

joint Urban League-ATPI meeting. "The publishing industry must now employ this skill in reverse, to reflect an inclusive, not an exclusive, society. Some people *are* colored, and it ought to be so indicated in textbooks. And don't tell me what you've been doing *lately*. You need to do a lot more just to catch up." To this John Henry Martin, superintendent of the Mount Vernon, New York, public schools, adds: "Now we're using brown crayon on the pictures and calling them integrated."

Panel member representing the publishers at the meeting was Craig T. Senft, president of Silver Burdett, who challenged Mr. Martin's charge: "We're not just using brown crayon; the integration is not just token. Don't tell us what we're not doing on the basis of what you saw twelve months ago."

In summary, the integrated elementary textbook is a relatively new phenomenon. It is aimed at the child who has had little exposure to people outside his own family and neighborhood. This insularity harms the child when he grows up, and it harms the country. The integrated elementary textbook when wielded by the intelligent school board can be a powerful weapon against this insularity and the publisher is the armorer.

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PERSONAL OPINION—COLOR ME BROWN—I'M INTEGRATED

(By Theodore B. Dolmatch, president of Pitman Publishing Corp. and its subsidiary, Initial Teaching Alphabet Publications, Inc.)

On this page, each month, a distinguished educator, writer, or critic of education is given an opportunity to express his views freely on a topic of his own choosing. The opinions expressed may differ sharply from those of the editors.

As a publisher of textbooks and their accompanying paraphernalia, I have long taken for granted my partnership with teachers in the educational enterprise. I am not alone in my presumptions to professional status; most textbook publishers stress this partnership, and educators are prone to accept publishers as "full-fledged members of the educational fraternity."

But if there is any significance in this publisher-educator relationship, we, as publishers, have a responsibility for producing instructional materials that truly serve the needs of teacher, pupil, and community. Yet, in at least one broad area, I contend, we are failing.

In response to the belated recognition that the American experience is heterogeneous, a growing number of educational authorities are echoing the statement of the Michigan Department of Public Instruction, that: "Education has a responsibility for promoting good inter-group relations and for presenting, from textbooks and curriculum materials, an accurate and unbiased concept of America as the multi-cultural, multi-racial, and multi-religious nation that it is."

Unfortunately, too many of us have read strange meanings into this call for texts that reflect the diversity of American life.

With new eyes, publishers and educators have looked at their older books, only to see blond children and suburban homes, white-collar fathers, and grandparents on farms. On the basis that these are now wrong, they have begun to produce and use what one Negro educator has called "color-me-brown" books, as naive in their own way as their predecessors. One can ask whether replacing white children with brown ones or replacing country children with children from the city is the answer. In one Harlem classroom, the teacher was most delighted with the new wave of primers that replaced pink complexions with brown ones. She asked her children what was different in these books. They had no immediate answer, so she persisted until one child finally spoke up. "All the children are sunburned," he said, in sad confirmation of Santayana's reflection that the opponents of the ruling orthodoxy merely invert its errors rather than discover new truths.

The immediate response to Anglo-Saxon materials seems to be non-Anglo-Saxon materials. We publishers are urged—nay, told—to provide urban environments, multi-racial groups, to stress the "real" as it really is—in the city. Ever eager to please, and with a weather eye out for the market, we do books about Negro heroes instead of books about heroes—Negro and white—and so replace our previous exclusion with separatism. We now seek after the same mythic simplicity, but in a new style, instead of attempting to cope with the increasing