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Cover Page Footnote

The researcher would like to thank Ellen Hunter Ruffin, associate professor at the University of Southern Mississippi and curator of the de Grummond Children's Literature Collection, for her enthusiastic support of this study, and Dr. Stacy Creel, Director of the School of Library and Information Science at the University of Southern Mississippi for her keen eye and editorial suggestions.

A Collection Analysis of the Tana Hoban Papers in the de Grummond Children's Literature Collection

By Constance Martin

Readers: Dr. Stacy Creel, Dr. Catharine Bomhold

INTRODUCTION

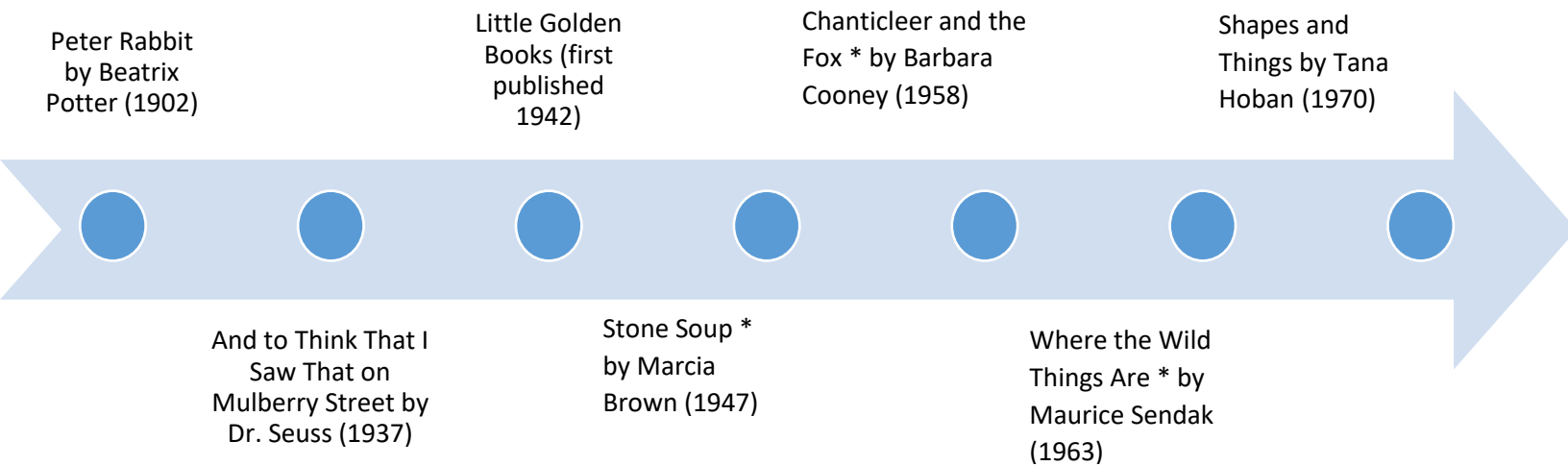
Tana Hoban (1917-2006) was an American author and artist who used photography to create concept books for young children that were both educational and visually appealing. Her work advanced the field of children's books by focusing on design in a new way, as her photographs revealed "difficult concepts through familiar objects and surroundings, allow[ing] children to look at their world with fresh eyes" (Silvey, 2002, p. 204). Hoban's parents, Russian immigrants who settled in Philadelphia, encouraged her and her younger brother Russell, best known for his Frances the Badger book series, to study art (Beasley, 2001). According to Beasley (2001), Hoban began "taking art classes as a young girl, where she was not only the youngest but also the most praised student in these courses" (p. 372). After graduating from Moore College of Art in Philadelphia in 1938, Hoban studied in Europe but by 1946 she had become a photographer and decided to concentrate on that medium, rather than painting (Beasley, 2001). Her work was highly regarded and by 1950, her photography had been acquired by the Museum of Modern Art in New York's permanent collection (Beasley, 2001). Then, in 1953, Brown et al. (2001) describe how she "was selected as the only female photographer in Time magazine's feature article 'Half a Century of U.S. Photography'" (p. 109), long before she was inspired to create children's books.

In the first part of the 20th century, children's literature was making a transition from didactic moralistic tales of the Victorian age to a variety of fiction that included fantasy, adventure stories, animal stories, school stories, historical fiction, family settings, and picture books. Children had read adult novels such as *Gulliver's Travels* (Green, 1946) and *Jane Eyre* (Watson, 2001) yet once books started being written not only for children but to entertain rather than to instruct, the genre increased in popularity. The picture book is a relatively recent form, popularized by late 19th century English publishers who commissioned the work of artists Randolph Caldecott and Kate Greenaway, and by the

publication of *The Tale of Peter Rabbit* (1902) by Beatrix Potter, which quickly became a success (Carpenter & Prichard, 1984/1995). In America, in the early 20th century, books by English authors took precedence over home-grown authors (Haviland, 1973; Silvey, 2002) until the advent of Dr. Seuss in the 1930s (Silvey, 2002) and Little Golden Books in the 1940s and 1950s (Brown et al.), followed by noted illustrators such as Marcia Brown, Barbara Cooney, and Maurice Sendak (Haviland, 1973) (see Figure 1 for a timeline of these 20th century trailblazers). Anita Silvey (2002) explains that "[b]y 1930, the conventions of the picture storybook had evolved: interdependence of words and pictures, expansion of text in pictures, precise text placed not as captions but as an integral element, and the concept of the book as a total design from casing to endpapers" (p. 350). Illustrators took these elements and adapted them to their own style, recognizing that picture books are often read by an adult reader to a child, combining words and visual images to create context and meaning.

Virginia Haviland, then children's librarian for the Library of Congress, observed that the allocation of federal funding for schools and libraries in the middle part of the 20th century contributed to a vast output of children's books but did not necessarily guarantee quality (1973). She bemoaned "how few books there are for the small child which combine storytelling, a sense of compassion, and pictures that can be lingered over – books that with that perfect unity of words and illustration that makes a true picture book" (Haviland, 1973, p. 93). Hoban's first book, *Shapes and Things* (1970), incorporated "her interest in photographing children, as well as her fascination with childhood development" (Beasley, 2001, p. 372). The success of this book resulted in additional titles focusing on what Hoban described as "everyday things that are so ordinary that one tends to overlook them" (Beasley, 2001, p. 372), which was part of the appeal to children. Her books were based on "educational concepts such as shapes, sizes, numbers, and so on" (Beasley, 2001, p. 372) which made them popular with educators and parents. Critics praised

Figure 1. Timeline of Selected 20th Century Illustrated Books



* Caldecott Award or Honor Book

“her use of color, balance, and texture” employed to stimulate children’s imagination and keep them engaged (Beasley, 2001, pp. 372-3).

Roger Lancelyn Green wrote of the great pleasure in discovering a favorite author: “[A]s time went on I found a growing excitement in collecting the works of a favorite writer until I had them all, and then, if possible, trying to find out as much as possible about the man himself” (1946, p. 8). He would have found a kindred spirit in Dr. Lena Y. de Grummond, who founded the de Grummond Children’s Literature Collection, “one of North America’s leading research centers in the field of children’s literature” (“de Grummond Children’s Literature Collection,” n.d.). The Collection focuses on American and British children’s literature and “holds the original manuscripts and illustrations of more than 1,400 authors and illustrators, as well as 180,000+ published books dating from 1530 to the present.” The Collection attracts scholars and researchers in many disciplines, including but not limited to children’s literature, history, library science, popular culture, and women’s studies.

The de Grummond holdings of Tana Hoban’s work contain items she donated from 1982 to 1991 as well as copies of her books received from other donors.

These materials include correspondence; biographical materials; her diaries; and some of her work as a commercial photographer, including photos and advertisements. There are also promotional items for her books and items related to a 1973 educational filmstrip series for which Hoban served on the creative development team (Brown, 2021; (“Tana Hoban Papers,” n.d.). Copies of physical books are augmented by book dummies she created for books that were published later and some that were not. These papers reveal a creative process and innovative use of photography that was influential to the picture book genre. Hoban’s daughter, Meila Hoban Ford, contributed additional material after Hoban’s death in 2006, which has not yet been processed.

Purpose Statement

The focus of this study is to perform a collection analysis of the Tana Hoban papers located in the de Grummond Children’s Literature Collection at the University of Southern Mississippi to identify relevant content and facilitate research.

Research Questions

R1. What types of materials do the Hoban papers in the de Grummond Collection include?

R2. What years are covered in the Hoban papers and how do these materials represent her work as a photographer, author, and filmmaker?

R3. What languages are found and what countries are represented in the Hoban papers?

Definitions

Bibliometrics: The “use of mathematical and statistical methods to study the usage of materials and services” in a library or collection (Johnson, 2009, p. 369).

Bookfinder.com: BookFinder.com is an eCommerce search engine that searches over 150 million books for sale, including new, used, and out-of-print (“BookFinder,” 2022).

Caldecott Medal: Named for gifted 19th-century illustrator Randolph Caldecott, the Caldecott Medal is awarded annually by the American Library Association “to an illustrator for the most distinguished picture book for children” (Beasley, 2001, p 26).

Digitization: The “process of converting analog materials to digital format” (Johnson, 2009, p. 375).

Dummy: A picture book dummy is “[a] mock-up of the final printed book to show its size and appearance” (“Oxford Reference,” n.d.).

Papers: The term “papers” may include any manner of documentary materials, including even objects retained as part of such a collection. The use of papers in the title of a collection similarly identifies such collections “[P]apers” can and often do include digital materials.” (“Dictionary of Archives Technology,” 2022).

Picture Book: A book in which visual text and written narrative usually combine to tell a story, traditionally for children (Salisbury & Styles, 2012, p. 7).

Special Collection: “Public, school, and academic libraries often have ‘special areas’ within their collections. These special collections are often resources in a variety of formats that are distinctive and have intrinsic value to the institution” (ALA Special Collections, 2017, para. 1).

WorldCat: WorldCat, operated by OCLC, Inc., is a global catalog of library collections maintained by

member libraries. The catalog itemizes the collections of 15,637 libraries in 107 countries that participate in the OCLC global cooperative (“WorldCat,” n.d.).

Delimitations of the Study

This bibliometric study relied only on materials pertaining to Tana Hoban found in the de Grummond Collection that have been cataloged and processed. This study did not examine different editions of the same book, except to note language. A related collection, the Russell and Lillian Hoban Papers, which contains materials concerning her brother and former sister-in-law’s books, was not included in this analysis.

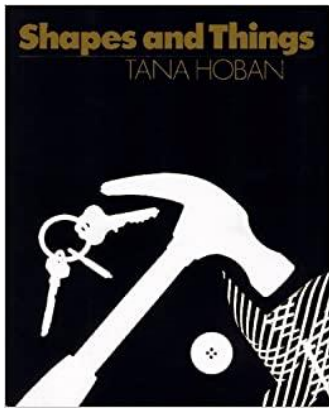
Assumptions

It was assumed that the Tana Hoban papers in the de Grummond Collection were completely indexed so that all items that have been processed were retrieved from the online public access catalog or archives space of the University of Southern Mississippi. It was assumed that the Library of Congress’ catalog and its listing of Hoban’s work is complete and accurate. It was further assumed that WorldCat’s member libraries update their collection data regularly so that all responsive items were retrieved. Finally, it was assumed that information on the website of Hoban’s publisher, Greenwillow/HarperCollins, was current and accurate.

Importance of the Study

Tana Hoban’s body of work reveals an inventive author and artist whose images of real-life items from children’s common experience communicate an “awareness of oneself in the world and awareness of the world itself” (Allison, 2000, p. 143). She had a successful career as a photographer of children, leading to an interest in child development, which she combined with her photography skills to create her first children’s picture book, *Shapes and Things* in 1970 (“Tana Hoban Papers,” n.d.). The book was designed to present images in “simple black and white photograms without concepts” (Silvey, 2002, p. 204). *Shapes and Things* (see Figure 2) began Hoban’s tradition of picture books illustrated with photographs that drew on concepts: shapes, sizes, and numbers, and her work drew critical acclaim from the first. She went on to publish more than 50 books, and at the time of her death, over 2 million copies of her books had been sold (Schudel, 2006).

Figure 2. Hoban's first authored and illustrated children's book



Note: Adapted from Amazon.
Copyright 1970 by Macmillan

According to Schudel (2006), Hoban's "approach was considered revolutionary. The books typically contained little or no text and sometimes featured cutout pages that exposed only a portion of a photograph. Readers were encouraged to identify the object before turning the page to view the full image" (para. 3). Hoban herself explained, "My books are points of departure to encourage and provoke thought and conversation. They can tell a story, in any language" (Allison, 2000, p. 145). Moreover, because the pictures represented "everyday experiences," they were "often recommended for a variety of ages and for bilingual children" (Silvey, 2002, p. 204). The de Grummond Collection contains items representative of Hoban's entire body of work, including her photographic and filmmaking careers. As noted by the American Library Association (2017), a special collection usually consists of "resources in a variety of formats that are distinctive and have intrinsic value to the institution" (Special Collections, para. 1). This study will add to the body of scholarly LIS literature by closely examining one such special collection. It may be useful for those curious about Hoban's unique creative process and innovative use of photography, both of which are highlighted in this study.

LITERATURE REVIEW

Background

Bibliometrics provides a way to explore a group of items, assess their significance as part of a larger collection, and increase awareness of their potential value and/or limitations. In the context of special

collections, Griffin (2020, para. 3) observed that "bibliometric analysis has a rich history in library and information science (LIS) literature and allied fields." There are varied approaches that examine the impact of specific works and "the networks through which scholarly literature travels" (Griffin, 2020, para. 4) so that educators, librarians, and researchers can access and learn from relevant resources. The materials reviewed are part of the de Grummond Children's Literature Collection. The bulk of these materials were acquired in 1982, and represent nearly every aspect of Hoban's career. This study seeks to expand the information available on de Grummond's special collection, as well as to highlight the work of an artist who achieved acclaim in her field and influenced an important sub-genre of children's books.

Collection Analysis

There are several ways in which a collection analysis can be conducted. In its most frequent use, items in a collection are identified and their "strengths and weaknesses," are highlighted (Birzer, 2013, p. 2). As Birzer (2013) notes, this is important because "special collection libraries should find ways to promote access to their collections" (p. 2). Schneider and Hutchison (2014) recommend that one's research methodology be adapted from a "test of collective strength," that begins with constructing a list of important books and measuring the library's collection "by how many of these titles are in their collections" (p. 178). Hart (2003) suggests that the strengths and weaknesses analysis should also include how many titles are being evaluated, publication date, usage, and comparison to industry standards. Heidelberg (2013) conducted a collection analysis of the de Grummond's African-American poetry holdings, using a mapping tool so she could compare the collection to a highly regarded list of African-American poets. She also considered publication dates and used search terms to determine how often poets in the collection and relevant themes were mentioned in anthologies or collections. Similarly, an analysis of banned books compared the collections of six libraries to an ALA Banned Books list to assess whether censorship reduced availability in these public libraries (Thomas, 2021). The checklist method may be insufficient, however, in a special collection, which by definition is unusual and may not be readily comparable to any standard. It may be helpful to augment the analysis with some qualitative observations.

Special Collections

Users of special collections often seek “rare books, organizational records, personal papers, photographs, and memorabilia” and some librarians have seen their mission as being to protect fragile items from the public (Harris, 2010, p. 71). Analyzing the value of a collection may involve measuring usage; however, that does not take into account the potential value of items that have been overlooked or inadequately cataloged. As Johnson observes (2009), data reflect use, “not what should have been used” so solely “[q]uantitative measures should be approached with some caution” (p. 233). Birzer’s exploration of 19th century Gift Books at the McCain Library and Archives is instructive because she considered “distinct characteristics regarding publishers, dates of publication, authors and binding styles” (2013, p. 2). Birzer also recognized that items which are “out of print, hard to find, or undocumented” may be hard to evaluate (2013, p. 2). Her methodology is similar to the analysis of Hoban’s papers because both assess a collection that is unlike most resources in content and cannot be replicated.

Further detail on items in a collection may be derived through content analysis. For example, an examination of World War I photographs “offer[ed] scholars necessary links to piece together the puzzle of history” (Holifield, 2018, p. 6) while analysis of picture book content (visual and textual) revealed that librarians are generally portrayed as encouraging and helpful but predominantly female and Caucasian (Wirth, 2017). Mere metrics would not yield these potentially useful observations. Accordingly, an examination that draws meaning from the data collected to facilitate logical conclusions provides the most complete results. In this Hoban study, observations have been offered on the content that illuminate the collection analysis without deviating from the main purpose.

Digitized Holdings

A special collection in the 21st century is likely to contain digitized material or face the need to digitize some of its material. Special collections may also contain “items that are delicate, one of a kind, and rare; they are not mass produced and only recently has there been an incentive to digitize them for preservation and access purposes” (Birzer, 2013, p. 4). Part of the Hoban holdings includes 138 images that consist primarily of Hoban’s photography and

advertisements which represent her work. Mills (2015) describes how “[l]ibraries and archives digitize their special collections in an effort to improve access to rare and unique items” (p. 106). An institution must weigh different factors when deciding whether to digitize materials, such as scholarly need, expense, and condition of the originals. This is important because digitization can add to the value of a collection. Such analysis may be a combination of quantitative and qualitative factors but Johnson recommends “a clear understanding of what is being measured, how to measure it, and how to interpret the results” beginning with “a clear question to be answered” (2009, p. 231).

This particular question involves differentiating between Hoban’s physical and digital holdings. Further, in this collection, the items that have been digitized are unlikely to be available elsewhere so may offer insight as to Hoban’s work or thoughts not available by any other means. Ironically, as digitization has become more common, there is now an expectation that all materials should be available online but while “scanning materials upon accession would allow users to perform full-text searches on complete collections,” it may not be feasible for institutions with budget or staff constraints (Mills, 2015, pp. 162-3). However, as one of the goals of a special collection is to promote access (Birzer, 2013), when creating a bibliographic analysis of these items one must consider whether they are unique and would yield information on the author to necessitate in-person research. These explorations could also include recommendations to help prioritize the digitization of resources.

Twentieth-Century Children’s Literature

Hoban was born early in the 20th century and lived until 2006 so she witnessed significant changes in the world, some of which were incorporated into her body of work as photography and design evolved. In an analysis of the de Grummond’s Collection of Red Riding Hood stories, Pittman (2012) evaluated not only the versions available but the tale in the evolving context of childhood. Similarly, Lagasse (2018) considered how “[t]he contributions and innovations of the 19th century continued into the 20th century, achieving a distinct place in literature for children’s books, and spawning innumerable genres of children’s literature” (para. 9). This is relevant to Hoban, whose work was highly

innovative. She attributed her concept for “picture books to an experiment at the Bank Street School in Manhattan in which teachers provided children with cameras” (Silvey, 2002, p. 205). She noticed that children honed their observation skills with the camera lens and that gave her a new perspective on her own environment and a launching pad for her books (Silvey, 2002, p. 205). Hoban’s work was esteemed by her peers: upon her death, the American Society of Media Photographers stated, “Her contributions to photography and to children’s publishing will continue to inspire others – adults and children alike – to open their eyes to the world around them” (Blankstein, 2006, as cited in Brown, 2021, p. 110).

The Research Plan

This study used the mapping analytical technique employed in collection analysis regarding physical attributes and characteristics as well identifying items that are unique to the de Grummond Collection and explaining whether they are of potential value. This included some traditional metrics embraced by Birzer (2013, such as “specific titles, [publication] date, publisher, location of publisher” (p. 6) as well as other identifying factors such as genre, audience, scarcity, and electronic access, and using “multiple inventories or collection bibliographies” (2013, p. 5). The study followed Johnson’s (2009) advice that “[a]ll collection analysis, whether qualitative or quantitative, should employ sound research practices” (p. 230) and Birzer’s (2013) that “[e]valuating special collections may warrant the use of a more flexible approach because these types of materials can represent variable standards” (p. 4). This analysis differed from studies comparing similar items by different authors in a collection. The objective here was to enhance the Hoban holdings by showing to what extent they are unique, how they illuminate innovation in children’s literature, and why she is worthy of lasting recognition. All of these factors serve to enhance the de Grummond Collection to scholars and donors.

METHODOLOGY

This collection analysis was conducted using bibliometrics to evaluate the Tana Hoban materials in the de Grummond Collection. “Bibliometrics deals with the quantitative aspects of print documents” (Jalal, Biswas, and Mukhopadhyay, 2009, as cited in

Pittman, 2012, p. 4). In other words, it is a common framework to facilitate analysis by scholars. In this study, the initial sources of data were the Tana Hoban holdings in the de Grummond Collection, which consist of books and other papers. Characteristics of the materials in the Collection were initially accessed by a search of the University of Southern Mississippi’s library system, which hosts the records of the de Grummond Collection.

A “[c]ollection analysis is part of the effective and efficient management of resources” (Johnson, 2009, p. 225). The initial search for Hoban’s work used USM’s online catalog, restricted to books held by McCain Library where the de Grummond Collection is housed. The physical attributes of the resources that were evaluated included a description of the item/title, format, author, date, publisher, country of origin, and language, as well as characteristics of genre and scarcity. The country of origin was determined based on the geographical location of the publishing company of each book or otherwise identified for non-book items. The language was derived from the catalog information, if applicable and if not readily apparent. These elements were documented using Microsoft Excel as an organizing tool and each title was given a row on a spreadsheet where the item was entered with all related information. First, the items were sorted by title. A list of the titles owned by the de Grummond was compared to a complete list of Hoban’s work contained in the Library of Congress catalog. This step helped demonstrate to what extent the holdings represent her full output with regard to books and could ultimately lead to recommendations of items to be added to the Collection. As in an analysis of the de Grummond’s Primers, data collection was augmented by extracting other information about the item (Salisbury, 2014, p. 5) although in person perusal was not possible. If after searching all available resources, the information could not be determined, that element was marked N/A.

The spreadsheet facilitated the management of duplicates and made it possible to organize different editions of her books by country of origin or track books she illustrated for other authors. After being sorted by title, the books and other items were considered by date/year of publication. These items were also sorted by format, as some were published

as traditional hardcovers and some as board books, particularly suitable for toddlers. Analysis of these attributes provided insight into Hoban's work, and additional pertinent elements were identified during the research process. For example, it was relevant to identify which of Hoban's titles were still in print and still popular years after her death. However, it was not possible to ascertain the number of times a book had gone back to press. It was also interesting to note which translated editions are part of the Collection. Another pending question was to what extent books illustrated by Hoban but written by others should be included in this analysis. As it turned out, the primary analysis was of books illustrated and written by Hoban that were part of the Collection.

The second source of material consisted of digital images. These images are an important part of the Hoban papers because they provide insight on her work as a professional photographer, primarily before she became a children's author. The Tana Hoban digital collection was accessed from the main USM library menu, then by using the pulldown for Special Collections, then Digital Collections. A search for Tana Hoban yielded results that included photography, drawings, advertisements, and notecards that were sorted by title. Description, format, author, date, and comments were noted on an Excel spreadsheet. In addition, each item had been classified as "image" or "other" so that information was also recorded. Where the digital images bore the same title, the identifier used in the catalog description was noted on the spreadsheet. Most are undated but are attributed to work Hoban did in the 1930s and 1940s by the archival narrative.

The third source of material came from the Finding Aid for the Tana Hoban Papers, 1969-1992. This was located by conducting a search for Tana Hoban using USM's catalog and refining it by using the "resource type" dropdown, yielding the Finding Aid ("Tana Hoban Papers, Finding Aid," n.d.). The Finding Aid was funded by a grant from the National Endowment for the Humanities and was created by Ashley E. Koostra from 1992-2005. These materials consist of ten boxes containing biographical material, correspondence, promotional items, filmstrip materials, dummies of books, sketches, and research items.

In addition to the data collection and analysis of items in the Hoban papers, this study assessed the uniqueness of the items. It is relevant for scholars conducting research to know whether they should travel to the de Grummond or whether these resources can be accessed elsewhere. Here, it was important to identify to what extent Hoban's work is available via other sources, including which items can be accessed electronically and their academic value. Hoban's longtime publisher, Greenwillow/HarperCollins, and Bookfinder.com were used to locate copies of Hoban's books available commercially, i.e., books that are in print and readily obtainable used copies. It was also necessary to eliminate duplicates and identify books that Hoban illustrated but did not write. To compare the de Grummond's holdings of Hoban's books that have been translated, WorldCat was used to identify translated copies of Hoban's books owned by libraries. WorldCat provides book bibliographies from member institutions worldwide that choose to share their library inventory to promote access to materials, including the University of Southern Mississippi.

Limitations

This study relied upon three related sources for Tana Hoban material: books cataloged in the University of Southern Mississippi (USM) library catalog as part of the de Grummond Collection; digital items cataloged in USM's library catalog; and a Finding Aid created by an archivist for the Tana Hoban papers that were donated from 1982 to 1991, also accessible via the USM catalog. It is acknowledged that using websites for research may not always be reliable as discrepancies and human error may not be obvious, and necessary information may have been omitted or not accurately reflect the characteristics of items in the Collection. Furthermore, the Finding Aid lists items processed but these were not cataloged, which makes analysis more challenging. This study focused on a single author from one specific literature collection and therefore may not be generalizable.

RESULTS

A total of 71 books and 138 images were located and examined for this study, as well as descriptions of material outlined in the Tana Hoban Finding Aid. Information regarding all items in the Tana Hoban Collection was accessed through the University of

Southern Mississippi’s library catalog and archives space. Most of the Collection was donated by Hoban herself; however, some of the books were acquired by the de Grummond separately or donated by other sources. As a result, there are duplicate copies of several books. Unless specified, a unique title was counted once even if the Collection includes editions in multiple formats or language. Research questions focused on types of materials, content, time periods covered, and to what extent the items illuminate their creator. The relevance of items that are part of the collection but were not created by Hoban was also explored.

RI. What types of materials do the Hoban papers in the de Grummond Collection include?

The Hoban papers consist of three groups of items: 1) books; 2) photographs, drawings, advertisements, and

note cards, which have been digitized; and 3) materials relating to Hoban’s career, including but not limited to correspondence, research materials, and several dummies she created to approximate the design of finished books. There are 71 books in the Collection, consisting of 64 unduplicated titles and seven duplicated titles due to some titles being in multiple languages (see Figure 3).

Of the 64 unduplicated titles, 49 were both written and illustrated by Hoban, three were only illustrated by Hoban (including *Little Elephant* (1994) written by her daughter), two are books in which Hoban contributed short photographic essays, six appear to be books used for research, two are books about children’s literature featuring Hoban, and two books seem to be of personal significance, unrelated to her career (see Figure 4).

Figure 3. Breakdown of Unique Titles

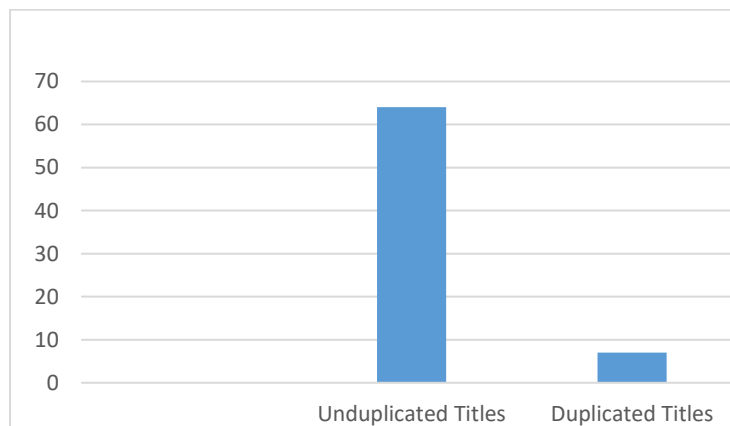
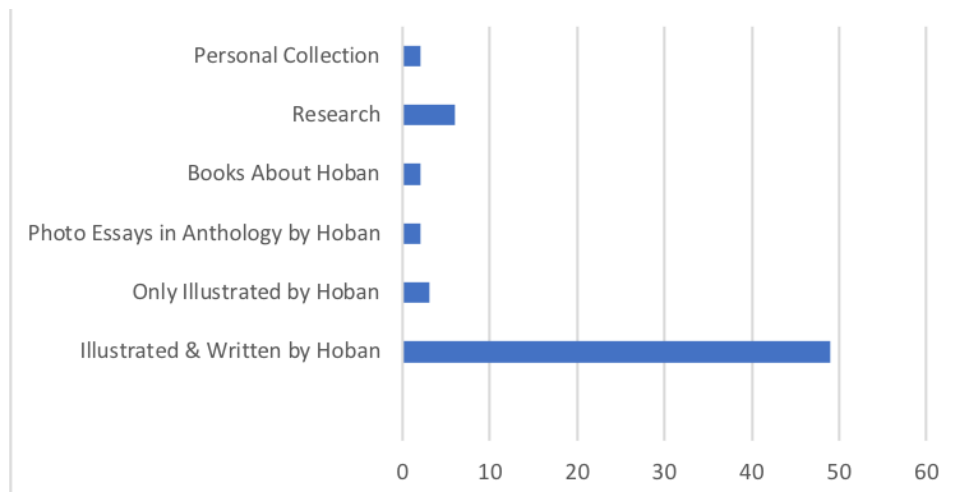
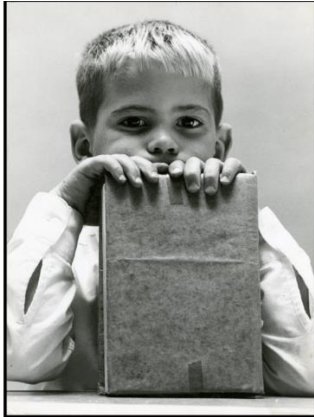


Figure 4. Brief Description of Unduplicated Titles in the Hoban Collection



Every book written *and* illustrated by Hoban is owned by the Collection except *Black White*, a compilation of photographs from four earlier books, published in 2017, after her death. A complete list of the books Hoban wrote and illustrated is provided in the Appendix.

Figure 5. Boy with Book



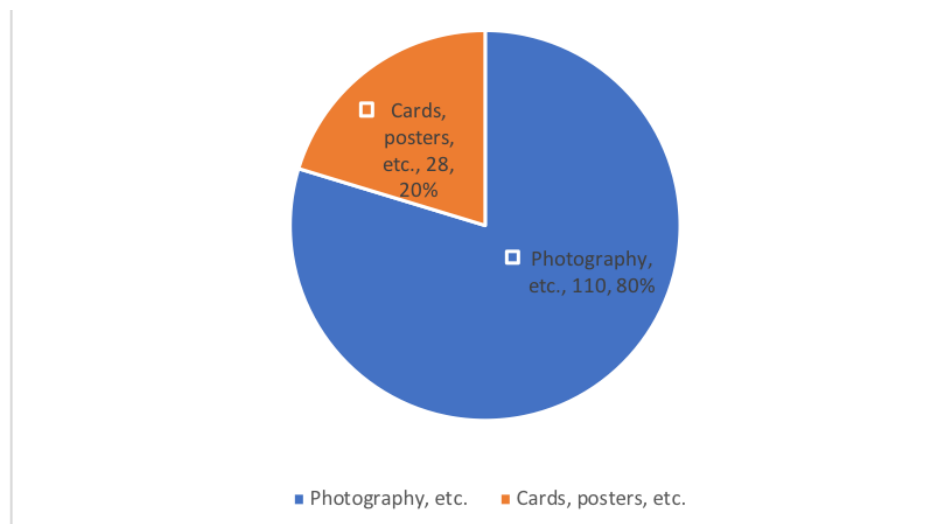
Note: Copyright (n.d.) by the de Grummond Children's Literature Collection

The second component of the Collection consists of 138 scanned images that represent Hoban's work as a photographer in the 1930s and 1940s. These images replicate photographs, drawings, advertisements, and even notecards from Hoban's work and were scanned from the material donated by Hoban in 1992. Each has an identifier. While most of these images are undated, they reveal Hoban's commercial work, including advertisements for cigars, cereal, radio repair, a poster for the art school she attended, and artwork for a book published in 1940. The images

also include photographs of children, as that was one of Hoban's specialties that influenced her to become an author and illustrator of picture books (Allison, 2000). An example is provided as Figure 5. The scans fall into two categories and are cataloged as Image (photographs or drawings) or Other (cards, posters, advertisements, etc.), as set forth in Figure 6. Eighty percent of these images represent her drawing and photographic work and just 20% are scans of other items.

The third group of materials are the physical objects that were part of Hoban's donations from 1982 through 1991 and were processed and documented. Table 1 (next page) provides a partial description of the non-book, non-image materials as organized in the Collection. All the books and some images have been cataloged, and the "materials are arranged in chronological order with the exception of book-related items, which are arranged alphabetically by book title and within each title according to the probable order in which they were created" ("Tana Hoban Papers, Finding Aid," n.d.). A Collection Overview details the scope and contents; dates; conditions governing use; biographical/historical information; the "extent" of the collection, which refers to size (5.70 cubic feet); and the language, which is English. The collection is broken down by Series and Sub-Series and each of ten boxes is inventoried. It should be noted that a significant amount of new material was donated by Hoban's daughter in 2008 after her death and remains unprocessed, as it requires funding for a dedicated archivist.

Figure 6. Breakdown of Scanned Items



Hoban Collection Non-Book, Non-Image Materials	
Series I	Biographical Material, 1986-1992; undated
Series II	Correspondence Series II: Correspondence, 1982-1992; undated
Series III	Promotional Items Series III: Promotional Items, c. 1985-1991
Series IV	Books Series IV: Books, 1972-1991
Series V	Filmstrip Materials Series V: Filmstrip Materials, 1973
Series VI	Postcards Series IV: Postcards, 1969-1970; undated

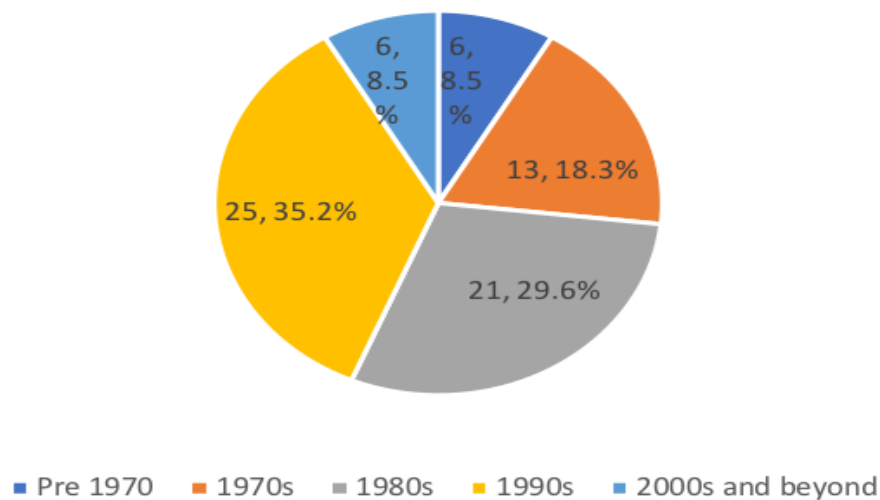
Table 1. Non-Book, Non-Image Materials in Collection

R2. What years are covered in the Hoban papers and how do these materials represent her work as a photographer, author, and filmmaker?

Hoban lived from 1917 to 2006 and the Hoban papers represent a large portion of that time. When examined by the timeframe or approximate date identified by the archivist, the papers also reveal her evolution from commercial photographer to children’s book illustrator and writer; however, information on her filmmaking in the processed papers is minimal. Series V of the Papers lists “Filmstrip Materials, 1973.” This includes “Beginning Concepts Teacher's Guide/Activity Book, 1973, 63 pp.; Promotional leaflets for Beginning Concepts, 3 items,” all of which relate to a Scholastic Magazines filmstrip project (“Tana Hoban Papers,

Finding Aid,” n.d.). It might be advisable for a researcher to review correspondence from that year to identify other relevant material that provides detail on her involvement. Most of the materials in the Collection are her own output but a few of the books are research materials or items of personal significance. For example, the earliest dated items in the Collection are apparently rare books, *Daughters of America* (1882) and a German edition of *The Song of Songs* (1923) that appear unrelated to Hoban’s career but may have sentimental or monetary value. Apart from those books, the years covered in the Hoban papers extend from 1958-2012 and are more easily categorized. Figure 7 breaks down all the books in the Hoban Collection by the decade in which each was published.

Figure 7. Books in Hoban’s Collection by Decade Published



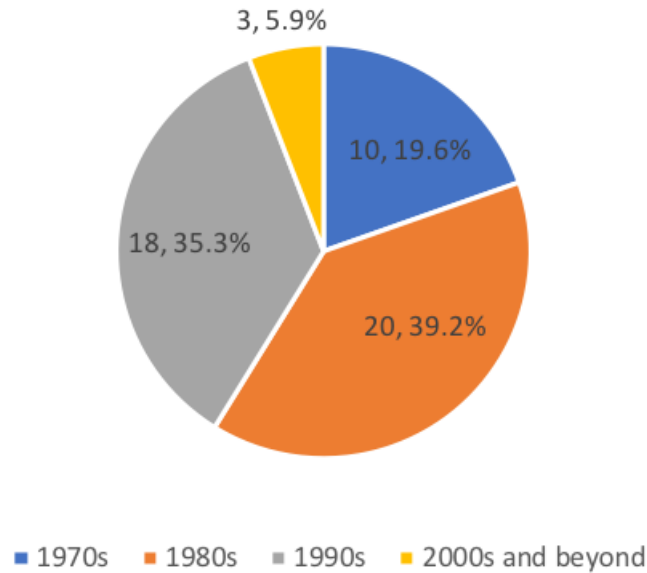


Figure 8. Books Written and Illustrated by Hoban by Decade Published

Hoban’s most productive years for writing *and* illustrating were the 1980s and 1990s, with 20 (39% of her total output) and 18 books published (35% of her total output, respectively). Several books were acquired for research purposes, likely to give Hoban an idea of nonfiction being published for children at that time. Books that Hoban illustrated or both wrote and illustrated cover the years from 1970 to 2017. Leonard Marcus, a noted expert on children’s literature, wrote books in 2002 and 2012 in which Hoban is featured; both are part of the Collection. Figure 8 breaks down books she wrote *and* illustrated in the Hoban Collection by the decade in which each was published.

R3. What languages and countries are represented in the Hoban papers?

The Hoban Collection includes 71 books, of which ten (14%) are in languages other than English.

Hoban’s books were translated into many languages over the course of her career. A search of Tana Hoban in WorldCat reveals that her books were translated into French, Spanish, Japanese, Chinese, German, Hungarian, Hebrew, Braille, as well as some languages not identified. However, not all these languages are represented in the Collection: in addition to the her books in English, it holds five copies of picture books written and illustrated by Hoban that were translated into Chinese, Japanese, or Spanish, as well a French anthology to which she contributed an essay in 1994. It further includes two books she illustrated only, one in Japanese and one in Hebrew. The Collection also includes books in foreign languages that are not translations of Hoban’s work, a German edition of *The Song of Songs* from Hoban’s personal collection and a book in French, presumably purchased for research purposes. Table 2 breaks down the books in the Collection by language.

	Books Written and Illustrated by Hoban	Books Only Illustrated by Hoban	Personal Collection/Research	Total
Chinese (1.4%)	1			1
English (86%)	61			61
French (2.8%)	1 (Essay/Anthology)		1	2
German (1.4%)			1	1
Hebrew (1.4%)		1		1
Japanese (5.6%)	3	1		4
Spanish (1.4%)	1			1
Total	67	2	2	71

Table 2. Hoban’s Book Collection by Language

Examining the translated books in the Collection provides a flavor of the worldwide appreciation for Hoban’s work. *The Wonder of Hands* by Edith Baer is one of the first books Hoban illustrated with photographs, and the Collection includes an English copy (1970) and a Hebrew copy. Interestingly, the Hebrew copy was published in 1994, long after the original edition was published in English, likely as Hoban’s worldwide reputation had grown. The Collection also includes English and Japanese copies of *The Moon Was the Best* (*Pari no Otsukisama*) (both 1993) illustrated by Hoban and written by Charlotte Zolotow, a distinguished editor and picture book author. The Collection also includes translations of books Hoban wrote and illustrated in 1986, 1994, and 1993, respectively; *Red, Blue, Yellow Shoe* (*Aka ao kirro*) and *What Is It?* (*Kore Naani?*), both in Japanese, and *Black on White* (*Bai kan hei* and *Negro en Blanco*) in Chinese and Spanish. The Spanish edition of *Black on White* was published by Greenwillow to meet the needs of Spanish-speaking children in the United States (see Figure 9).

In addition, there are two French books, *La Revue des Livres Pour Enfants* (1996) and *Lire Change La Vie* (1994). The first was neither written nor illustrated by Hoban so was presumably acquired and kept for research purposes. However, *Lire Change La Vie* contains a short essay written by Hoban entitled *Photographie et livres pour enfants*.

Figure 9. *Black on White* in Spanish



Note: Adapted from Amazon.
Copyright 1994 by HarperCollins

DISCUSSION

The de Grummond Children’s Literature Collection contains an impressive number of items related to Tana Hoban, representing different stages of her artistic output. A total of 71 books and 138 images were examined, as well as biographical and related information on the author to better understand her life and work. The books show her fascination with the ordinary aspects of children’s lives and her desire to enhance their awareness of their surroundings from an early age. While some of her most popular books contain only black and white illustrations, examination of her books with color illustrations reveal “[t]he images are at once bold and subtle, reflecting unusual skill and insight in the use of light” (Bush, 1995, p. 521). When she began to use color, Hoban would “isolate[e] a central image from its background,” another technique she used to help

children focus on a different perspective of items they knew well. The overall effect of her work was “exceptional both in her camera skill and in her imaginative presentation of pictures.”

The undated images of her work in the 1930s and 1940s reveal Hoban’s commercial work, including advertisements for cigars, cereal, radio repair, a poster for the art school she attended, and artwork for a book published in 1940. The images also include photographs of children, as that was one of Hoban’s specialties that influenced her to become an author and illustrator of picture books (Allison, 2000). The scans consist of images of photographs or drawings or artwork that appeared on cards, posters, advertisements, etc. Although it predates her arrival in 2006, Ellen Ruffin, curator of the de Grummond Children's Literature Collection, believes these images were scanned from the Hoban papers in response to requests from exhibitors interested in Hoban’s work (E. Ruffin, personal communication, March 7, 2022).

To a scholar, the physical materials in the Collection’s archives would be the most interesting to examine because they have not or cannot be digitized and offer a unique window into the thought process of Hoban the creator. There are ten boxes of materials that include books, photographs, drawings, postcards, “biographical materials, correspondence, promotional items for Hoban's books, and items related to a 1973 educational filmstrip series for which Hoban served on the creative development team” (“Tana Hoban Papers, Finding Aid,” n.d.). For example, an excerpt from the Finding Aid best captures the significance of the dummies Hoban fashioned as she prepared a book for submission to her publisher:

For many titles there are two or more dummies, and from these it is easy to trace Hoban's changing concepts of what the finished product would be. Most of these dummies contain original photographs, though some contain black and white or color photocopies. Frequently the dummies bear different titles from those of the published books. In addition to the numerous dummies, other book-related materials include dummy

pages, paste-ups, proofs, filmed color separations, contact sheets, flats, typescripts, press sheets, dust jackets, and dozens of photographs and photocopies of photographs. Many of these photographs are alternates not selected for publication (“Tana Hoban Papers, Finding Aid,” n.d.).

For a researcher trying to understand both the evolution of a picture book and Hoban’s desire to create a connection between photography, a child’s imagination and the real world, a glimpse of these items offers a wealth of possibilities.

Hoban wanted her books to create a narrative. She told an interviewer, “My books are points of departure to encourage and provoke thought and conversation. They can tell a story, in any language” (Allison, 2000). Similarly, her photography also tells a story. The scanned images represent Hoban’s years as a commercial photographer and include photographs, drawings, samples of advertising campaigns she worked on, and notecards with her work. Her early work was sold to *Field and Stream* and *The Saturday Evening Post* before she developed an interest and skill at photographing children. Soon, she obtained “a dream job working on retainer for Eastman Kodak and became very busy” (Allison, 2000, p. 147). These images from the 1930s and 1940s show unposed pictures of children in everyday pursuits that eventually led to books in which she tried to reveal the ordinary things surrounding children’s lives.

Hoban also had a career as a filmmaker. In 1973, Scholastic Magazines asked her to participate as the photographer of a series of sound filmstrips called *Beginning Concepts*. This was a good fit, given her interest in child development. Items relating to her work on the creative development team are part of the Collection. In addition, in 1997, Hoban directed a film called *Mémoires d’un Autre Temps Retrouvé*. According to de Grummond curator Ellen Ruffin, the unprocessed Hoban papers also include a copy of this film and related material (E. Ruffin, personal communication, March 7, 2022).

The digital images in the collection are believed to reflect Hoban’s work as an artist and photographer in the 1930s through 1940s, although many are undated.

Seven items consist of promotional artwork Hoban created in the 1930s for El Producto Cigars, of which the accompanying text is in Yiddish. The other 131 images have minimal language of any kind but what language exists is English. For the ten boxes of materials described in the Finding Aid, the language is listed as English. Although Hoban was the daughter of Russian immigrants and lived in France for many years herself, no Russian papers form part of this Collection and only the two French books described above.

According to the Finding Aid, the archival items donated by Hoban herself include material from 1972-1992, as well as undated material. However, one discrepancy remains unresolved. Digital images of 1930s and 1940s items are believed to have originated in the archival materials spanning the years 1972 through 1992, according to the curator. The papers also include biographical information, dating from 1986-1992. Correspondence from 1982-1992 is included, representing the latter part of Hoban's writing career. Promotional items and press releases from Hoban's publisher, Greenwillow, span the approximate years 1985-1991. Filmstrip materials are from 1973 and postcards are from 1969-1970 or remain undated. The Finding Aid further describes that "[a]ll materials are arranged in chronological order with the exception of book-related items, which are arranged alphabetically by book title and within each title according to the probable order in which they were created" ("Tana Hoban Papers, Finding Aid," n.d.). Hoban donated books published from 1972 to 1991 and the Collection also includes titles given by other donors.

CONCLUSION

Bush (1995) stated, "Of all the photographers illustrating children's books, Tana Hoban is undoubtedly the most admired and emulated for her virtuosity in creating photographic images" (p. 521). Those interested in her work can easily purchase copies of the numerous books still in print without leaving the comfort of their homes; however, while they would observe "her energetic, graphic skill and her ability to fuse photography and objects with the child in mind" (Botham, 1995, p. 314), that would

only reveal a portion of her talent. It is the evolution of her artistry that is fascinating to potential scholars. As observed by Brown et al. (2021), for those who know "Hoban only as a children's book author, the exploration of her work prior to her first children's book is awe inspiring" (p. 109). This exploration is available through the de Grummond Collection.

Most of the collection analyses reviewed for this paper examined the uniqueness and/or scope of a specific collection and made recommendations as to how to improve it. Here, the de Grummond's Hoban papers proved to be very extensive. The de Grummond owns copies of every book Hoban wrote and illustrated, except for one title published after her death that contained selected photographs from four earlier works. The Appendix indicates which books written and illustrated by Hoban are still in print: 24 in English alone, nearly half of all the titles she both wrote and illustrated. With regard to the remainder, a search using Bookfinder.com for out of print titles revealed that affordable used copies are plentiful. Moreover, the papers donated by Meila Hoban Ford after her mother's death include many additional copies of Hoban's books. These donated materials have yet to be processed, which discourages suggestions for new additions to the Collection at the time of this study. If Hoban's books on photography, *How to Photograph Your Child* (1955) and *Photographing Youth* (1961), as well as her book, *Black White* (2017) remain absent from the Collection after all recent donated material has been processed, it is recommended that the de Grummond seek to acquire them.

According to the curator, there is the promise of significantly more material when the de Grummond can process the papers Hoban's daughter donated in 2008, which contain, among other items, thousands of additional images (E. Ruffin, personal communication, March 7, 2022). Perhaps the initial donations from 1982 to 1991 should be regarded as an enticing appetizer to an aromatic main course that is to come. However, resources are needed to fund this work. The National Endowment for the Arts (NEA) provides project-based funding for organizations based in the United States. A project

involving an award-winning author and illustrator would likely meet the NEA's criteria of "supporting museum activity that demonstrates exceptional aesthetic investigation and meaningful community engagement" (NEA, n.d.). If the de Grummond qualifies as a type of museum and can generate matching funds, its application should benefit from the NEA's commitment to collections and conservation. Grant funding should be sought to hire an archivist for two years to continue and expand the Hoban Collection and this paper would support such an application. As part of that undertaking, it would be highly worthwhile to conduct and record a series of interviews with Hoban's daughter who can illuminate the material and provide background on her far from insignificant contributions to her mother's work. Finally, the de Grummond also holds papers of Hoban's brother and former sister-in law, Russell and Lillian Hoban. These materials were not included in this analysis but examining them for illumination on Tana Hoban could be worthwhile.

Holifield's (2018) collection analysis considered not only a specific World War I photography exhibit but also the importance of photography as a historical record. Similarly, because Hoban paved the way as a creator of information picture books, it might be of value to add books to the Collection that contribute to visual literacy as she did (although Hoban did not think much of her imitators (Allison, 2000)).

Hoban's concept books were innovative counting or alphabet books designed for very young children. Regardless of the intended age level, however, her goal was to create something dynamic, that made the viewer "think . . . A lot of times there are other things to observe or discover that are not apparent at first" (Allison, 2000, p. 145). It is impressive that a number of her books are still in print, years after their first publication and after her death (see Appendix). Nonfiction picture books continue to be a way of introducing children to facts through a story, helping them process information about their world – or worlds outside their experience.

To improve this study, it would be helpful to visit the Collection in person for a better understanding of the extent of the unprocessed papers and to ascertain the

relationship between cataloged and uncataloged material. The Finding Aid needs to be augmented to include donations received from non-Hoban sources. Items that were scanned for overseas exhibits need to be identified as that information would be relevant to scholars and any scanned images should be cataloged to supplement what is already available, if that has not taken place. Other libraries in the USM system possess some of Hoban's books and these should be examined in case consolidation would be advisable. It should be noted that some of Hoban's papers are held at the Kerlan Collection of Children's Literature at the University of Minnesota ("The Kerlan Collection of Children's Literature," 2021). Accordingly, visiting the Kerlan would be helpful to view their smaller collection of Hoban materials to determine what items, if any, are duplicates, and whether the two holdings are complementary.

Digital humanities is a recent and somewhat trendy framework that has been defined as "an academic field concerned with the application of computational tools and methods to traditional humanities disciplines such as literature, history, and philosophy" (Dictionary.com, 2022). There is some overlap with the bibliometric approach of this analysis. The digital humanities approach is part of "a culture that values collaboration, openness, nonhierarchical relations, and agility" (Kirschenbaum, 2010, p. 5). Such attributes personified Hoban and her work. In the context of Tana Hoban, the framework is the way this artist processed and documented the world around her, using her own methodological approach and camera to connect different subjects (see Figure 10). Her work was also valued for its inclusivity: it needed few words because she relied on universal images, which is also why her books were popular in translation. Once the complete Hoban papers have been processed, the de Grummond should create and host a virtual exhibit of her work, promoting it to academics interested in this juxtaposition of intersecting disciplines of art and education. This is an opportunity for Hoban's work to reach the greater audience she merits, beyond picture books and photography, while also demonstrating the simplicity and agelessness of her approach.

Figure 10. Photographer Hoban in the Studio



Note: Copyright (n.d.) by the de Grummond Children's Literature Collection

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APPENDIX

List of Books Written and Illustrated by Tana Hoban

Title	Year of Publication	Publisher	Multiple Copies in Collection	Multiple Languages in Collection	In Print
Shapes and Things	1970	Macmillan	Y		
Look Again!	1971	Macmillan	Y		
Count and See	1972	Macmillan	Y		
Push, Pull, Empty, Full: A Book of Opposites	1972	Macmillan			
Circles, Triangles, and Squares	1974	Macmillan			
Where Is it?	1974	Macmillan	Y		
Dig, Drill, Dump, Fill	1975	Greenwillow	Y		
Big Ones, Little Ones	1976	Greenwillow			
Is It Red? Is It Yellow? Is It Blue?	1978	Greenwillow	Y		Y
One Little Kitten	1979	Greenwillow	Y		
More Than One	1981	Greenwillow			
Take Another Look	1981	Greenwillow	Y		
A, B, See!	1982	Greenwillow	Y		
I Read Signs	1983	Greenwillow	Y		Y
I Read Symbols	1983	Greenwillow	Y		
Round & Round & Round	1983	Greenwillow	Y		
I Walk and Read	1984	Greenwillow	Y		
Is It Rough? Is It Smooth? Is It Shiny?	1984	Greenwillow			
1, 2, 3	1985	Greenwillow	Y		
A Children's Zoo	1985	Greenwillow	Y		Y
Is It Larger? Is It Smaller?	1985	Greenwillow	Y		Y
What Is It?	1985	Greenwillow	Y	English + 1	
Over, Under & Through	1986	Macmillan	Y		
Panda, Panda	1986	Greenwillow			
Red, Blue, Yellow Shoe	1986	Greenwillow	Y	English + 1	Y
Shapes, Shapes, Shapes	1986	Greenwillow	Y		Y
26 Letters and 99 Cents	1987	Greenwillow	Y		Y
Dots, Spots, Speckles, and Stripes	1987	Greenwillow	Y		
Look! Look! Look!	1988	Greenwillow	Y		
Of Colors and Things	1989	Greenwillow	Y		Y
Exactly the Opposite	1990	Greenwillow	Y		Y
Shadows and Reflections	1990	Greenwillow			Y
All About Where	1991	Greenwillow	Y		
Look Up, Look Down	1992	Greenwillow	Y		
Spirals, Curves, Fanshapes & Lines	1992	Greenwillow	Y		
Black on White	1993	Greenwillow	Y	English + 2	Y
White on Black	1993	Greenwillow			Y
What Is That?	1994	Greenwillow			Y
Who Are They?	1994	Greenwillow			Y
Animal, Vegetable, or Mineral?	1995	Greenwillow	Y		
Colors Everywhere	1995	Greenwillow	Y		Y
Just Look	1996	Greenwillow	Y		
Construction Zone	1997	Greenwillow	Y		Y
Look Book	1997	Greenwillow			Y
More, Fewer, Less	1998	Greenwillow			Y
So Many Circles, So Many Squares	1998	Greenwillow	Y		Y
I Wonder	1999	Harcourt Brace			Y
Let's Count	1999	Greenwillow			Y
Cubes, Cones, Cylinders & Spheres	2000	Greenwillow	Y		Y
Black & White	2007	Greenwillow			Y
Black White	2017	Greenwillow	(not in de G Collection)		Y