



Reviews



A Publisher's Legacy: The Children's Books of Douglas & McIntyre —Judith Saltman

Campbell, Maria. *People of the Buffalo: How the Plains Indians Lived*. Illus. Douglas Tait and Shannon Twofeathers. Vancouver: Douglas, 1976. 47 pp. \$6.95 pb. ISBN 0-88894-329-6. Print. How They Lived in Canada.

Campbell, Maria. *Riel's People: How the Métis Lived*. Illus. David MacLagan. Vancouver: Douglas, 1978. 47 pp. \$9.95 pb. ISBN 0-88894-393-8. Print. How They Lived in Canada.

de Vries, Maggie. *Big City Bees*. Illus. Renné Benoit. Vancouver: Greystone, 2012. N. pag. \$19.95 hc. ISBN 978-1-55365-906-8. Print.

de Vries, Maggie. *Fraser Bear: A Cub's Life*. Illus. Renné Benoit. Vancouver: Greystone, 2010. N. pag. \$12.95 pb. ISBN 1-926812-95-6. Print.

de Vries, Maggie. *Tale of a Great White Fish: A Sturgeon Story*. Illus. Renné Benoit. Vancouver: Greystone, 2006. N. pag. \$12.95 hc. ISBN 1-55365-125-1. Print.

Hewitt, Garnet. *Ytek and the Arctic Orchid: An Inuit Legend*. Illus. Heather Woodall. Vancouver: Douglas, 1981. 40 pp. \$12.95 hc. ISBN 0-88894-238-9. Print.

Manson, Ainslie. *Boy in Motion: Rick Hansen's Story*. Illus. Renné Benoit. 2007. Vancouver: Greystone,

2009. N. pag. \$12.50 pb. ISBN 1-55365-427-7. Print.
- Manson, Ainslie. *Roll On: Rick Hansen Wheels around the World*. Illus. Ron Lightburn. Vancouver: Greystone, 2012. N. pag. \$19.95 hc. ISBN 978-1-55365-529-9. Print.
- Reid, Bill, and Robert Bringhurst. *The Raven Steals the Light*. Illus. Bill Reid. 1984. Vancouver: Douglas, 1996. 91 pp. \$14.95 pb. ISBN 1-55054-481-0. Print.
- Richards, Jack. *Johann's Gift to Christmas*. Illus. Len Norris. 1972. Vancouver: Douglas, 1992. N. pag. \$6.95 pb. ISBN 1-55054-226-5. Print.
- Steltzer, Ulli. *Building an Igloo*. Vancouver: Douglas, 1981. N. pag. \$10.95 hc. ISBN 0-88894-325-3. Print.
- Suzuki, David. *There's a Barnyard in My Bedroom*. Illus. Eugenie Fernandes. Vancouver: Greystone; Vancouver: David Suzuki Foundation, 2008. 64 pp. \$12.95 hc. ISBN 978-1-55365-329-5. Print.
- Suzuki, David, and Sarah Ellis. *Salmon Forest*. Illus. Sheena Lott. Vancouver: Greystone; Vancouver: David Suzuki Foundation, 2003. N. pag. \$10.95 hc. ISBN 1-550540937-5. Print.
- Suzuki, David, and Kathy Vanderlinden. *Eco-fun: Great Projects, Experiments, and Games for a Greener Earth*. Illus. Jane Kurisu. Vancouver: Greystone; Vancouver: David Suzuki Foundation, 2001. 128 pp. \$16.95 pb. ISBN 978-1550548235. Print.
- Suzuki, David, and Kathy Vanderlinden. *You Are the Earth*. 2nd ed. Illus. Wallace Edwards. Vancouver: Greystone; Vancouver: David Suzuki Foundation, 2010. 128 pp. \$16.95 hc. ISBN 1-55054-823-9. Print.
- Waterton, Betty. *Pettranella*. Illus. Ann Blades. 1980. Toronto: Groundwood, 2003. N. pag. \$5.95 pb. ISBN 0-88899-560-1. Print.
- Waterton, Betty. *A Salmon for Simon*. Illus. Ann Blades. Rev. ed. Toronto: Groundwood, 1996. N. pag. \$14.95 hc. ISBN 0-88899-265-3. Print.
- Yahgulanaas, Michael Nicoll. *Red: A Haida Manga*. Vancouver: Douglas, 2009. 112 pp. \$28.95 hc. ISBN 978-1-55365-353-0. Print.
- Yahgulanaas, Michael Nicoll, with a message from Wangari Maathai. *The Little Hummingbird*. Vancouver: Greystone, 2010. N. pag. \$18.95 hc. ISBN 978-1-55365-533-6. Print.
- Yahgulanaas, Michael Nicoll, with Wangari Maathai and His Holiness the Dalai Lama. *Flight of the Hummingbird: A Parable for the Environment*. Vancouver: Greystone, 2008. 64 pp. \$16.00 hc. ISBN 978-1-55365-372-1. Print.

Canadian children's literature and publishing were slow to develop. It was not until the 1960s and 1970s that a critical mass of Canadian-owned publishers existed, fuelled by the concern with Canadian cultural identity of the baby-boomer generation. One of those pioneer publishers was Douglas & McIntyre (the original imprint of D&M Publishers), the Vancouver-based publisher of adult and children's fiction and non-fiction that was founded by Jim Douglas and Scott McIntyre in 1971. D&M has had a huge influence on the Canadian publishing industry: it was the only Canadian-owned publisher to grow successfully, over forty years, from a small regional house to one of the largest, with a Canada-wide and international market, and this without abandoning its Pacific Northwest Canadian identity. Following the recent upheavals of bankruptcy, mergers, and sales to foreign ownership of major Canadian-owned publishers such as McClelland and Stewart, D&M was the last major publisher in Canada to have remained independent and Canadian-owned. It was an icon, symbolic of a viable Canadian publishing industry and of a West Coast Canadian literature for adults and children.

Those of us who work with Canadian children's books and who believe in the value of an independent publishing industry in Canada were saddened by the announcement in October 2012 that D&M had filed for bankruptcy protection after owing its creditors more than \$6 million (Lederman). By February 2013, after

two extensions granted by the Supreme Court of British Columbia, D&M had found buyers for its assets, which were divided and purchased by a number of British Columbia-based publishers. It sold its natural history and environmental imprint Greystone Books to Heritage House Publishing (Woo). Harbour Publishing absorbed the remains of the flagship imprint, Douglas and McIntyre (Medley, "Harbour"). The imprint New Society Publishers was reacquired by its previous owners (Woods).

In the flurry of Canadian media coverage surrounding the D&M crisis, the situation was identified as a national tragedy, a "major catastrophe for Canadian publishing," and a sign of the demise of "the dream of an independent Canadian publishing industry" (Barber). A repeated observation was that D&M was the last of the major players left in the Canadian publishing industry to have remained independent of mergers and foreign investment (Medley, "Afterword"), despite the challenges facing this industry as a whole: "The Web, the internet, Amazon, changes to the industry and how readers access books. It's putting a lot of pressure on the business model" ("Reaction"). Since October 2012, elegiac media articles have lauded D&M for its award-winning fiction and non-fiction on Canadian art and architecture, politics, history and culture, First Nations studies, and social and environmental issues. Conspicuously absent from this conversation and national mourning was any discussion of the importance



Douglas & McIntyre
broke away from the
narratives of wilderness,
adventure, history, and
biography that dominated
Canadian publishing
. . . and issued children's
books across genres



of Douglas & McIntyre in the history of children's book publishing in Canada.

I was therefore pleased when Mavis Reimer requested that I review the contribution of D&M to the children's book industry in Canada. On the surface, it would appear that its most important venture into publishing for children was its arrangement, from 1980 to 2005, to provide funding and support for the award-winning Canadian children's book publisher Groundwood Books. According to Patsy Aldana, former publisher of Groundwood, "I think it's fair to say that DM was not a children's publisher until Groundwood came along. . . . After [the business agreement between D&M and Groundwood], the children's list, whether fiction or non-fiction, buy-in or originated in Canada, was essentially created by Groundwood, though for a while we used two imprints" (Email interview). As an imprint of Douglas & McIntyre, Groundwood has issued hundreds of Canadian children's books, many of which are now considered classics. My review, however, examines the titles D&M issued on its own, without the "A Groundwood Book" imprint on the title page.

My research into books published by D&M, both its front lists and its backlists, beginning with publications from the early 1970s, revealed many more children's titles than I had expected and a variety of children's book imprints and co-publications. I have identified more than thirty D&M trade books for children that were unrelated to Groundwood Books, as well as scores of educational titles. I review here only a selection of titles that represent the trends and patterns of D&M's trade publishing history. For context, I include a brief history of the publisher. I include excerpts from interviews conducted for the Canadian Children's Illustrated Books

Project, which culminated in the book-length study I wrote with Gail Edwards, *Picturing Canada: A History of Canadian Children's Illustrated Books and Publishing*.

Until the rise of independent Canadian publishers in the 1970s, books available to Canadian children, on library or bookstore shelves, were predominantly drawn from American and British imports, with few children's books published in Canada. Founded in 1971, D&M was originally named J.J. Douglas Ltd. and was co-owned by Jim Douglas and Scott McIntyre. Renamed Douglas & McIntyre around 1980, the new publishing house experienced problems endemic to all Canadian publishers: a lack of economies of scale due to a small national population, undercapitalization, competition from imports and foreign-owned Canadian branch plant publishers, and the high cost of illustrated children's books. D&M was one of a group of Canadian publishers to look beyond these concerns and the scarcity of experienced authors, illustrators, editors, and manuscripts. It took similar commercial and aesthetic risks to those of the small, specialized children's presses that emerged in Ontario during this time (Groundwood, Annick Press, Kids Can Press, and Tundra Books), but its regional focus was on the Pacific Northwest in its adult and children's publishing programs. Unlike most presses, D&M focused on Canadian West Coast content, championing Canadian children's books with a West Coast sensibility and spirit of place. Douglas & McIntyre broke away from the narratives of wilderness, adventure,

history, and biography that dominated Canadian publishing before the 1970s and issued children's books across genres: poetry, picture books, traditional Aboriginal narratives authored by both Aboriginal and non-Aboriginal authors, and non-fiction. It initiated the first non-fiction series on Aboriginal history and culture that moved beyond the formulaic textbooks of Aboriginal life. It established a series on Canadian communities for the educational market. It co-published, with the David Suzuki Foundation, a series of children's non-fiction books about the environment. Greystone Books, an imprint established in 1993, issued environmental and British Columbia-oriented fiction and non-fiction, including children's books.

The most significant of the initiatives of D&M in children's publishing may be its productive partnership with Groundwood Books (launched in 1980), which concluded when Groundwood was sold to House of Anansi Press of Toronto in 2005. The most literary of Canadian children's book publishers, Groundwood is known worldwide for its progressive, risk-taking, and quality titles. The authors and illustrators who publish with Groundwood consist of some of the stellar names in Canadian literature for children and young adults: Martha Brooks, Brian Doyle, Deborah Ellis, Sarah Ellis, Marie-Louise Gay, Polly Horvath, Thomas King, Janet Lunn, Ian Wallace, Tim Wynne-Jones, and Paul Yee. Without its alliance with D&M, it is possible that Groundwood Books would not have developed or even

survived. Patsy Aldana, Groundwood's publisher for almost forty years until her retirement in January 2013, described the relationship in a 2003 interview:

Douglas and McIntyre became my distributor from the very beginning. In fact, the Groundwood list and [D&M's] *A Salmon for Simon* [1978] were launched together. We had a big, splashy launch and that was the beginning of our relationship. When I ran out of my own personal money, Douglas and McIntyre and I entered into a more elaborate arrangement in which they basically finance[d] the company. However, the company is still mine, and I own all copyrights. But they pay the bills. . . . Douglas and McIntyre receive[d] all the sales and all the revenues. (Personal interview)

When I contacted a small sample of five Groundwood authors and illustrators and asked if they felt connected to D&M, the answers were mixed. A few, such as Karen Reczuch and Sue Ann Alderson, noted that they felt close to Scott McIntyre in particular. The majority said that their allegiance was with the editorial staff at Groundwood, but that they respected D&M deeply. Ian Wallace summed it up best: "While I saw myself first and foremost as a Groundwood author/illustrator . . . , I truly admired and respected both Scott and Jim and the vision they had for the kind of publishing house they wanted to create in Canada, the

books they wanted to publish by Canadian authors and artists, and the profound contribution they made to Canada's literary landscape."

Two pioneer creators of picture books, Ann Blades and Betty Waterton, had a much closer working relationship with D&M and with Scott McIntyre, however. In the early 1970s, few picture books appeared from Canadian publishers, except for those from Oxford University Press and Tundra Books. Before they established their partnership with Groundwood, D&M issued a small number of picture books that were exceptional for the era and strongly reflected West Coast talents and sensibility.

Waterton published two picture books with Douglas and McIntyre. She discussed her isolation as a West Coast writer and how she found D&M in the early 1970s:

[I]t was certainly difficult getting published. I had sent out *A Salmon for Simon* to nine or more publishers—all the big Canadian publishers. Finally someone said "Why don't you try a west-coast publisher?" I'd never even heard of Douglas and McIntyre before but I sent two manuscripts together to them—*A Salmon for Simon* and *Pettranella* along with my illustrations. They took both of them and got Ann Blades to illustrate them with her wonderful pictures. Then I got really excited about writing and wrote a lot of children's manuscripts and sent them

all to Scott McIntyre. He wrote me and said: “What are we going to do with you? We can’t publish all these books.” As soon as Patsy Aldana connected with them, they sent my manuscripts to her.

A Salmon for Simon (1978) is the most successful of D&M’s children’s books. It sold internationally and is still in print in several countries. Its success is evident in the news that, for the celebration of the thirty-fifth anniversary of Groundwood in 2013, it will reissue six of its classic texts, including *A Salmon for Simon* (Blades, 6 Mar. 2013). Waterton’s narrative has inner conflict and tension. The illustrations portray the boy as Aboriginal and set the scene at a distance from a coastal village in the Pacific Northwest. The boy dreams of catching a salmon and instead rescues and frees a salmon fallen from the grip of an eagle, digging a trench for the trapped salmon to swim away from a clam hole to the ocean. Although it was one of the first Canadian picture books to portray a contemporary rather than a historical First Nations child without the need to identify the child’s Aboriginal identity in the writing, it is a problematic text. It has been applauded for a subtle depiction of an Aboriginal child’s bond with his environment, yet criticized for its lack of authenticity.

Paul DePasquale and Doris Wolf highlight this picture book as a prime example of what happens when non-Aboriginal voices in the Canadian publishing industry dominate those of Aboriginal peoples in

the narration of Aboriginal experience: “[It] won the Governor General’s Literary Award for illustrations. . . . Today it is frequently taught in schools, is in its twelfth printing, and is considered a ‘Canadian classic’” (149). Aldana, who republished this title as a Groundwood book, had this to say about its troubling lack of authenticity and its widespread appeal:

[A title that] has sold incredibly well, that is total cultural appropriation because neither the author nor the illustrator is Native, is *A Salmon for Simon*. I have to say that it bothers me that books by Chinese people and by Native people don’t sell as well as these books do. They’re clearly more palatable to the Canadian audience. Despite what people say, I know this is true. Books by Chinese people, by Native people, by people of colour—especially Latinos—don’t sell as well in Canada as books by white people about those subjects or about any other subjects. So, despite our multiculturalism, we’re clearly not entirely open to them. . . . *A Salmon for Simon* is in many ways a perfect picture book, but I don’t think it really needs to be about a Native child, in a sense. It doesn’t use an entire world. . . . It is more like a fairy tale than like a real portrait of a people. (Personal interview)

An alternative vision of Aboriginal narrative for children as distinct from the comfortable, majority-



. . . D&M
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for children.



culture “fairy tale” appeared two years later, in 1980, with the establishment of Theytus Books and Pemmican Press, the first Aboriginal-owned and -operated publishers in Canada. They and more recent small Aboriginal publishers have faced the challenges of finding Aboriginal writers and illustrators and of building a critical mass of Aboriginal-themed narratives. Their publications include a strong concentration of children’s titles, focusing on the contemporary as well as the traditional, challenging past stereotypes in image and text. Texts published by non-Aboriginal mainstream presses still dominate the market for narratives about Aboriginal life and culture, however. Aboriginal publishers cannot compete with mainstream publishers in terms of resources, production values, or marketing and promotion but find their niche in terms of voice and authenticity (Edwards and Saltman 125–26).

Blades’s illustrations for *A Salmon for Simon* are in her usual soft watercolour washes in a forest- and ocean-toned palette, and they show her growth from the talented and naive artist of her earlier books to a more thoughtful and careful illustrator and colourist. The sense of place—the Pacific Northwest shoreline and a First Nations village—is conveyed in subtle ways. McIntyre, who edited the book, gave Blades complete freedom in creating her artwork. After a career spanning forty-five years, Blades is most attached to the art appearing in this book:

I feel that my strongest illustrations by far in all my work are those for *A Salmon for Simon*, because of the feelings I had for the boy and the west coast. . . . Were these paintings my best because Scott McIntyre gave me total freedom to express my feelings for the text? (Personal interview)

While Blades’s art is aesthetically appealing, it creates, in its interplay

with Waterton's text, a problematic, romanticized pastoral idyll, or in Aldana's words, a "fairy tale." Aboriginal-authored and -published picture books are created so that Aboriginal children will recognize themselves and their lives; the child characters are written against the grain of earlier publications and portrayed as contemporary, engaged in modern and traditional learning practices and experiences, and living within a community of intergenerational relationships. By contrast, the child in *A Salmon for Simon* is alone, despite the illustrations of village houses in the distance. Reminiscent of "majority culture images and themes" (Edwards and Saltman 206) and evoking reader expectations drawn from stereotypical representations of Aboriginal cultures and identities, the boy is depicted in art and text as isolated, on the edge of a wilderness, at spiritual oneness with nature, and engaged metaphorically in a type of spirit quest.

Following *A Salmon for Simon*, D&M established itself as a publisher that recognized the need in Canada for Aboriginal materials for children. Beginning in 1973, it created the groundbreaking series *How They Lived in Canada*, consisting of seven non-fiction titles on Aboriginal life and culture designed as crossovers for the trade and educational markets. Two titles were written by Maria Campbell, one of Canada's most important Metis writers and an Aboriginal activist: *People of the Buffalo: How the Plains Indians Lived* and *Riel's People: How the Métis Lived*. In a recent

interview with me, Aldana praised this non-fiction series: "While these books weren't written by First Nations except for the Maria Campbell books, they were very early in recognizing the need for material about and for First Nations children and they were very good non-fiction books" (Email interview). From Metis and Inuit to Iroquois, Aboriginal cultures were treated with greater respect than in the majority of non-fiction titles on Aboriginal life published during this period. The illustrations, primarily sketches in pencil or ink, are carefully researched. Each text builds a world view of the historical way of life of a First Nation, including the socio-political, religious, domestic, and cultural values, beliefs, and structures. Relatively short at between forty-one and forty-seven pages and addressed to non-Aboriginal middle-grade readers as introductory materials for school projects, they represented a shift in the portrayal of Aboriginal people compared to titles of similar content available from other publishers in the 1970s. The D&M titles did not focus solely on traditional, pre-contact history, but addressed contemporary life and political realities such as land claims and the legacy of colonialism. Their reception, as evident in librarian-authored reviews, indicated the recognition that the series reflected a change in perspective and content: as librarian and award-winning author Kit Pearson states in a 1977 review, they were written "with the intention of clearing up . . . stereotypes" (35).

Campbell's titles are possibly the first informational books published for children in Canada on Aboriginal life to take a political stance. In *Riel's People*, she discusses not only Riel's life and the Riel Rebellion in unbiased detail, but also modern Metis life with an engaged political voice. In *People of the Buffalo*, she addresses concerns of contemporary Aboriginal life with clearly political implications: "Today Indian people are fighting back by using the laws that almost destroyed them, but most important of all they are going back to their spiritual way of life. That is the most important weapon of all: to know who you are and where you come from" (47).

In 1981, D&M issued two contrasting titles on Inuit culture and life. Ulli Steltzer's *Building an Igloo* is a crossover adult-to-child visual documentary in the form of black and white photographs of a contemporary Inuit father and his son constructing an igloo in the traditional manner but using a modern saw. By contrast, Garnet Hewitt's *Ytek and the Arctic Orchid*, one of Canada's first single-edition Inuit traditional stories in picture-book format, with illustrations by Heather Woodall, comes across as a fevered, non-authentic, and romantic interpretation of a shaman quest. Compared to traditional retellings of Aboriginal stories in the publishing environment of today, Hewitt's book seems fraught with modern embellishments and psychological excess.

From their founding in 1980, Theytus Books

and Pemmican Press issued, among other texts, contemporary preschool domestic narratives of Aboriginal children and culturally authentic versions of traditional stories published according to indigenous protocols. The audience was primarily Aboriginal but expanded to include non-Aboriginal markets. After a hiatus in publishing First Nations content, Greenwood Books, as a D&M imprint, began to publish titles by such Aboriginal authors and illustrators as Nicola I. Campbell (Maria Campbell's niece), Thomas King, Larry Loyie, and Shirley Sterling.

D&M, however, did not publish another Aboriginal title marketed to children until texts in 2009 and 2010 by Haida fine artist Michael Nicoll Yahgulanaas, who introduced an experimental and aesthetically arresting contemporary First Nations vision into children's and young adult literature in Canada. His works are atypical children's and YA books in that they push cultural expectations and stereotypes in both art and text and are considered adult art books as well as crossover books with appeal to young readers. With their fine production values and their highlighting of Yahgulanaas's braiding together of contemporary Haida and manga art and cultural traditions to shape his trademark Haida manga style, his illustrated books could be situated within the book arts tradition, similar to the fine art by First Nations artist Bill Reid for Robert Bringhurst's *Raven Steals the Light*, a D&M title that was reviewed, upon publication, as both a children's and adult book, and First Nations

gallery artist George Littlechild's illustrations for picture books written by Richard Van Camp.

The innovative *Red: A Haida Manga*, written and illustrated by Yahgulanaas, is a young adult crossover with its appeal to readers of comics and graphic novels. His illustrations for his retelling of a traditional Haida story of epic revenge use Haida formline conventions melded with Japanese manga. He created a four-metre-long mural painting of sixteen panels (reproduced in the endpapers of the book) that he then redesigned into graphic narrative sequences, adding the aesthetic and grammatical manga and comic elements of hand-lettering, thought and speech balloons, stylized figures, shaped sound words, and action and movement symbols. Even for consumers familiar with the conventions of comics and graphic novels, the sophisticated narrative sequencing is a stimulating challenge in logic and intuition.

The Little Hummingbird, published in 2010 by D&M imprint Greystone Books, retold and illustrated by Yahgulanaas, is based on a South American narrative from the Quechuan tradition. A note states that the hummingbird figure and parallels to this environmental tale are found in variants among many indigenous cultures. In this dramatic parable of environmental activism and cooperation, the tiny hummingbird acts as a conscience to a community of animals as it bravely carries beads of water to fight a forest fire alone. The publication is in a larger format (adapted from

Duodecimo to Octavo) than Yahgulanaas's original *Flight of the Hummingbird*, issued the preceding year by D&M for an adult audience, with environmental messages from the Dalai Lama and Nobel Peace Prize-winner Wangari Maathai. In both books, the illustrations in traditional Haida colours of black and white against the intense red of fire are rendered in pen, ink, and brush and are designed digitally in geometric Haida patterns. The endpapers are handsome black and grey abstract designs based on Haida forms and include images for the single drop of water and for animal eyes and wings. Yahgulanaas, unconcerned with issues of misappropriation or pan-Indian representation in Aboriginal publishing, consciously creates an inclusive text with resonance in many different hummingbird tales from the indigenous peoples of the Americas. Although the Haida and Quechuan traditions are sources for the tale, his illustrated forest animals are drawn from a broader global family. Seemingly set in the Canadian forest, the animals include a Haida beaver and a bear, but also a tiger and an elephant.

Regional publishers often are a venue for regional voices that find it more difficult to be heard and recognized by central Canadian publishers in Ontario. D&M was committed to publishing not just Canadian but also British Columbian authors and illustrators for decades, as well as attending to spirit of place in its publications. Almost all of the authors and illustrators of the children's and young adult books mentioned in this



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Canadian history.



article are residents of British Columbia: Jack Richards, Len Norris, Ann Blades, Betty Waterton, Sarah Ellis, Maggie de Vries, Ainslie Manson, David Suzuki, and Michael Nicol Yahgulanaas.

An example is the local Vancouver-based team of Richards and Norris, which created one of the first D&M books and its very first book for children, the Christmas fable *Johann's Gift to Christmas*. Richards, a respected sports and theatre critic for the *Vancouver Sun*, was known for his wit and elegant style; Norris, a hugely popular *Sun* editorial cartoonist, was a Canadian master of sharp political and social parody and satirical images. Their collaboration created an endearing historical fantasy set in the Austrian village of Oberndorf in 1818. A music-loving mouse gnaws through the bellows of a church organ, resulting in the organist creating an alternative composition for Christmas music, the carol "Silent Night." The illustrations for the long text in this picture-storybook reflect Norris's gift for caricature and satirical social history, as sharply comic and lively in detail in his pen and ink and wash depictions of Tyrolean alps society of 1818 as in his skewering of mid-twentieth-century British Columbia characters. This simple, sweet story was a huge success. It was set to music and performed by the Vancouver Symphony Orchestra, was animated as a short film, and sold over 150,000 copies in five countries (Sherlock).

D&M was noted for its quality line of adult books on Canadian history. Its only children's book in this area is Waterton's *Pettranella*, illustrated by Blades. Published in 1980, the book tells the story of a young girl's adjustment to prairie homesteading in early-twentieth-century Manitoba. The child's mourning of her loss of family changes to a sense of belonging in the new landscape that is symbolized by the blooming of spring flowers from her grandmother's seeds,

which crossed the Atlantic with the family. This was one of the first Canadian picture books on the subject of immigration and became a model for the large numbers of Canadian prairie immigration picture books that were published in the 1980s and 1990s.

Blades's illustrations of child and landscape evoke a changing emotional and psychological atmosphere, from the cramped, dark, dreary images depicting the unnamed European country to bright, luminous skies and prairie horizons. The transformation in colour is perhaps not entirely intentional. Blades tells a story that contextualizes the new brightness in her palette. She began her career as a self-taught artist, and her paintings have a naive folk quality. Her watercolour paintings for *Pettranella* are created with two distinct sets of materials. For the first two illustrations, she used plain, inexpensive drawing paper and "Reeves watercolours in a little red paint box like children use." Beginning with the third illustration, following a discussion with the American illustrator Graham Booth at the Pacific Rim Conference on Children's Literature held at the University of British Columbia in 1976, she switched to artist-quality materials—tubes of Windsor and Newton watercolours and artists' watercolour paper. As Blades recalled in 2002, "He was horrified [at] my little red paint box, with the little discs of paint. And he said, 'You should be using artist quality paints and watercolour paper'" (Personal interview). The new quality materials led to a transformation of colour, a rippled effect of

paint on paper, and a stronger sense of brightness and light in the remainder of the illustrations and in her future work. Whether the result of an abrupt change to artist-quality materials or the result of a natural growth as a painter, her use of paint and colour palette is more delicate in *Pettranella* than in her earlier work.

With *Pettranella*, Waterton joined the core of Canadian writers of the 1970s and 1980s who used specific and local place names, situating Canadian texts within Canadian geography as an element of cultural identity and place for the first generation of Canadian children to find themselves and their country in stories. It is ironic, then, that in the Vanguard American edition, the reference to Manitoba in the last sentence is replaced with a reference to Minnesota: "Pettranella's flowers bloom each year beside a country road in Minnesota." When I interviewed Waterton in 2004, she told me that she had not been consulted about the change. This type of substitution in American editions of Canadian and other "foreign" titles was common when *Pettranella* was published and continues to this day. American editors regularly replace non-American locations, place names, colloquialisms, and cultural markers with American counterparts in the belief that foreign elements would reduce the ability of American children to identify with characters and settings, and subsequently reduce sales to the institutional and retail markets (Edwards and Saltman 211–13).

D&M's adult list has included significant numbers of

environmental titles. This list developed further with the launch in 1993 of its natural history and science imprint Greystone Books, which published for both adults and children, including Yahgulanaas's environmental hummingbird parable.

Three picture books published under the Greystone imprint were written by Maggie de Vries and illustrated by Renné Benoit: *Tale of a Great White Fish: A Sturgeon Story*, *Fraser Bear: A Cub's Life*, and *Big City Bees*. All are written in the genre of the nature narrative, a form of educational natural history non-fiction that is shaped within the narrative conventions of character and story. Set against the mountains, rivers, and cities of British Columbia, de Vries's works include implications of conservation and ecological awareness that are nuanced subtexts rather than didactic messages.

One of the original genres of early Canadian children's literature at the turn of the twentieth century was that of the wild animal biography, developed by Charles G. D. Roberts and Ernest Thompson Seton, and recognized worldwide in its era as strongly as the domestic realism of L. M. Montgomery. This tradition has almost disappeared from Canadian children's publishing for older children except for materials for preschoolers, from articles in natural history magazines like *Owl*, *Chickadee*, and *Chirp* to picture books of researched non-fiction or fictionalized fact, all of which are strikingly different in tone and content from anthropomorphized animal fantasies for the same

age. In her fact-based narratives, de Vries's writing avoids anthropomorphism and follows in the Canadian tradition of the wild animal biography, grounded in the realism and authenticity of natural history that Seton and Roberts created over a century ago.

Both meticulously researched, de Vries's life-cycle narratives of a black bear cub (*Fraser Bear*) and an ancient, almost two-hundred-year-old white sturgeon (*Tale of a Great White Fish*) are intertwined with separate narrative strands—with the life cycle of the Pacific Salmon and its epic struggle to spawn in the former title and, in the latter, with the biography of Rick Hansen, a British Columbian wheelchair athlete and activist for the disabled who witnessed, as a child, the leap from a B. C. river of an ancient giant sturgeon. Benoit's painterly illustrations of animal life and natural environments are lush and detailed. Her images of the bear, massive and rounded, use different points of view to emphasize his bulk and power. Her illustrations of human portraits and figures, however, are less successful, with many faces resembling the snub-nosed, cartoonish Tintin.

Hansen appears again in two picture-book biographies published by Greystone: *Boy in Motion: Rick Hansen's Story* and *Roll On: Rick Hansen Wheels around the World*, both written by Ainslie Manson and illustrated by Renné Benoit. The two picture books extend D&M's focus on adult biographies of significant B. C. figures. In simple, direct writing appropriate to

the preschool and primary grade market, Manson gives a sense of Hansen's identity, exuberant personality as a child, loneliness and pain after a driving accident left him a paraplegic, and adjustment to a vital life of courage and determination, including the worldwide journey of his Man in Motion World Tour. Manson dramatizes details that bring life to the biographical facts and the personal spirit that has made Hansen an inspiring icon in Canadian society.

The message of conservation and awareness of endangered species found in de Vries's three titles and their strong B. C. settings, from Vancouver high-rises to Fraser River historical details and landscape, are also present in *Salmon Forest*, part of a series of children's books co-authored by the Vancouver-based, world-renowned environmentalist and activist David Suzuki and co-published by Greystone and the David Suzuki Foundation. The titles include picture books and informational texts for older readers with science and environmental activities, experiments, and games, including *Eco-fun*, *You Are the Earth*, and *There's a Barnyard in My Bedroom*. Of these titles, *Salmon Forest* is the strongest in art and text. Written by David Suzuki in collaboration with Sarah Ellis, the text reflects the D&M focus on the Pacific Northwest rainforest, its natural history and ecology. It presents in a graceful way the scientific facts of the life cycle of the Pacific Sockeye salmon, its habitat, and its ecology. The science is provided by Suzuki, while Ellis builds the

framework narrative of a father and a daughter hiking to the forest river. The watercolour washes by Sheena Lott shimmer with the colours of the forest and the rivers. The ecosystem of the forest and of the water, the wild life of spawning salmon and bears scooping salmon, the presence of First Nations, and the interconnectedness of landscape, animal life, and human life are all themes found in many of the D&M titles published for children over forty years.

The critical mass of Northwest Coast-themed children's titles that is D&M's legacy has added to the growing numbers of titles from authors and illustrators across Canada who have chosen the specificity of regional identity over a bland globalized vision of childhood. Ellis comments on this quality of regionalism in Canadian children's book text and art and its value to Canadian cultural identity:

It . . . give[s] you . . . that wonderful moment of recognition when you go to a place and you know it because you've read about it. English children have had this for generations. We are just starting to get this feeling. . . . It gives you a literary familiarity, which is such a delightful experience at any age. If we are going to survive as a country, I think it is essential.

In the aftermath of its breakup, Douglas & McIntyre will be significantly reduced. The separate imprints

will continue in some form, however, and may retain aspects of the risk-taking, courage, and commitment to Canadian culture and to the Pacific Northwest of the parent publisher. The original Douglas & McIntyre imprint was acquired by Howard White of Harbour Publishing, also a West Coast publishing independent with a commitment to B. C. culture and history. Harbour's own children's publishing has included First

Nations traditional narratives and Pacific Northwest-based titles. Perhaps Douglas & McIntyre has landed on its feet: as Scott McIntyre stated on the sale of D&M to Harbour and Greystone to Heritage House, "In perilous times for independent publishers everywhere, this is very good news for our writers, for their books, for the legacy of D&M's forty year publishing record, and for Canada" (Medley, "Harbour").

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Judith Saltman is Professor at the School of Library, Archival, and Information Studies at UBC, where she is Chair of the Master of Arts in Children’s Literature Program. She teaches children’s literature and library services for children. *Picturing Canada: A History of Canadian Children’s Illustrated Books and Publishing* (co-authored with Gail Edwards) was the recipient of the International Research Society for Children’s Literature Award for 2011.