My name is Jonda C. McNair, and I am the Charlotte S. Huck Endowed Professor of Children’s Literature at The Ohio State University. I specialize in literary studies and critical pedagogy, and I am the Charlotte S. Huck Endowed Professor of Children’s Literature at The Ohio State University. I have a strong commitment to equity issues in relation to children’s literature and have worked extensively with school librarians, booksellers, and interested others in the State of Ohio and beyond.

As a doctoral student at The Ohio State University, I had the privilege of being mentored by Dr. Bishop. Her commitment to equity issues in relation to children's literature has significantly impacted my scholarship. I titled this newsletter Mirrors and Windows, featuring high-quality, culturally diverse books for children in grades kindergarten through 5. In an article titled “Mirrors, Windows, and Sliding Glass Doors,” Dr. Rudine Sims Bishop (1990) wrote,

Books are sometimes windows, offering views of worlds that may be real or imagined, familiar or strange. These windows are also sliding glass doors, and readers have only to walk through in imagination to become part of whatever world has been created or recreated by the author. When lighting conditions are just right, however, a window can also be a mirror. Literature transforms human experience and reflects it back to us, and in that reflection we can see our own lives and experiences as part of the larger human experience. Reading, then, becomes a means of self-affirmation, and readers often seek their mirrors in books. (p. ix)

Sipe and McGuire (2006) conducted an analysis of picturebooks and discovered the following endpaper typologies: unillustrated, identical front and back endpapers; unillustrated, dissimilar front and back endpapers; illustrated, identical front and back endpapers; and illustrated, dissimilar front and back endpapers. As an example of the last of these typologies, Grandma’s Purse, written and illustrated by Vanessa Brantley-Newton (2018), is about a young girl who is excited to receive visits from Grandma Mimi, whose large purse is always filled with magical things, such as candies, hairpins, extra earrings, and lipstick. At the end of the story, the young girl discovers her very own purse at the bottom of her grandma’s purse. The front endpapers in this book, featuring the items inside grandma’s purse, are illustrated and dissimilar to the endpapers in the back, showing the items inside the little girl’s purse.

Unillustrated endpapers (simply solid colors) can be significant as well. In the picturebook biography Life in the Ocean: The Story of Oceanographer Sylvia Earle, written and illustrated by Claire A. Nivola (2012), the front and back endpapers are solid blue (unillustrated and identical)—the color of the ocean. A few additional books with endpapers of note not reviewed in this newsletter include The Day-Glo Brothers: The True Story of Bob and Joe Switzer’s Bright Ideas and Brand-New Colors, written by Chris Barton and illustrated by Tony Persiani; The Oldest Student: How Mary Walker Learned to Read, written by Rita Lorraine Hubbard and illustrated by Oge Mora; My Car, written and illustrated by Byron Barton; and Grand Canyon, written and illustrated by Jason Chin.

REFERENCES
NIÑO WRESTLES THE WORLD

$16.99, Grades K–5

The multitalented Morales has created an outrageous personality in the focal character of Niño Wrestles the World. The book jacket introduces Niño, a young boy with an overactive imagination, in his lucha libre disguise: a flame red mask and white underwear. The endpapers establish some of Niño’s adversaries: La Momia de Guanajuato (The Mummy of Guanajuato), La Llorona (The Crybaby), Cabeza Olmeca (Olmec Head), and El Extraterrestre (The Alien). Each is introduced like a colorful trading card, with an illustration, name pronunciation, and biography, including lucha fighting style. This creates an exciting backdrop while informing readers about what is to come. The text consists of lucha libre battles between Niño and each of his imaginary adversaries. With each battle, a question like “Oh, no! What’s a niño [boy] to do?” encourages readers to predict Niño’s fighting style. Oversized onomatopoetic words—emphasized by font, color, and explosive backgrounds—erupt against the white pages. Niño’s winning techniques are within readers’ understanding and capabilities without brutality: tickling the mummy, giving dolls to the crybaby, and conquering the alien in a game of marbles. But when his baby sisters’ nap is over, Niño faces his most dangerous opponents: Las Hermanitas (The Little Sisters)! This final battle ends well for Niño, though, by taming the twins with popsicles. This scene provides a preview of Niño and his sisters’ subsequent appearance in Morales’s Rudas: Niño’s Horrendous Hermanitas. The backmatter includes an explanation of lucha libre for readers who are not familiar with the sport that is popular in Mexico and other Spanish-speaking countries.

—Linda M. Pavonetti

EVERYONE LOVES LUNCHTIME BUT ZIA

$18.99, Grades K–3

Zia, a Chinese American child, loves to eat her family’s Cantonese cooking at home, but at school, she is shy and wishes her meals looked more like those of her classmates. When she requests an American lunch such as sandwiches or cheese and crackers to take to school, her family plans something special for her birthday week. Each day, they pack a special lunch for Zia with particular significance in the Cantonese culture. For example, one lunch is a pork bun (bao), because it represents treasure. For her birthday, Zia’s parents surprise the entire class with her favorite foods, which are enjoyed by everyone. The book concludes with a recipe for Zia’s Lucky Yi Mein, or longevity noodles, as they symbolize a long life of happiness and luck. (Children are encouraged to make Zia’s favorite noodles with the help of a grown-up.) Also included is an author’s note by Liao, providing background on the many different regional cuisines that can be found across China. In addition, a section on the food presented throughout the book offers a pronunciation guide and more information on what composes each dish, as well as definitions and pronunciations of other words included in the text. Chen’s colored pencil and digital art results in charming, engaging, and mouthwatering illustrations. The endpapers are a tasty treat all their own that readers will gobble up. The opening endpapers feature typical school lunch fare, whereas the closing endpapers show examples of some of Zia’s lunches. This book is a fun and engaging way to introduce the food traditions of China to young readers that will leave them hungry for more. —Maren Ostergard

FLOAT

$18.99, Grades K–3

Miyares has created an imaginative wordless picturebook about a young boy and his adventures with his paper boat made from newspaper on a rainy day. The author conveys the joy of the child’s play with the paper boat, from making it to splashing around with it in puddles. This is in contrast to the boy’s despair when the boat is lost in the deep blackness beyond an open drain. The color palette of the illustrations is simple but effective, with the grays of the rainy day highlighted by the child in brilliant yellow rain gear. These grays and yellows are switched when the boy wears a gray outfit against the sunny yellow sky, signaling a bright new beginning with his new paper airplane. Miyares also includes blue and pink touches in the newspaper of the paper toys. At the beginning, he cleverly includes a picture of a boat in the newspaper used to make the paper boat. This comes around full circle with an airplane pictured in the newspaper used for the paper plane at the end of the book. Reader participation is encouraged with the inclusion of instructions for the paper toys on the endpapers. —Lisa M. Thomas
A young Tlingit child and her grandmother forage for food and connect with the land around them. Through call-and-response, the grandmother teaches her granddaughter to gather food from the sea, pick berries from the forest, and sing songs of gratitude and respect to the land and its creatures. The rhythmic refrain of “Salmonberry, Cloudberry, Blueberry, Nagoonberry, Huckleberry, Soapberry, Strawberry, Crowberry,” repeated but slightly varying throughout the book, serves as a reminder of the bountiful gifts the land provides. Goade’s stunning illustrations, created with watercolors and mixed media, capture the majesty of the forest. The pages are filled with vibrant colors, lush vegetation, and woodland creatures of all kinds. Visual exploration of light and shadow, and depictions of the child and grandmother embedded and intertwined with their surroundings create a truly immersive experience, highlighting the deep connection between humans and the natural world. *Berry Song* also serves as an important reminder to respect and care for the environment by acknowledging and expressing gratitude for the gifts that nature provides. A crucial author’s note contextualizes core Tlingit tenets. Dramatic dark forest green endpapers with oversized, gifts that nature provides. A crucial author’s note contextualizes core Tlingit tenets. Dramatic dark forest green endpapers with oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, oversized, surrounded by text
DANIEL MIYARES is the author and/or illustrator of numerous critically acclaimed picturebooks, such as *Float*, *Pardon Me!, Night Out, Bring Me a Rock!, That Neighbor Kid, That Is My Dream!* (written by Langston Hughes), *Surf’s Up* (written by Kwame Alexander), and *Night Walk to the Sea: A Story About Rachel Carson, Earth’s Protector* (written by Deborah Wiles). Miyares’s most recently published book is *Nell Plants a Tree* (written by Anne Wynter), which has received five-starred reviews from prestigious outlets such as *Kirkus Reviews, Publishers Weekly, School Library Journal, Booklist,* and *The Horn Book Magazine*. In addition, his books have received critical accolades. For example, *Float* was chosen as a 2016 Notable Children’s Book by the Association for Library Service to Children and selected for The Horn Book’s Fanfare list in 2015, and *That Is My Dream!* was chosen as a Notable Social Studies Trade Book for Young People in 2017.

Miyares was born and raised in South Carolina and said he was drawing pictures before he was able to write his name. He believes that visual language is universal and that he is drawn first to visual storytelling but enjoys the fact that the text and images in picturebooks are interdependent. He left home at the age of 18 to attend the Ringling College of Art and Design in Sarasota, Florida, from which he received his bachelor’s degree in illustration, and then moved to Kansas City, Kansas, to work for Hallmark Cards for almost 18 years. He lives with his wife, Lisa; their two children; and a dog in Lenexa, Kansas.

For more information about Daniel Miyares, visit his website: [http://www.danielmiyares.com/](http://www.danielmiyares.com/)

*“Endpapers can seem like extras or nice-to-haves in a picturebook, but what I love about them is that they’re the entryway and exit for the reader. They help get the audience in the right frame of mind before they begin reading and after they’re finished. For Float, it was important to me that people were encouraged to go out and have their own adventures once the book was done. I thought simple instructions for folding your own boats and planes could help in that.”*  

(D. Miyares, personal communication, May 16, 2023)
Abdel R., 4  
Columbus, OH  
Abdel enjoys playing video games.

Jayla D., 4  
Whitehall, OH  
Jayla enjoys swinging, playing in the park, and coloring.

Fatou C., 5  
Columbus, OH  
Fatou enjoys drawing, playing outside, puppets, and Play-Doh.

Raniyah B., 4  
Columbus, OH  
Raniyah enjoys learning activities, playing outside with her siblings, and dancing.
CHILDREN’S ART—SUBMISSIONS

Children’s art/writing is featured in all of the Mirrors and Windows... newsletters. In this issue, I am proud to feature the pictures and writing that four children created in response to Daniel Miyares’s book Float. If children draw pictures or write in response to any of the books featured in this newsletter—and mail their products to me—I will provide them with a complimentary copy of a children’s book. Please mail art and/or writing—along with contact information—to the address at right:

Dr. Jonda C. McNair
The Ohio State University
College of Education and Human Ecology
1945 N. High Street
257 Arps Hall
Columbus, OH 43210

Please feel free to contact me at (614) 247-5052 or mcnair.7@osu.edu if you have any questions.

CREDITS

The Mirrors and Windows... newsletter is published once each semester (late fall and late spring) by me, Dr. Jonda C. McNair, and is supported by the Charlotte S. Huck Children’s Literature Endowment Fund. For approximately 30 years, Dr. Charlotte S. Huck was a professor at The Ohio State University, where she built a highly respected program in children’s literature that offers both master’s and doctoral degrees. The newsletter logo was created by Duncan Tonatiuh and is used with his permission.

I wish to thank the following individuals and organizations for their support and assistance: T. Jace Brown; Ash Goodwin; Briahna Lally and her students; Michelle Leo of Simon & Schuster Books for Young Readers; members of the 2021 Newbery Award Selection Committee; Minuteman Press; Daniel Miyares; Victoria Stapleton of Little, Brown Books for Young Readers; Duncan Tonatiuh; and Susanne Viscarra.

I offer a special thank-you to Drs. Rudine Sims Bishop, Violet J. Harris, Dianne Johnson-Feelings, and Linda Leonard Lamme. My passion for and knowledge about children’s literature is because of you. Thanks for passing it on.