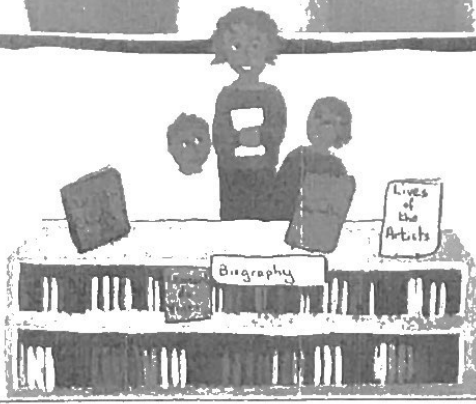




chapter 3

Picture Books

What Are Picture Books?

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Categories of Picture Books

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Ask the Author/Illustrator: *Jon Scieszka and Lane Smith*

The gratifying thing about good art is the longer one looks at it the more one sees, the more one sees, the deeper one feels, and the deeper one feels the more profoundly one thinks. Looking at art is everything!

—from *Picture Books for Children*, 4th ed. by Patricia J. Cianciolo

What Are Picture Books?

Today's picture books are filled with good art—art that invites repeated lingering, elicits a depth of feeling, and promotes profound thinking. A picture book can take many forms. It can be a wordless book, which tells a story solely through illustrations. It can be an illustrated book, in which the words carry most of the message, but illustrations either depict what is stated in the text or decorate the page. It can be a picture storybook, in which a story is told through a combination of illustrations and text, each amplifying the other to create a unified whole. Much of the discussion in this chapter focuses on the picture storybook.

Picture books are also characterized by a unique use of language. *Wordless books* are marked by the absence of written language; however, language is implied through the illustrations, so it exists within the book, but not in a visible text. *Concept books* have language that is unique in its ability to convey the meaning of concepts such as the alphabet, numbers, shapes, or colors. *Beginning Readers* are books that use controlled language to enable children to practice reading independently. The best *picture storybooks* have language that is rich in its ability to tell the story well. They may include vocabulary that is beyond the child's independent reading level, but is valuable in helping nurture a depth of understanding achievable only by precise language use.

Picture books are types of books, and there are picture books as a book type within each of the genres discussed in later chapters: picture books that are historical fiction, picture books that are fantasies, and so on. This chapter focuses on building a depth of understanding about picture books as a form rather than concentrating on the content, which will be addressed within the genre chapters.

The Evolution of Picture Books

- Since the publication of the first picture book in 1658, many factors have influenced the evolution of these books for children. Picture books have changed as their creators have explored the interplay of text and illustrations and refined their concepts of picture books. Developments in printing technology have influenced the technical as well as the artistic aspects of creating picture books.

The Development of the Concept of the Picture Book

What is generally considered the first picture book is *Orbis Sensualium Pictus* (*The Visible World in Pictures*), published in 1658 by Johannes Amos Comenius (1592–1670), a visionary educator from what is now the Republic of Slovakia. Comenius believed that in addition to the “dead” languages, history, and catechisms that were popular subjects for instruction at the time, children should be taught about practical matters in the language they used daily. He added illustrations to informational text to increase children's understanding and pleasure. Following the lead of Comenius, most picture books of the seventeenth and eighteenth centuries were created to educate children and guide their moral behavior.

Children's book publishing advanced dramatically under the leadership of John Newbery (1713–1767). In 1744, Newbery established a company in London dedicated almost exclusively to publishing beautiful children's books. He created books for children in attractive, playful formats, including the accordion book, which was a long strip folded accordion-like to form “pages.” He was the first

to introduce illustrations by accomplished artists, and his books had permanent, attractive bindings.

Picture books flourished in England during the nineteenth century. Much of the credit for changes in picture books is given to Edmund Evans (1826–1905), an artist, publisher, and printer. Evans advanced the development of picture books by recognizing the importance of the relationship between illustration and book design. In addition, using photographic techniques, he created copies that closely resembled the original illustrations to improve the color printing process. Evans persuaded artists such as Randolph Caldecott (1846–1886), Walter Crane (1845–1915), and Kate Greenaway (1846–1901) to create books for children (Kiefer, 1995).

The picture book form made the greatest leap toward its modern manifestation in the hands of English illustrator Randolph Caldecott, of whom Maurice Sendak (1990) wrote:

He devised an ingenious juxtaposition of picture and word, a counterpoint that never happened before. Words are left out—but the picture says it. Pictures are left out—but the word says it. In short, it is the invention of the picture book. (p. 21)

Caldecott built on Crane's ideas about book design, perfecting the unification of text and illustration and allowing illustrations to interpret and extend the text beyond what the words implied. Also, Caldecott created illustrations that were not contained within borders, so characters virtually bounced off the pages.

Later, another English illustrator, Beatrix Potter (1866–1943), recognized the need to consider the audience when creating children's books. She insisted that her books be appropriately sized for little hands. Potter's stories of woodland animals are endearing not only because of the well-written text, but also because of the meticulously drawn illustrations.

- By the 1930s, the concept of the modern picture book had basically taken shape. The illustrations extended the text, the text and illustrations were interdependent, and the importance of the book's entire design was recognized (Schwartz, 1982).

Changes in Printing and Technology

Improvements in printing technology over the years account for great changes in the appearance of picture books. Paper, the use of color, printing quality, and art styles have contributed to the evolution of the picture book.

Illustrations in early picture books were created using a relief method such as wood-block printing. Artists carved illustrations on wood blocks by cutting away the background. The resulting images, which stood above the rest of the block, were inked and impressed on paper by printing machines. Every book was colored by hand; ironically, some of those hands belonged to children who worked under sweatshop conditions.

In the late nineteenth century, metal plates and metal engravings were used. William Blake used etchings on metal plates to illustrate his *Songs of Innocence*. Walter Crane's illustrations in *Absurd ABC* were hand-colored, and the typography in that book was considered to be as excellent as the pictures. John Tenniel's illustrations of Lewis Carroll's *Alice's Adventures in Wonderland* were printed by letterpress from metal engravings.

Lithography, a process invented in the late eighteenth century, allowed artists to work on flat stones that had a very hard, smoothly polished surface. Images were drawn on the stone with wax crayons or touche, a crayonlike liquid material. The ink adhered to the waxed portions of the stone; images were then printed on dampened paper using enormous pressure. One example of fine lithography is found in Hans Fischer's 1958 illustrations for Charles Perrault's *Puss in Boots*.

The use of photography and letterpress printing revolutionized the printing of picture books in the early twentieth century. At first, colors had to be separated by hand,



TECHNOLOGY in PRACTICE 3.1

DIGITIZED PICTURE BOOKS

Find a Web site that has picture books online; for example, Tumble Books <www.tumblebooks.com> or One More Story <www.onemorestory.com>. These sites provide a trial book for free, or your public library Web site may give you access through your library card. Once you are familiar with the numerous ways in which readers can interact with digitized books, weigh the pros and cons of each type of interaction. Consider which outcomes are educational and which ones focus on entertainment or motivation. Decide how you will introduce such books to your students, what parameters you will set, and how you will promote the most positive features of digitized picture books. Introduce the digitized book to students along with the traditional book version and engage students in discussions of what each type of “reading experience” has to offer. For more information see Yokota, J. & Teale, W. H. (in press, 2014). Picture Books and the Digital World: Educators Making Informed Choices. *The Reading Teacher*.

and the process was both tedious and expensive. It was not until illustrators could turn color separation over to machines that the number of full-color illustrations in picture books increased. Photography and later the laser scanner made the greatest impacts on the quality of art reproduction.

In the twentieth and early twenty-first centuries, printing technology improved tremendously: Art is now reproduced so that it closely resembles its original form. Picture books have become objects of great beauty. The use of computer technology to create picture books has led to a new era of book illustration. Since the advent of the laser scanner, the printing process imposes few limitations on the artist. It is amazing what illustrators have been able to use: Imaginative picture books have been made with collages of cardboard, cereal, and plastic, as David Diaz did in illustrating Eve Bunting’s *Smoky Night*, the 1995 Caldecott-winning book, or even wood veneers, which is what Paul O. Zelinsky used to illustrate Anne Isaacs’s *Swamp Angel*, a 1995 Caldecott Honor Book.

Computer technology itself offers illustrators a new medium. Artists have different reactions to the use of computers to create art. Some suggest that technology separates the artist too much from the reader and that children will always prefer illustrations in which “the hand of the artist” is recognizable. On the other hand, some

highly regarded and established illustrators have made such a complete transition to computer-generated art that they have given up paintbrushes entirely. Others have merged their work by creating illustrations by hand and then scanning and manipulating them on-screen. More recently, a new generation of illustrators who create their art solely digitally has emerged. As technology changes rapidly and new possibilities are constantly made available, it’s likely that the interactivity possible in the digital world of ebooks and apps will influence what’s created for children to read and enjoy.

Authors and Illustrators Who Have Defined the Field

The work of many early authors and illustrators has contributed to the shaping and defining of the field of picture books. Some early works continue to be enjoyed by children today—evidence of the timeless appeal of these creations.

Beatrix Potter’s 1902 publication of *The Tale of Peter Rabbit* is celebrated as her debut as a creator of children’s books, although her first book was published earlier. This story originally appeared in a series of letters in 1893 to Noel, the son of her former governess, and was intended to cheer him up when he was ill with scarlet fever. Potter included black-and-white drawings to accompany the story. Years later, after several publication rejections, she used her own funds to have the book published. Frederick Warne & Co. agreed to publish this “little book for little hands” on the condition that Potter provide color illustrations. More than twenty other books followed. The tales of such animal characters as Pigling Bland, Squirrel Nutkin, Jemima Puddleduck, Benjamin Bunny, Hunca Munca, and Jeremy Fisher are known by children all around the world.

Before the 1930s, the picture books that were available to children in the United States were typically imported from England and other European countries. However, between 1930 and 1960, many authors and illustrators came from Europe and joined those working in the United States to establish a solid foundation of American picture books. Ludwig Bemelmans, Roger Duvoisin, Feodor Rojankovsky, and Tomi Ungerer were among those who emigrated from Europe. American picture book

creators of that time were Robert McCloskey, Wanda Gág, Robert Lawson, Virginia Lee Burton, Marie Hall Ets, and Margaret Wise Brown. Many of the books created during that era continue to be popular with children.

Wanda Gág's 1929 book *Millions of Cats* still delights readers with the repeated phrases "Hundreds of cats, Thousands of cats, Millions and billions and trillions of cats." The lonely man who sets out to find a cat to keep him and his wife company simply cannot choose from among the millions of cats, each with unique qualities. The lines of the hills and roads in the black-and-white illustrations show the long distance the man travels in search of a cat and echo the long line of cats that follow him home.

Many adults today remember reading Virginia Lee Burton's 1939 story of *Mike Mulligan and His Steam Shovel* as they grew up. When new electric and diesel shovels take jobs away from steam shovels, Mike takes his steam shovel, Mary Anne, to Popperville and proves that she can dig "as much in one day as a hundred men could dig in a week." The house in Burton's 1942 *The Little House* was said to be so well built that the "great-great-grandchildren's great-great-grandchildren" would live there. Although both of these works are much more than a half-century old, they meet contemporary criteria for good picture books.

Of the many books written by Margaret Wise Brown, the one most cherished by millions of readers over the years is *Goodnight Moon*. In this bedtime story, published in 1947, a little rabbit is in bed, saying goodnight to each item in the bedroom and outside the window. Gradually, the lights dim until it is dark in the room, and the rabbit falls asleep.

Robert McCloskey's 1942 Caldecott-winning *Make Way for Ducklings* made the Boston Public Garden famous all over the world to children who read and reread the endearing story of a duck family in search of a place to live. Among McCloskey's other books from the 1940s and 1950s that continue to enjoy wide popularity are *Blueberries for Sal* and *Time of Wonder*, both depicting life in rural Maine.

Marcia Brown's first book was published in 1946, and only one year later she produced her first Caldecott Honor Book, *Stone Soup: An Old Tale*. Her interest in folktales and fairy tales continued in the many books that followed. In fact, all three of Brown's Caldecott Medal books are folktales or fairy tales: *Cinderella*, created with watercolors in 1955, *Once a Mouse* with woodcut-style illustrations in 1962, and *Shadow*, which mixes collage, paint and print in 1983.

Ezra Jack Keats is known for his distinctive collages, but it is his depictions of the daily life of inner-city children that was ground breaking for the 1960s. In the 1963 Caldecott winner, *The Snowy Day*, Keats used a variety of papers—gift wrap, wallpaper, and other printed papers—to add color and texture to his illustrations. In this story, Peter wakes up, sees a snowy scene outside his window, and spends the day playing in the snow. Peter's experiences are often universal—getting a new baby sister in *Peter's Chair* and playing in the neighborhood in *Apt. 3*—but the details of the setting clearly place these stories in city neighborhoods.

John Steptoe knew from the time he was in high school that he wanted to write and illustrate books for African American children; he realized there was a great need for books these children could relate to. Immediately after high school, Steptoe published his first book, *Stevie*. Although the theme—a boy's jealousy at having to share his mother's attention with a younger boy—is universal and can be appreciated by all children regardless of race, the book uses language to which African American children can relate directly.

Tomie dePaola has written over one hundred books and illustrated over two hundred books for children. His artwork is characteristically done in watercolor in a folk art style. dePaola's loving family relationships are the root of many of his books, including *Nana Upstairs & Nana Downstairs* and *Tom*, which depict an intergenerational affection and bond and loss brought about by death. His Italian and Irish heritages are the source of his interest in those cultures, which several of

his books reflect. Perhaps the best known is *Strega Nona*, a Caldecott Honor Book in which an Italian “Grandma Witch” with a magical touch leaves her helper, Big Anthony, home alone with a magic pot that can cook pasta by itself. dePaola’s years in a Benedictine monastery influenced the eventual creation of books with religious stories or themes such as *Patrick, Patron Saint of Ireland*. In the early 1970s, *The Cloud Book*, *Charlie Needs a Cloak*, and *The Popcorn Book* made Tomie dePaola an early leader in writing narrative informational books—books with the intent of offering information to children, but that are set to a story.

Leo Lionni’s career as a children’s book author and illustrator began when he told a story to his grandchildren to pass the time while they were traveling together by train. Later published as a book, the story was about two children depicted as colors—blue and yellow—who hug and become green. *Little Blue and Little Yellow* was illustrated with torn-paper collage, which portrayed human emotions abstractly. Lionni continued to write and illustrate many books whose characters embodied concepts important in human relationships. In *Swimmy*, a school of fish gathers into a formation resembling a large fish to fend off predators who have eaten Swimmy’s family. The combination of sponge printing and watercolor in this book effectively depicts the underwater world. *Frederick* is particularly well known for both its collage artwork and the story: As a family of mice gathers supplies to prepare for the coming winter, Frederick “stores up” stories and poetry as his contribution.

Categories of Picture Books

Picture books have a range of purposes, from introducing rhymes and serving as manipulative toys to helping children learn concepts. In this section, we organize picture books into five groups: early childhood books, wordless books, picture books with minimal text, beginning readers’ books, and picture storybooks.

Early Childhood Books

Many children enjoy books from the moment they are nestled in an adult’s lap and have a book shared with them or are able to hold a book on their own. Some books are particularly appropriate for young children, because of both their form and their content.

Toy Books. Preschoolers can become acquainted with books very early, thanks to cloth, vinyl, and board books. These books are typically eight to ten pages long and often have a sturdy or washable construction and simple pictures. If there are any words, they may simply label objects on the page. For slightly older children, pop-ups, pull-tabs, flaps to lift, half-pages, and other gadgets invite playful manipulation. Classic toy books include Dorothy Kunhardt’s *Pat the Bunny*, a tactile and participatory book that is still in print more than seventy years after its first edition, and *The Nutshell Library*, a boxed set of miniature books by Maurice Sendak that generations of children have enjoyed for over fifty years.

For very young children, there are board books that often come in series of three to four titles centered on topics of immediate interest to them, such as animals, things babies do, or family members. Tana Hoban created two books for newborns: *Black on White* and *White on Black*. Both books show shadows of objects on solid backgrounds, creating high contrast between black and white. For preschoolers, there are replicas of hardcover picture books, such as the board book version of Eric Carle’s *The Very Busy Spider* or Peggy Rathmann’s *Good Night, Gorilla*. Some books have pages that are thicker and glossier than usual book pages. Cut-out shapes layer and

unlayer on sixteen boldly colored pages to create various animal faces in *Color Zoo* by Lois Ehlert, a Caldecott Honor Book.

Some pop-up books are fairly straightforward, with single-fold pop-ups; other paper-engineered pop-ups are more elaborate, often with moving parts. One particularly popular series is by Eric Hill. In *Where's Spot?*, children lift flaps to help mother dog Sally open the door, look inside a wardrobe, and peek under the bed to search for her pup Spot. Laura Vaccaro Seeger has created a well-designed concept book entitled *Black? White! Day? Night! A Book of Opposites*. With cutouts and lift-the-flap features, the concept of opposites is explored in clever but clearly defined ways. Particularly fine examples of complex paper-engineered books are created by Robert Sabuda. For the most part, they are intended for an older audience than toddlers—in fact, the elaborate and complex designs appeal to all ages. *Dinosaurs* includes smaller pop-up books within the main pop-up book, adding layers of intrigue. Some books combine pop-ups with pull-tabs, flaps, and other parts to be manipulated. One example is Paul Zelinsky's *The Wheels on the Bus*. In addition to wheels that turn, the book has a bus door that swings open, passengers who board, wipers that swish, babies who cry open-mouthed, and mothers who shake their fingers.

Eric Carle's picture books have toy components that are integral to the story line. In *The Very Hungry Caterpillar*, actual holes in a series of illustrations of food indicate where the caterpillar dined. *The Very Quiet Cricket* searches for a friend until he finally meets another cricket; at that point, readers hear the sound of a cricket (produced by a computer chip embedded in the book).

Some books are toys themselves. *Maisy's House and Garden Pop-Up Playset*, by Lucy Cousins, looks like a book but opens up to serve as a two-story house, complete with furniture and garden for Maisy the mouse. The toy book stimulates children to create their own stories as they play with it.

Some books with toy components are for a little older audience, but they still include the toy component in a manner that best utilizes the device to contribute to the book's overall experience. In Emily Gravett's *Meerkat Mail*, a meerkat in the Kalahari Desert ventures away from home and sends postcards to her family; both sides of each postcard can be seen through the effective use of "lift-the-flap" style. Using the device of postcards as the format, information about each place in the world visited is presented, and meerkat's text contributes to the story. Visual humor and anticipation is implied through the image of the jackal that lurks in the background, with its potential prey, the meerkat, completely oblivious to it.

Concept Books. Concept books convey knowledge, answering the question "What's that?" They cover a wide range of topics—the alphabet, numbers, colors, shapes, and opposites, to name a few. To appreciate the contribution of these picture books, you need only think about how difficult it is sometimes to describe and convey the meaning of concepts in words alone. Because of their significance and abundance, alphabet and counting books are discussed separately in this section. The important thing to remember when evaluating concept books is how clearly the information is presented and how appropriate it is to the reader's conceptual development.

Two concept books that explore the primary colors and how colors mix within a story arc are Ann Jonas's *Color Dance* and Ellen Stoll Walsh's *Mouse Paint*. In *Color Dance*, three girls dance with red, yellow, and blue sheets of sheer fabric. As they dance and their sheets cross, new colors are made. In *Mouse Paint*, three mice splash around in red, yellow, and blue paint. When they dance around in each other's puddles, new colors are made.

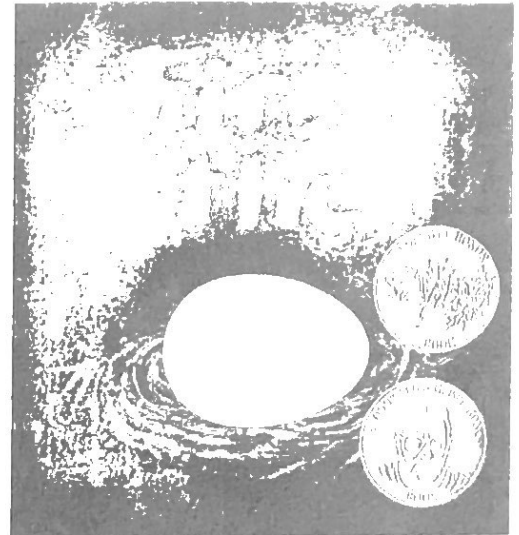
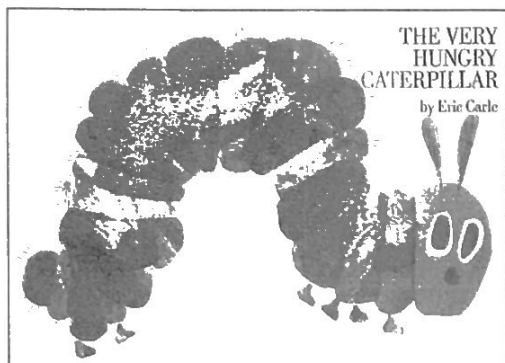


ILLUSTRATION 3.1 In an interactive mode of introducing the concept of changes, die-cut holes throughout the book depict the life cycle change from egg to chick to chicken, and more such changes. (Book cover of "First the Egg" by Laura Vaccaro Seeger. A Neal Porter Book, published by Roaring Brook Press [a division of Holtzbrinck Publishing Holdings Limited Partnership. All rights reserved.], 2007. (ISBN: 1596432721).)

ILLUSTRATION 3.2 Eric Carle uses painted tissue-paper collages to tell the story of a hungry caterpillar that eats its way through a host of foods before spinning a cocoon and finally becoming a butterfly. ("The Very Hungry Caterpillar" by Eric Carle. Used by permission of Penguin Group (USA) Inc. All rights reserved.)



Sometimes, concepts are introduced within the context of a simple story. In Donald Crews's Caldecott Honor Book *Freight Train*, children are introduced to colors and the names of types of cars in a freight train. The book (and the ebook) does much more than merely label objects, however. It shows the movement of the train in darkness and daylight by blurring the colors of the cars and introduces children to words such as "tunnel" and "trestle." Lois Ehlert's books also introduce concepts within a storyline. In *Planting a Rainbow*, the story begins, "Every year, Mom and I plant a rainbow." It goes on to describe how bulbs are planted in the fall and seedlings and seeds in the spring, and then they watch the rainbow grow.

Alphabet Books. Alphabet books are one of the oldest and most popular varieties of concept books. Preschoolers are often first exposed to the alphabet through picture books, and such books are available in large numbers. A traditional alphabet book shows a one-to-one correspondence between a letter and an object whose name begins with that letter. Typically, there is one letter and one object per page or half page, clearly showing letter-picture match. One example is *Eric Carle's ABC*. More complex alphabet books show more objects per page to illustrate the featured letter; the "B" may be represented by a bicycle as a central picture, but birds, bells, and beans may be found in the border; *Anno's Alphabet* is subtitled "An Adventure in Imagination." These pictures are often too sophisticated for simple letter-sound associations and are intended for children to

extend their alphabet knowledge. Finally, some alphabet books challenge readers to discover as many objects as they can find hidden within a very busy illustration that includes numerous objects with names that begin with the featured letter. In *Animalia* by Graeme Base, "Beautiful Blue Butterflies Basking by a Babbling Brook," has hidden objects that begin with "B"—baboon, bassoon, bee, beetle, book, bear, bonnet.

Many books play with the sounds of language while introducing the alphabet. A popular one is Bill Martin, Jr., and John Archambault's *Chicka Chicka Boom Boom*. Children especially enjoy the rhythmic, rhyming text that tells the story of alphabet letters vying to see which can climb to the top of the coconut tree first. A similar rhyming book featuring the letters of the alphabet is Jane Bayer's *A, My Name Is Alice*, whose alphabet rhymes are illustrated by Steven Kellogg. The rhymes are traditional accompaniments to playground games such as jump rope or ball bouncing games: "A, my name is Alice and my husband's name is Alex. We come from Alaska and we sell ants. Alice is an Ape. Alex is an Anteater." A different way of playing with the sounds of language is through alliteration, such as in Maurice Sendak's *Alligators All Around*, from the Nutshell Library.

A large variety of themed alphabet books are also available. One book with a food theme is *Eating the Alphabet: Fruits and Vegetables from A to Z*, by Lois Ehlert, which shows a variety of fruits and vegetables in alphabetical order. The alphabet is used to organize all kinds of information at many conceptual levels; there is a rich array of alphabet books for all ages.

Counting Books. Counting books introduce children to a mathematical concept. The most basic counting books clearly show a number along with easily identifiable objects to count, without much background clutter to confuse children. Eric Carle's *1, 2, 3 to the Zoo* is about animals aboard a train on their way to the zoo. Each double-page spread shows a number on the upper left and a boxcar with the correct number of a particular animal on board. The eleventh page is a foldout in which children can see all the animals in their zoo home and the empty train.

Denise Fleming's *Count!* encourages children to count from one to ten vibrantly colored, action-oriented creatures. Then the book continues counting by tens to fifty. Lois Ehlert's *Fish Eyes: A Book You Can Count On* encourages children to count the fish on a page, then add one more by counting the narrator fish. The illustrations have cut-out eyes for children to count. Books like Eric Carle's *The Very Hungry Caterpillar* offer children an opportunity to count numbers within a story line. Children can count the fruit the caterpillar eats, while listening to the story being read.

Wordless Books

The pictures tell everything in wordless books, and it is an artistic feat to make the stories intriguing, understandable, and satisfying. The text is created in the mind of the reader. Wordless books give children the opportunity to be flexible in their interpretation of a story: They can discuss possibilities for the text, look for clues in the illustrations, and practice storytelling. Wordless books have been popular for years; Pat Hutchins's *Changes*, *Changes* remains, after over forty years, one of the best wordless picture books. The characters and setting are established with images made from wood blocks. The story line of two wooden figures resourcefully creating objects to fit varying dilemmas is action packed, and the theme is easily grasped, yet thought provoking.

David Wiesner's *Tuesday* won the Caldecott Medal in 1992. The only text is the notation about time of day on Tuesday. The hilarious exploits of a community of frogs who fly hither and yon on lily pads linger in the reader's visual memory as the many shades of green immerse the reader in the frog world.

Wordless storybooks such as these offer children many opportunities to imagine what the text could be. Note, however, that not all wordless books contain stories. Some wordless books are simply a themed set of pictures.

Picture Books with Minimal Text

Books with minimal text are related to the category of wordless books. The story is told predominantly through the illustrations, as in wordless books, but a few words are strategically included. In some cases, those few words are critical to the story; in other cases, they amplify the story, but are not critical to its success. In Peggy Rathmann's *Good Night, Gorilla*, the zookeeper walks from cage to cage wishing the animals good night, oblivious to the fact that the gorilla has taken his keys and is letting each animal out. The animals follow the zookeeper home and into the bedroom, where his wife discovers the animals. She then leads them back to the zoo. The only text is the repeated refrain, "Good night _____." This story would work even without the text, because the humor is obvious in the illustrations alone. In David Shannon's *No, David!*, Mother is always having to tell her rambunctious son, "No, David, no!" "No! No! No!" "I said no, David!" The other lines in the book are all cautionary commands—that is, all except the last line of the story.

Molly Bang's story of Sophie's anger at being required to share her toy with her sister is expressed precisely in the minimal text that accompanies the expressive illustrations in *When Sophie Gets Angry—Really, Really Angry*. Her explosive anger is vividly portrayed in the illustrations, and the accompanying text endorses the emotion. Rachel Vail's *Sometimes I'm Bombaloo*, illustrated by Yumi Heo, offers an interesting emotional comparison to this book but with more text.

Wordless picture books are particularly useful tools to use with English language learners. Because these books have

no verbal text, children who are learning to read English do not face the pressure of having to decode words. Instead, they can draw on their visual literacy skills to "decode" the illustrations. Nonetheless, it is important to carefully select wordless books for English language learners. These books vary considerably in terms of story complexity. In addition, you will need to consider the cultural content of wordless books. For example, a book such as *Pancakes for Breakfast* has a relatively simple storyline. However, it might present challenges for children who are unfamiliar with making pancakes or with New England farm life.

For ENGLISH LANGUAGE LEARNERS

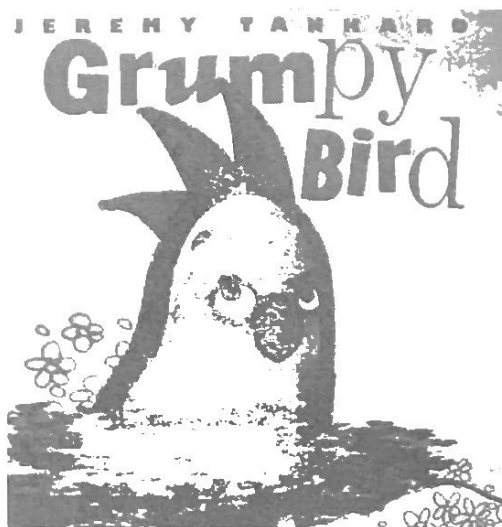


ILLUSTRATION 3.3 In Jeremy Tankard's *Grumpy Bird*, a bird is followed around by various animal friends who imitate his antics, and before long, his mood changes as he has fun with an impromptu game of "follow the leader." (Scholastic, Inc.)

Emotions are clearly expressed through the art even with minimal text, and the plot is also clear in books such as Jeremy Tankard's *Grumpy Bird*, which shows a very grumpy bird's change of mood as his friends play along with him in follow-the-leader, even flying off at the end with him. In Jon Klassen's *I Want My Hat Back*, emotion is elicited in the reader without necessarily using text or illustration to explicitly depict emotion.

Beginning Readers' Books

Children need books they can read independently as they practice their emerging reading abilities. Some books are more likely to be a success with beginning readers because of their predictable format. Other books are more likely to be accessible to beginning readers because of their controlled vocabulary.

Predictable Books

Predictable books have highly structured or repetitive texts that are easy for fledgling readers to read independently. For children, being able to predict what will happen serves as a motivation to read and provides great satisfaction. Predictable books often use rhythms and rhymes or simple story structures to make it easy for the young reader to perceive the pattern of the text and use it to guess upcoming words. Such factors encourage emerging readers to take risks—and the reward is being in on what is happening.

A pioneer writer in this format is children's author and educator Bill Martin, Jr. Over four decades ago, Martin set out to write a series of books that would be easy for beginners to read. Of these Instant Readers, perhaps the best known is *Brown Bear, Brown Bear, What Do You See?* On one page, the text says, "Brown Bear, Brown Bear, what do you see?" The next page reads, "I see a yellow duck looking at me," and on that page readers find a yellow duck created by illustrator Eric Carle. The language pattern and illustrations work together so nicely that countless beginning readers have been able to recite/read the book after a brief introduction.

Uri Shulevitz's *One Monday Morning* uses a cumulative pattern and supportive illustrations to enumerate the important people who come to visit the young narrator in his urban apartment. *The Napping House*, by Audrey and Don Wood, repeats the phrase "In a napping house, where everyone is sleeping" and builds a story by adding a new sleepy character on each page—along with an array of interesting words about sleeping, such as "dozing," "napping," and "snoring."

Easy Readers. Easy readers are often among the first books that children read independently. Although they are not strictly picture storybooks as described later in this chapter, they have a formula that includes a generous amount of illustration throughout the book. They typically have some kind of controlled vocabulary; that is, the number of words, the types of words, and the sentence structure and length are determined by a formula that estimates the relative reading level of a book. The controlled vocabulary can result in poor writing, and some easy reader books are reminiscent of basal readers of the past. However, many easy readers combine literary merit with an opportunity for beginning readers to read on their own successfully.

One of the most innovative and famous writers of easy reader books was Dr. Seuss (a pseudonym for Theodor Seuss Geisel). In the 1930s, Dr. Seuss wrote

such children's books as *The Five Hundred Hats of Bartholomew Cubbins* and *And to Think That I Saw It on Mulberry Street*. In 1957, convinced that beginning readers were being given uninteresting stories stifled by controlled vocabulary in basal readers of the time, Dr. Seuss changed the outlook on easy reader books when he published *The Cat in the Hat*. With a limited number of words, he tells the story of a cat whose outlandish behavior stuns two well-behaved children who have been left alone in their house for a short while. His impact in the field of beginning readers was so significant that the American Library Association named the (Theodor Seuss) Geisel award in his honor.

Since then, many easy readers have been written. *Henry and Mudge: The First Book of Their Adventures*, by Cynthia Rylant, is the first of a series of easy readers by this award-winning author. The text uses limited vocabulary, yet has the qualities of poetry. The friendly crayon line drawings by Sucie Stevenson enliven the text and encourage fledgling readers by giving visual clues to what the words must be.

Arnold Lobel wrote brilliantly within the constraints of limited numbers of words and simple sentence structures. In 1971, his *Frog and Toad Are Friends* was named a Caldecott Honor Book for its illustrations; *Frog and Toad Together* was a 1973 Newbery Honor Book for its text.

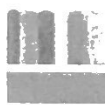
James Marshall's wit and creativity are evident in his many humorous easy-reading books. His text and illustrations are seemingly simple, yet the character and plot development is rich and complete. In *Three by the Sea* (written under the pseudonym Edward Marshall), readers meet Lolly, Spider, and Sam, who are having a picnic at the beach. Children are propelled to continue reading as they anticipate what will happen when a rat buys a cat to be his friend or when a monster comes out of the sea and finds three children on a beach. Young readers are equally motivated to read about Fox attempting to make money at various jobs so that he can buy a new bike in *Fox on the Job*.

Mo Willems created the Elephant and Piggie books in which the two humorously interact through engaging and entertaining dialogue, even on such seemingly mundane subjects as the weather. Piggie considers the weather and is undecided about playing outside as Gerald continuously wonders, *Are You Ready to Play Outside?*

Some easy readers are more advanced, to meet the needs of children's developing reading ability. Although these "transitional chapter books" (Roser, Martinez, McDonnald & Fuhrken, 2004) are longer and include more complex words, the qualities that make easy readers readable are still present. More complex easy readers include the *Mr. Putter and Tabby* series by Cynthia Rylant, and *Ling & Ting* by Grace Lin.

Some books "play" with the use of text and illustration in a way that directly gets at the close examination of words. In *One Boy*, Laura Seeger uses a clever format of covering most of the previous page's text, but leaving open a "mask" as a hole, allowing readers to see that part of each second set of lines is taken from words in the first line. For example, the book begins, "One boy, all alone" with the "one" showing through the box. The closing, "All done" allows adults to convey to beginning readers the notion of words that look alike but don't sound alike.

Books like these fill a vital need. Many preschoolers have grown accustomed to having their parents and teachers read fascinating and eloquent books to them, and when children reach school age, we hope parents and teachers will continue to read to them, for it will take much time and hard practice before they will be able to read such books for themselves. Easy readers, though, can be interesting and pithy books in highly readable language. It can be difficult to maintain quality in a format in which simplicity is paramount, but the continued efforts of such authors as Grace



TOP SHELF 3.1

PICTURE BOOKS WITH ADULT APPEAL

The Gardener by Sarah
Stewart, Illustrated by
David Small

Mysterious Thelonius by
Chris Raschka

The Wall by Peter Sís



TEACHING IDEA 3.1

COMPARING ILLUSTRATIONS IN DIFFERENT VERSIONS OF THE SAME STORY

Common Core Standard 6 calls for readers to “assess how point of view or purpose shapes the content and style of a text.” Given that text includes visual as well as verbal text, consider how an illustrator’s point of view or purpose shapes which details are included and what style of illustration is employed. Have children examine three or more illustrated versions of a common story, such as *Hansel and Gretel*; for example, look at editions by Paul Zelinsky, James Marshall, Anthony Browne, and Rachel Isadora. Have children note differences that inform viewers of the illustrator’s perspective and interpretation of the story. Are there details that clearly set the story in a particular culture or time period? How do differences in artistic media or artistic style influence the viewers’ interpretation of the story? Do differences in the illustration style make each of the books more appropriate for some audiences than others?

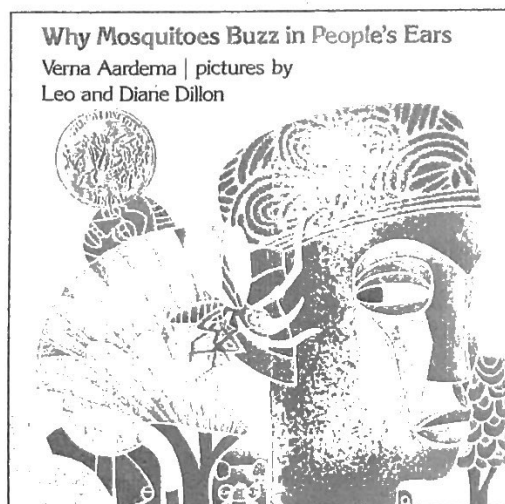
COMMON CORE STANDARD:
Craft and Sequence
STANDARD 6

Lin, Laura Seeger, and Mo Willems are rewarded when young readers can enjoy interesting content in well-crafted language.

Picture Storybooks

There are more picture storybooks than any other type of picture book. As defined earlier, a picture storybook is one in which the text and the illustrations work together to amplify each other; in other words, part of the story is told through the illustrations and part is told through the text. Text and illustrations do not merely reflect each other; rather, combined, they tell a story that goes beyond what each one tells alone. The text of picture storybooks is best when it is rich in language use.

ILLUSTRATION 3.4 Leo and Diane Dillon used stylized watercolor paintings patterned after batik art to illustrate this winner of the Caldecott Medal. (“Why Mosquitoes Buzz in People’s Ears: A West African Tale” by Verna Aardema, Illustrated by Leo and Diane Dillon. Used by permission of Penguin Group (USA) Inc. All rights reserved.)



Visual Literacy

Since the days of cave paintings, communicating through visual images has been important, and it is an ability that everyone must continuously expand. The need to develop an understanding of visuals has been less emphasized in schools than text comprehension. Yet children are constantly being asked to rely on their visual comprehension skills, whether it is overtly or implied. Just as there are components of written communication that readers must know how to interpret, there are also parallel components of visual communication that must be interpreted.

In this section, we present an overview of some of the major artistic elements of design; later, we explore them in more detail and apply them to comprehending the illustrations in picture books in the section “How Picture Storybooks Work.” Elements that apply to visual literacy in informational books are examined in Chapter 11.

Elements of Design

Artists rely on various elements of design to communicate with their audience. When artwork is done well, the reader can enjoy the aesthetics of the illustrations and appreciate the emotions conveyed through the manipulation of artistic elements. The elements of design are line, shape, color, light, and texture, and together, they combine to create *composition*.

Let's examine one book in some depth and look at the use of these elements. In *The Paperboy*, Dav Pilkey presents the story of a paperboy's morning. As the story begins, the paperboy is asleep in his bed; readers see him rising, eating breakfast, folding papers, delivering on his route, returning home, and getting back into bed for some "time for dreaming." Throughout all of this, he is accompanied by his dog.

Line. Lines can be thin and light or heavy and bold; they can be straight, jagged, or curved. Line is used effectively in *The Paperboy* to create the rolling shapes of the hills in the background, which give a sense of long distances. Line also conveys the sense of fast movement when the paperboy and his dog are returning home: The dog's tail is horizontal, and the paperboy's empty bag is flying behind him.

Shape. Shape is created when spaces are contained by a combination of lines. The triangular roof, the side-by-side arrangement of the rectangular doors in the hallway, the two square windows in the kitchen, and the big rectangular work table in the garage all combine with the center gutter of the book to give the house in *The Paperboy* a symmetrical feel—one that creates a sense of solid security in the paperboy's home. In the opening double-page spread, the predictable shapes of the houses give a sense of a solid community life. The rolling shapes of the land separate the houses and give a sense of distance between them, even though they are painted close together on the page. The sense of distance and spaciousness leads the reader to think that this is more a rural area than an urban one.

Color. Color can range over the full spectrum, or it can be limited to a defined range—for example, black and white and the various shades of gray in between that characterize what "value" means. Color conveys emotions and establishes mood. One instance of dramatic use of color in *The Paperboy* is the single beam of the yellow headlight from the paperboy's bicycle, seen against the dark colors of the neighborhood before dawn.

Light. Light impacts the values of color in its gradations. Pilkey uses light to show the time of day in *The Paperboy*. When the lamp beside the boy's bed is turned on, his room lights up, but it is dark outside. Only a nightlight gives light in the hallway when the paperboy is getting up in the morning. By the time he returns from his route, though, light is peeking from underneath his parents' door, and the light in his sister's room can be seen beyond the doorway.



ILLUSTRATION 3.5 Dav Pilkey used line effectively in *The Paperboy* to convey the impression of depth and movement. (Scholastic, Inc.)

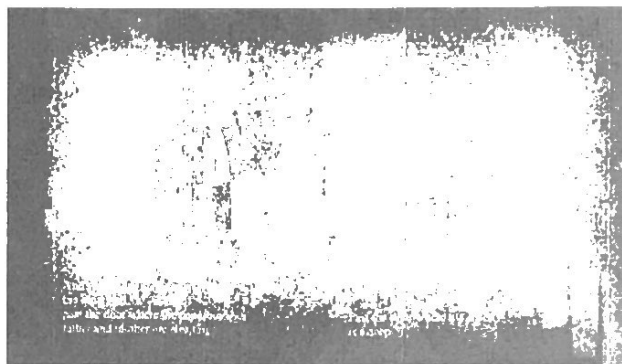


ILLUSTRATION 3.6 In this illustration, Pilkey has a nightlight create the small amount of light in the hallway, signifying the darkness of the early morning hour. (Scholastic, Inc.)



ILLUSTRATION 3.7 Through lines and shading, Pilkey gives texture to the wood boards of the ceiling and floor. (Scholastic, Inc.)

Texture. Texture is the illusion of a tactile surface created in an illustration. In *The Paperboy*, texture in the wood boards of the ceiling and floor is created through the use of lines and shading. The shading of the trees also contributes texture.

Composition. Composition is when line, shape, color, light, and texture are combined to create an overall effect. Unity is influenced by how the artistic elements are used to show balance, proportion, emphasis and contrast.

Appreciating the Artistic Craft of the Picture Book

The illustrations in picture books for children have become increasingly sophisticated over the years as the picture book has developed as a format. In addition, changes in printing technology have made it possible to reproduce a much greater range of artwork. This section focuses on two aspects of art in picture books: artistic media and artistic style.

Artistic Media

The artists who create picture books rely on a number of media to express their visions of the stories. Some illustrators use a “signature” medium almost exclusively; others select different media depending on how they want to express their views of the particular story. The examples in this section vary from informational books to various genres of fiction and are not necessarily from picture storybooks.

Painting: Watercolor, Gouache, Oil, and Other Paints. More children’s books are illustrated with watercolor than with any other medium. Watercolor paintings can be solidly intense or thin and fluid, depending on the amount of water used. Gouache is a type of watercolor paint that contains an added white powder to create a more opaque finished product. Artists who desire an opaque look may also use acrylic paints or oil paints.

Frané Lessac uses gouache to create vividly colorful images of the Caribbean Islands in many books, such as *The Chalk Doll* by Charlotte Pomerantz, in which a mother reminisces about her childhood in Jamaica. In *Caribbean Alphabet*, she uses the alphabet to list unique qualities of the islands—for example, breadfruit, hibiscus, reggae, and steel bands. In Susan Guevara’s illustrations in acrylic paint on scratchboard for Gary Soto’s *Chato’s Kitchen*, readers see the lines that mark the movement of the paintbrush. These marks, and the heavy use of color, add to the vibrancy and energy of the book.

Thomas Locker characteristically uses oil paintings that give viewers a sense of wide landscapes. Paul Zelinsky’s *Rumpelstiltskin* is also rendered in oil paint, an appropriate medium to complement the medieval setting. Floyd Cooper employs a variation on oil painting in which he applies a very thin layer of paint to a surface and, when it dries, creates shape and areas of light by using an eraser; he then adds color at the end. Some illustrators paint on surfaces other than

ILLUSTRATION 3.8 Burningham’s paintings throughout the book convey the story of what a cat does at night in a magical fantasy played out in a world created by mixed media. (“It’s a Secret!” Copyright © 2009 John Burningham. Reproduced by permission of the publisher, Candlewick Press, on behalf of Walker Books, London.)



paper. In *The Pot of Wisdom: Ananse Stories*, Adwoa Badoe recounts stories of the trickster spider, and Baba Wagué Diakité paints on ceramic tiles. Paul Zelinsky's illustrations in the Caldecott Honor Book *Swamp Angel* by Anne Isaacs were painted on wood veneers.

Drawing: Pencil, Pen and Ink, Crayon, Chalk, etc. Stephen Gammell uses pencils to convey a range of emotions, from the happy, nostalgic feel of Karen Ackerman's *Song and Dance Man* to the sinister, gory tone of Alvin Schwartz's *Scary Stories* series. Pencils can be used to create strong lines, shaded areas, smudged shadows, and fine details. Readers sense the warmth of relationships in various books depicting family events, illustrated by Gammell with colored pencils. For instance, in *Song and Dance Man*, pastel hues against the white background give a soft glow to the attic in which the grandfather and his grandchildren share a moment from the past, as the grandfather dances and reminisces about the time when he was a song and dance man. Few areas are solidly shaded; rather, visible lines help guide the reader's eyes to areas of focus and give dimension to objects. Gammell's work in Schwartz's *Scary Stories to Tell in the Dark* seems a far cry from *Song and Dance Man*, even though both are pencil illustrations. In the *Scary Stories* book, the black-and-white images have unfinished lines, supporting the sense of the haunted as being unpredictably present and only partially visible. Even without color, we can clearly visualize the blood dripping. The jagged lines create feelings of horror. In these two examples, Gammell shows the range of artistic expression possible with one medium.



ILLUSTRATION 3.9 In illustrating *Scary Stories to Tell in the Dark*, Stephen Gammell used black-and-white pencil drawings to create a mood of impending peril. (Illustrations copyright © 1981 by Stephen Gammell. Used by permission of HarperCollins Publishers.)

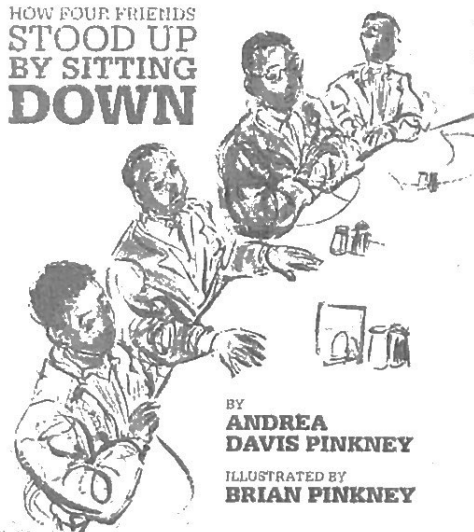
Paper Crafts: Collage, Papermaking, Cut Paper. Various forms of paper crafts are used by illustrators of children's books. The most commonly used form is collage, in which, traditionally, various types of paper are cut or torn and pieced together onto a background to create a picture, as in the art of Ezra Jack Keats, Eric Carle, and Leo Lionni. The papers may be of varying weights and colors—anything from gift wrap to wallpaper to handmade paper. To create the art for *Saint Valentine*, Robert Sabuda cut marbled and handmade paper into tiny squares and created a mosaic for each illustration, using over a thousand paper bits for each full-page illustration. To create the art for *Wings*, Christopher Myers used magazine pictures, paper of varying types, and even paper that presumably comes from an envelope on which the U.S. Post Office had printed the coding for mail.

Australian author/illustrator Jeannie Baker's books such as *Where the Forest Meets the Sea* are focused on the theme of taking care of the environment for future generations. Appropriately, she creates her illustrations with relief collages of amazing details, using natural materials like stone, plaster from old walls, grass, leaves, cracked paint, earth, knitted wool, natural vegetation, and hair. She has learned how to preserve and add permanent color to natural plants in order to combine the naturalness in texture while offering a wider range of color with which to illustrate.

Illustrator Denise Fleming creates vibrant illustrations by making a sheet of handmade paper for each illustration. She makes a pulp out of cotton rag fiber and water, adds color, and spreads the pulp out on a framed wire screen to create a background. Using plastic squeeze bottles filled with colored pulp, she pours shapes on the background or fills in her hand-cut stencils, sometimes adding other objects to create interesting textures. Fleming's book *In the Small, Small Pond*, a Caldecott Honor Book, shows the creatures of a small pond in their daily environment. Fleming mirrors their movements with alliterative and rhyming phrases—for example, "lash, lunge, herons plunge" and "sweep, swoop, swallows scoop."

SIT-IN

HOW FOUR FRIENDS
STOOD UP
BY SITTING
DOWN



BY
**ANDREA
DAVIS PINKNEY**
ILLUSTRATED BY
BRIAN PINKNEY

ILLUSTRATION 3.10 Brian Pinkney's illustrations and Andrea Davis Pinkney's text combine to tell the powerful story of four friends who staged a peaceful protest against segregation by ordering at a Woolworth's lunch counter during the days of segregation. ("Sit-In: How Four Friends Stood Up by Sitting Down" by Andrea Davis Pinkney, illustrated by Brian Pinkney. Little, Brown and Company, a division of Hachette Book Group, Inc.)

David Wisniewski used cut paper to create the illustrations for his 1997 Caldecott Medal winner, *The Golem*, as well as for his other books. He uses an X-Acto knife to cut intricate designs and layers pieces to achieve a three-dimensional effect. Robert Sabuda created the art for *The Paper Dragon*, by Marguerite W. Davol, in the style of Chinese paper-cut art, by making precise and detailed cuts in tissue paper he painted. Each illustration is three pages long; the double spreads have a page that folds out, thereby creating a scroll-like effect.

Three-Dimensional Art. As book production technology advanced, the possibilities of artistic media became much less limited. Just about anything of any size can now be photographed, copied, or digitally manipulated for reproduction in a picture book. Thus, in recent times, there has been an increase in the use of three-dimensional art.

Many illustrators do not limit themselves to paper when creating collages, but employ a wide range of materials, including three-dimensional objects. For his 1995 Caldecott-winning book *Smoky Night*, written by Eve Bunting, David Diaz used matches, plastic bags, hangers, cereal, bubble wrap, and shoe soles, in addition to a variety of papers, to create collage backgrounds to frame

his acrylic paintings and the text in this book depicting the 1992 Los Angeles riots. Lois Ehlert's *Snowballs* shows a family of snowpeople—complete with dog and cat—created with birdseed, a knit hat, seashells, a compass, a cinnamon stick, a pinecone, luggage claim checks, plastic forks, and toy fish, among other things.

In Joan Steiner's *Look-Alikes*, the double spreads look, at first glance, like scenes such as a train station, a playground, or a street. Closer inspection reveals that the picture is made entirely by using real objects to create a world of miniature scale; cinnamon sticks serve as logs, and a razor blade is converted into a vacuum cleaner.

Scratchboard. Brian Pinkney is known for using scratchboard as his signature medium. Scratchboard pictures are created by using sharp instruments to scratch away the top surface of a board, leaving precise lines on the surface. Pinkney believes that his passion for drawing, etching, and sculpting come together in scratchboard: He carves the pictures and then uses a photographic technique to paint color onto a print of the original scratchboard piece to produce the finished product. He used this technique to illustrate *Alvin Ailey*, by Andrea Davis Pinkney, but with a vivid use of colors to give a more painted effect. Beth Krommes uses scratchboard effectively in *Swirl by Swirl: Spirals in Nature*. In it, she captures the swirl patterns in black and white scratchboard and adds colored highlights to show the colors of the natural world.

Printmaking

Printmaking was the original method by which books for children were illustrated. Originals have been made on stone, metal, wood, sponge, potato, and a range of materials. Ink is added to the raised surface, pressed against a sheet of paper, and a reverse image appears on the paper.

Woodcut illustrations were particularly common in books of the past, but are still used today. Marcia Brown's *Once a Mouse*, rendered in woodcut, was awarded the 1962 Caldecott Medal. Ed Emberley used woodcuts to illustrate Barbara Emberley's *Drummer Hoff*, which won a Caldecott Medal in 1968. Gail E. Haley's *A Story, a Story*, the 1971 Caldecott winner, has illustrations carved on wood blocks.

Margaret Chodos-Irvine used a variety of print-making techniques, including linoleum blocks, to create her Caldecott Honor-winning book, *Ella Sarah Gets Dressed*. Ella Sarah is a little girl who asserts her independence by choosing the clothes she wants

to wear. She announces, "I want to wear my pink polka-dot pants, my dress with orange-and-green flowers, my purple-and-blue striped socks, my yellow shoes, and my red hat." Chodos-Irvine, whose own daughter Ella Sarah served as the inspiration for the book, employs several different print-making methods to visually tell this story.

Photography. Several children's book illustrators use photography to create visual images or to convey information. George Ancona uses photographs to depict cultures outside the United States and to offer an immediacy of the setting. Nic Bishop photographs living things to offer real images for his informational picture books. Photography has also been used to capture images of original three-dimensional art; in such cases, photography serves as the vehicle for exhibiting the original art. One example is the cut-paper art that David Wisniewski created for his books and then had photographed by a professional photographer. The photographer gets name credit for his role in bringing the original images to the book form, but it is Wisniewski who is considered the illustrator.

Computer-Generated Art. Many newcomers to the field of book illustrating are generating art on the computer, along with veteran illustrators who are trying this new medium. Nina Crews created *The Neighborhood Mother Goose* by taking original photographs and digitally manipulating the proportions and placement of the people and settings on her computer to create a collage. Janet Stevens relies on a computer to embellish her paintings in *Cook-a-Doodle-Do!*, a humorous twist on the "Little Red Hen" story. Along the sidebars that border the main story, cooking tips are included. Her detailed explanation of how she creates her books can be found at her Web site. Some artists, like South African illustrator Niki Daly, use the computer only in the planning stages of their work. He uses a stylus and pad to draft his preliminary sketches and finds the ability to easily manipulate the proportions and positions (he says, without all that "rubbing and erasing") to be helpful in planning his final artwork, which he completes in watercolor. William Low, illustrator of such books as *Machines Go To Work*, was trained as a traditional painter but now uses the Photoshop program to paint with a stylus and a touch screen. He finds that being able to undo steps allows him to paint freely, always knowing he can go back to an earlier version, and be more experimental.

Mixed Media. Illustrators often combine different media in creating their work. Many illustrators combine pen and ink with watercolor washes. Patricia Polacco uses pencil to create initial sketches and then finishes them with watercolors, but the original pencil markings are often visible as part of the final product. Eric Carle paints on his tissue papers and then pencils in details on his collages. In his 2000 Caldecott-winning book, *Joseph Had a Little Overcoat*, Simms Taback used watercolor, gouache, pencil, ink, and collages—of photographs of people, handmade paper, and pictures of textured items like braided rugs and sweaters.

British author/illustrator Lauren Child creates books in collage media. She draws the characters and collages them onto backgrounds that are created with paper, fabric, photographs, and other drawn materials. The seeming simplicity of the way she depicts her characters has an informality and childlike appeal and complements her humorous storytelling style.

Increasingly, we see digital media as part of "mixed media" used by artists such as Jeremy Tankard, who employs a combination of photography, paints, and digital media to create his finished images in *Grumpy Bird*. Similarly, *Knuffle Bunny* has photographs that have been digitally incorporated (and enhanced/cleaned up!) that Mo Willems uses as background, but he paints the characters and the focal point of the story, creating an interesting contrast of setting with character.

Artistic Style

The artistic style used by the illustrator conveys much of the aesthetic impact on the reader/viewer's understanding as well as his or her emotional engagement and response. When we refer to *style*, we mean the impression created by the combined

effect of visual elements discussed previously: line, shape, color, light, and texture. Style is important in conveying the mood of the story and in contextualizing the setting, as well as in defining characters. In well-crafted picture books, the style amplifies the text and works in harmony with it. The styles that are most frequently found in picture books for children are realism, impressionism, expressionism, cartoon, folk art, naïve art, surrealism, abstract art, romanticism, and postmodernism. It is important to remember that just as texts can cross genres and include elements of multiple genres, illustrations can have elements of more than one style. Some artists have created a personal style that is so distinct that their work is instantly recognizable: The illustrations of Tomie dePaola, Lois Ehlert, and Gerald McDermott remain consistent throughout the body of their work. Others, like David Shannon or Ed Young, tend to vary their styles to match each book.

Realism. Perhaps the most commonly used style in illustrated books for children, realism presents the world as realistically as possible. Artists do research to make their work accurately representative of their subject, especially when depicting historical settings or culturally specific ones. Allen Say's images of Japan and of Asians in America have a near-photographic quality to them. In his Caldecott-winning book *Grandfather's Journey*, Say tells the story of how his grandfather left Japan and made the United States his home. When the grandfather visited Japan years later, World War II prohibited him from returning to the United States. When his grandson follows in his path he realizes, "The funny thing is, the moment I am in one country, I am homesick for the other." The story is realistic in theme, setting, and portrayal of each country's natural beauty depicted in watercolor views of ocean, mountains, and greenery.

Impressionism. The style of Impressionism began with a group of painters who wanted to work in less restrictive ways than realism permitted, desiring to capture the moment in which they painted. Often working with looser interpretations and with less defined lines than realism, these artists did not labor over details as long as the overall effect—the impression—worked. An example of impressionism can be found in the work of Jerry Pinkney. In his interpretation of *The Ugly Duckling*, more emphasis is placed on the interplay of light and color—particularly on the endpapers where the images depict the ducks swimming and how they appear above/below waterlines—rather than near-exact representations of details such as all of the duck feathers. Impressionism works particularly well in representing this story, as the viewer interprets the spontaneity of living creatures in motion.

Expressionism. In expressionistic art, emotions, often deeply felt, are shown in the ways in which the artist portrays different aspects of the illustration to communicate feelings or mood. Things may be slightly out of proportion or given emphasis through devices that include placement or more detail of certain elements. The artist draws the attention of the viewer through such devices. In his work in *Encounter*, David Shannon focuses the viewer's attention on specific elements that guide the reader on an emotional path through the book. In telling the story of the aftermath of the atomic bomb in Hiroshima, Toshi Maruki's *Hiroshima no Pika* employs expressionistic style to powerfully convey deep emotion.

Cartoon. Many children find cartoon art appealing for its liveliness and playfulness, often expressing humor and fast-paced action along with rapidly changing moods. Line is used to effectively portray emotion, and proportions are sometimes exaggerated to emphasize story elements. Kevin Henkes masterfully pairs cartoon art with his text to tell a complete story. Readers will quickly realize how Henkes manipulates line to show readers the emotions of characters

ILLUSTRATION 3.11
Using watercolor and pen, Kevin Henkes creates memorable mice characters such as lively Lilly, who loves school—and her teacher. (Used by permission of HarperCollins Publishers.)

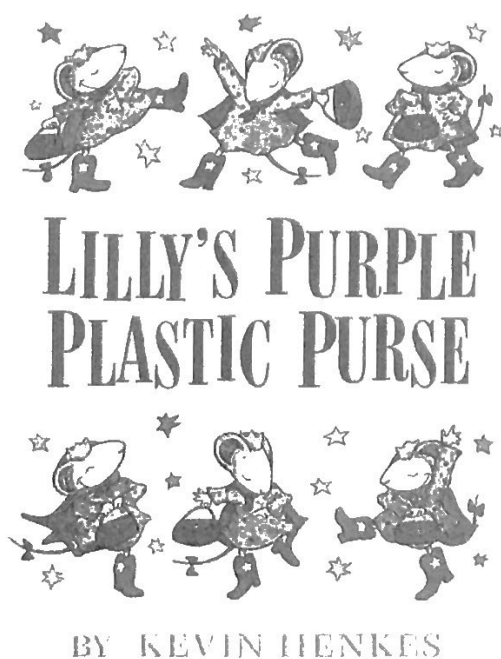


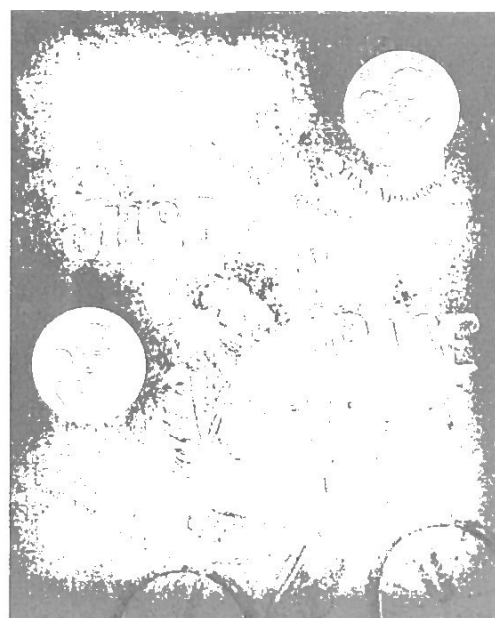
TABLE 3.1 *Examples of Artistic Styles*

ARTISTIC STYLE	TITLE	ILLUSTRATOR
Realism	<i>Mufaro's Beautiful Daughters</i> <i>Grandfather's Journey</i>	John Steptoe Allen Say
Impressionism	<i>Mirette on the High Wire</i> <i>Mr. Rabbit and the Lovely Present</i>	Emily Arnold McCully Maurice Sendak
Expressionism	<i>Hiroshima no Pika</i> <i>Chato's Kitchen (by Gary Soto)</i>	Toshi Maruki Susan Guevara
Cartoon	<i>Click Clack Moo (by Doreen Cronin)</i> <i>Sylvester and the Magic Pebble</i>	Betsy Lewin William Steig
Folk Art	<i>The Pot of Wisdom</i> <i>Just in Case</i>	Baba Wagué Diakité Yuyi Morales
Naïve Art	<i>A Chair for My Mother</i> <i>Two of Everything</i>	Vera Williams Lily Toy Hong
Surrealism	<i>Changes</i> <i>Frida</i>	Anthony Browne Ana Juan
Abstract Art	<i>Mysterious Thelonius</i> <i>The Green Frogs: A Korean Folktale</i>	Chris Raschka Yumi Heo
Romanticism	<i>The Tale of the Firebird</i> <i>Cinderella</i>	Gennady Spirin Kinuko Craft
Postmodernism	<i>And the Dish Ran Away With the Spoon</i> <i>Black and White</i>	Janet Stevens and Susan Stevens Crummel David Macaulay

in the story. In *Lilly's Purple Plastic Purse*, Lilly's emotions change from disappointment to fury to sadness, sometimes by mere changes in eyebrows and head position. He also uses proportion to show how Lilly feels about the earlier attitude she displayed toward her teacher when she discovers a note from him in her purse.

Folk Art. Illustrators rely on folk art to partner with a story that is steeped in heritage—one that projects generations of traditions and cultural roots being passed down. Often, the culture portrayed is isolated from others in time or place so that the motifs, colors, and symbols remain specific and pure, and not influenced by others. Sometimes, there is a primitive quality to folk art. Barbara Cooney's illustrations in *The Ox-Cart Man* by Donald Hall do just that. They clearly set a time and place through both overall impression and details so that viewers understand the setting completely. Details that show what he packs on his wagon (barrel of apples, bag of goose feathers, and cabbages, for example), or big impressions of the life that was led on the farm (carving a new yoke, making flax into linen, and tapping the sugar maple trees) all contribute to assisting readers in understanding the setting. In another example, in the trickster tale and counting book *Just a Minute* by Yuyi Morales, Grandma Beetle convinces Señor Calavera to wait until preparations are completed for the birthday party. The book's illustrations are filled with motifs and colors that represent the Mexican culture.

ILLUSTRATION 3.12 Yuyi Morales employs her trademark rendition of Mexican folk art in *Just in Case, a Spanish Alphabet Book* with trickster character Señor Calvera thinking up a gift for Grandma Beetle, one from each letter of the alphabet. (Book cover of "Just in Case: A Trickster Tale and Spanish Alphabet Book" by Yuyi Morales. A Neal Porter Book, published by Roaring Brook Press [a division of Holtzbrinck Publishing Holdings Limited Partnership. All rights reserved.], 2008. (ISBN: 1596433299).)



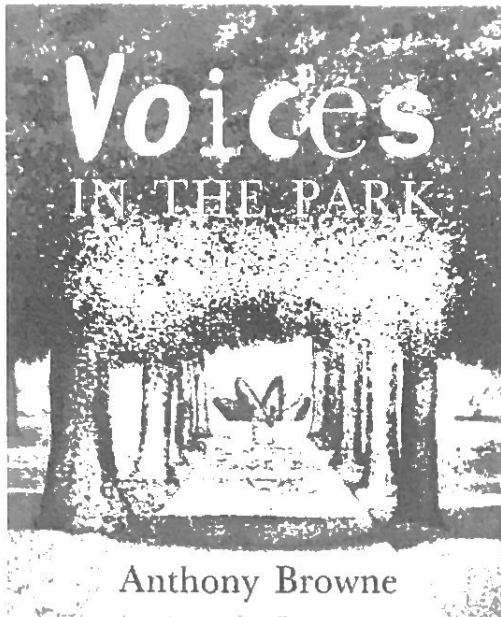


ILLUSTRATION 3.13 The illustrations in Anthony Browne's *Voices in the Park* are an example of surrealism as he offers four different perspectives of lives that converge at one moment in the park. (Copyright © 2013 by DK Publishing and Anthony Browne. All Rights Reserved.)

Naïve Art. Flat, two-dimensional art that has a child-like quality to it is referred to as naïve art. Sometimes, it is self-taught artists who use naïve art; at other times, illustrators employ naïve art style to match the mood of a book's text. Figures are usually depicted from the front, back, or side, but always without a three-dimensional quality. Illustrator Frané Lessac's work can be seen on the cover of our textbook and throughout the book, and is an example of naïve art.

Surrealism. Unreal, unexpected, and sometimes even bizarre elements are part of surrealistic art. The illustrator may manipulate these "never could happen" aspects of the imagination in order to express internal feelings or thoughts; it may represent symbolism for the viewer to ponder, or it may be used to move the action of the story along. Anthony Browne's books are examples of surrealism. Gorillas float in the air, trunks of trees in wooded forests disappear, and humans turn into pigs. Likewise, Chris Van Allsburg's work represents surrealism as ships and trains fly through the air and weather changes unexplainably.

Abstract Art. Images are recognizable, but altered from realism in works of abstract art. Illustrators portray images in ways that create ambience and evoke mood. Chris Raschka's work often employs abstract art. He uses shapes and colors that evoke images and represent feelings. Vladimir Radunsky uses shapes in vaguely representational ways, but they are not accurate representations of objects or human bodies as we know them.

Romanticism. Often used with realism or impressionism, romanticism ignores the blemishes in the world and flourishes the best of what might be. Rich palettes of color are used to enhance the feeling of luxurious extravagance. Traditional tales with "happily ever after" endings are often the candidates for romanticized style. K. Y. Craft sets her *Cinderella* book in seventeenth-eighteenth century France and employs a romanticized style. Colors almost glitter and glow on the pages, and details like lace, flowers, and billowing fabric softly accentuate all edges so they are flowing and rounded.

Postmodernism. In recent times, illustrators have moved from traditional notions of artwork in picture books to break new ground. McCallum (1996) describes postmodernism as having the following features: "narrative fragmentation and discontinuity, disorder and chaos, code mixing and absurdity." These illustrators have mixed styles, borrowed from others' works, and they push the viewer to make sense of illustrations that are out of traditional bounds. *The Three Pigs* by Wiesner is an example of such a book. This book breaks the rules for how picture books typically develop by having the characters "fly" out of their story on a paper airplane, only to enter other stories of traditional literature that have related characters. Readers are required to bring their knowledge of these stories into play in order to make the transition along with the characters.

How Picture Storybooks Work

When we read a story that moves us deeply, we often speak of how the setting, characters, plot, and other elements of the book contributed to its effect. But if a picture moves us, most of us do not have a set of terms readily available to describe what

caused the picture's effect. Picture books afford readers the opportunity to deepen their understanding of visual communication—their visual literacy. Knowing some terms can help teachers and parents talk as knowledgeably about pictures as they do about texts and better appreciate the principles that govern how picture book illustrations communicate meaning. The following elements of visual communication will concern us here:

- Book design/*peritextual* elements—book size and shape, book covers and jackets, endpapers, borders, text layout and typeface; elements of paging: single/double page spreads, page turns, final page
- Picture/text relationships—that is, which aspects of the communication are carried by the text and which are conveyed by the pictures, and how the pictures and text interact
- Visualization of literary elements—characterization, setting, plot, perspective, mood

Clearly, much goes into the creation of picture books. Many people besides the author and illustrator are involved in creating the final product. Editors, art directors, designers, and printers all have professional roles. Decisions about the book size, paper type, endpapers, font, and book jacket all contribute to the visual impact of the finished book.

Book Design

Children's books are printed in multiples of sixteen pages, and picture books are typically thirty-two pages long. One page is taken up by the title page, a second by the copyright information, and often another by the dedication—leaving the illustrator of most picture books a little less than thirty pages to work with. Within these few pages, the illustrator creates a visual world.

Book Size and Shape. The size and shape of a book has impact both in conveying content information and in eliciting the reader/viewer's emotional and aesthetic response. Tall books like Mordicai Gerstein's *The Man Who Walked Between the Towers* match the image of skyscrapers; at one point, Gerstein has readers turn the book and inserts a gatefold to create four pages together to increase the impact even more. Suzy Lee's *Wave* uses both the book's dimensions of being short and extra wide along with spreading each illustration being shown as double-spread units to convey a sense of the horizon and its vastness. In *Freight Train*, Donald Crews effectively used the wide double-spread to show a train in movement, colors bleeding from one train to another in fast motion to give illusion of new colors. Creating illustrations in large books like *Make Way for Ducklings* allowed author/illustrator Robert McCloskey to show readers Mr. and Mrs. Mallard flying over Boston, and also present all eight of the ducklings following their mother, while the height of the book allows us to see Michael halting oncoming traffic. Beatrix Potter created *The Tale of Peter Rabbit* as "small books for small hands" to emphasize the size appropriateness for her audience.

Book Covers and Jackets. Readers are first introduced to a book by its cover and jacket, and they serve as an invitation into the book. Covers on picture books offer a sample of what's inside—somewhat of a "window" to what lies within the covers. This may be particularly important for children who engage with pictures



TECHNOLOGY in PRACTICE 3.2

DIGITAL STORYTELLING THROUGH eBOOKS AND APPS

With the advent of tablet computers, apps became immensely popular and offered possibilities that ebook platforms at the time did not support. Over time and with technological advances, this gap has decreased and the line between what apps and ebooks can offer has blurred. Find access to a tablet with picture book apps on it (try a library or bookstore for a demo) and find an app for which you can also get the print book to have in hand while studying the two experiences. Compare the app experience with the print book experience from a child's point of view as well as from an adult educator's perspective. In what ways do they differ, and are some features better in one format than another?



ILLUSTRATION 3.14 The front and back covers of Jerry Pinkney's *The Lion and the Mouse* feature portraits of the two animals, that when opened flat, show them looking at each other. The dramatic change to true proportionate size accentuates the idea that the mouse is not as "small" in spirit nor the lion so "large" when comparing the action each takes. ("The Lion & the Mouse" by Jerry Pinkney. Little, Brown and Company, a division of Hachette Book Group, Inc.)

even before they consider the text, and for those who form a physical engagement with the book through its cover (Powers, 2003). As an atypical but very appropriate example, in *The Lion and the Mouse*, the cover does not include the title and author/illustrator information. The wordless cover matches the interior of the book, where nearly

wordlessly, the illustrations convey and carry the story. Book jackets often provide a lot of information beyond the book cover: They may include additional information about the author and illustrator; they typically include a write-up to "hook" a reader into the book; and they may include information on other books the author or illustrator has created and even some excerpts of reviews. Sometimes there are even clues and foreshadowing to lead into the story.

Endpapers. In function, the endpapers connect the pages of the book to the cover. Many also serve as prologues/epilogues to the content of the pages. Kevin Henkes created the opening endpapers for *Old Bear* using dark brown on medium brown outlines of leaves, suggesting the autumn season that leads into a bear's hibernation cycle. The closing endpaper for the book shows purple outlines of flowers, implying the arrival of spring. Both endpapers are subtly single toned and effective without attracting inordinate attention, adding to the overall "satisfying wholeness" of the reader's experience with the book.

Borders. Borders around pictures offer a means for the illustrator to control how intimately readers feel involved with the pictures. Some illustrators put decorative borders around four sides. These may put the action at some distance, sentimentalize it, or make it clear that the time period or place depicted is remote. Some authors like Jan Brett employ borders as an illustration device for foreshadowing what follows.

Trina Schart Hyman uses borders in an interesting way in Margaret Hodges's *St. George and the Dragon*. Each border suggests a stained glass window, and she reinforces this impression by sometimes drawing smaller images in the border panels in a way that embellishes the images in the center panel, but this also makes it seem as if the images were painted on the glass, rather than viewed through a window. On other pages, though, the images in the center intrude into the borders, and then we get the impression that we are looking not at static images in a stained glass window but through clear leaded glass at real figures just on the other side.

In *Where the Wild Things Are*, author and illustrator Maurice Sendak uses borders in a striking way. The sizes of the borders wax and wane with the crescendo and decrescendo of Max's wild adventures. In the opening pages, plain white borders contain relatively small pictures of Max. As his fantasy grows, though, so do the pictures—first filling a page, then spilling onto the opposite page, until the "wild rumpus" in the middle of the book pushes margins and words off the double-page spreads. As order returns, so do the borders—until, on the last page, the pictures are gone, leaving nothing but text.

In other books, the lack of borders conveys informality and communicates a sense of the picture going beyond the pages of the book. Jerry Pinkney's illustrations for Hans Christian Andersen's *The Ugly Duckling* bleed off the edges of the paper, and readers suppose that they were cut off from the world beyond the pages, restricted by the page size. This format seems especially fitting for a glimpse of the natural world.

TOP SHELF 3.2

PERITEXTUAL FEATURES THAT IMPACT STORY

Blackout by John Rocco

One Monday Morning by
Uri Shulevitz

*The Journey of Oliver
Woodman* by Darci Pat-
tison, Illustrated by Jose
Cepeda

Z is for Moose by Kelly
Bingham, Illustrated by
Paul Zelinsky

Text Layout and Typeface. The visual aspect of text can convey messages to the reader. Typically, text is presented in a straightforward, horizontal manner with most line breaks determined by the side margins. Sometimes, illustrators use the text layout in ways that integrate the text into the illustrations. Some of those instances include speech bubbles within the illustration (as in the *Magic School Bus* books by Joanna Cole and illustrated by Bruce Degen) or letters or journal entries printed as the illustration as well as the text on a given page. At other times, the artistic placement, font, and color of the text is visually integrated into the illustration in such a way that the text is an important part of the visual presentation. Peter Sís creates hand-lettered fonts that do just that, as does Chris Raschka. In *The Maestro Plays*, Vladimir Randusky places Bill Martin's words in ways that emulate the movements of various circus actors. Similarly, in Lloyd Moss's *Zin! Zin! Zin! A Violin*, Marjorie Priceman incorporates text into illustrations in fluid ways. The typeface design, color, and size also communicate as part of the artistic style and mood of the text.

Single Pages and Double-Page Spreads. As a rule in terms of pacing the story, putting a picture on each page propels readers through the story at an even pace, whereas putting more than one picture on a page is a way to depict a series of actions or the rapid occurrence of actions. Spreading a single picture across two facing pages (a double-page spread) can signal a pause—a moment to ponder the events. In *The Amazing Bone*, written and illustrated by William Steig, a succession of one-page illustrations shows Pearl's quick progress through the bustle of town life. A double-page spread showing Pearl sitting on the ground in the woods under trees raining wild cherry blossoms conveys a sense of her being overwhelmed by the beauty (and the seeming innocence) of nature.

Page Turns. Page turns allow an illustrator to create and relieve suspense. William Moebius (1986) called this phenomenon "the drama of the turning page." Many illustrators make use of this technique to add dramatic interest. One such example can be found in the pacing of Nancy Winslow Parker's illustrations of John Langstaff's text *Oh, A-Hunting We Will Go*. With each verse, children are implicitly challenged to guess where each animal will be put before they turn the

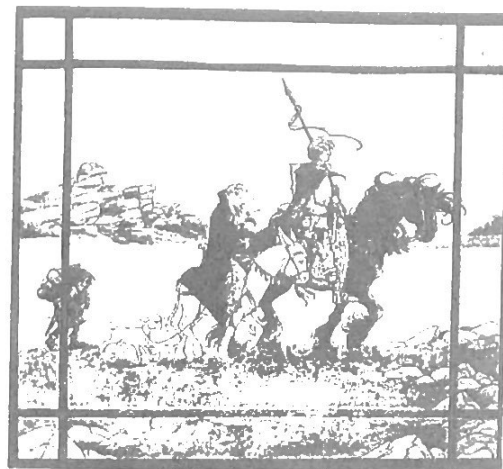


ILLUSTRATION 3.15 Trina Schart Hyman's borders in *St. George and the Dragon* remind viewers of stained glass images on church windows. ("St. George and the Dragon" by Margaret Hodges, illustrated by Trina Schart Hyman. Text copyright ©1984 by Margaret Hodges; illustrations copyright © 1984 by Trina Schart Hyman. By permission of Little, Brown and Company. All rights reserved.)

ISSUE to CONSIDER

Should Teachers Take the Time to Teach Students How to Interpret and "Read" the Illustrations in Picture Books?

Illustrators take great care to do their part in telling the story within a book. Designers work with book elements to influence the overall effect on the viewer's understanding and experience with the book. All in all, there is a lot for students to consider as the visual literacy of understanding the book.

Whoever helps students learn to become visually literate must also study how picture books work through the visual elements of art: design, medium, and style. This requires some basic understandings of the visual communication medium. Focusing on the text alone leaves out much that is

presented to the reader only through the visual aspects of the illustration or book design. But does too much emphasis on the visual side take away from a focus on comprehending the text?

What do you think? Teachers are already challenged with teaching their students to read and understand the text. Is it their responsibility to also teach their students how to "read" the visual messages found in the illustrations? If so, how will teachers gain the background knowledge necessary to do so? If not, who will help students take steps toward visual literacy?



ILLUSTRATION 3.16

Readers of *Officer Buckle and Gloria* must observe the illustrations to catch the humor in the story, which is not told through text alone. (From "Officer Buckle and Gloria" by Peggy Rathmann, copyright © 1995 by Peggy Rathmann, Used by permission of G.P. Putnam's Sons Books for Young Readers, a division of Penguin Group (USA) Inc.)

page and read the completed rhyme (e.g., fox-box). Sometimes, an illustrator will include clues that lead readers to the next page. In the Australian book *I Went Walking* by Sue Williams, within the background of the each page, Julie Vivas gives readers a glimpse of a portion of the animal that will be on the following page.

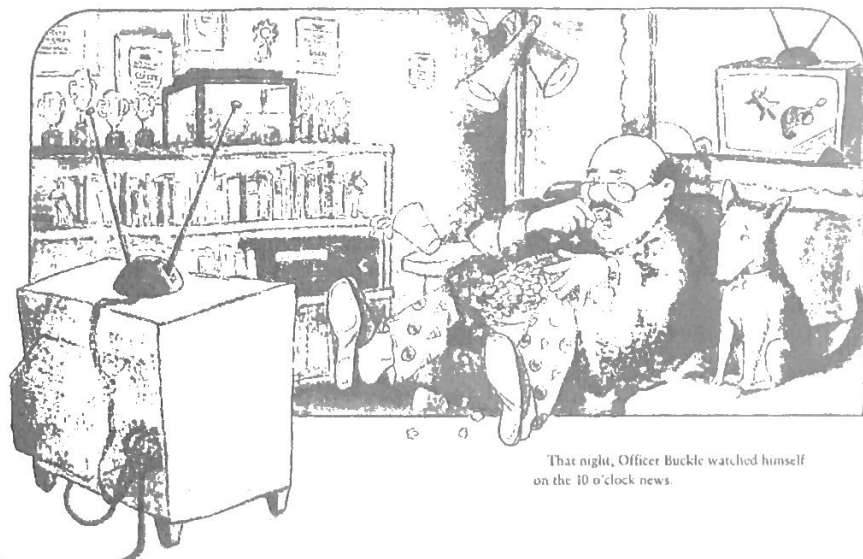
The Last Page. The last page of a picture book is often used for something of an afterword. Many illustrators reserve this last page for an epilogue, a comment on what has gone before. Maurice Sendak used the last page of *Where the Wild Things Are* to tell the reader that Max's supper was still hot after he returned from his antics with the Wild Things. Dav Pilkey used the last page of *The Paperboy* to show readers that after finishing his route, the paperboy went back to bed and entered a dream world. At times, authors and illustrators create an explicit epilogue. Kevin Henkes creates such a statement in *Chrysanthemum*, so readers know "what happened" beyond the denouement concluding Chrysanthemum's name dilemma.

Picture/Text Relationships

Illustrations and text have relationships that convey the story together. Often, key elements of the story are expressed only through text, and at other times, only through illustration, but often, through the interplay of both. Children will be more actively engaged if part of the meaning of the story is left for them to infer from the illustrations.

In *Where the Wild Things Are*, the hand drawing of a Wild Thing "by Max" on the wall is a clue to the observant reader that the wild things Max encounters have been created out of his imagination. Throughout the book, much of the story is revealed only through illustration. In the same vein, in Harry Allard's *Miss Nelson Is Missing!*, artist James Marshall drew a box marked "wig" in upside-down letters next to an ugly black dress in the open closet next to Miss Nelson's bed. Observant readers will pick up this clue to solve the mystery of the identity of Miss Viola Swamp, Miss Nelson's harsh alter ego.

ILLUSTRATION 3.17 In this picture, Officer Buckle discovers (via his television screen) what the reader already knew—that Gloria has been cutting up through all of his safety presentations. (From "Officer Buckle and Gloria" by Peggy Rathmann, copyright © 1995 by Peggy Rathmann, Used by permission of G.P. Putnam's Sons Books for Young Readers, a division of Penguin Group (USA) Inc.)



That night, Officer Buckle watched himself on the 10 o'clock news.

The 1996 Caldecott Medal winner, *Officer Buckle and Gloria* by Peggy Rathmann, tells of a police officer who makes tiresome speeches about home and school safety. Interest in his presentations suddenly increases a hundredfold when he begins to take a police dog, Gloria, with him. Because Gloria stands just behind him, Officer Buckle doesn't see that the dog is pantomiming and generally cutting up while he gives his otherwise boring speech. The text doesn't mention Gloria's antics, either. We readers are in on a secret that Officer Buckle doesn't know, because we are informed by the pictures as well as the text. The most telling picture of all is the one in which Officer Buckle discovers, by way of television, what Gloria has been up to. In addition to depicting Officer Buckle's reaction and Gloria's response, the picture includes the large mirror that hangs on the wall behind the couch, which allows the reader to see what is showing on the television screen.

In *The Journey of Oliver K. Woodman*, Uncle Ray is unable to accept his niece Tamika's invitation to visit, so he creates a wooden man to send. Oliver K. Woodman is accompanied by a note asking that travelers help him get from the west coast to the east, and for them to send his creator, Ray, a postcard letting him know of his progress to his destination. What readers see is interplay between text and illustration, with some of the text (the letters and postcards) being shown as the illustration itself. In several situations, details and emotions are shown only through the illustrations. In fact, Tamika is portrayed as a biracial child only through the illustrations.

Visual Representations of Literary Elements

Typically, we think of text when referring to literary elements, but visual representations of literary elements play a large part in picture books. Here, we look at a few examples of how to understand how character, setting, and perspective play out in illustrations.

Characterization. Characterization refers to the way in which an illustrator helps readers identify a particular character and continue to recognize that character throughout the changes of scene or status in the whole book. This is not easy. Leonardo da Vinci painted only one *Mona Lisa*, but would we always recognize the *Mona Lisa* if da Vinci had depicted her fifteen or twenty times, in different perspectives and in different circumstances? This is the challenge faced by the illustrator of virtually every picture book. To meet that challenge, some artists, such as Ted Lewin, hire models to pose for their drawings in different settings. Others, such as Jerry Pinkney, rely on family members to serve as models. He has them don various costumes and pose so that he can photograph them and use the photographs as references as he draws. When artists work purely from the imagination, though, they must decide on identifying features by which readers will immediately know their characters. When reading Arnold Lobel's books, for instance, we can keep Frog and Toad straight in our minds because Frog is always green and Toad is always brown.

Features of a character may become so recognizable that even a part of a character may serve to identify the whole. In James Marshall's *Fox and His Friends*, for example, readers can recognize little sister Louise just from the tip of her tail hanging down into the frame from her perch atop a telephone pole. Similarly, in Mem Fox's *Hattie and the Fox*, just the presence of a nose in the bushes signals that a fox is stalking the barnyard animals.

Mo Willems masterfully creates characterization, largely evident through illustration. In *Knuffle Bunny*, readers can clearly understand preschooler Trixie's emotional journey despite the fact that her verbal expressions are all

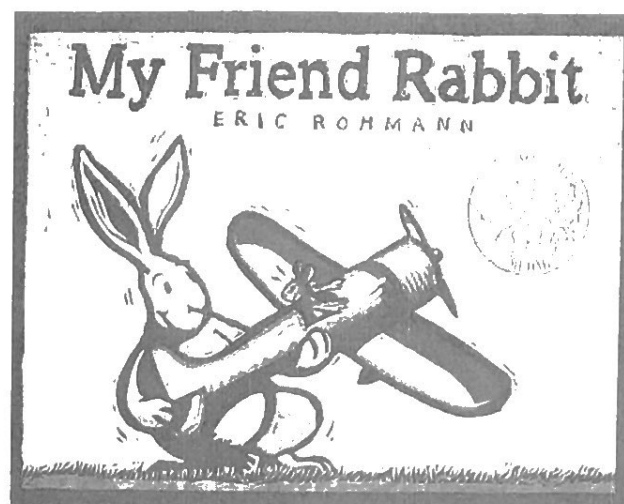


ILLUSTRATION 3.18

Mouse narrates a story about his friend, rabbit, who means well but gets into trouble. Illustrations convey much of the humor and tell part of the story in a way that shows the importance of the relationship between text and illustration in working together to convey the whole story. (Book cover of "My Friend, Rabbit" by Eric Rohmann. Roaring Brook Press [a division of Holtzbrinck Publishing Holdings Limited Partnership. All rights reserved.], 2002. (ISBN: 0439579309).)



TOP SHELF 3.3

CREATIVE INTERPLAY OF TEXT WITH ILLUSTRATIONS

Come Away from the Water, Shirley by John Burningham

My Friend Rabbit by Eric Rohmann

Rosie's Walk by Pat Hutchins

Voices in the Park by Anthony Browne



TEACHING IDEA 3.2

INTERPRETING THE STORY AS TOLD THROUGH ILLUSTRATION

Common Core Standard 7

recognizes that in picture storybooks, pictures and text work together to tell the story. Select some books from Top Shelf 3.3 in which some critical story events emerge through the illustrations while others emerge through the text. Have children examine the illustrations without reading the text and ask them to tell the story as they see it. Some teachers call this prereading strategy of predicting the text by previewing the illustrations a "picture walk." Then read the text and discuss how the story is similar to or different from the story they interpreted through illustration alone. Go back through the book and see what roles the text and illustrations had in contributing to understanding the whole story.

COMMON CORE STANDARD:
Integration of Knowledge and Ideas, STANDARD 7

babbling. Likewise, in *Don't Let the Pigeon Drive the Bus*, the pigeon's emotional range from pleading to conniving to angry outbursts are all depicted through the illustrations.

Setting. Characters are often identified by the objects that surround them. In William Steig's *The Amazing Bone*, Pearl seems most at home in the spring forest, gently showered by cherry blossoms. In spite of his dapper appearance, the loathsome wolf that accosts her lives in a ramshackle cottage with the screen door hanging from one hinge and trash scattered about the overgrown front yard. His slovenly surroundings indicate an uncaring heart. In *Where the Wild Things Are*, Max's room becomes overgrown with trees and bushes, a signal that wildness is taking hold of him.

White space is a negative space use of background, or the absence of a specific background in order to achieve focus on the illustration within the white space. Emily Gravett is especially masterful in employing white space effectively, as evidenced in *Monkey and Me*. The little girl plays with her stuffed monkey as they describe having been to see various animals that they pretend to be. The spacing

of illustrations on the double spread and the amount of white space invites readers to enter the story and participate.

Perspective. Illustrators use a variety of perspectives to give readers different vantage points from which to view the situation. In Chris Van Allsburg's *Two Bad Ants*, two ants decide to stay behind in a kitchen when their fellow ants return to the colony with crystals requested by the queen. The two ants find themselves being scooped out of the bed of crystals into a boiling lake of brown bitter water. Thus begins their dangerous adventure, which moves from coffee cup to toaster to garbage disposal to electrical outlet. Readers watch the ants' adventure from various perspectives—looking down to see the ants on the ground and up to see them on the kitchen counter. When the ants are in the coffee cup being rushed toward the mouth of the coffee drinker, the perspective is from directly behind the ants, and readers see the mouth just as the ants see it. Then the view is from inside the toaster, and the ants are seen sitting on top of the bread crust. The close-up view of the water faucet makes it easy to see why the ants might mistake it for a waterfall.

In Mordicai Gerstein's Caldecott-winning *The Man Who Walked Between the Towers*, the reader is shown the story from shifting perspectives that heighten each illustration's impact on how the reader understands the experience. From the cover art, Gerstein invites readers to stand and balance with Philippe on the wire, looking down on the city below. Readers also see the towers from the ground up, so they understand the height; they are shown the towers from the side so they understand the distance between the two. But in the most dramatic spread that is four pages wide, readers join Philippe a quarter mile high and experience the awe he must have felt.

Criteria for Evaluating Picture Books

Picture books are evaluated for their illustrations as well as for their text (except in the case of wordless books). But it is more than the sum of the two; it is the way that

they are integrated to create a “satisfying whole” that is at the heart of evaluating picture books. The main points can be summarized as follows:

- Is the story well written according to the literary standards outlined in Chapter 2?
- Text (literary elements): Is the language of the text skillfully crafted?
- Illustrations (artistic elements): Do the illustrations communicate not just literally but symbolically through the use of colors, framing, shading, and other visual elements?
- Integration of text and illustrations: Do the pictures interplay with the text and do the text and the pictures seem to clarify, enhance, and extend each other?

Major Creators of Picture Books

CREATOR	PRIMARILY CREATES ...	MAJOR WORKS INCLUDE
Eric Carle	Carle's signature style is painted tissue collage with toy elements such as die cut pages, short pages, pop-ups, and electronic sound chips, often focused on aspects of nature.	• <i>The Grouchy Ladybug</i> • <i>The Very Hungry Caterpillar</i> • <i>The Very Quiet Cricket</i>
Leo and Diane Dillon	The Dillons collaborate as a “third artist” in a way that combines both of their styles such that one may begin a line and the other complete it without discernible interruption.	• <i>Ashanti to Zulu</i> • <i>The People Could Fly</i> • <i>Why Mosquitoes Buzz in People's Ears</i>
Lois Ehlert	Ehlert's collages of real artifacts (buttons, birdseed, leaves, etc.), dazzling colors, and graphic illustrations convey information embedded within stories.	• <i>Eating the Alphabet</i> • <i>Red Leaf, Yellow Leaf</i> • <i>Color Zoo</i>
Emily Gravett	Pencils and watercolor are the tools Gravett uses to create the artwork, and white space usually serves as the background.	• <i>Monkey and Me</i> • <i>The Odd Egg</i> • <i>Wolves</i>
Kevin Henkes	Henkes's cartoon style pen and ink with watercolor paintings portray mice in real-life, childlike situations, depicted with fine-tuned emotional resonance.	• <i>Chrysanthemum</i> • <i>Kitten's First Full Moon</i> • <i>Lilly's Purple Plastic Purse</i>
Jerry Pinkney	Pinkney's watercolor paintings of nature and its inhabitants depict human and animal stories. He often focuses on African American stories.	• <i>The Lion and the Mouse</i> • <i>Mirandy and Brother Wind</i> • <i>The Talking Eggs</i>
Maurice Sendak	Sendak creates illustrations and text that interplay to tell stories of individualistic, clever, and imaginative characters.	• <i>Chicken Soup with Rice</i> • <i>In the Night Kitchen</i> • <i>Where the Wild Things Are</i>
Peter Sís	Intricate pen and ink and mixed media provide extraordinarily fine details that often include visual mysteries that intrigue viewers.	• <i>The Wall</i> • <i>Madlenka</i> • <i>Starry Messenger</i>
William Steig	Steig's signature cartoon style depicts anthropomorphized animals to tell humorous tales of moral behavior. His illustrations' doodling quality conveys spontaneity and movement.	• <i>Doctor DeSoto</i> • <i>Shrek!</i> • <i>Sylvester and the Magic Pebble</i>
Chris Van Allsburg	Van Allsburg predominantly uses charcoal pencil and pen and ink to create monochromatic narrative illustrations.	• <i>Jumanji</i> • <i>The Mysteries of Harris Burdick</i> • <i>The Polar Express</i>
David Wiesner	With minimal or no text but a strong visual narrative, Wiesner invites viewers to look closely, carefully, and critically to “read” the illustrations for the story within.	• <i>Flotsam</i> • <i>The Three Pigs</i> • <i>Tuesday</i>
Mo Willems	Willems's cartoon characters take center stage as they connect with readers in ways that evoke emotional responses.	• <i>Don't Let the Pigeon Drive the Bus</i> • <i>Elephant and Piggie books</i> • <i>Knuffle Bunny</i>
Ed Young	Known for matching style and medium to each story and varying from book to book, Young's work employs a diverse range of media from chalk, watercolor, and collage to mixed media.	• <i>The Emperor and the Kite</i> • <i>Lon Po Po</i> • <i>Seven Blind Mice</i>

Ask the Author/Ask the Illustrator

Jon Scieszka and Lane Smith

How do you come up with such imaginative and unique books?

I would love to describe how I get up before dawn every day, light my special candle of inspiration, and sit down to write for twelve hours. But I never do that. Then I could say I sit in a little shed and write on an old board I put across my lap, but Roald Dahl already said that. Maybe I used to work at an ad agency and someone challenged me to write a book for kids using only 100 different words. Nah. That was Dr. Seuss.

I don't know. Lane, how do we come up with such imaginative and unique books?

"I get up before dawn every day, light my special candle of inspiration, and sit down to paint and draw for twelve hours."

You do not.

"I go out to my little shed and draw on an old board I put across my lap?"

No.

"I used to work in an ad agency..."

Thanks for your help, Dr. Seuss.

I've never really given much thought to how we put our books together. I do the writing thing just like most other authors—writing, rewriting, reading the stuff to kids and teachers, then rewriting some more. And Lane does the sketching, painting, and repainting thing like most other illustrators.

But, now that I think of it, we do have two secret ingredients that set us apart from those other Brand X books.

One, Lane and I are friends and work together. After I get a story to where I like it, I give it to Lane. He thinks about it, fools around with different ways to illustrate it; then we talk and goof around with changes in both the writing and the illustration to fit the new ideas. A lot of authors and illustrators never get this chance to work together.

Two, we have a secret weapon—our designer Molly Leach (who also happens to be Lane's wife and my wife's best friend and part of the reason Lane



Jon Scieszka
Lane Smith

and I met and started working together and . . . that's a whole other story). As the designer, Molly is the one who takes the text and the illustrations and decides how to weave them together and present them on the page so everything works together.

So, in *The Stinky Cheese Man*, it was Molly who came up with the idea to have the type grow and shrink to fit the page. And when Jack was telling his story endlessly over and over and over, I thought it would be

funny if the text just ran off the page. Molly showed us how it would look better if the type got smaller and smaller.

For a book like *Math Curse*, the story stayed pretty close to the early finished draft. Lane came up with the idea to show the narrator under the spell of the curse. And we left it up to Molly to figure out how to cram all of the words, problems, and paintings into a picture book that looked kind of like a math book but not so ugly or so much like a math book that it would scare all of our readers away.

Our books look unique because we get to work in a unique way. Three people collaborate on getting the text, the illustration, and the design working to tell one story.

So, in conclusion, Lane and I make our imaginative and unique books by getting up before dawn every day, sitting in a little shed, working for an ad agency, and thanking our lucky stars that we get to work together and with Ace Designer, Molly Leach.

Jon Scieszka is the author of *The True Story of the 3 Little Pigs!*; *The Frog Prince, Continued*; *The Stinky Cheese Man and Other Fairly Stupid Tales*; *The Book That Jack Wrote*; *Math Curse*; and the *Time Warp Trio* series. He's a lumberjack in his spare time. He once climbed Mount Everest in his bare feet. And he enjoys potato chips and making up lies. Lane Smith's bio is exactly the same as Jon's, except a couple of the book titles are different.