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DICK AND JANE MAKE SOME NEW FRIENDS

(By Joel A. Roth, managing editor)

Traditional textbook illustrations are giving way before the insistent demands of an integrated society. Here's how publishers are meeting the challenge and shifting from fantasy to reality.

"The bane of my existence is Dick and Jane," Edwin Berry of the Urban League recently told a group of textbook publishers. He was talking about the traditional elementary text illustration showing a white child in a middle-class environment whose greatest emotional challenge was a misplaced sand shovel. And the only time Dick and Jane ever saw a Negro was on heavy cleaning day around the house. "Dick and Jane are totally out of touch with contemporary reality," Mr. Berry pointed out.

What are publishers doing to bring Dick and Jane into contact with the world as it really exists? How are they integrating illustrations in textbooks?

First, it must be recognized that "integrated" illustrations involve much more than simply showing various ethnic groups. They include any illustration that reflects the diverse, heterogeneous nature of our society—this means tall people, short people, fat and slim people, people with glasses, balding men and pregnant women.

"Don't approach integration like castor oil," Whitney Young, Jr., executive director of the National Urban League, told a recent joint ATPI-Urban League meeting. "For once, look at something not as a problem but as an opportunity." He told the publishers' group that it should publish what people should know, not merely "what will sell."

Commenting about the need for speed, Mr. Young said, "Time doesn't solve anything, people do. Gradualism is not a method. Anybody who 'sees both sides' is of no value: he is a flabby conformist, a nonentity." He told the meeting, "You publishers want the respect of generations born and generations yet unborn." And he emphasized, "We live together as brothers, or we die together as fools."

No responsible textbook publisher doubts the necessity of integrated illustrations—the question is how to implement it and in what degree.

#### *The integrated illustration*

The art techniques that publishers are using for their integrated illustrations are for the most part traditional but with some innovations:

Drawings with mechanical color separations still remain the most popular artwork technique for elementary texts.

Two-color drawings are still popular for the less elaborate books, such as workbooks.

Simple black and white line drawings with ethnically vague features so that the reader may "fill in" his own ethnic identification.

Photographs of integrated groups of urban children in everyday situations are gaining greatly in popularity among publishing houses for use in elementary texts. The documentary quality of the photographs makes them easy for the reader to identify with. Popular settings in photographs are: stores, playgrounds, neighborhood streets and the home.

On the junior and senior high school levels, of course, photographs have been the rule. Little is new here. In social studies texts, Negroes have long been an integral part of the illustrative material.

Here's a roundup of where some leading publishers stand in the shift to integrated textbooks: