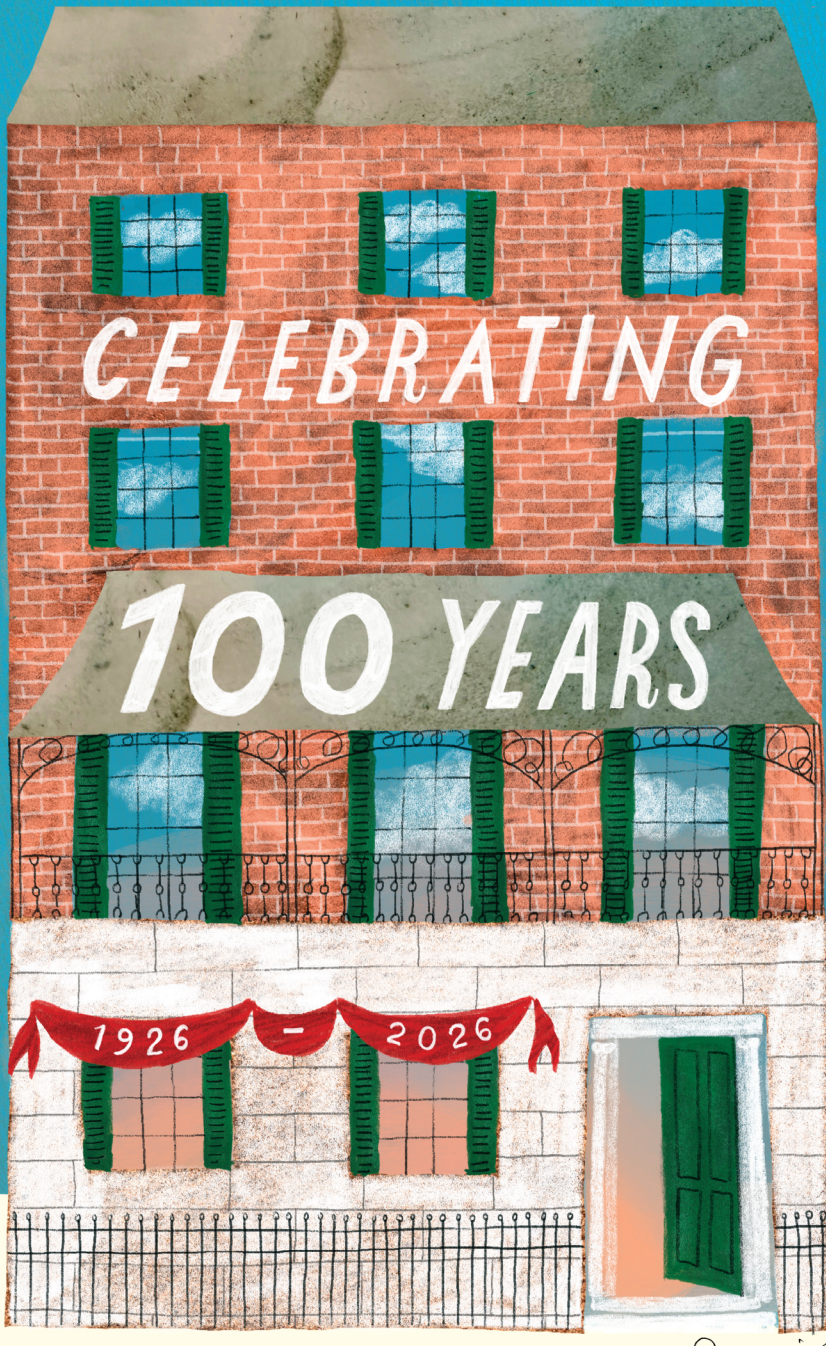
LITTLE, BROWN
BOOKS FOR YOUNG READERS



Sophie Blackall

"'Once upon a time....

These are the most magical words our world has ever known and the gateway into the **greatest stories ever told.'"**

—Chris Colfer, *The Land of Stories: The Wishing Spell*

"All children get nervous on their first day at a new school, and all secret agents get nervous on the first day of a mission."

—Trenton Lee Stewart, *The Mysterious Benedict Society*

"The history of a kid is **one part fact,** two parts legend, and three parts **snowball.**"

—Jerry Spinelli, *Maniac Magee*

"'IF YOU'RE **GOOD AT IT**, AND YOU **LOVE IT**, AND IT HELPS YOU **NAVIGATE THE RIVER OF THE WORLD**, **THEN IT CAN'T BE WRONG.**'"

—Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

"Now a penguin may look very strange in a living room, but a living room looks very strange to a penguin."

—Richard and Florence Atwater, *Mr. Popper's Penguins*

"'And so the lion *fell in love* with the lamb.'"

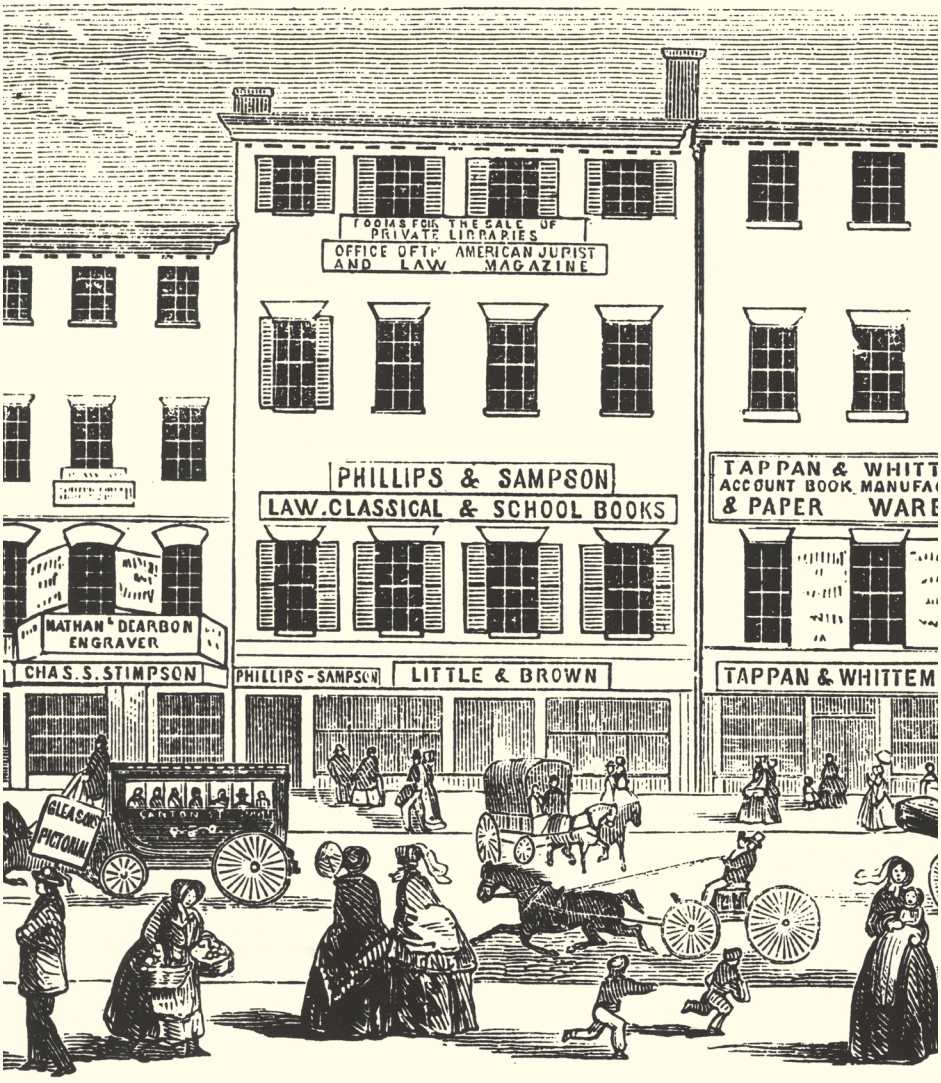
—Stephenie Meyer, *Twilight*

"YEAH, **I LOVED HER.** I COULDN'T HELP IT. **SHE WAS MY BROTHER.**"

—Julie Anne Peters, *Luna*

"TO KNOW THE PAST IS TO KNOW THE PRESENT. TO KNOW THE PRESENT IS TO KNOW YOURSELF."

—JASON REYNOLDS AND IBRAM X. KENDI, *STAMPED: RACISM, ANTIRACISM, AND YOU*



Little, Brown's first publishing office at 112 Washington Street, Boston, Massachusetts

.....

"What an **honor** it is to publish with Little, Brown, where the creative process is a thrilling, **rewarding collaboration** with the **brightest and liveliest minds**, and where we have the opportunity to build upon the **century-old tradition** of making **thoughtful, funny, beautifully inventive** books for children of all ages."

—**Sophie Blackall**, two-time Caldecott Medal–winning artist and bestselling author

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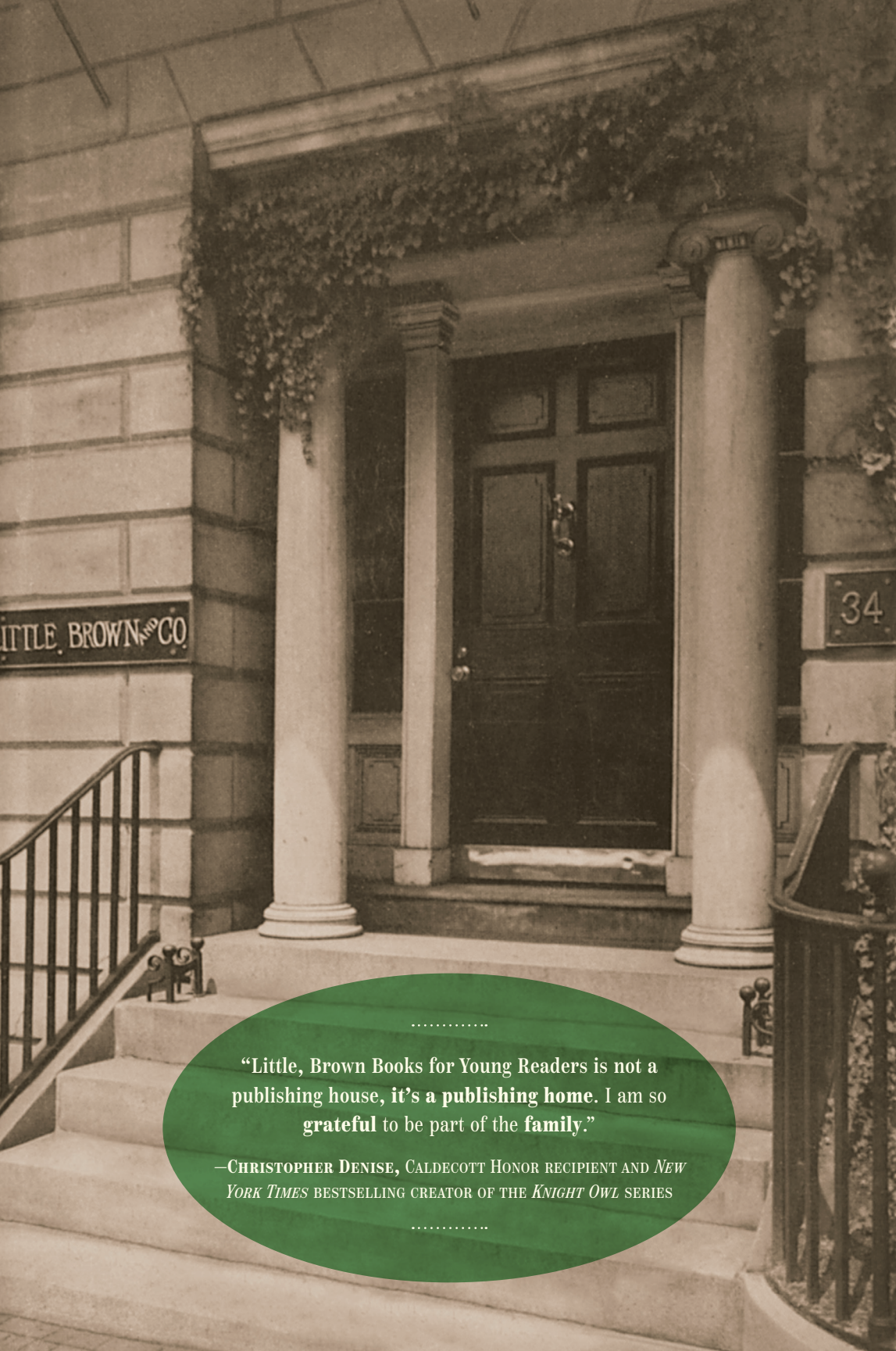


"Little, Brown Books for Young Readers is not a publishing house, **it's a publishing home**. I am so **grateful** to be part of the **family**."

—**Christopher Denise,** Caldecott Honor recipient and *New York Times* bestselling creator of the *Knight Owl* series

LITTLE, BROWN BOOKS
FOR YOUNG READERS

When I first walked into the charming offices of Little, Brown and Company on Boston's Beacon Hill, I knew it was the beginning of something special. What I didn't know is that this company would be my professional home for the next four decades, welcoming me to an extraordinary family of colleagues and creators. As one of Little, Brown's longtime authors, poet Ogden Nash, once said, "Frankly, I have no use for Messrs. Little and Brown...it's the 'and Company' I'm fond of."

In 2026, Little, Brown Books for Young Readers celebrates one hundred years of excellence in publishing. Today, we are a division of Hachette Livre, the third-largest publisher in the world, and our staff and our list have grown exponentially. Our parent company has changed hands, names, and office locations multiple times. And with the changes in technology, our books are read by more readers, in more ways, and in more countries than ever before. However, one thing has *not* changed: our commitment to providing a supportive home for all creators and superb stories for all readers.

We are privileged to work in a creative enterprise where all of us are passionately devoted to a singular cause: to instill in children a love of reading. Today our work is more urgent than ever, with the disturbing rise of book banning, the threat to copyright, and the precipitous decline of young people reading for fun. Let us all—authors, artists, booksellers, critics, educators, librarians, literary agents, parents, and publishers—unite to preserve the integrity of human creation, protect free expression, and champion the unique value of reading.

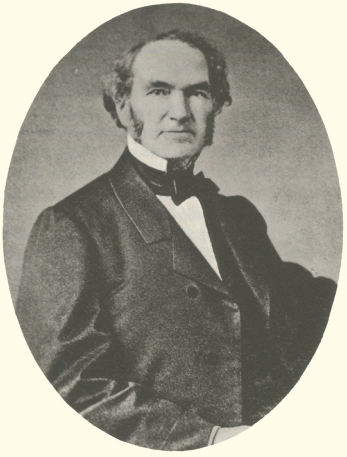
Megan Tingley

MEGAN TINGLEY
PRESIDENT AND PUBLISHER

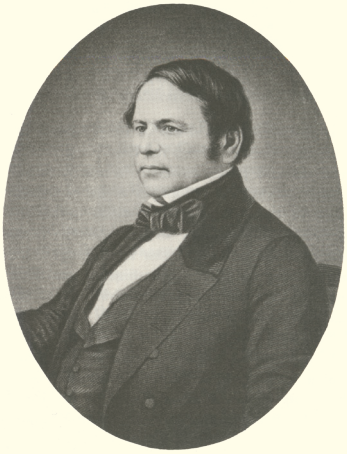
Left: Little, Brown's office at 34 Beacon Street, 1909–1997

HOW WE BECAME A HOUSE...AND A HOME

It all started with a bookstore— and Mr. Little and Mr. Brown.



Charles C. Little



James Brown

The comma in Little, Brown Books for Young Readers often gets left out: *Little Brown* instead of *Little, Brown*. But that comma (like most commas) is critical because it represents the "co-partnership" formed by Charles C. Little and James Brown in 1837 "for the purpose of Publishing, Importing and Selling Books" (*Boston Daily Advertiser*, June 29, 1837). *Little*, comma, and *Brown* are the names of *people*, and we are a company of people bringing the words and art of other people to our favorite people: young readers.

The story of Little, Brown begins in Massachusetts with the Boston Bookstore, founded in 1784, which passed through several hands in the early nineteenth century before evolving into a more ambitious publishing enterprise. Eventually, Charles Little and James Brown, both clerks who learned the trade from the inside,

The Boston Bookstore at 254 Washington Street in 1894

formed their own partnership and took over the publishing operation. Their names appeared together on title pages as *Charles C. Little and James Brown*, or sometimes *C. C. Little and J. Brown*, before the firm finally settled, in 1837, on the name *Little, Brown and Company*. With that, the comma—and the partnership behind it—became a lasting fixture of American publishing history.

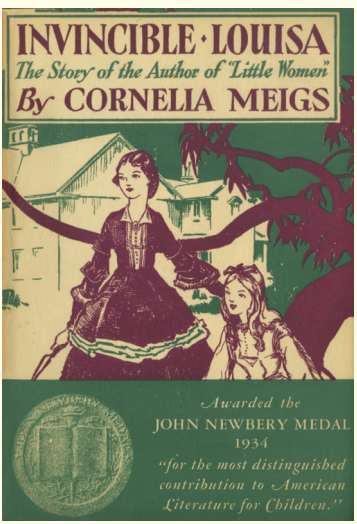
Over the next several decades, Little, Brown made a name for itself publishing works of biography, history, law, and poetry as well as fiction, including two classic coming-of-age novels that in later years came to be considered models of the young adult fiction form: *Little Women* by Louisa May Alcott (1868) and *The Catcher in the Rye* by J. D. Salinger (1951). According to company lore, Alcott was asked by Thomas Niles, manager of Roberts Brothers (her original publisher, ultimately acquired by Little, Brown in 1898), to write a book for girls. When she delivered the manuscript, Niles expressed disappointment and was doubtful of the novel's potential, but wisely he showed it to his niece and some other girls, who declared it "splendid," and the book and its companions became huge successes. As Alcott wisely noted of the girls, "They are the best of critics!"

And then books for young readers joined the family.

1920s

The period following World War I was marked by tremendous growth in children's literature in the United States. Publishing houses created separate children's book divisions run by specialized editors. Libraries expanded and included dedicated children's reading rooms staffed by children's librarians. In 1922, the American Library Association began awarding the John Newbery Medal to the author of the most distinguished contribution to American literature for children. Boston became the home of the first magazine dedicated exclusively to children's literature and reviewing; founded in 1924, *The Horn Book* was created "to blow the horn for fine books for boys and girls." Industry trade journals such as *Publishers Weekly* also began regularly reviewing new children's publications.

Amid all this growth, Little, Brown and Company had published its own successful children's books, including *The Dark Frigate* by Charles Boardman Hawes, which won the Newbery Medal in 1924. Realizing that the literature we read when we are young has a deep and lasting influence, the company decided in 1926 that it was time to establish a dedicated children's department, and Lucile Gulliver was hired to lead it. Gulliver steered the ship for seven years, bringing in notable authors such as Cornelia Meigs, who went on to win three Newbery Honors (for *The Windy Hill*, *Clearing Weather*, and *Swift Rivers*) and a Newbery Medal, for none other than *Invincible Louisa: The Story of the Author of Little Women*.



1930s–1940s

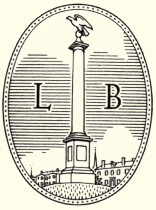
Lucile Gulliver left the company for a new role in 1933, and with the Great Depression curtailing consumer spending and library budgets, Little, Brown was unable to replace the position and moved children's books back into the general adult trade department. Despite the lack of a dedicated editor, the company continued to publish selected titles for younger readers, including Richard and Florence Atwater's *Mr. Popper's Penguins*, which won a Newbery Honor in 1939 and was made into a popular movie starring Jim Carrey seventy years after publication. The illustrator of *Mr. Popper's Penguins*, Robert Lawson, also published many books with Little, Brown, including the classic historical adventures *Ben and Me*, *Mr. Revere and I*, and *Captain Kidd's Cat*.

Art from *Mr. Popper's Penguins*, by Robert Lawson

1837

1876

1911



1937

1962

2009

In the early 1900s, Little, Brown established its publishing motto, **"Fewer and Better Books,"** loosely translated from the Latin phrase featured in the 1911 colophon pictured above. In later years, the logo was redesigned to feature the Beacon Monument, in order to place LB firmly in the context of Boston's Beacon Hill, with all its historical and literary associations. Some years after the company relocated its headquarters to New York, LB introduced a new logo that was inspired by vintage typewriter keys, honoring its rich history of publishing great writers since 1837.

1950s–1960s

Children's book sales increased significantly after World War II, resulting in Little, Brown reinstating its separate children's department in 1950, this time under Helen Jones (always known as "Miss Jones"), who had joined Little, Brown as a clerk in 1926. Miss Jones was opinionated, feisty, and charming. She recognized quality and knew her market. In the postwar era, libraries made up 85 to 90 percent of the children's book market, and Miss Jones cultivated a list that librarians would use with children. She brought more adventure stories and historical tales to the children's list, as well as sports books—starting in 1954 with Matt Christopher's *The Lucky Baseball Bat* and leading to the classic series that remains a staple of the Little, Brown children's list—and animal fantasies, like Margery Sharp's Miss Bianca books, which launched with *The Rescuers* in 1959 (illustrated by beloved artist Garth Williams), later made into a popular animated film by Disney.

Children's book editor "Miss Jones"

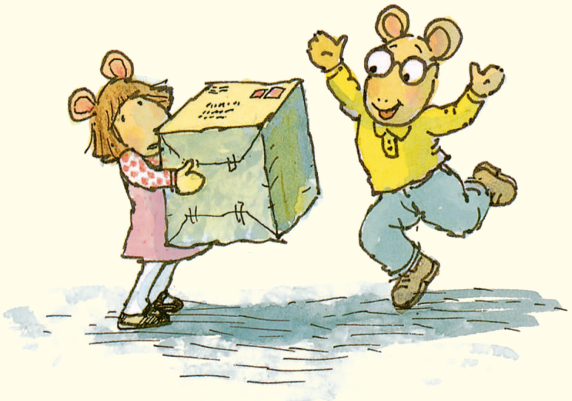
In 1961, future Caldecott Medalist Ed Emberley published *The Wing on a Flea*, the precursor to his long line of successful drawing books at Little, Brown. Years later, his children, Michael and Rebecca, would also publish books at Little, Brown as artists and authors.

"I would like to thank...Helen Jones, who once said to me, '**Don't cheat** the children. Give them your **best**. They **deserve** it.'"

—**Ed Emberley,** Caldecott Medal acceptance speech, 1968

"Little, Brown Books for Young Readers **changed my life** and that's the truth. I had the **good fortune** to have them as my first publisher. My first editor, Emilie McLeod, saw something in me that she **nurtured**. And now, after many more books and a successful PBS animated series later, **I still pinch myself**."

—**Marc Brown,** *New York Times* bestselling creator of the Arthur books



Art from *Arthur's Birthday*, © 1989 by Marc Brown

Meanwhile, the Atlantic Monthly Press (the book publishing arm of *The Atlantic Monthly* magazine) and Little, Brown had been working in partnership since 1925, publishing Atlantic–Little, Brown books, developed editorially by the Atlantic and copyedited, manufactured, and sold by Little, Brown. In 1956, the Atlantic expanded its children's program under the legendary Emilie W. McLeod, starting with Oliver Butterworth's *The Enormous Egg* that year. Other notable authors publishing Atlantic–Little, Brown children's books included Marc Brown, creator of the enduring character of Arthur, the aardvark who made his debut in the picture book *Arthur's Nose* and went on to star in the longest-running children's TV show in PBS history; Sheila Burnford, author of *The Incredible Journey*; Eleanor Cameron, author of the Mushroom Planet series; and Newbery Medalist Sid Fleischman, author of the Adventures of McBroom series and *By the Great Horn Spoon!*

As social change swept America in the 1960s, children's books shifted from the romanticism of the earlier part of the century to addressing more serious topics, including racism, class differences, and nontraditional families. Paperback publishing expanded readership and sales for children's books, while the young adult category (eventually known as YA) was established for books for teens.

1970s–1980s

These were years of corporate consolidation, with many book publishers being acquired by media conglomerates, including Little, Brown, which had been purchased by magazine publisher Time Inc. in 1968. Miss Jones retired in 1969, and the following year Ralph Woodward took over as publisher, appointing John Keller as editor and then editor-in-chief. Under Keller's leadership, the department accumulated additional accolades, including Newbery Honor books *Annie and the Old One* by Miska Miles (1971) and *Incident at Hawk's Hill* by Allan W. Eckert (1972). Other hits of the 1970s included humorous works by Ellen Conford and Lois Duncan's teen suspense novels, with her most famous, *I Know What You Did Last Summer* (1973), eventually being made into a feature-film franchise. The popular international comic series *The Adventures of Tintin* by Hergé, originally published in Belgium in the 1930s, was licensed by Little, Brown in 1974 for distribution in the United States.

Keller left the company in 1982, and Betsy Isele, formerly of Harper & Row, briefly oversaw the department, acquiring *Saint George and the Dragon*, for which illustrator Trina Schart Hyman won the Caldecott Medal. Keller returned in 1985 as children's publisher and quickly expanded the group with the acquisition of the Atlantic Monthly Press children's book list, bringing all of AMP's children's authors, illustrators, and projects—along with their editor, Melanie Kroupa—across the Boston Public Garden to Beacon Hill. Kroupa established a new imprint,

> "John Keller was a **dream-come-true** boss. John said to me, 'You must **work as hard as you can** and try to get my job, so I can sit around and eat bonbons.' He **let me do so many things** and he helped me realize that working for someone is **a two-way street**. When I first met him, I asked him a lot of questions, and he said, 'Wait, are *you* interviewing *me*?' And I said, 'Yes, I am!'"
>
> —**Beverly Horowitz**, reflecting on her retirement as publisher, Delacorte Press, 2024

Left: Art from the Caldecott Medal winner *Saint George and the Dragon*, © 1984 by Trina Schart Hyman

Joy Street Books (inspired by the location of the building that housed the children's group at the corner of Joy Street and Mount Vernon, one block up from the Beacon Street headquarters). She quickly built on the success of the Arthur series and published additional books illustrated by Marc Brown, including the nonfiction classic *Dinosaurs Divorce*, cowritten by Marc and his wife, Laurie Krasny Brown. Kroupa favored books that speak directly to children, such as the bear books by David McPhail, and illustrators with an irreverent sense of humor, such as Victoria Chess, James Marshall, and Nadine Bernard Westcott. Known as a rigorous editor, she also nurtured novelists and nonfiction writers including Phillip Hoose, Ron Koertge, and Meredith Pierce. Keller appointed Maria Modugno as editor-in-chief of LB in 1987, who focused on acquiring New England–based authors and artists such as Jane Dyer, Barry Moser, Jane Yolen, and Holly Hobbie, creator of the bestselling *Toot & Puddle* series.

Keller made his own editorial mark, publishing the first five middle grade novels by Jerry Spinelli, including Newbery Medal winner *Maniac Magee* in 1990, and Ed Emberley's interactive picture book *Go Away, Big Green Monster!*, which went on to sell over one million copies. Keller also had strong relationships with international publishers, particularly in England, and a keen eye for talent that would "travel" successfully to the US market. A tall, dapperly dressed figure with a quick wit, he was renowned for his trips to the Bologna Children's Book Fair, where he brought his "shopping bag" to fill with promising books from his colleagues across the pond. Some of his bestselling acquisitions included *The Jolly Postman* by Janet and Allan Ahlberg and the international sensation *Where's Waldo?* (which eventually returned to its original publisher, Walker Books, when the company established a US subsidiary, Candlewick Press).

John Keller, publisher, 1985–2001

"**Holly Hobbie** had just finished a thirty-year contract with American Greetings where they owned everything she did with that little bonnet girl. She came to me and said, '**What do you think I should do?**' I told her, 'Anything you want.' I mean, she's such a **great artist**. She could paint with an eyelash—she's **just amazing**! The first *Toot & Puddle* came in as a story about one pig. Then we realized that if you have two pigs, they can play off each other and be two halves of a whole."

—**Maria Modugno,** former editor-in-chief

Art from *Toot & Puddle,* © 1997 by Holly Hobbie

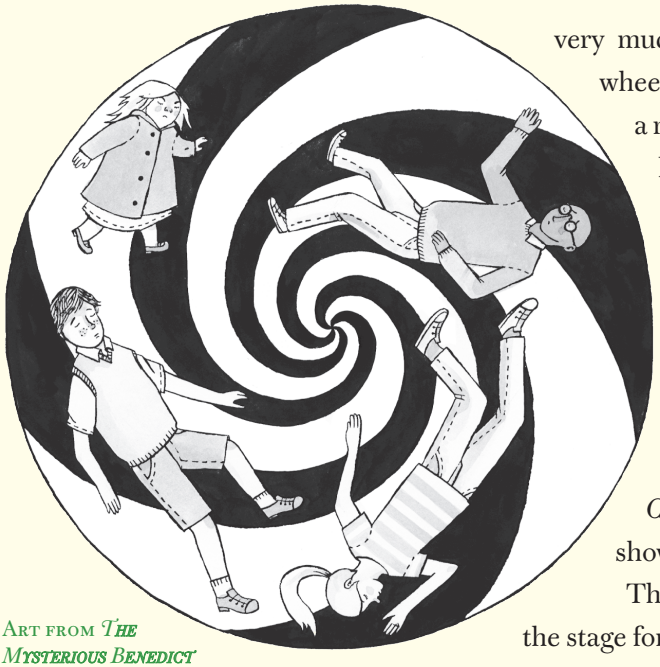
And then children's books—and our "Little" imprint—really grew up.

1990s-2000s

Corporate consolidation in the industry continued apace, and Time Inc. merged with Warner Communications to form the Time Warner Trade Publishing Group (1990), then merged with America Online, becoming AOL Time Warner Book Group (2001). In 2006, the book division was sold to French company Hachette Livre, a division of Lagardère, and the Hachette Book Group was born. At the same time, literature for children (and especially YA books) was being taken more seriously, as evidenced by the establishment of the National Book Award for Young People's Literature in 1996 and, in 2000, the Michael L. Printz Award for literary excellence in young adult literature. Bookstores such as Barnes & Noble started creating separate YA sections, and *The New York Times* launched a bestseller list dedicated to children's books. To reflect this new reality, the children's division changed its name to Little, Brown Books for Young Readers (LBYR).

In 2000, editor Megan Tingley launched her eponymous imprint to showcase the work of authors and artists she built successfully over the years, including Mary Ann Hoberman, Todd Parr, Julie Anne Peters, and Natasha Tarpley. The following year, John Keller retired and David Ford was named publisher of the children's group. Having worked for twenty years at the employee-owned boutique publisher Walker Books in the UK and founded their US entity, Candlewick Press, as well as running his own bookstore, G.J. Ford Bookshop, Ford brought an

David Ford, publisher, 2001–2006

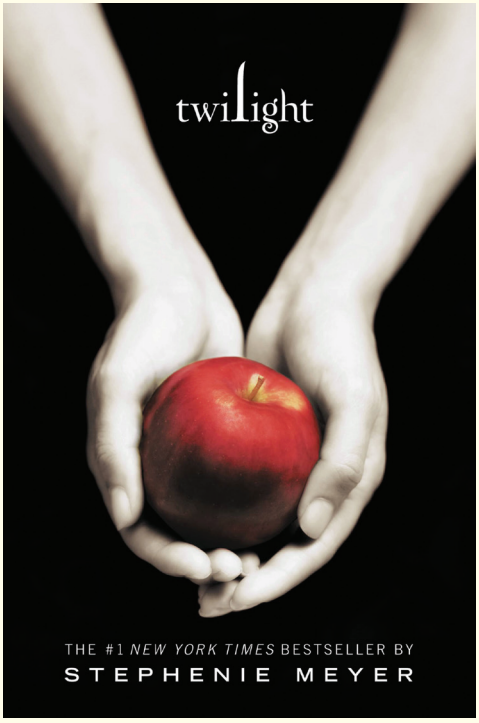


Art from *The Mysterious Benedict Society*, © 2008 by Carson Ellis

international eye and entrepreneurial approach to LBYR. In 2002, it was decided by AOL Time Warner that the children's team should join their "adult" colleagues in the publishing hub of New York City. Ford led the move, with just eleven out of forty-five staffers deciding to relocate.

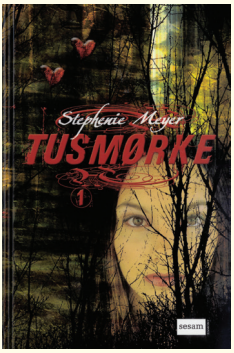
With an almost entirely new team of talented editors, designers, marketers, and publicists built in the Big Apple, the LB children's division was poised for a period of unprecedented critical and commercial success. While LBYR had been known primarily for its picture book list, publishing just a handful of middle grade and young adult titles, that changed when the team took a gamble on two properties very much outside of its literary wheelhouse: *Cirque du Freak*, a middle grade horror novel by Irish writer Darren Shan, and the riveting but risqué series *Gossip Girl* by Cecily von Ziegesar. Both series became massive best-sellers and moved to the screen (a feature film for *Cirque*, and a popular TV show for *Gossip Girl*).

These successes helped set the stage for the YA market to change *eternally* when Stephenie Meyer published *Twilight* with Megan Tingley Books in 2005, launching the YA paranormal romance trend, especially stories with vampires and werewolves. It went on to become the highest-selling YA series to date, with 200 million copies sold, and was turned into a film franchise grossing over $3 billion worldwide. *How to Train Your Dragon* by Cressida Cowell was also published, becoming an internationally bestselling series, a blockbuster movie franchise, and a theme park at Universal Epic Universe. In addition to filling the bestseller lists, LBYR finally broke its sixteen-year dry spell and won its first major award since the Newbery Medal in 1991 with the National Book Award for Young People's Literature for *The Absolutely True Diary of a Part-Time*

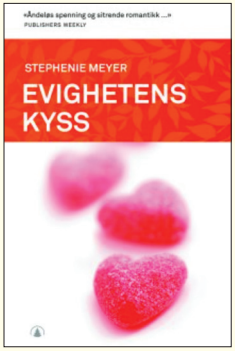


Art director Gail Doobinin created the iconic look for the *Twilight* series, breaking from the predominant trend of featuring teen characters on YA covers and helping the novel cross over to adult readers. Book rights sold around the world in fifty-five languages, with many international publishers adapting the US cover and others creating their own unique designs to appeal to their markets.

Czechia

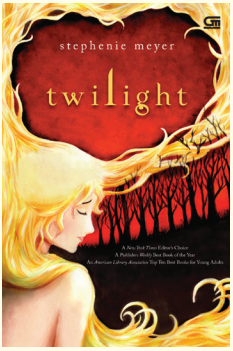


Denmark



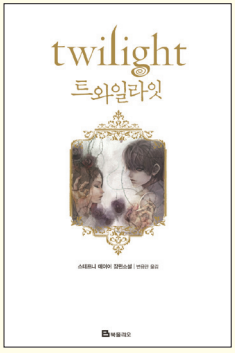
Norway

Germany



Indonesia

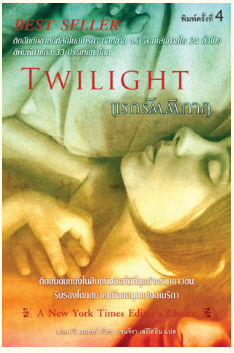
Japan



Korea

Russia

Netherlands



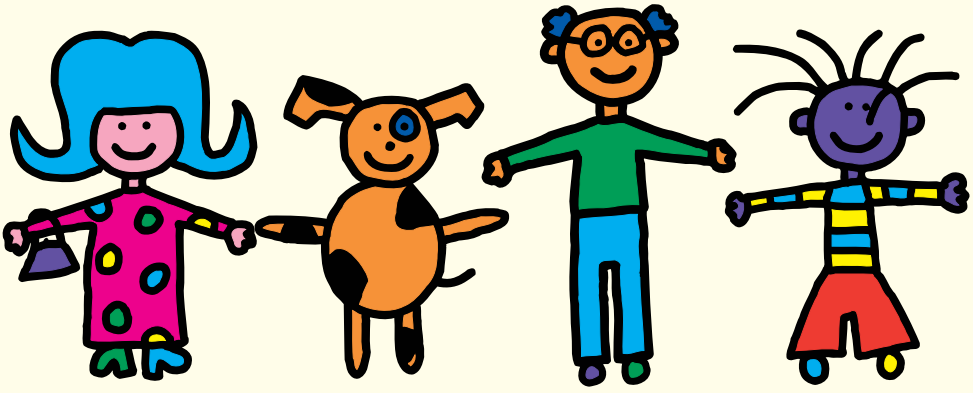
Thailand

Indian by Sherman Alexie (the first Native American to win the award) in 2007.

To support the other side of the age range (0–3) and to expand into licensed properties via partnerships with game, toy, and film/TV brands, the LB Kids imprint was established, launching book programs with creators such as Sandra Magsamen and companies including ALEX Toys and Cranium. During this period, Todd Parr's colorful, child-friendly books celebrating inclusivity and helping children to navigate emotions began to flourish with the publication of his seminal picture book *It's Okay to Be Different*. This year, the title marks two major milestones: the twenty-fifth anniversary and one million copies in sales. Since 1999, Todd has published over forty books with sales of more than eight million copies and reached even more readers in translated editions all around the world.

Megan Tingley, president and publisher, 2006–Present

In 2006, Ford departed and Megan Tingley was named publisher (only the fourth in one hundred years), having started as an editorial assistant in 1987 and spent her entire career with LBYR. Amid all this growth, LBYR still remained a tight-knit group built around key values of collaboration, strong author partnership, and a commitment to quality, diversity, and child-centric publishing.



Art from *It's Okay to Be Different*, © 2001 by Todd Parr

2010s–2020s

The last two decades of LBYR's first one hundred years continued under Tingley's direction and were marked by groundbreaking publishing, imprint expansions, and unprecedented award wins. Building on the momentum of major breakout middle grade series like Trenton Lee Stewart's *The Mysterious Benedict Society* and the Secret series by Pseudonymous Bosch (both launched in 2007), Chris Colfer's *The Land of Stories* and James Patterson's *Middle School* series also dominated middle grade bestseller lists in the 2010s. In 2016, award-winning author-illustrator Peter Brown turned his talent to middle grade with *The Wild Robot*, which became a number-one bestselling series and an Academy Award–nominated film that grossed $330 million worldwide.

As social-emotional learning became a focus of parents and educators, Patrice Karst's picture book *The Invisible String* had established a devoted fan base online before LBYR released a newly illustrated edition in 2018, quickly achieving sales of over two million copies.

Young adult publishing was driven by strong heroines in extraordinary circumstances, like Holly Black's Folk of the Air series, begun with *The Cruel Prince* in 2018, and Jennifer Lynn Barnes's *The Inheritance Games* saga in 2020. Both series attracted obsessive fan bases and achieved sales in the multimillions. Seeing an opportunity to bring the impressive voices and perspectives of some of the notable Hachette adult authors to a younger audience, LBYR began publishing select young-reader adaptations such as *Stamped: Racism, Antiracism, and You* by Jason Reynolds and Ibram X. Kendi in 2020 (based on the National Book Award–winning *Stamped from the Beginning*, published by Basic Books) and *I Am Malala* by Malala Yousafzai, adapted by Patricia McCormick (based on the adult book of the same name published by Little, Brown). Both books went on to sell

Art from *The Wild Robot*, © 2016 by Peter Brown

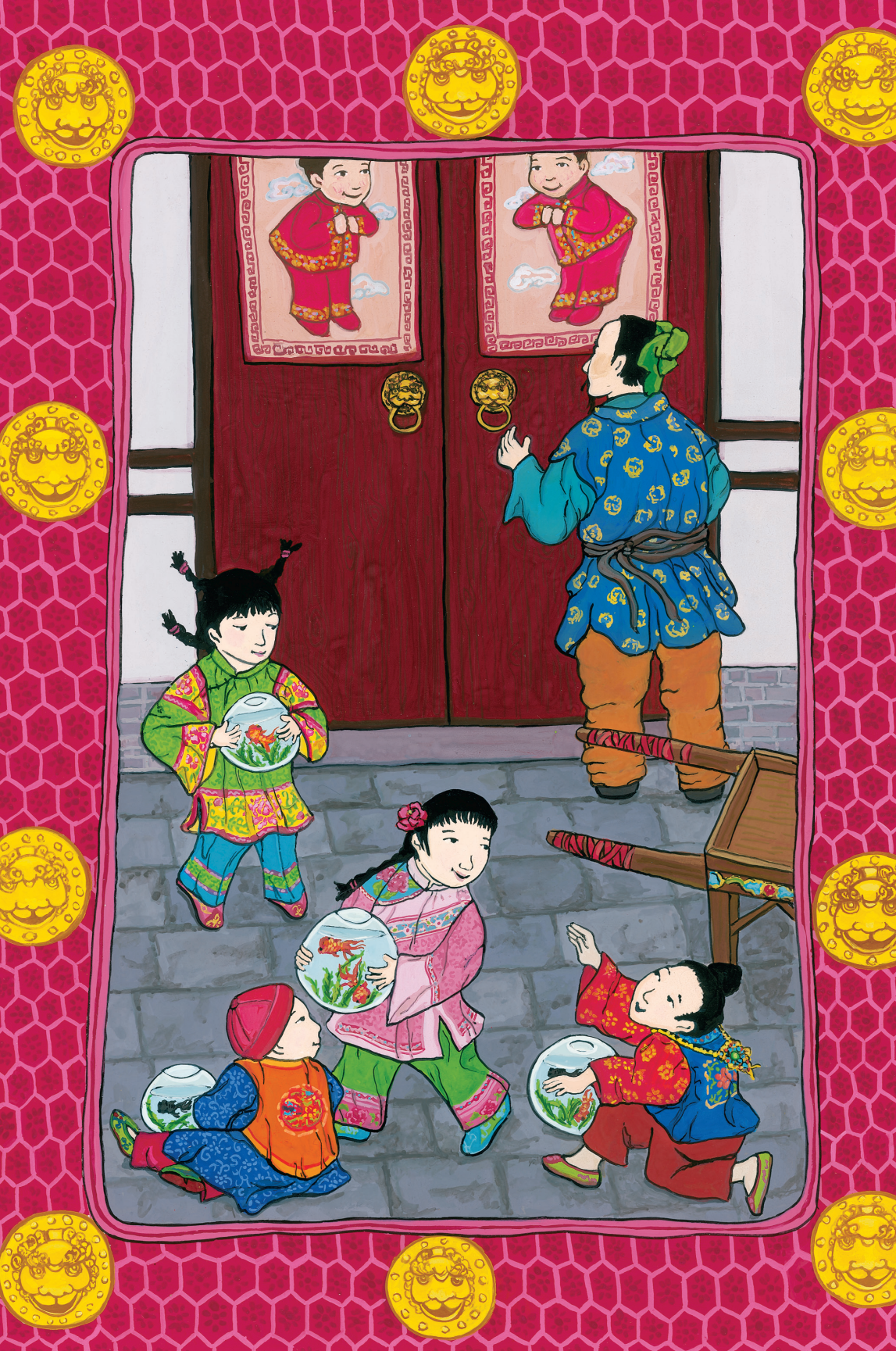
Art from Caldecott Honor winner *Knight Owl*, © 2022 by Christopher Denise

over a million copies and were adopted into school curriculums.

LBYR also grew its list with the acquisition of more than one thousand titles from Disney's children's book catalog in 2020 (including many books originally published by Hyperion) and then of Algonquin Young Readers in 2024. Many new beloved authors, artists, and titles, such as Kadir Nelson's multi-award-winning bestseller *We Are the Ship: The Story of Negro League Baseball* (2008) and Kelly Barnhill's Newbery Medal–winning *The Girl Who Drank the Moon* (2016) were welcomed into the LBYR family of contemporary classics.

Meanwhile, several new imprints were added to LBYR's burgeoning list: Jimmy, founded by the world's bestselling author, James Patterson, with the goal of turning kids into lifelong readers; LB Ink, a home for graphic novels; and boutique eponymous imprints for acclaimed veteran editors Christy Ottaviano and Alvina Ling. LBYR also launched Requited, a new-adult imprint centering characters in their late teens and twenties and focusing on immersive, highly designed romantic fiction.

New distinctions piled up for LBYR during these years as well. In 2015, Dan Santat won the Caldecott Medal for *The Adventures of Beekle: The Unimaginary Friend*. The following year, Sophie Blackall won the Caldecott Medal for *Finding Winnie: The True Story of the World's Most Famous Bear*, and in 2017, LBYR became the first publisher to win the Caldecott Medal three



Caldecott recipients in 2019 with staff: Oge Mora, editor Andrea Spooner, publisher Megan Tingley, Sophie Blackall, editor Susan Rich, editor Alvina Ling, Grace Lin, and executive director of school and library marketing Victoria Stapleton. In front is Lin's daughter, Hazel.

years in a row with Javaka Steptoe's *Radiant Child: The Story of Young Artist Jean-Michel Basquiat*. Another notable award included LBYR's first Michael L. Printz Award in 2011 for Paolo Bacigalupi's *Ship Breaker* (also named a National Book Award finalist). In 2019, LBYR had another banner Caldecott year with Sophie Blackall winning the medal again, for *Hello Lighthouse*, joined by Grace Lin and Oge Mora earning Honor awards for *A Big Mooncake for Little Star* and *Thank You, Omu!*, respectively. In her acceptance speech, Blackall noted that only eighteen women had won the medal in eighty-two years.

The importance of diverse representation in children's books had been a particular focus of LBYR since 1990, when the division launched its New Voices, New World contest to solicit stories from writers from underrepresented communities. The winner of that contest, *Dumpling Soup* by Jama Kim Rattigan and illustrated by Lillian Hsu-Flanders, is still in print and helped pave the way for many writers and artists to find a home at LBYR. This investment continues to this day and has led to many significant industry milestones.

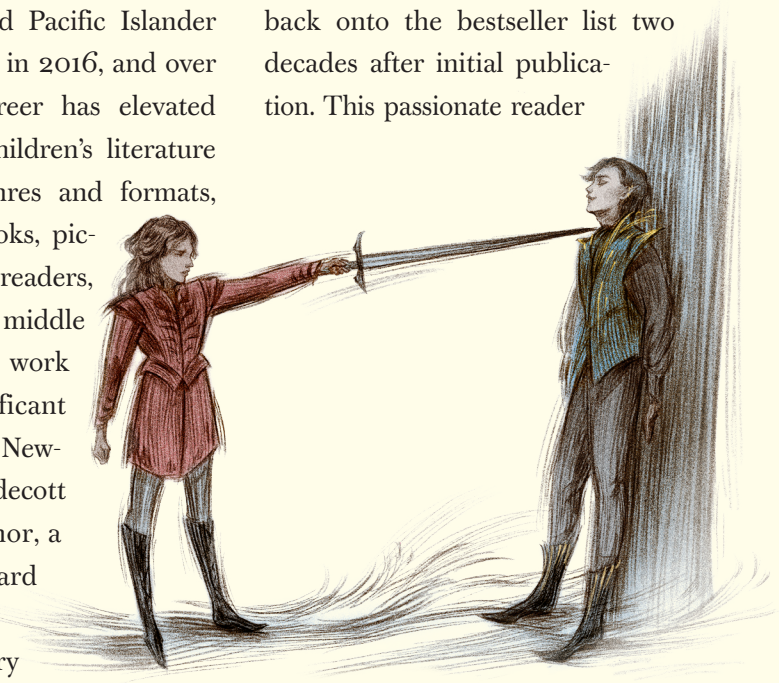
In 2004, the first young adult novel about a transgender teen, *Luna* by Julie Anne Peters, was a National Book Award finalist. Jerry Pinkney became the first solo Black artist to win the Caldecott Medal, for *The Lion*

Left: Art from Newbery Honor winner *Where the Mountain Meets the Moon*, © 2009 by Grace Lin

& the Mouse in 2010. In 2023, Amina Luqman-Dawson became the first Black woman (one of only three in the history of the award) to win the Newbery Medal in forty-five years with *Freewater* (also winner of a Coretta Scott King Author Award). That same year, Vashti Harrison's *Big* became the first picture book finalist for the National Book Award for Young People's Literature. Bigger things awaited *Big*: It went on to be named a Coretta Scott King Author *and* Illustrator Honor Award and to win the Caldecott in 2024, making Harrison the first Black woman to become a Caldecott Medalist.

Longtime house author/illustrator Grace Lin was honored by the White House as a Champion of Change for Asian American and Pacific Islander Art and Storytelling in 2016, and over her remarkable career has elevated representation in children's literature across multiple genres and formats, including board books, picture books, early readers, chapter books, and middle grade fiction. Her work has garnered significant acclaim, including a Newbery Honor, a Caldecott Honor, a Geisel Honor, a National Book Award nomination, and the American Library Association's Children's Literature Legacy Award. In 2026, LBYR launched the Jewell Parker Rhodes Fellowship for Emerging Voices in partnership with the celebrated longtime house author of many middle grade novels, including *Will's Race for Home* and *Ninth Ward*, which were selected as a Coretta Scott King Author Award winner and Honor Book, respectively.

As reading trends continue to evolve, so does LBYR. In 2025, we celebrated the twentieth anniversary of *Twilight*, releasing deluxe editions featuring gorgeous new cover and interior art, stenciled and gilded edges, and a ribbon marker. *Twilight* fans came together in droves to celebrate the occasion and sent the series back onto the bestseller list two decades after initial publication. This passionate reader



Art from *The King of Elfhame*, © 2020 by Rovina Cai

commitment proves once again that the books we cherish when we are young continue to resonate throughout our lives—and that despite the ways that technology has transformed the act of reading, we will always value the tactile pleasure of holding a beautifully produced book in our hands.

May the next one hundred years be filled with more stories that inspire and entertain us, and books that challenge us and change the way we view ourselves and the world. Young readers will always be our favorite people, and our commitment to bringing them books of quality continues.

Art from Caldecott Medal winner *The Adventures of Beekle: The Unimaginary Friend*, © 2014 by Dan Santat

"When I first came to Little, Brown I immediately realized I was working with an **immensely talented** publisher who had a **keen eye for artistic detail and story** which far exceeded my expectations for my own work. Along with that came an **interest in my overall career** as a writer. It has been a **tremendous honor and privilege** to be a part of their list."

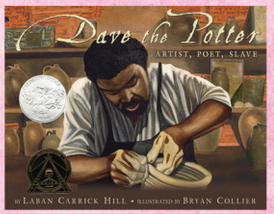
—**Dan Santat,** *New York Times* bestselling author, National Book Award winner, and Caldecott Medal winner for *The Adventures of Beekle: The Unimaginary Friend*

LBYR'S 21ST-CENTURY CALDECOTT AWARD DYNASTY

2010

JERRY PINKNEY

2011



BRYAN COLLIER

2012

PATRICK McDONNELL

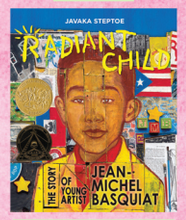
2015

DAN SANTAT

2016

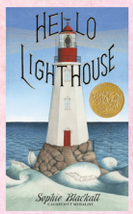
SOPHIE BLACKALL

2017



JAVAKA STEPTOE

2019



SOPHIE BLACKALL

2019

GRACE LIN

2019

OGE MORA

2020

LEUYEN PHAM

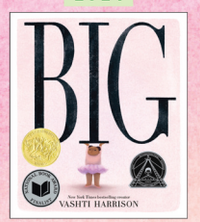
2023

MICHAELA GOADE

2023

CHRISTOPHER DENISE

2024



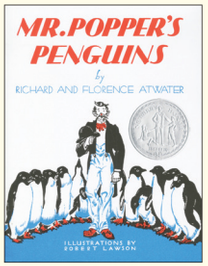
VASHTI HARRISON

ART FROM CALDECOTT MEDAL WINNER *BIG*, © 2023 BY VASHTI HARRISON

LBYR HALL OF FAME

A selection of our groundbreaking, award-winning, bestselling titles over the past 100 years

1938



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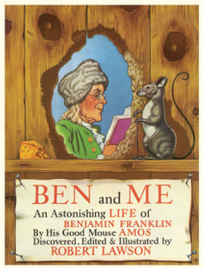
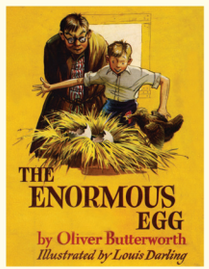


1954

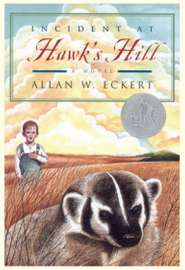
1956



1959

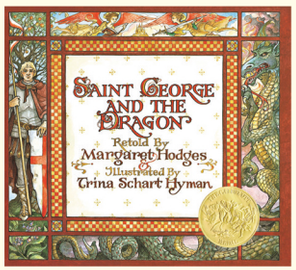
1963

1971



1973

1984



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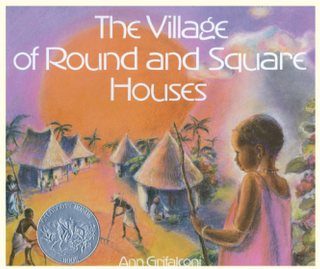

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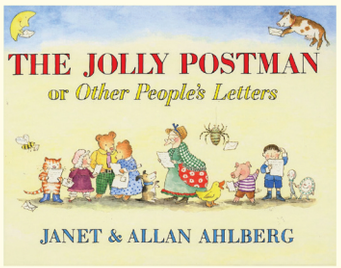

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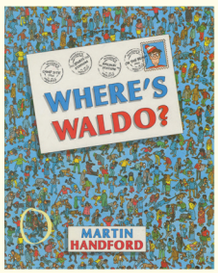
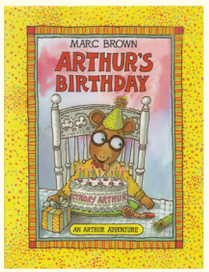


1989



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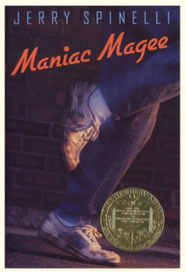

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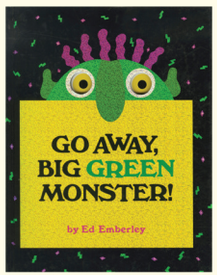

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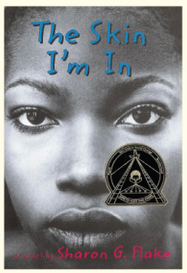

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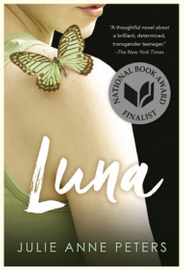

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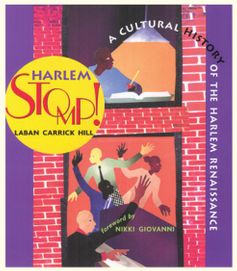

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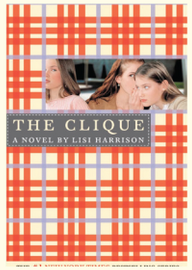

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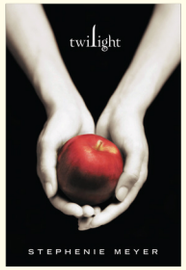

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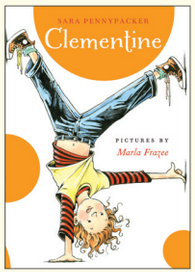

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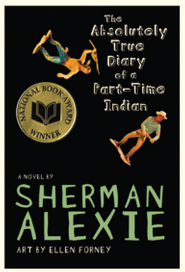

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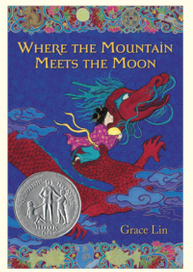

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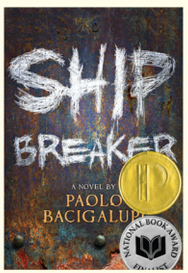

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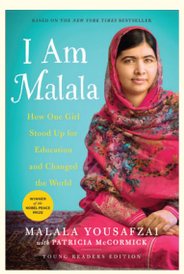

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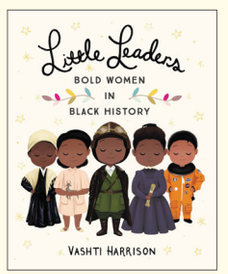

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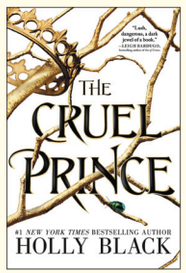

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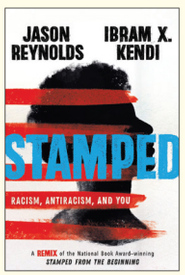

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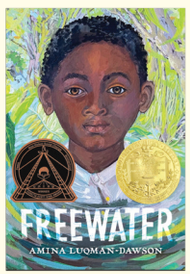

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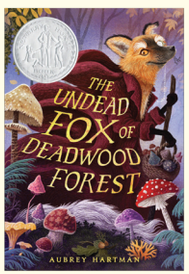


For more notable books, see "100 Years in 100 Books" at bit.ly/lbyr100

ON REACHING MY FIFTIETH YEAR IN PUBLISHING

By Mary Ann Hoberman, 2007

When I recall
My life and times
And fifty years
Of writing rhymes,
I bless the day
I came to town
And made my way
To Little, Brown.

Art from *How Elegant the Elephant*,
© 2025 by Marla Frazee

'Twas just by chance
I took my feet
To their old manse
On Beacon Street
And settled in
Beneath their roof
To work free-lance
At reading proof;

And when I wrote
Some children's verse
In rhyme of course
(It is my curse!),
Who better to
Submit them to—
Along with pictures
Norman drew—
Than Little, Brown?
And so I did.

Did they respond?
Why God forbid
That any publisher
Decide
Within a year.
They have their pride.
While we poor authors
Wan and pale
Daily, weekly,
Check our mail.

The upshot though
As you may guess
Is in the end
LB said yes!
The years have passed,
The decades flown,
My babes have babies
Of their own.

So here's to those
Who edited–
They really must
Be credited.
From Helen Jones
To Megan Tingley
I thank them all.
I thank them singly.

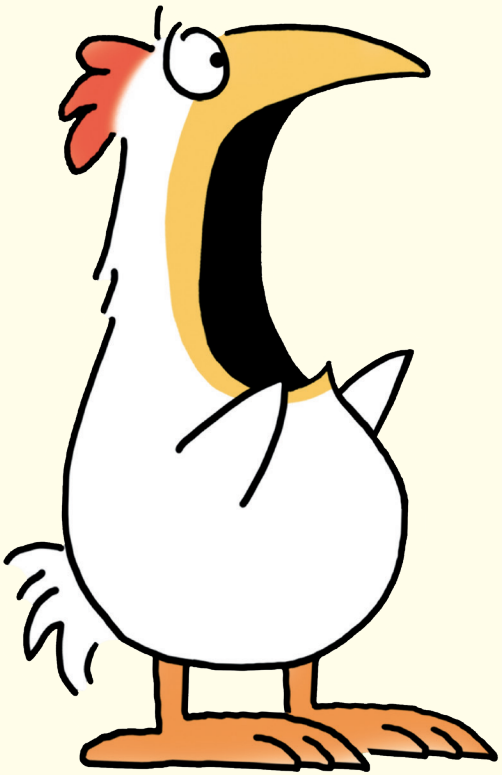
And all the folk
At Little, Brown.
The brand-new jewel
In Hachette's crown.
You've helped me do–
Each one of you–
The thing that I
Was born to do!

Art from *Forget-Me-Nots*, © 2012 by Michael Emberley

US Children's Poet Laureate Mary Ann Hoberman (1930–2023) began her career at Little, Brown as a copy editor and published her first and last children's books with LBYR: *All My Shoes Come in Twos* (1957), illustrated by her husband, Norman Hoberman, and *How Elegant the Elephant: Poems About Animals and Insects* (2025), illustrated by Marla Frazee, among dozens of other titles.

RAISING READERS
Books Build Bright Futures

In honor of Little, Brown Books for Young Readers' 100th anniversary and Hachette Livre's 200th anniversary, we have made a major commitment to raise awareness of the decline in the number of children reading for fun and provide resources to promote a lifelong love of reading. To learn more about our efforts and how you can participate, please visit JoinRaisingReaders.com.



Art from *Woo Hoo! You're Doing Great!*, © 2023 by Sandra Boynton

ACKNOWLEDGMENTS

Photos

Pages 2, 4, 5, 8: Little, Brown and Company archives

Pages 12, 14, 17: Courtesy of Megan Tingley

Page 21: Courtesy of Victoria Stapleton

Page 30: Courtesy of Meg Hoberman

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Page 1: Little, Brown and Company archives

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Pages 3, 5: Little, Brown and Company archives

Page 6: From editorial by Bertha Mahoney, *The Horn Book*, October 3, 1924

Page 11: Quoted in *Publishers Weekly*, "Delacorte Publisher Beverly Horowitz to Retire After Five-Decade Career" by Sally Lodge, May 21, 2024

Credits

Editorial: Megan Tingley, Andrea Spooner, Emilie Polster

Art Direction: David Caplan, Prashansa Thapa

Copyediting: Jen Graham

Production: Nisha Panchal-Terhune

Continue celebrating 100 years at our dedicated website: bit.ly/lbyr100

"'Our house is bare and our rice hardly fills our bowls, but **we have plenty of stories.**'"

—Grace Lin,
Where the Mountain Meets the Moon

"AS THE ROBOT LOOKED OUT AT THE ISLAND, IT NEVER EVEN OCCURRED TO HER THAT **SHE MIGHT NOT BELONG THERE.** AS FAR AS ROZ KNEW, **SHE WAS HOME."**

—Peter Brown, ***The Wild Robot***

"'NICE THINGS DON'T HAPPEN IN STORYBOOKS.... OR WHEN THEY DO HAPPEN, SOMETHING BAD HAPPENS NEXT. BECAUSE OTHERWISE THE STORY WOULD BE BORING, AND NO ONE WOULD READ IT.'"

–HOLLY BLACK,
THE CRUEL PRINCE

"'Who has time to make up stories when the truth is so much more **interesting?**"

—Cecily von Ziegesar,
Gossip Girl: It Had to Be You

"'We're all **snatching precious moments** from the **peaceful jaws** of **time.**'"

—Cressida Cowell,
How to Train Your Dragon

"MY VOICE BECAME SO POWERFUL THAT THE DANGEROUS MEN TRIED TO SILENCE ME. BUT THEY FAILED."

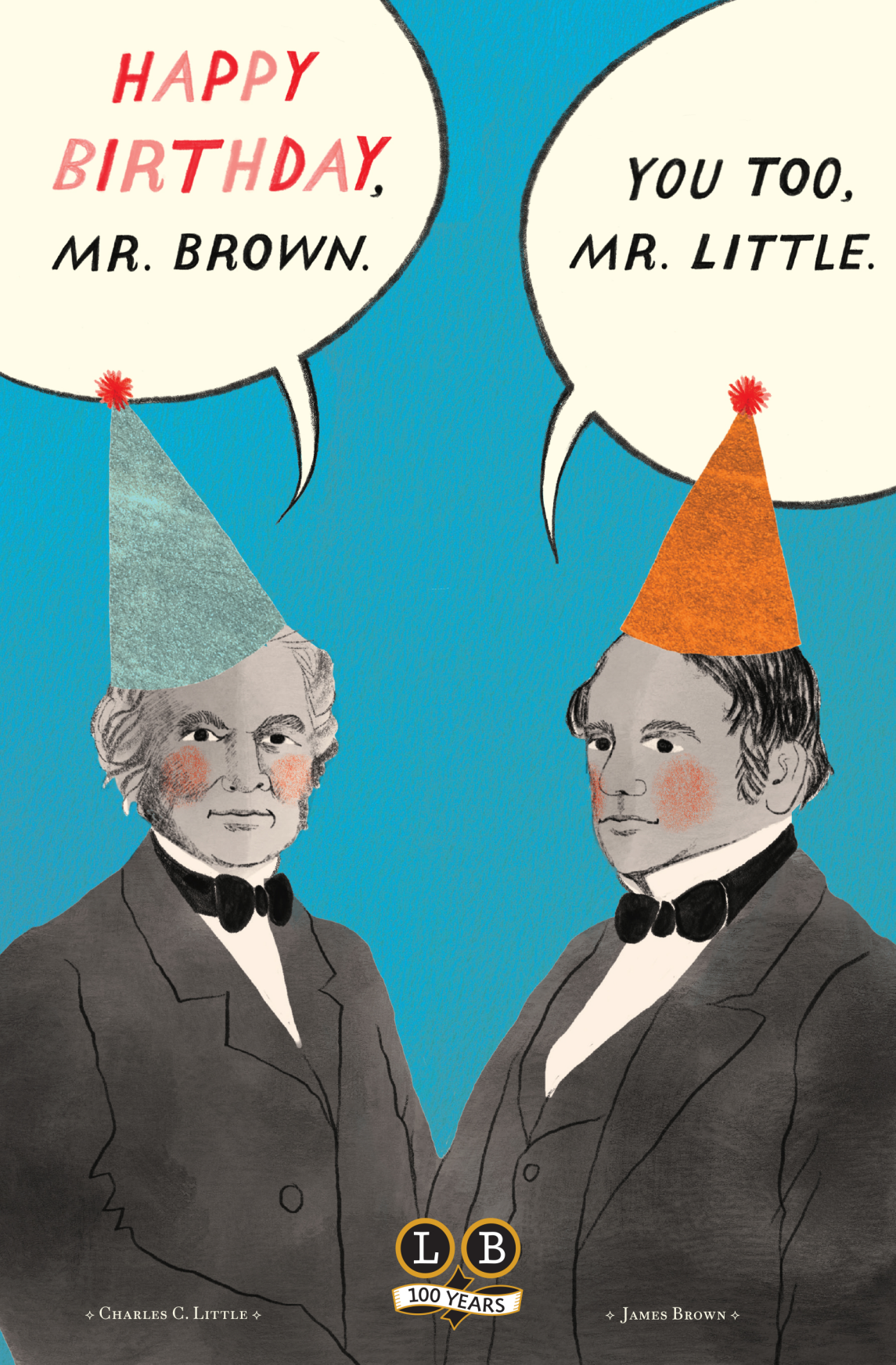
—Malala Yousafzai, *Malala's Magic Pencil*

"If you are always safe behind another's shield, **you will never know the power of your own sword.**"

—Aubrey Hartman,
The Undead Fox of Deadwood Forest

"'THE ONLY THING WE GET TO DECIDE IN THIS LIFE IS IF WE PLAY TO WIN.'"

–Jennifer Lynn Barnes,
The Inheritance Games


HAPPY BIRTHDAY, MR. BROWN.
YOU TOO, MR. LITTLE.
L B
100 YEARS
✧ Charles C. Little ✧
✧ James Brown ✧