

Laura Hausheer
SMP 2011/2012
Annotated Bibliography

Agosta, Lucien L. *Howard Pyle*. Boston: Twayne, 1987. Print.

This book provides biographical information about Pyle and his career. Pyle was an illustrator and author, primarily for children. He was born in 1853 and lived his whole life in Wilmington, Delaware until the final year of his life in 1911 when he moved to Florence, Italy. He taught art at Drexel University and eventually founded his own school of illustration (The Howard Pyle School of Illustration). The term “Brandywine School” was later given to his style of illustration and the artists in the region where he lived. One of his most famous students was N.C. Wyeth, who was also part of the Brandywine school of illustration. In 1883 Pyle published *The Merry Adventures of Robin Hood*, and then in 1888 he published *Otto of the Silver Hand*. His work was mainly concentrated in historical, fiction, and adventure stories. Pyle did not have as much concern for historical accuracy as did original poets writing for children. Pyle was widely respected throughout his life and he continues to be regarded as an exemplary illustrator.

Barker, Emma, Nick Webb, and Kim Woods. *The Changing Status of the Artist*. New Haven: Yale University Press, 2011. Print.

This book concerning art and art history talks about Pieter Brueghel in “Case Study 7”: Pieter Brueghel the Elder and the Northern Canon, as an early modern period artist. It is estimated within the text that Brueghel was born around the time that Durer died, in what is present day Belgium. The book goes on to draw several connections between the work of Durer and Brueghel; they both lived during turbulent times, Durer during the Protestant reformation, Brueghel during the political and religious trouble of the Netherlands in the 1550’s and 1560’s. Both artists were known for their graphic work as well as their paintings. Durer was also known for his engravings, and Brueghel provided designs for engravings that were completed by professional technicians. Both artists focused on religious subject matter, and both traveled to Italy early in their careers and were influenced to some extent by the Italian style, although they did not include the fashionable figures, motifs, or subjects of Italian art. Next the book looks at specific artworks of Brueghel, such as *Artist and Connoisseur*, *The Peasant Wedding*, *Fall of the Rebel Angels*, and *The Artist at his Easel*. The meanings of Brueghel’s paintings are notably difficult to uncover. Brueghel was known for being a great intellectual, and spent much of his time with books rather than with his art. However when viewed under the lenses of the mind sets of the time—humor, class-consciousness, morality, political affiliation—his work creates innumerable narratives which cause the viewer to ponder the meanings of his work. This book provided useful insight into the history of artists and also provided Brueghel’s work as a resource for me to use when drawing out the characters for my book.

Berggruen, Oliver, and Max Hollein. *Henri Matisse: Drawing with Scissors, Masterpieces from the Late Years*. New York: Prestel, 2002. Print.

When I was looking through the Document books from the previous year I saw this book on Allison Yancone's bibliography, and I thought it might be a helpful book for me to examine. I had not realized that Matisse worked with paper-cuts, and it was interesting to see this more abstracted take on what had traditionally been considered a craft or "decorative art." I was also interested in the fact that he created books known as "livre d'artiste" which were limited edition artists' books. This text has several illustrated essays that focus on different aspects of the making, meaning, and interpretation of the art works. Many (if not all) of Matisse's paper-cuts dealt with color and the fact that using paper was using color directly, without having to apply it to the page as you would have to do with painting. I love the patterning in his work *La Gerbe* and the way Matisse seemed to concentrate on form and positioning to establish his composition. I also was inspired to learn that his work environment was "like a jungle" filled with scraps of paper he had been cutting, which lay on the floor around him, just like in my studio right now. It was also interesting to hear about the relationship Matisse believed surrounded images and text and how that affected his placement of each in his books. Matisse generally cut out his shapes freehand using a small pair of scissors and saving both the cut item and the cut out- then he would arrange the cut outs, adding new ones, modifying old ones, until he was happy with the result. I have begun hanging my own works on the wall and looking at them from farther away, and I believe it has helped me with my sense of composition.

Bettelheim, Bruno. *The Uses of Enchantment: The Meaning and Importance of Fairy Tales.* New York: Knopf, 1976. Print.

Lisa Scheer recommended this book to me after I introduced the idea of a plot into my book as opposed to making it directly informational, and it has been instrumental in my SMP work since reading it. I agree with Bettelheim's idea that children need to be exposed to tough situations through narrative to help them learn that life is not all fun and games. The author points out that the fact that death is addressed in many fairytales is not by accident, and while this may seem gruesome, it allows children this once-removed exposure to the concept at an early age and gives them the ability to confront difficult situations later in their lives. But I also agree that happy endings are appropriate to instill a sense of ability and confidence in the reader. I have also learned much from what Bettelheim has to say about the fairytale being orchestrated in such a way that the reader can come back to it time and time again and associate the metaphorical trials in a story with different parts of his or her life as he/she grows older and their view of the world is enlarged. After reading this portion of the text I went back to my own plot, and I made some drastic changes so that my story was not quite so direct and the trials are more abstracted and thus can be perceived in different ways as children (people) develop and approach my work from a different perspective.

Doonan, Jane. *Looking at Pictures in Picture Books.* Stroud, England: Thimble, 1993. Print.

This is a chapter book and it focuses on "Close looking in General," "Close Looking in Context," "Close Looking in Action" (with specific references to *When Sheep cannot Sleep* and *Cloudy*), "Introduction to the Classroom," "On the Bookshelf," and "Generally Useful Terminology". This text studies the picture book as a whole experience but does talk about text and image separately for the sake of explanation.

The author explains there are different ways of considering the book's illustrations: the colorfulness alone is there to provide an aesthetic experience for children, pictures as a means to an end (a stepping stone on the road to literacy), and pictures as enabling the book to function as an art object. The last idea is one that the author personally believes to be true, and she goes on to explain that picture books give form to ideas, and assists the reader on their journey to "aesthetic development." The book pointed out the various roles that pictures play in children's literature: Figurative pictures represent a real or imaginary world, pictures are expressive; being vehicles for the artist's expression as well as artifacts that stimulate personal expressive response in the beholder; pictures are histories of style and form; pictures reflect the values of the society that "uses" them; pictures offer opportunities for the act of creation and re-creation. The colors of the images seem to play a role as well—natural hues of earthy reds, umber, and ochre help to realize the primitive world of instincts. Within each image there are certain arrangements such as a scheme of color, a scheme of light and dark, a system of scale and intervals, an arrangement of shapes, an order of small and large scale patterning, and a network of linear rhythms that help the reader to interpret what is being said in the image. The author continues on to say that pictures have two main forms of communication: denotation and exemplification. Denotation is when a picture represents an object, while exemplification is when pictures are able to convey abstract thoughts and ideas. Interestingly this book ALSO calls upon John Burningham's book *Granpa* (how picture books work also refers to the *Granpa* text) to show that pictures can express emotions to a greater extent than words. In the chapter about looking in context, the author states her idea regarding the relationships of words to text "there is a range of possibilities, some (relationships) much more obvious than others. The pictures may elaborate, amplify, extend, and complement the words, or the pictures may appear to contradict or deviate in feeling from what the words imply. A variant of this happens when the words and pictures counterpoint each other so that two separate stories run in tandem as in John Burningham's Shirley books."

(NOTE: This text is completely available online here:

<http://www.thimblepress.biz/looking.pdf>)

Lewis, David. *Reading Contemporary Picturebooks: Picturing Text*. London: Routledge Falmer, 2011. Print.

This text is composed of eight chapters but for the sake of this assignment I am most interested in chapter two "The Interaction of Word and Image in Picture books: a critical survey." Although David Lewis states that this text is not just a "picturebook primer or introductory text," the book seems to cover ground I have already become familiar with through the various other texts I have researched. This was the third text I have read that explicitly referenced the book *Granpa* by John Burningham, and although interesting it made many of the same points established in other sources. However there was some new and useful information in chapters two and three, and I really appreciated the quote that appeared at the beginning of chapter two, it read as follows "The big truth about picture books...is that they are an interweaving of word and pictures. You don't have to tell the story in the words. You can come out of the words and into the pictures and you get this nice kind of antiphonal fuge effect," Allan Ahlberg. The chapter focuses on the newness of text and image in picture books as a field of scholarly study. The author looks at a few recent attempts to

characterize the ways in which pictures and text used in picture books tell stories. The speaker is critical in his review, as his aim is to “establish the imperfect and provisional nature” of what is known in this field thus far. The literary-critical part of his thesis is that the picture book is not a genre: “rather than confining itself to exploring the byways of one particular type of text, verbal or pictorial, it exploits genres.” In other words he believes that picture books are best suited for re-interpreting and re-presenting the world to a younger audience. In this sense picture books are not a genre because they merely transform other genres. He specifically looks at Perry Nodelman’s *Words About Pictures*, Barbara Bader’s *American Picture Books from Noah’s Ark to the Beast Within*, J.H. Schwarcz’s *Ways of the Illustrator*, and Nikolajeva and Scott’s essay on *The Dynamics of Picturebook Communication*. Lewis presents the “ecological” view of picture books that has been mentioned in various other sources. He believes a book should operate like an eco system and encourages the reader to think of “the role of the reader in the interanimation of word and image.” He examines not only what happens when the relationship between words and pictures changes but also how children enter into that relationship.

Marsh, Emily E., and Marilyn D. White. "A Taxonomy of Relationships Between Images and Text." *Journal of Documentation* 59.6 (2003): 647-72. Print.

This paper looks at the manner in which the relationships between text and image can be codified. Specifically the paper looks at prose, images, font types, color, and spatial relationships to analyze which combinations are most effective for communicating information effectively. The taxonomy developed and explained in the paper answers the following question “How does an illustration relate to the text with which it is associated, or, alternatively, what are the functions of illustration?” The demand for a common language to describe these various relationships springs from the vastness of material, which it incorporates, for example, advertising, education, journalism, and information studies. The article goes on to discuss all the various careers where text and image relationships are essential, and then moves on to discuss methodology and the way the taxonomy was developed. The system of classification was developed in two levels: the first level identifies, integrates, and organizes concepts describing relationships between images and text already described by other researchers in various fields. Then the taxonomy derived from the first stage was tested to gauge its “appropriateness and sufficiency” for identifying the relationships discussed. The concepts were categorized into three groups: functions expressing little relation to text; functions expressing a close relation to the text and functions going beyond the text. The second level involved testing the classification on actual texts and images to attempt to determine the meaning of the message in specific cases using this system of taxonomy. The text uses specific examples to demonstrate the methods of classification using excerpts from a book on war crimes and a book on radio waves. Both excerpts were classified using the two-stage process of analysis.

McCloud, Scott. *Understanding Comics*. Northampton, MA: Kitchen Sink, 1993. Print.

This text was appropriately written in “imagetext” form, and chapter six “Show and Tell” was particularly helpful in its description of the history and current use of imagery and language. The author points out that initially we all used imagery and text interchangeably, as children we would show, as much if not more, than we would

tell (just think of show and tell in grade school). He discusses how all “truly great works of art”, such as War and Peace or the Mona Lisa, differentiate between image and text. Works which combine the two forms are thought of as “a diversion for the masses” at best or “crass commercialism” at worst. He then points out that picture books are the first books humans read, and because of their plethora of pictures, these books are considered “easier,” then we learn to read books that have few pictures, before eventually we are able to read “real” books, which contain no images at all but only text. Images predate the written word, the first being found 15,000 years ago. Early art, such as cave drawing, seems to show considerable attention to pictorial representation but other forms of art seem to act more as symbols in the same way textual language works. The earliest were, in fact stylized pictures, but eventually the symbols became the letters we are familiar with today (some languages like Japanese still remain fairly pictorial even in their modern form). Over time language became less and less pictorial and images became less and less like language. By the 1800’s pictures had become more interested in portraying resemblance using light and color, while text was focused on invisible senses, emotions spirituality, philosophy and ideas. Eventually certain movements brought text and image back together, such as Dada-ism, futurism, and various individual artists in the modern era. It was in popular culture that text and image were making appearances together, in high art both were still separated. Even though some modernist “high art” contains a sort of combination of text and image, most modern viewers still think of only image or only text in their perceptions of “great” art. In fact there are very different ideas of what qualifies as being “great art” and what qualifies as being “great writing”, and when great writing and great art are combined they do not make a great work necessarily, instead the writing and art must work together to form a new standard of “greatness,” one unique to its specific medium. He then goes on to specify the relationships he has identified between image and text, including “word specific combinations” (where pictures illustrate but don’t significantly add to a largely complete text), “picture specific combinations” (where words merely add a soundtrack to a visual sequence), and there are duo specific imagetexts where the words and pictures virtually tell the same story. There are also “additive” combinations where words elaborate on an image or vice versa, “parallel combinations” where words and pictures tell completely different stories or information without intersecting, and montage combinations where words are treated as part of a picture. Lastly he notes the most common form of combination known as “inter-dependent combinations” where the words and pictures are equal but in sum convey a message that neither could alone. In closing he argue that imagetexts can draw strength from both of their components.

McClure, Nikki. *To Market To Market*. New York: Abrams, 2011. Web.

This is a children’s book, written and illustrated by Nikki McClure. McClure is a “self taught artist who has been making paper-cuts since 1996” and it was her work that first led me to paper-cutting as an illustrative medium. It was really a bit of a revelatory experience to read one of her books as it allowed me to examine the way she handles the medium within the form. For example I was able to see how she deals with the crease in the middle of the page, how she works with composition, how she uses color to create an engaging picture, and how she incorporates text into her work. I really do love the way McClure utilizes color- and despite receiving mixed

feedback on incorporating color into my own images during the first critique, I may play with color digitally as I start to finish the hand cut pages and begin to work more with my images on a computer. McClure also successfully provides instruction for children within her book without forgetting her audience and making the text and image feel “too adult.” I am striving to find this balance in my own work!

Meyer, Susan E. *A Treasury of the Great Children's Book Illustrators*. New York: Abrams, 1983. Print.

Edward Lear, John Tenniel, Walter Crane, Randolph Caldecott, Kate Greenaway, Beatrix Potter, Ernest H. Shepard, Arthur Rackham, Edmund Dulac, Kay Nielsen, Howard Pyle, N.C. Wyeth, and W.W. Denslow were the thirteen artists this book focused on. Published more recently than the other treasury I had studied, this beautiful book is filled with large colored pictures of the illustrations and specific information on the featured illustrators. The purpose of reading it was to glean more knowledge about the dialogue going on between great illustrators of the past and to help me learn more about the lives of these illustrators, their approach to their art. I read more in depth about Beatrix Potter who found inspiration, as I do, in the work of Edward Lear. Stylistically I feel there is information to be gleaned from Lear’s way of line making that can be transferred into the paper-cutting medium I’m working in. On a more general line of thinking, I love the way Lear’s work has that sense of childish charm that he establishes through simple pen and ink illustrations that seem to “amplify the words” of his stories. Beatrix Potter was also inspired by the pre-Raphaelites and “their somewhat niggling but absolutely genuine admiration for copying natural details”, and unbeknownst to me I think I have transferred some of their astuteness for detail into my own work, as I had studied the pre-Raphaelites fairly intensely during my time in Oxford this past spring. Interestingly, Potter and Lear had an intimate feeling for the English countryside, and having spent some time in the Cotswolds this past year I can understand their love of the place, and their desire to translate their love of old farms and the peaceful countryside into their work- I want to do much of the same!

Nikolajevka, María, and Carole Scott. *How Picturebooks Work*. New York: Routledge, 2006. Print.

This text looks at the relationship between text and image, as it specifically applies to children’s literature. The various chapters look at setting, characterization, narrative perspective, time and movement, mimesis and modality, figurative language, metafiction, interest, and picturebook paratexts. I found the direct references to Beatrix Potter in the chapter on setting particularly interesting as it discusses the dark side of the text that does not appear in the comfortable imagery (Jemima Puddle ducks eggs are eaten, Mr. Rabbit is put into a pie, and the flopsy bunnies are nearly killed as well). In Elsa Beskow’s picture book *Children of the Forrest* (1910) there are many images of forest plants in the illustrations that the children reading the story are expected to recognize, however the wild mushrooms are explicitly named as the children reading the story are expected to be learning the names of these mushrooms. I also found the section on character development interesting in its use of both text and image. “Narrative description is the most basic, involving both external, visual detail (what do the characters look like, how do they move, what are they wearing) and emotional, psychological, and philosophical characteristics. The text then goes

on to talk about the number of terms used by critics to describe the relationship between text and image: duet, counterpoint, and interference. Polysystemy, congruency, synergy. The author states that the “Degree of friction or harmony” between the text and image can be considered an extension of the narrative. These interactions make picture books less linear than textual books according to the author, however there is little room for characterization within picture books and as a result they tend to be more plot oriented (opposed to character oriented). Descriptions of characters can refer to them both externally and internally in verbal and visual manners and these two types of communication can either confirm or contradict each other. Very helpful and specific examples are provided from various types of texts including *Mina and Kage* by Anna Holund, *Granpa* by John Burningham, This is really just a fantastic book that is full of interesting information.

Nikolejeva, Maria, and Carole Scott. "The Dynamics of Picturebook Communication." *Children's Literature in Education* 31.4 (2000): 255-39. Print.

This text looks into the complex relationships that exist between words and pictures (big surprise there) using various picture books from different countries to elaborate upon the specifics of each connection. These same authors wrote the book “How Picture Books Work” which I also read, and from there this critical paper expands the initial ideas. The author reiterates the definitions of “symmetrical interactions,” “enhancing interactions,” “complementary,” “counterpoint” and “contradictory.” The text acknowledges the fact that picture books will never fall into one exact category perfectly, but clarifies that the relationships are for classifying features such as setting, characterization, point of view, and focusing on the way words and images works to express the above aspects of the narrative. The reason a picturebook can never belong strictly in one of the above categories is because different aspects of the book might be told in different ways. For example the characters may be predominantly “complementary” but the plot line might be “counterpointing.” Next the author differentiates between the types of books being called “picture books,” there are illustrated books where the words carry the narratives, and then there are books in which the visual and verbal aspects of communication are equally important. The authors also differentiate between narrative and non-narrative form within these two categories. The rest of the text concentrates strictly on narrative books, such as children’s picture books. Bible stories and folktales such as Grimm’s and Andersen’s tales are classified as word heavy story, while Jan Omerod’s *Sunshine and Moonlight* is very picture heavy. The majority of children’s books are known as symmetrical and fall into the categories of “enhancing” or “complimentary” for example *The Little House* by Virginia Lee Burton, the *Babar* books by Jean de Brunhoff, *Curious George* by H.A. Rey, Sylvester and *The Magic Pebble* by William Steig, *Frog and Toad are Friends* by Arnold Lobel, and *Bread and Jam for Frances* by Russel and Lillian Hoban. The text then specifically looks into *The Magic Pebble*, which tells the story of anthropomorphic Sylvester. The text points out that the narrative is carried mainly in the text and the pictures add virtually only a visual accompaniment without expanding on the story in any way. In Beatrix Potter’s books (specifically *The Tale of Peter Rabbit*) on the other hand, there is an effective balance between picture and text where each works to strengthen the narrative. Not only do the text and pictures interact in narrative (the text says there are four little rabbits but there are only three within the illustration

because Peter has gone exploring), but the text is actually shaped so that it points to Peter's hind legs sticking out from under a root. I found it really interesting that the closer words and images come to filling each other's gaps, the more passive the reader's role in the book, as there is little left to the imagination. However when words and images contradict each other, there can be a multitude of interpretations on the work. Examples given of this latter type of book are *Princess Smartypants* and *Rosie's Walk*.

Nodelman, Perry. *Words about Pictures: the Narrative Art of Children's Picture Books*. Athens: University of Georgia, 1988. Print.

This book has 8 chapters focusing on "Pictures," "Picture Books and the Implied Viewer," "Style as Meaning," "The Contextual Meanings," "The Relationships," "The Relationships of Pictures and Words," "Subjectivity and Objectivity," "The Rhythms of Picture Book Narrative," "The Unguarded Face." For the sake of this assignment I concentrated on Chapter Seven regarding the relationship between text and image. I was particularly intrigued by the quote "If you have two bones, and then a dog and a bone, then next you have to have two dogs." The whole chapter provides specific illustration and text techniques such as the one above, for progressing a narrative effectively. The book provides many pages from other books, with analysis on those pages and how they are successful or unsuccessful. For example in *Alexander and the Terrible, Horrible, No-Good, Very Bad Day* the awfulness of Alexander's day is provided within the text but reinforced through the pictures. The illustrations show Alexander in the negative situations, but also step back and provide the viewer with a more removed view where they can judge the situation from an objective distance, and although the words are serious, the pictures are drawn in a comic book type form which causes the situations Alexander finds himself in to lose some credibility. Many other books are analyzed in this close manner including *Snow White* by the Brothers Grimm, *The Quilt* by Ann Jonas, *The Little House* by Virginia Lee Burton, *The Highwayman* by Alfred Noyes, *The Mountain Goats of Temlaham* by William Toye, *King Stork* by Howard Pyle and many, many others. This book is an anthology of sorts with a bit of criticism and analysis for many different and varied illustration and text relationships.

Pantaleo, Sylvia. "Abstract." *ECRP. Vol 7 No 1. "Reading" Young Children's Visual Texts*. Web. 06 Apr. 2012.

<<http://ecrp.uiuc.edu/v7n1/pantaleo.html>>.

This text from the *Early Child Research and Practice* journal discusses a study that investigated how first grade children perceive sophisticated picture books. The introduction to the work informs the audience about some of the pervading ideas regarding text and image in children's literature offered by other scholars. However the body of the text concentrates on a specific experiment where the author explored children's responses to literature and the ways that teachers "read" pictures created by children, two very different but related ideas. Twenty first graders were read various stories, including *Willy the Dreamer* (Browne, 1997), *Something from Nothing* (Gilman, 1992), *Tuesday* (Wiesner, 1991), *The Three Pigs* (Wiesner, 2001), *True Story of the Three Little Pigs* (Scieszka, 1989) *Shortcut* (Macaulay, 1995), *Voices in the Park* (Browne, 1998), and *A Day At Damp Camp* (Lyon, 1996). These books were chosen because they all demonstrate creative integration or usage of text and image. After having the books

read to them on various reading days, the children were asked to respond to the stories by creating pictures of their own. These pictures along with the student's dictated statements were considered in regards to how they interpreted the book. Of more interest to me, was the portion of the essay that talked about the various types of storytelling including parallel storytelling and interdependent storytelling. This essay analyzed the children's pictorial responses to the storybooks, rather than the storybooks themselves, but the information provided was still useful and related to my topic. The category of "Interdependent Storytelling" was broken down into three further sections including "Text extending pictures," "pictures extending text" and "Text extending pictures and pictures extending text." The results of the study showed that approximately 60% of the picture responses completed by the first grade students reflected interdependent storytelling (the text and pictures communicate alternative information) while 30%, 16%, and 14% of students responded with interdependent storytelling where the text extended the pictures, the pictures extended the text, and the text extended the pictures and the pictures extended the text, respectively. *Willie the Dreamer* (Browne, 1997) had the most examples of parallel storytelling responses, potentially as a result of the narrative style of the book. *Tuesday* (Weisner, 1991), *The Three Pigs* (Weisner, 2001) and *The True Story of the Three Little Pigs* (Scieszka, 1989) had the most examples of interdependent storytelling. A few lines in the closing discussion seemed particularly relevant to my study "if we want to see what lessons have been learned from the texts children read, we have to look for them in what they write," and "When children use a combination of drawing and narrating, the linguistic and spatial multiple intelligences reinforce each other." The author describes the children's responses as "two languages"—word and picture in joint force. (NOTE: this text has a fantastic reference page with many great sources)

Pitz, Henry C. *Illustrating Children's Books: History, Techniques, Production*. New York: Watson-Guptill, 1963. Print.

This book is divided into two sections, the first focuses on specific time periods and areas of the world in relation to children's book illustration, the second focuses on techniques and book production. I concentrated mainly on the first half but did read parts of the techniques section as well. The historical side of the book talks about over 200 illustrators, including Edward Lear, Beatrix Potter, and Howard Pyle all of whose work I considered while creating my own illustrations. Edward Lear seems to capture such a sense of comedy within his work by personifying animals and plants and putting them in exaggerated situations. I love this sense of nonsense and charm that his characters give off, and I think that it really appeals to his audience of children as well. I hope to forge a similar connection to the whimsical and charming in my own work by exaggerating features on characters and putting them in imaginative settings. Beatrix Potter has also captivated my attention, as many of her books gave off a general message regarding voyages and discovering of self. And although her works deal mainly with animals, there is a sense of whimsy in the fact that her scientifically correct rabbits and mice wear clothing and talk to each other as people would. Howard Pyle is another artist whose work I concentrated on for its sense of composition. Even though Howard Pyle creates a very flat space within his illustrations, he is able to engage the viewers through the detail and the motion of his images. Many artists since Pyle have been inspired by his work, and I feel that there is much to learn from his style of printing. This book aided my discovery of the

relationships that exist between established illustrators. For example, both Beatrix Potter and Howard Pyle were illustrator-authors, integrating text and image.

The technical section of the book helped me finalize my audience. The text described the various age groups that illustrators create their pictures for specifying what aspects are important for different audiences. I am creating my book aimed towards children aged three to six, which is considered a crucial reading learning stage where children are reading to themselves and are also interested in the illustrations.

Sandness, Karen Elsa., Nobuto Sawasaki, and Mikio Sasaki. *Creative Paper Cutting: Basic Techniques & Fresh Designs for Stencils, Mobiles, Cards & More.* Boston, MA: Trumpeter, 2010. Print.

This book focused on various techniques and ways to approach paper-cutting as a craft. Even though it didn't contain any information about fine art, or technical aspects of composing and image, it did deal with what types of knives are effective for this medium and ways in which a paper can be folded to produce certain reflections within the image. This book helped me come to the realization that I am greatly influenced by the artistic creativity of my youth. When I was younger I loved creating things out of clay, drawing, and reading technical books such as this one, that provide instruction on how to create something beautiful that can add beauty to daily life. I realized that some of my earliest interactions with paper as a craft material came from creating paper chains and garlands, used to celebrate a holiday or count down for an event. I learned that the medium of paper-cutting has always been utilized in celebrations through the ages: Chinese paper-cuts were created for births, weddings, and symbols of luck and happiness, Mexican paper-cuts were made to commemorate special moments in people's lives, such as coming of age birthdays. Re-visiting this sense of paper-cuts as a celebration made me feel even more confident about the medium I've chosen to work in, as I believe using paper-cuts as a mode of illustration helps me to establish the idea of celebrating identity that I address in my work.

Sipe, Lawrence. "The Construction of Literary Understanding by First and Second Graders in Oral Response to Picture Storybook Read-Alouds." *Reading Research Quarterly* 35.2 (2000): 252-75. Print.

This text begins by speaking about the relationships children form with books and with the people who read to them. The article goes on to discuss a seven month study of the development of literary understanding by a class of first and second grade children, based on their responses to picture storybooks. The research question asked was "What is the nature of the literary understanding of a class of first and second graders, as indicated by their verbal responses during storybook read-alouds?" The study identifies five types of literary understanding including textual analysis, intertextual connections, personal connections, becoming engaged in the story to such an extent that the world of the story and the children's world are transparent to each other, and using the text as a platform for creative expression. These categories were developed by looking closely at the stances assumed by the children, the actions of the children, and the functions of the text. The study goes on to note that there are three main categories of interaction with a book that can be used as a general language not developed specifically for this study and those categories are hermeneutic impulse (drive to understand and interpret the story), the aesthetic impulse (receptively responding to the story as a lived-through experience or using the story as a platform

for one's own expression) and the personalizing impulse (where the story is linked to personal experience). This article also contained several pages on literary theory, as a foundation for the information gleaned from the study, and then provides plentiful information on other related studies that have been completed prior to this one which examine children's responses to picture books. It is interesting to note that this text focuses on children's relationships with stories as a whole, rather than the relationship of text and image within the story, however I believe it is still relevant to my purpose as it provides a wealth of background information on the topic. (NOTE: the full text of this article can be found at the following site online: <http://www.jstor.org/stable/748077?seq=1>)

Styles, Morag, and Evelyn Arizpe. "A Gorilla with "Grandpa's Eyes": How Children Interpret Visual Texts-- A Case Study of Anthony." *Children's Literature in Education* 32.4 (2001): 261-81. Print.

This article takes one specific picture book and investigates all of the text and image resolutions created within and how children respond to them. It also examines children aged 4-11 and their responses and interpretations of the text. The study presented shows that children are able to interpret image at a level of higher sophistication than they are able to interpret text at an early age. This was the first study of its kind, using only one book and asking the same questions to different children of different ages to examine different levels of literacy in both visual and lingual texts. The text continues to provide a summary of the book *Zoo* by Anthony Browne and an interview with Browne himself regarding his intentions for the book. Although the book has a very feminist view, Browne said he was really focusing on the idea of captivity in zoos and human behavior in zoos. The book developed out of a narrative originally written by his eight-year-old son, and also out of a project Browne had completed in college where he portrayed humans as animals. Next the text discusses the case study research in both of the schools investigated. The first school was in an affluent middle-class area, while the second school was in an impoverished area and all of the students received free meals. The author points out that there were many similarities between the student responses at both schools, and neither school was significantly more sophisticated in their responses than the other. Next the text discusses children's responses to the book, first to the artistic conventions, then to the texts, and lastly to the morality of *Zoo*. Many children responded to Browne's use of framing to emphasize the theme of captivity. The children also noted where the viewer was positioned in each frame in comparison to the animals. The children recognized the difference between the mother and the father in the book as well (the father is portrayed as being dominant) and pointed out that the mother "feels the pain of the animals." One child said "I think he's trying to get across that we are more like animals than animals really... like it says on the last page... the zoo is more for humans than animals, we are quite greedy sometimes." Even though the unhappiness of the animals is never mentioned within the written text, it is evident in the images and many children seemed very concerned regarding the general happiness of the animals at the zoo. Some children even put themselves in the place of the animals at the zoo and made statements that showed their sympathy and empathy. When asked if they had ever thought about animals at a zoo prior to reading this book, they replied they had not ever considered the idea. The animals are pictured in architecturally sound but rather "manmade" environments and

there is a very “trapped” feeling in all of the illustrations, the mother in the book sympathizes with the animals, while the father and boys are loud and behave rather like animals themselves. The children, even ones as young as four years old, seemed to pick up on this subtle message and responded to it in their oral and pictorial interviews. In one of the illustrations the picture is framed by the shape of a cross, and some of the children at the first school impressively picked up on this religious iconography. Several children responded to this idea of the caged gorilla as Jesus in their response drawings but were unable to articulate what they were feeling about this gorilla in their verbal interviews. One girl said, “It’s like a cross... makes me feel sad”; “he’s got like... a grandpa’s eyes.” In the end the authors of the study note that some children who were fluent readers of print were also good at reading image, and there were also some readers who were able to pick up on subtleties in the illustrations and engage in a conversation about them.

Wyeth, N. C., Andrew Wyeth, Jamie Wyeth, and James H. Duff. *An American Vision: Three Generations of Wyeth Art : N.C. Wyeth, Andrew Wyeth, James Wyeth*. Boston: Little, Brown, 1987. Print.

This book focused on the three generations of Wyeth’s and how their work reflected their shared experiences, and but also how the work of each Wyeth was unique and had different points of interest in terms of subject matter and audience. I read the book in its entirety, but I was particularly focused on Andrew Wyeth, as he was the artist whom I was studying for the purpose of my transcription piece. I was interested to find that Andrew Wyeth grew up in a home that was very focused on the art making taking place during the time period in which he was living, but he himself did not receive any formal art education until he was older in life, in his teens. His father, N.C. Wyeth, felt that Andrew needed time to explore his own interests within art before being subjected to other opinions and methodologies. When Andrew was finally taken into his father’s studio and given more of a formal art education, his father had him draw and paint still lifes for hours on end, then, he would remove the objects and ask Andrew to paint them from memory. I think this early training may have affected the younger Wyeth’s eye for detail that he painted within his later, more developed works. It was this detail that I was so interested in when performing my transcription. I often use excessive amounts of detail in my work, and I use the term “excessive” because during critiques people have told me that there is actually too much detail going on, and as a result the image is often flattened or confusing. However, in Wyeth’s work, the use of detail is successful, and I think it is the use of detail in appropriate places, and the complexity or simplicity of the composition that allows this detail to really blossom. I was also interested to find in my reading that Andrew Wyeth was inspired by some of the same early illustrators that I am such as Kate Greenaway, Randolph Caldecott, and Howard Pyle. I was surprised to find these illustrators as influences of his work because Andrew Wyeth does not work with illustration, but rather takes the aspects of these works that he is interested in and examines the ways they are successful rather than just directly applying these aspects to his own work. I think this ability—to be removed from your work and the work of your inspirations—and the ability to step back and examine with an outside eye is essential. The artist must be their own first critic and learn to realize when things are working for or against the goals they want to accomplish in their own work.

