1 Proof 1" along the top. Printed on one side.

SENDAK, Maurice. *Where the Wild Things Are*. New York: Harper & Row 1963. Measuring 56" x 42". Some light wear at the edges, a few light scuff marks and scattered light creases from rolling. There is no Library of Congress number on the title page which matches the first edition page proof found in the Maurice Sendak Collection at the Rosenbach Museum.

Posters

ATGET. *Atget*. 1969. Measuring 18.75" x 29". Poster for a Museum of Modern Art exhibit.

CHERMAYEFF, Ivan. *Sun Moon Star*. [No date]. Measuring 20" x 30". Promotional poster from Harper & Row for the book written by Kurt Vonnegut.

BURKERT, Nancy Ekholm. *The Scroobious Pip*. Measuring 11.75" x 15". Reproduction of an illustration from the book written by Edward Lear.

FRAMPTON, David. *Jerusalem, Shining Still*. 1987. Measuring 15" x 27". Promotional poster from Harper & Row for the book written by Karla Kuskin. Two copies.

FRAMPTON, David. *Jerusalem, Shining Still*. [No date]. Measuring 15.25" x 20.25". Laminated promotional poster from Harper & Row for the book written by Karla Kuskin featuring only Frampton's art in thicker stock.

FRAMPTON, David. *Woodcut*. [No date]. Measuring 16.5" x 25.75". **Signed** along the bottom edge.

LOBEL, Anita. *This Quiet Lady*. 1992. Measuring 16.5" x 26". Limited poster **Signed** and numbered by Lobel. This is copy 332.

LOBEL, Arnold. *Frog and Toad Books*. 1979. Measuring 16.5" x 23". Promotional poster from Harper & Row for their I Can Read Books. Four copies.

MacLACHLAN, Patricia. *Dear Jacob [Sarah, Plain and Tall]*. 1986. Measuring 22" x 28". Poster promoting the John Newberry Medal for excellence in writing for children.

MONTRESOR, Beni. *BEDTIME!*. 1978. Measuring 27" x 15.25". Promotional poster from Harper & Row. Two copies.

PENE du BOIS, William. *The Forbidden Forest*. 1978. Measuring 22" x 17.5". Promotional poster from Harper & Row. Two copies.

SENDAK, Maurice. *The Big Book for PEACE*. 1989. Measuring 18" x 24". Promotional poster from Dutton Children's Books. (Includes a poem by Zolotow).

SIMONT, Marc. *If You Listen*. 1980. Measuring 14" x 16". Promotional poster from Harper & Row. Five copies.

YOUNG, Ed. *Lon Po Po*. 1989. Measuring 24" x 17". Promotional poster from Philomel Books **Signed** by Young.

Miscellaneous artworks:

DRAGONWAGON, Crescent. Oversized handmade postcard (2009). Measuring 21.5" x 10". Card stock wrapped in red paper and various cut-up elements including a message, photo and paper dolls.

If it Weren't for You. Measuring 15" x 20". Artist board with pasted on elements. A handmade poster made for Zolotow birthday. It feature various cut-up elements from her books with her author's photo at the top and signed by various Harper's editors including Ursula Nordstrom by a cut-out for *The Park Book* that reads: "special love for this! Ursula."

Pencil drawing (10" x 8"): Tipped onto a thick paper sheet with a paper label on the back: "After 40 days and nights, At last, the rain did stop."

Two pen and ink and color wash drawings (16" x 10"). Publisher's mock-up ruled in pencil.

Miscellaneous ephemera

DODSON, Bert. Selections from Omar Kayyam's *Rubaiyat*; translated by Edward Fitzgerald. Designed & illustrated for Publishers Graphics by Bert Dodson. Portfolio of printed plates interleaved with printed selections of text, in blind-embossed paper wrapper (18" x 13").

Charlotte Zolotow's Typewriter

-Olympia SM 9 (with manual).