
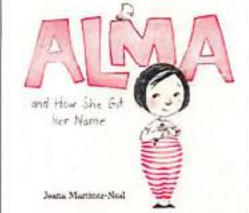
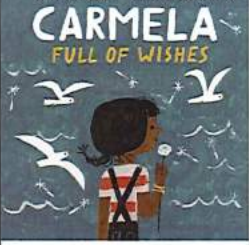

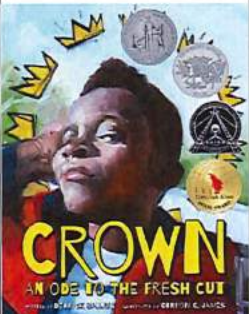
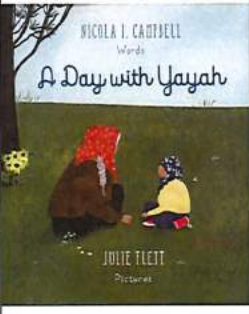

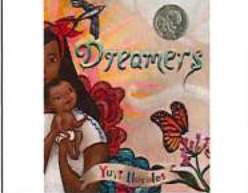




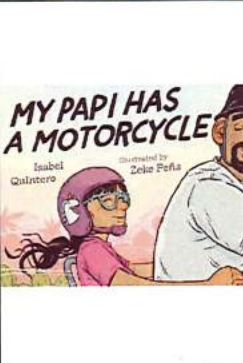
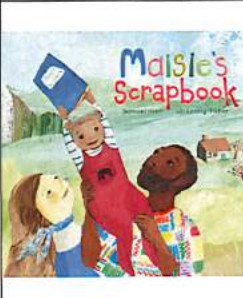


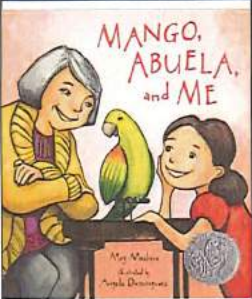

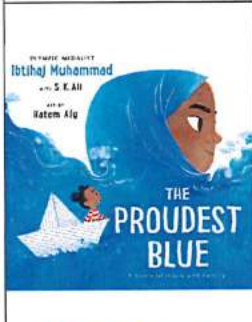

Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?	Already in Swigert/DDS print collection?	Added to Destiny Collection?
	Alexandra Penfold	North American/multicultural	<p>Kirkus Reviews starred (June 1, 2018)</p> <p>A lively city school celebrates its diversity. Front endpapers show adult caregivers walking their charges to school, the families a delightful mix that includes interracial, same-sex, and heterosexual couples as well as single caregivers; the rear endpapers assemble them again at the conclusion of a successful schoolwide evening potluck. In between, the rhyming verses focus on aspects of a typical school day, always ending with the titular phrase: "Time for lunch—what a spread! / A dozen different kinds of bread. / Pass it around till everyone's fed. / All are welcome here." Indeed, this school is diversity exemplified. Several kids point to their home countries on a world map, and some wear markers of their cultural or religious groups: There's a girl in hijab, a boy wearing a Sikh patka, and a boy in a kippah. A rainbow of hair colors and skin tones is in evidence, and children with disabilities are also included: a blind boy, a girl in a wheelchair, and several kids with glasses. What is most wonderful, though, is the way they interact with one another without regard to their many differences. Kaufman's acrylic, ink, crayon, collage, and Photoshop illustrations bring the many personalities in this school community to life. "You have a place here. / You have a space here. / You are welcome here." Penfold and Kaufman have outdone themselves in delivering a vital message in today's political climate. Let's hope more people, starting with this picture book's audience, embrace it. (Picture book. 3-8)</p>	Yes/E		
	Juana Martinez-Neal	North America and South America/Hispanic American and Peruvian	<p>Kirkus Reviews (February 15, 2018)</p> <p>Alma Sofia Esperanza José Pura Candela has a very long name, and she's about to find out how she came to have it. Alma is a cute little girl with the sweetest pair of striped red-and-white pants ever. She also happens to have a very long name—so long, in fact, that it never fits. Her father sits her down to tell her the story of her name, "Then you decide if it fits." And so Alma learns about her grandmother Sofia; her great-grandmother Esperanza; her grandfather José; her great-aunt Pura; and her other grandmother Candela. And Alma? She learns Alma was picked just for her. "You will make your own story." Peruvian-born Martinez-Neal never expresses it in the text, but the illustrations are filled with references to Peru, the country where Alma's family comes from. Mostly monochromatic against a cream background, the illustrations—print transfers with graphite and colored pencils—are delightful, capturing the distinctive essences of Alma's many namesakes. Alma is depicted as the color of the paper background, with pink cheeks and a black bob haircut. Whereas the story starts with Alma's name written in a childish print on a piece of paper that needs an extra piece of paper taped to it, the story ends with Alma's name in grand and elegant display types. That's her name, and it fits her just right! A Spanish edition, <i>Alma y cómo obtuvo su nombre</i>, publishes simultaneously. A celebration of identity, family and belonging. (Picture book. 4-8)</p>	Yes/E		
	Matt de la Peña	North America/Hispanic American immigrants	<p>Kirkus Reviews starred (September 1, 2018)</p> <p>On her birthday, a young girl accompanies her brother on his errands for the first time and makes a wish, but not exactly in the way she was expecting. When readers meet 7-year-old Carmela, she is scootering past workers in fields, excited to tag along with her older brother on her birthday. It's fun for her, but it's also necessary: Their mother works in housekeeping for a fancy hotel, and their father was a day laborer who is no longer home. As they run errands, Carmela plays the annoying little sister, but when she falls off her scooter and loses a dandelion wish she was counting on, her brother takes her to a place where her wish is carried further than she could have imagined. This second de la Peña–Robinson collaboration after <i>Last Stop on Market Street</i> is no less powerful and beautiful. It touches on immigration, class, and loss without belaboring each. And it's full of rich details, sharp and restrained writing, and acrylic paintings that look textured enough to rise off the page. In one brilliant sequence, Mexican papel picado depicts what Carmela imagines, ending with "her dad getting his papers fixed so he could finally be home" and a cutout of a kneeling father embracing his daughter. It's a bracing page, the best in the book, and just as sublime as the text. It's another near-perfect slice of life from a duo that has found a way to spotlight underrepresented children without forgetting that they are children first. (Picture book. 3-8)</p>	Yes/E		


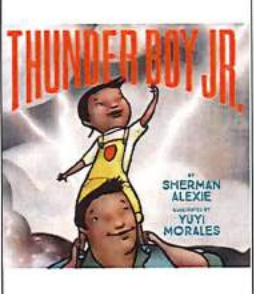
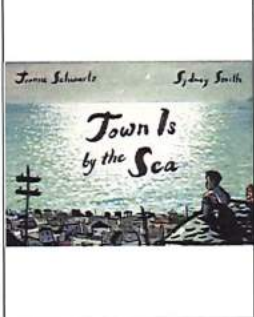
Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?	Already in Swiger/DDS print collection?	Added to Destiny Collection?
	Mara Rockliff	North America/Jewish, Hispanic American, Indian American, Italian American	<p><b>School Library Journal (October 1, 2014)</b>  <b>PreS-Gr 3-</b>This charming story is a celebration of multicultural America and friendship. Every Friday afternoon, following her grandmother's weekly tradition, Goldie Simcha (simcha means celebration)-now a young woman living on her own-combines vegetables, dried beans, and barley in a large pot of broth that sits simmering on the stove through Friday night and Saturday until the delicious smell tells her and the four families who live on the floors beneath her that the cholent is ready to eat. Then all the neighbors join Goldie at her large table, each one suggesting which ingredient makes the weekly stew so delicious. But Goldie says, "For me, the taste of cholent is ... Shabbat." And all agree that it cannot be made in a hurry. Goldie's neighbors have interests as diverse as their ethnicities-novelist, tuba player, collector of china cups-and the foods they bring to Goldie's table on Shabbat when she feels too ill to cook-pizza, beans and rice, potato curry, and Korean barley tea-combine with their concern for their friend to make a wonderful meal even more special than usual. Brooker brings this sweet story to life with full-page, oil-painted, cartoon-style illustrations heavily detailed with clipped-out magazine photos: tableware; cleverly pieced patterned paper clothing; food and dishes. She has infused each character with distinct personality and presents them as a large, caring family, strengthened by their differences, enjoying the Sabbath together. A recipe for cholent is included.-Susan Scheps, formerly at Shaker Public Library, OH (c) Copyright 2014. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.</p>	No		
	Derrick Barnes	North America/African American	<p><b>Kirkus Reviews starred (August 15, 2017)</b>  Safe to say, there's nothing like the feeling of the fresh cut. You feel so extra visible with a fresh new cut, and this book built from that experience translates it in a way never before brought to the children's bookshelf. Basquiat-inspired king insignias and a bit of Kehinde Wiley flair shape portraits of all the various ways men (and women too) come into the black barbershop to restore their cool, leaving the chair with high self-esteem, self-pride, and confidence—if only for as long as their hairlines remain crisp. It's sacred. The all-important line and the diverse styles take center stage here. The Big Daddy Kane—homage flat-top. The part. The light shape-up surrounded by cornrows and locs. The taper. The classic wavy dark Caesar. Barnes' imaginative prose mirrors the hyperbole and swagger of the barbershop. No cut is just good. It will have you looking "presidential," "majestic." Like you own "a couple of acres of land on Saturn." The swagger is on a million. The sauce is drippin'. James' oil-based portraiture will send many readers reminiscing. This book oozes black cool and timely, much-needed black joy, using the unique and expansive experience of the barbershop to remind young boys that their inner lives have always mattered there. One of the best reads for young black boys in years, it should be in every library, media center, and, yes, barbershop. (Picture book. 5-12)</p>	No		
	Nicola Campbell	North America/Interior Salishan	<p><b>Kirkus Reviews (February 15, 2018)</b>  A current-day Interior Salish girl named Nikki and her two friends spend a day with Yahyah, Nikki's grandmother, learning about edible plants. Nikki and Yahyah are tanning a deer hide when they notice a rainbow blooming across the sky. When neighbors Jamesie Pookins and Lenny join them, Yahyah asks if the children know which edible plants are ready to be gathered in the spring. They have many answers: wild rhubarb, wild celery, lightning mushrooms, and more. Even though they admit they don't like how mushrooms taste, they want to help Yahyah gather. Soon, everyone climbs into Auntie Karen's minivan, and they leave to hunt for plants. As they do, Yahyah teaches them which plants are safe to eat and which are not, all the while also teaching them the Nle?kepmxcin words for each plant, too. The dialogue naturally folds helpful pronunciation cues for several of the words into the text, and all words are printed with phonetic pronunciations in the closing glossary. Campbell's (Interior Salish/Métis) quiet story weaves botanical facts with respect for the natural world, naming the plants in the Nle?kepmxcin language. Flett's (Cree/Métis) colorful, calming illustrations blend very well with the tone of the text, often gracefully incorporating the pulled-out Nle?kepmxcin in display type. The flowers pop against the dark green grass, the relative smallness of the human figures in the landscape emphasizing their relationship with nature. With modern children learning an elder's wisdom, this makes for a lovely day out. (Picture book. 4-8)</p>	No		

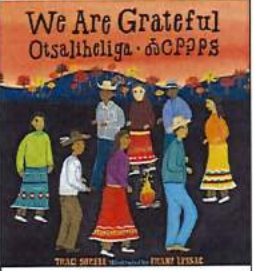

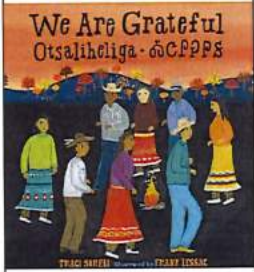
Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?	Already in Swigert/DDS print collection?	Added to Destiny Collection?
	Bao Phi	North America and Asia/Vietnamese American and Vietnamese	<b>Booklist starred (July 2017 (Vol. 113, No. 21))</b> Grades K-3. Before dawn, a Vietnamese American man and his young son set out to fish for their supper in a nearby lake. As they travel the lamp-lit streets, build a small fire, and drop their hook into the water, the little boy contemplates his parents' lives, the everyday task of fishing for their supper, and the stories they've told him about living in Vietnam before coming to America as refugees. Phi's bittersweet story of the resourcefulness of an immigrant family is lovingly illustrated in Bui's evocative artwork. Her expressive ink-black brushstrokes stand out against a background of star-speckled, crepuscular blues, and at poignant moments in Phi's story, she movingly homes in on the facial expressions of the boy and his father. While the story occasionally hints at painful things, the gravity of those events is depicted in the emotional reactions of the characters in the present, rather than images of war in the past. The boy's father has fond memories of Vietnam, heartbreak for the people he lost in the war, and gratitude for the opportunities afforded to him in the U.S., all of which the boy silently internalizes into both appreciation for his life and curiosity about a place he's never been. This wistful, beautifully illustrated story will resonate not only with immigrant families but any family that has faced struggle.	Yes/E		
	Minh Lê	North America and Asia/Asian American and Thai	<b>Booklist starred (June 1, 2018 (Vol. 114, No. 19))</b> Grades K-2. When a young Asian American boy visits his Thai-speaking grandfather, despite granddad's best efforts—a hot dog for dinner, control of the TV remote—the language barrier and the generational divide seem insurmountable. Until, that is, the boy brings out his paper and markers and they're matched by his grandfather's sketchbook and paintbrush. Together, they're drawn into a vibrant world of boy wizards and mythical Thai warriors, and "all the things we could never say come pouring out." They discover each other in imaginary battle against a fearsome dragon, before the end of the evening heralds a new beginning for them both. Lê's poignant and deeply meaningful tale is rocketed into the stratosphere by Santat's dynamic and playful visuals, imaginatively conceived and action-packed even as they potently evoke the culture they're drawn from. Beneath the dynamism, Santat matches the more delicate emotions the story hinges on; one glance at the boy's face, dreading what's ahead of him as he waits for his grandfather to answer the door, attests to this. The writer-artist collaboration's success is also on display in subtle visual representation of the shifting relationship, as when the boy and grandfather, coming together in a final battle, exchange artistic "weapons." Focus on an underrepresented culture; highly accessible emotions; concise, strong storytelling; and artistic magnificence make this a must-have.	Yes/E		
	Yuyi Morales	North America/Hispanic American immigrants and Mexico	<b>Kirkus Reviews starred (August 15, 2018)</b> Based on her experience of leaving Mexico for the United States, Morales' latest offers an immigrant's tale steeped in hope, dreams, and love. This story begins with a union between mother and son, with arms outstretched in the midst of a new beginning. Soon after, mother and son step on a bridge, expansive "like the universe," to cross to the other side, to become immigrants. An ethereal city appears, enfolded in fog. The brown-skinned woman and her child walk through this strange new land, unwilling to speak, unaccustomed to "words unlike those of our ancestors." But soon their journey takes them to the most marvelous of places: the library. In a series of stunning double-page spreads, Morales fully captures the sheer bliss of discovery as their imaginations take flight. The vibrant, surreal mixed-media artwork, including Mexican fabric, metal sheets,	Yes/E		
	Kelly Lyons	North America/African American	<b>School Library Journal (April 1, 2019)</b> Gr 2-5-Inspired by the author's family heritage and traditions, this title follows an African American family as they travel "down home" for a family reunion. Lil' Alan is excited to see his extended family and visit his great-grandma and her farm but is anxious about how he might contribute to the celebration. Sis is planning to sing Granny's favorite song, and cousin Isaiah will read a poem by Langston Hughes, but what can Lil' Alan do? As he goes on a tractor ride, enjoys "love-made" family meals, attends church services, and listens to his father and other relatives share memories and ruminate on the importance of family, Lil' Alan realizes that the answer is in the precious family land, the gifts of which he uses in a heartfelt tribute to his family and its roots. Minter's illustrations, rendered in an acrylic wash, work in beautiful harmony with Lyons's joyful portrait of a deeply loving multigenerational family. Carefully layered images, patterns, and textures reinforce the narrative links between family history, American history, ancestral land and nature, and the bonds of family: "When we go down home with Daddy, everything we see holds a piece of him and us." VERDICT Readers will enjoy this moving celebration of familial love, history, and tradition. Highly -recommended.-Lauren Strohecker, McKinley Elementary School, Elkins Park, PA © Copyright 2019. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.	No		

Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?	Already in Swigert/DDS print collection?	Added to Destiny Collection?
	Juan Felipe Herrera	North America/Hispanic American migrant farm workers	<p><b>School Library Journal (October 1, 2018)</b></p> <p>K-Gr 4-A young child of migrant farmers spends his time picking flowers, playing with tadpoles, sleeping under the stars, helping with chores, and learning to say goodbye each time his family leaves their home for someplace new. The boy grows, eventually walking to a new school alone, knowing he cannot yet read or write English. He practices spelling in English by using what he knows in Spanish, and collects pens as well as words to write magnificent stories. He sings in front of his classmates, and learns guitar so that he can turn his poetry into songs. (If I picked up/my honey-colored guitar/and called out my poem/every day/until it turned into a song,/imagine.) Written by the master wordsmith himself, this work details Herrera's life as a young boy spending time outside and then as an adolescent learning to craft poetry, before ultimately receiving the honor of U.S. Poet Laureate as an adult. His words are accompanied by pen-and-foam monoprint illustrations that sweep across the page to create a soft, dreamy feeling, further encouraging readers to heed the author's recurring refrain: imagine. Readers will finish the story envisioning all the possibilities that may await them. VERDICT A beautifully illustrated poem that will be cherished by children. A first purchase.-Maggie Mason Smith, Clemson University, SC © Copyright 2018. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.</p>	No		
	Carole Weatherford	North America/African American	<p><b>Kirkus Reviews starred (June 15, 2017)</b></p> <p>A new mother describes her dreams for her son, her hopes for his future, and her prayers for his safety. The book opens with the mother, a black woman, cradling her newborn and looking ahead to his future. She imagines holding his hand as he learns to walk, reading to him, and teaching him the golden rule. But as her son grows, she knows he will move away from her protection and face the dangers of the wider world, and so her words shift to prayers for her son's future. She asks God to hold her son in his hands, a metaphor reflected in the cover illustration with huge, protective hands above and below the figure of a solemn little black boy. The moving, poetic text captures the mother's fears for her son while framing her thoughts in a hopeful way, countering worries with positive outcomes. As the prayers move to a conclusion, she prays that her son will avoid perils and grow up to raise his own sons and grandsons. She adds to her prayer the profound words: "Black lives matter. Your life matters." Her heartfelt words will appeal to adults even as they offer both love and reassurance for children and a way to explore some difficult social issues. Pinkney's striking, loose illustrations in watercolor and gouache use a palette of pastel greens and blues, with swirling strokes of ink indicating movement or change. Insightful, poignant, groundbreaking—and a reminder that the lives of all children are also in our hands. (Picture book/religion. 5-adult)</p>	Yes/E		
	Sonia Manzano	North America/Puerto Rican	<p><b>Kirkus Reviews starred (September 1, 2015)</b></p> <p>On Christmas Eve, a large apartment house on 133rd Street in the Bronx becomes the site of a multicultural neighborhood party. Manzano, a Pura Belpré honoree and Maria on Sesame Street, teams up with Caldecott honoree Priceman for this vibrant story. The setting is the apartment of a Puerto Rican family preparing their special Christmas Eve dinner. Mami is trying to cook a huge roast, but it won't fit in her small oven. Papi and Jose decide to take the roast to their friend who owns a pizzeria to see if he can help. On their way, they meet several neighbors and friends of different ages and ethnic groups; all are stressed, lonely, or worried about money. When the father and son return with the cooked roast, its delicious aroma transforms everyone who smells it, wafting them along on swirls of contented delight. They all float up the stairs to the apartment for a Christmas Eve dinner, fitting everyone into just one small apartment—a Christmas miracle. The polished text uses dramatic pacing, dialogue, emotion, and characterization to excellent effect. Priceman's dazzling illustrations are filled with pulsating energy, glowing colors, and the radiant smiles of the neighbors who find community together. A magical, hopeful vitality permeates the art, reflected in multiple swirling elements wound through the illustrations. A scrumptious treat to be savored and enjoyed, just like a fine holiday dinner. (Picture book. 4-9)</p>	Yes/E		

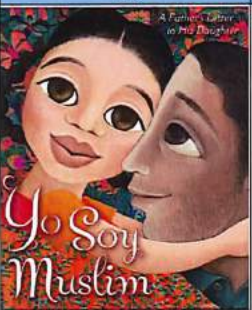
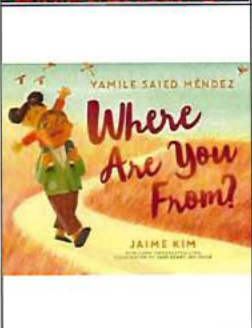
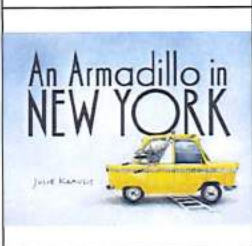
Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?	Already in Swigert/DDS print collection?	Added to Destiny Collection?
	Supriya Kelkar	North America and Asia/Indian American and Indian	<p><b>Kirkus Reviews (July 1, 2019)</b>            Indian American Harpreet Singh is a practicing Sikh and has a different color patka, or head covering, for every occasion. He wears yellow when he feels sunny and cheerful, pink when he feels like celebrating, and red when he wants to feel brave. When his mother gets a job in a small snowy town across the country, Harpreet is apprehensive about the move despite his parents' assurance that it will be an adventure. Harpreet begins to wear colors for not-so-happy occasions: He wears blue to the airport because he's nervous and gray when he's sad. Most often of all, however, Harpreet wears white, as he feels shy and doesn't want to be seen. Will Harpreet ever feel like his cheerful self in his new home? Kelkar's telling of Harpreet's story is crisp and straightforward, and Marley's bright illustrations tactfully and subtly convey cultural differences that make Harpreet feel different from and invisible to his peers. In the lunchroom scene with all the other children, for example, Harpreet has in front of him a large plate of traditional Indian chapati (bread) and dal (lentils), whereas his peers are shown munching on more "American" dishes (like cake). An afterword by Simran Jeet Singh, a scholar and professor of Sikhism, helps contextualize this story for readers who are not familiar with the religion. This simple yet sensitive story about a child coming to terms with things beyond his control will resonate across cultures. (Picture book. 3-7)</p>	No		
	Isabel Quintero	North America/Hispanic American	<p><b>School Library Journal (May 1, 2019)</b>            K-Gr 2-A radiant ode to a young girl's father and her L.A. neighborhood. Every evening, Daisy and her papi snap on their helmets (hers is purple with a unicorn, his a black vintage variety) and begin their ride on his electric blue motorcycle through Corona, CA. At times they "roar past" taquerias and murals, and other times they "cruise," greeting family and neighbors as they pass by. All the while, Daisy absorbs the sights, sounds, and smells of her beloved hometown, imprinting its idiosyncrasies into memory. Daisy's experiences mirror Quintero's childhood memories, recounted through tender language and vivid sensory details. Recalling the motorcycle rides with her papi is an exercise in familial love, but also a way to honor a hometown and present the changes from gentrification. Although the topic is touched upon lightly, its complexity percolates and becomes much more vivid with multiple reads. The illustrations faithfully capture the merriment and love through careful details and a low-key color palette that alludes to warm memories being made and recollected. Peña makes felicitous use of his comics chops, incorporating speech balloons with Spanish phrases, onomatopoeia, and panels to convey movement. Quintero's writing and Peña's art coalesce most beautifully in the infectious look of joy on Daisy's face throughout. VERDICT A book that radiates sheer happiness without shying from reality. Highly recommended for all libraries.-Jessica Agudelo, New York Public Library © Copyright 2019. Library Journals LLC, a wholly owned subsidiary of Media Source, Inc. No redistribution permitted.</p>	Yes/E		
	Samuel Narh	North America/African and biracial	<p><b>Kirkus Reviews starred (February 1, 2019)</b>            Maisie has the best of many worlds in her multiracial family.&amp;nbsp;A brown-skinned little girl with puffy Afro hair, Maisie begins her scrapbook with small watercolor portraits of her family in the front endpapers: Mama and Dada as children and several pictures of Maisie's younger self. She writes that she is "the little girl who saves the world from Ananse the spider" and whose mama tells her "a bull is not a pet." This sets the stage for the contrasts between her parents: Her dark-skinned West African dada takes her on regular flights of fancy, while her white mama keeps her grounded and safe. Despite their differences, both parents love her dearly. Dada plays a marimba, Mama plays viola, and Maisie plays maracas—this family embraces global music. The Sankofa bird and the Ghanaian Adinkra symbol Gye Nyame ("except for God") appear in the illustrations, both of which relate to going back and fetching the past to find a way forward—a likely motivation for Dada's African stories. In the mixed-media illustrations, the outdoor and fantasy scenes fill the pages with color and contrast with Maisie's time indoors, where entertaining herself seems to present a slight challenge. A quiet, positive story that opens a window into what it can look and feel like to grow up in a biracial, multinational family that's rich in story. (Picture book. 3-6)</p>	Pending/E (Adobe)		

Title	Author	Continent/ Culture Represented	Review/Summary	Ebook (E) or Audiobook (A) available in OverDrive?	Already in Swigert/DDS print collection?	Added to Destiny Collection?
	Meg Medina	North America/Latinx	<p><b>Booklist starred (July 2015 (Vol. 111, No. 21))</b>            Grades 1-3. Mia is shy about meeting her grandmother, who is moving in with her from the faraway tropics. Abuela speaks Spanish and “can’t unlock the English words,” and Mia’s español is not good enough to bridge the divide they both feel. Soon they find ways of getting to know each other—walking to the park, rolling masa (dough) for meat pies—but it’s not enough. Mia decides to teach Abuela English by labeling everything in the house (even the hamster!), and Abuela teaches Mia Spanish in return. One day Mia gives her grandmother a pet parrot, which they name Mango, and he becomes their student—trilingual in English, Spanish, and parrot! Pura Belpré Award winner Medina (Yaqui Delgado Wants to Kick Your Ass, 2013) and Pura Belpré honoree Dominguez (Maria Had a Little Llama, 2013) have created a poignant tale of intergenerational connection, transition, and patience. The language and vivid illustrations (a colorful blend of ink, gouache, and marker) are infused with warmth and expression, perfectly complementing the story’s tone. Abuela’s adjustment to her new home is sensitively portrayed as she and Mia bond over their different cultures and shared heritage. Pair with Matt de la Peña’s Last Stop on Market Street (2015) for another look at urban multiculturalism. Heartfelt, layered, and beautiful—a must for library collections.</p>	Yes/A (Ebook not available)		
	Jerri Hanel Watts	North America and Asia/Korean American and Korea	<p><b>Booklist starred (April 1, 2016 (Vol. 112, No. 15))</b>            Grades K-3. “In Korea, I was ordinary,” says Hee Jun, who chronicles his family’s move to America and their gradual assimilation into their West Virginia community. Though he arrives at school knowing no English, within a few months Hee Jun has made a friend and is learning the language. After his little sister, Se Ra, acts out, biting and kicking her teacher, her grandmother stays in class to help her adjust. Soon they are both learning English. One of the endearing aspects of Watts’ book is Hee Jun’s awareness of his grandmother, an honored teacher in Korea, and her initial sense of loss and loneliness, which fade as she learns the language, befriends Se Ra’s teacher, and finds familiar flowers growing in her new country. This gentle, compassionate immigration narrative shows the difficulties of adapting to a new culture. Unlike most picture books on the subject, its setting is contemporary and its intergenerational story reflects the struggles of several family members. Scenes in Korea are written in past tense, but once the setting shifts to America, present tense adds immediacy to the simply worded, effective storytelling. Yum, a Korean artist who moved to America, contributes sensitive and expressive watercolor illustrations. A perceptive portrayal of an important American experience.</p>	No		
	Ibtihaj Muhammad	North America/Muslim and African American	<p><b>Kirkus Reviews starred (July 1, 2019)</b>            A young girl admires her older sister’s “first-day hijab” in this team effort by hijabi Olympian Muhammad (Proud, 2018) and YA novelist Ali (Love From A to Z, 2019). Mama takes Asiyah and Faizah to the hijab shop so that Asiyah can pick out her “first-day hijab.” Mama likes pink, but Asiyah picks out “the brightest blue.” Faizah has a new backpack and light-up shoes for the first day of school, but when Asiyah walks out in her blue hijab, “It’s the most beautiful first day of school ever. / I’m walking with a princess.” Once they arrive at school, the reactions of other children alternate with spreads depicting Faizah’s thoughts about Asiyah’s hijab, which are paired with Mama’s words. A girl whispers, asking Faizah about the hijab. But “Asiyah’s hijab isn’t a whisper”; according to Mama, “it means being strong.” These spreads show Aly’s close-up illustrations of a smiling Asiyah, with her blue hijab extending into an image of “the sky on a sunny day” or “the ocean waving to the sky.” Faizah triumphs over the misunderstandings and bullying she witnesses, her pride in her sister still intact. This sensitive representation of family relationships that provide a loving coat of armor against the world’s difficulties is memorable and inspiring. Bullies are depicted as faceless shadows, emphasizing the importance of discounting what they say. Faizah’s family is black; the other schoolchildren are multiracial. Triumphant and true. (Picture book. 4-10)</p>	Pending/E (preordered; available 9/10/19)		
	Johnny Marks, Hans Chester et al.	North America/Alaska Native Americans	<p><b>From the Publisher</b>            Shanyaak'utlaax: Salmon Boy comes from an ancient Tlingit story that teaches about respect for nature, animals and culture. The title character, a Tlingit boy, violates these core cultural values when he flings away a dried piece of salmon with mold on the end given to him by his mother. His disrespect offends the Salmon People, who sweep him into the water and into their world. This book is part of Baby Raven Reads, an award-winning Sealaska Heritage program for Alaska Native families with children up to age 5 that promotes language development and school readiness. Baby Raven Reads was awarded the Library of Congress's 2017 Literacy Awards Program Best Practice Honoree award.</p>	No		

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	Oge Mora	North America/Nigerian	<p><b>Kirkus Reviews starred (July 15, 2018)</b></p> <p>In this story full of the sounds, colors, and language of Haiti, the protagonist connects with herself, her family history, and the history of Haiti through her auntie Luce's extraordinary art. The bright cover depicts the young, brown-skinned, female protagonist with cornrowed hair, holding hands with Auntie Luce on the beach near a high hillside of multicolored houses. The dripping sun above them suggests that, with the long-handled brush that each character holds aloft, they are also painting the scene in which they appear. Vague details of conflicts between Luce and her sister, the protagonist's mother, hint at why the child flies unaccompanied to Haiti every winter to visit, leaving her parents and brother behind. On this visit, the first question she asks Luce is if she can sit for a new painting. Since Auntie Luce last painted her when she was 7, Luce enthusiastically agrees, although the child has trouble sitting still for so long. It's worth the effort, though, because Luce's paintings "always talk back"—telling the stories of important black heroes of Haiti, such as Jean-Jacques Dessalines and Toussaint Louverture, as well as relatives. Daley's richly saturated acrylic-on-illustration board paintings convey some of the complexities of time and place through the images themselves. Young readers will enjoy how Latour and Daley celebrate Haitian history and culture through this lovely, artistic story. (Picture book. 4-8)</p>	Yes/E		
	Alexie Sherman	North America/Native American	<p><b>Kirkus Reviews starred (April 1, 2016)</b></p> <p>Thunder Boy Smith Jr. hates his name. The Native American boy is named after his father, whose nickname is Big Thunder. Thunder Boy Jr. says his nickname, Little Thunder, makes him "sound like a burp or a fart." Little Thunder loves his dad, but he longs for a name that celebrates something special about him alone. He muses, "I love playing in the dirt, so maybe my name should be Mud in His Ears....I love powwow dancing. I'm a grass dancer. So maybe my name should be Drums, Drums, and More Drums!" Little Thunder wonders how he can express these feelings to his towering father. However, he need not worry. Big Thunder knows that the time has come for his son to receive a new name, one as vibrant as his blossoming personality. Morales' animated mixed-media illustrations, reminiscent of her Pura Belpre Award-winning work in <i>Nino Wrestles the World</i> (2013), masterfully use color and perspective to help readers see the world from Little Thunder's point of view. His admiration of his dad is manifest in depictions of Big Thunder as a gentle giant of a man. The otherwise-muted palette bursts with color as Thunder Boy Jr. proudly enumerates the unique qualities and experiences that could inspire his new name. An expertly crafted, soulful, and humorous work that tenderly explores identity, culture, and the bond between father and son. (Picture book. 4-7)</p>	Yes/A (Ebook not available)		
	Joanne Schwartz	North America/Canadian	<p><b>Kirkus Reviews starred (February 1, 2017)</b></p> <p>The coal mines of Cape Breton in the Canadian province of Nova Scotia have closed, but this book recalls a time when generations of men toiled in the mines under the sea. As the book starts, a white couple stands by the door. The woman holds her husband's lunch pail as he gets ready to leave home. Upstairs, their son wakes up, and it is from him that readers will get to know his town and life by the sea, the repeated phrase "it goes like this—" lending the narrative a timeless quality. Both the text and the illustrations have a simple, understated quality that go hand in hand and lend a melancholic feel to the whole. A muted palette and images heavily outlined in black reinforce the feeling. As the boy goes about his life above—playing with his brown-skinned friend; coming home to a simple lunch; going to the store with a list for the grocer; or visiting his grandfather's grave overlooking the sea—several predominantly black two-page spreads, vigorously textured strokes of black and gray adding weight, are woven into the narrative, reminding readers that deep down, the miners are digging for coal. A particularly poignant spread depicts the front door of the house in a wordless series, the angle of the sunlight showing time going by; in the last image the door is opening, and the narrator's father is home at last. A quiet book that will stay with readers long after they have closed it. (Picture book. 5-8)</p>	Pending/E (Adobe)		

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	Sorell	North America/Cherokee	<p><b>Kirkus Reviews starred (July 15, 2018)</b></p> <p>According to storyteller Sorell, the Cherokee people always express gratitude for the little things they are given by saying the phrase, "Otsaliheliga," or "we are grateful." Raised in the Cherokee Nation, Sorell intentionally crafts a narrative that simultaneously embraces modernity and a traditional presentation of Cherokee community and way of life. Throughout, the measured text reminds readers that in all things "we say otsaliheliga." Colorful, folk art-style illustrations show Cherokee people during ceremonies, in family gatherings large and small, and outdoors enjoying each of the four seasons, always expressing gratitude. The scenes are contemporary; one shows a father taking care of his children, engaging in a positive parenting role, while another depicts a family seeing off a relative who is leaving for deployment in the military, underscoring that Cherokee people serve their country. Children participate in rites and in family outings with adults, and they also play traditional games such as stickball and plant strawberries, a practice that reminds their people to embrace peace with one another. The variety of skin tones represented in the illustrations likewise depicts a present-day reflection of the diversity that exists within the Cherokee people. Occasional Cherokee words are written in Romanized form, phonetically, in Cherokee characters, and in English—a lovely grace note. A gracious, warm, and loving celebration of community and gratitude. (glossary, author's note, Cherokee syllabary) (Picture book. 4-8)</p>	Yes/E		
	Hena Khan	Muslim women around the world	<p><b>Booklist (November 15, 2018 (Vol. 115, No. 6))</b></p> <p>Grades K-3. A young girl watches the women in her life, paying close attention to how they wear their hijabs. Grandma carefully tucks in the ends of hers, like the pastry on the pies she bakes. Auntie, who is an artist, winds her silky hijab high on her head and pins it with a jewel. Iman's more sporty covering stays put while she competes for her martial-arts black belt. This book is a generous invitation by both author and illustrator to young Muslim girls to witness the variety of ways and reasons women wear hijabs. It is necessarily unobtrusive, for it also considers the gaze of the outsider who may wonder and have questions. The women and girls the protagonist admires vary in profession, age, and race. They go about their lives with confidence and pride, choosing to style their hijabs according to circumstance or whimsy. An author's note explains when and why some Muslim women choose to cover, or not. Cheerful, colorful images complement the affirming tone and message of this timely book.</p>	No		
	Sorell	North America/Cherokee	<p><b>Kirkus Reviews starred (July 15, 2018)</b></p> <p>According to storyteller Sorell, the Cherokee people always express gratitude for the little things they are given by saying the phrase, "Otsaliheliga," or "we are grateful." Raised in the Cherokee Nation, Sorell intentionally crafts a narrative that simultaneously embraces modernity and a traditional presentation of Cherokee community and way of life. Throughout, the measured text reminds readers that in all things "we say otsaliheliga." Colorful, folk art-style illustrations show Cherokee people during ceremonies, in family gatherings large and small, and outdoors enjoying each of the four seasons, always expressing gratitude. The scenes are contemporary; one shows a father taking care of his children, engaging in a positive parenting role, while another depicts a family seeing off a relative who is leaving for deployment in the military, underscoring that Cherokee people serve their country. Children participate in rites and in family outings with adults, and they also play traditional games such as stickball and plant strawberries, a practice that reminds their people to embrace peace with one another. The variety of skin tones represented in the illustrations likewise depicts a present-day reflection of the diversity that exists within the Cherokee people. Occasional Cherokee words are written in Romanized form, phonetically, in Cherokee characters, and in English—a lovely grace note. A gracious, warm, and loving celebration of community and gratitude. (glossary, author's note, Cherokee syllabary) (Picture book. 4-8)</p>	Yes/E		



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	Mark Gonzales	Latinx/Muslim	<p><b>Kirkus Reviews (June 15, 2017)</b>            In Gonzales' first book for children, a father tells his Latin American indigenous, Muslim daughter to face the world's questions with pride in her identity. This "Father's Letter to His Daughter" faces the question of identity head-on. The intimate text instructs the girl to remember Mayan pyramids as she walks "in the steel shadows" of cities and assures her that "there are questions we all ask / when we are learning what it means to be human." The father then prepares her for the "questions this world will ask" without smiling: "What are you? / And / where are you from?" Father instructs daughter to say, "Yo soy Muslim. / Our prayers were here / before any borders were." Stylized illustrations emphasize light and dark, warm and natural colors, highlighting the girl, with her orange, patterned dress and large eyes gazing out at readers or up at other characters in her world and the things her father shows her. The girl's gestures and gaze show that she is absorbing all that is happening around her. A poetic celebration of heritage and faith, past and future, this book is unique for its blend of indigenous, Spanish-speaking cultural content with Muslim religious identity. This book will be cherished by Muslim families seeking to boost their children's confidence and intriguing for non-Muslim families seeking to learn. (Picture book. 3-9)</p>	Yes/E		
	Yamile Mendez	North America, Central America and South America/Puerto Rican and Argentine	<p><b>Kirkus Reviews starred (April 15, 2019)</b>            After being repeatedly asked variations on "Where are you from?" the narrator finds out that "I'm from here, from today, same as everyone else," is not an answer that will satisfy those asking. They want to know "where are you really from." The child, who has light-brown skin and hair worn in two afro-puffs, turns to Abuelo for help. He in turn "looks inside his heart for an answer." Lyrical language and luminous illustrations convey his thoughtful response. "You're from the gaucho, brave and strong....But you're also from the warm, blue oceans the copper warriors tried to tame...where our ancestors built a home for all, even when they were in chains because of the color of their skin." By pointing out the child's Argentinean and Puerto Rican cultural heritage as well as mixed racial makeup, Abuelo's answer addresses the multilayered and varied possibilities of a Latinx identity. Ultimately, Abuelo points out, the questioning child comes from his love and that of all those who came before. The question of where someone is "really" from, in the United States, is too often understood as meaning: You look different; you must be from somewhere else. In this case, the illustrations portray a very diverse group of children and adults posing that very question, demonstrating the particular frustrations often experienced by people of mixed race. An ideal vehicle for readers to ponder and discuss their own identities. (Picture book. 4-8)</p>	No		
	Julie Kraulis	North America	<p><b>Booklist (May 15, 2016 (Online))</b>            Grades K-3. Arlo the globe-trotting armadillo is on the road again, and this time he is headed to New York City. Guided by his grandfather's travel journal, Arlo takes in the many sights, sounds, and flavors of the Big Apple, but all of his sightseeing is a prelude to his long-awaited introduction to Lady Liberty. Utterly charming illustrations are softly rendered in graphite and oils that place this perky little traveler in iconic New York locales. He can be seen with the lions guarding the public library, peering down the spiral ramp of the Guggenheim, snacking on street food, and watching a baseball game at Yankee Stadium. These are just a few of Arlo's stops before finally boarding the ferry to Liberty Island, and each is accompanied by a few lines of narrative text and an excerpt from Grandfather Augustin's journal, which offers a fact or two about the featured site. Endearing and informative, this whimsical travelogue offers readers an inventive way to go touring.</p>	Yes-eBook pending		