

17

The Art of the Picturebook

Lawrence R. Sipe

Graduate School of Education, University of Pennsylvania

Picturebooks blend words and illustrations. The two dance together, in what Maurice Sendak once famously called the “seamless” style of these two modes of expression. Lawrence Sipe—who specializes in the analysis of this genre—has specifically chosen to highlight the relationship by using picturebook as a field rather than two, for it is the combination of art and language that together create the aesthetic object. Still, he argues that the picturebook is ever transformatory, drawing in other visual and written genres from the comic book to the novel. And like all transformatives, each decision—from the peritextual features to the drama that occurs at the turn of the page—is freighted with ideological and sociocultural implications. Caldecott award-winning artists, Chris Raschka and David Wiesner, echo Sipe’s argument with detailed insights into their own creative processes, including their often surprising results as they work with gutters, end pages, and margins to best tell their stories.

“Sequential art,” as Will Eisler’s (1985) term, is fifth-century BCE. Think of Hogarth’s (1735) popular series of eight prints illustrating the rise and demise of a headstrong and greedy young man, *A Rake’s Progress*, and you will see that the idea of a series of visual images connected together by a narrative thread is first something that originated recently. Indeed, we can trace this idea much further back to ancient Egyptian, Greek, and Roman murals, Chinese and Japanese scrolls, and medieval art such as the Bayeux tapestries and stained glass windows. Some (Kiefer, 2008) argue that we can go even further back, to prehistoric sequential cave paintings. Often, these earlier pieces of art rely almost exclusively on visual images; Hogarth’s series has five words except for the titles of the images.

In picturebooks, however, we *do* have a new literary/visual format—a series of pictures with corresponding words, where the words and pictures, equally important, stand in complex relationships with each other, and where the pictures do not merely “illustrate” what’s already said in the verbal text, but add something different and new, so that the synergy (Sipe, 1998) between words and pictures adds up to something greater than the sum of its parts. This intricate dance between words and visual images is, according to many scholars, the unique contribution of children’s literature to the whole of literary endeavor, and in modern times begins with the work of Randolph Caldecott (1846–1886).

If a famous example of this synergy, in fact, is his

“they befit,” Caldecott takes the fluffiest flursery rhyme “Hey Diddle Diddle” and traffirms it. Perhaps the most brilliant passage of this gruff-breaker exemplar is the last line of the rhyme: “and the dish ran away with the spoon.” If Caldecott’s illustrations, the dish, presented as a male suitor, “spoons” fit a bench with the subject of his affection. Moreover, the first illustration shows the tragic result of the dish’s attentions: he lies broken in pieces fit the floor, while the indignant wife and fork (the spoon’s parents) lead her off, while the dish’s crickery grumpies raise up an almost audible wail of mourning. Thus, Caldecott’s visual images, when combined with the words, produce a charmingly inventive expansion, while the words affirm the illustrations by telling us what we should pay attention to. The words tell us things that the pictures omit, and *vice versa*; in addition, readers/viewers must fill in the gaps that neither the words nor the illustrations contribute. This, in a nutshell, is the art of the picturebook.

I have chosen to begin with this example because it fits nicely defines the nature of the picturebook so well; it also gestures toward many of the points I want to make in the rest of this chapter. Caldecott’s art, and its reproductibility in his books, demonstrate the great technological advances that have been made in the “mechanics of reproduction” of picturebooks since the late 1800s. Caldecott relied heavily on Edmund Evans and his team of expert engravers to transfer his fluid and supple line drawings to small blocks of type, the hardest of materials, and the blocks were then assembled tightly together, inked, and the images printed line by line. This incredibly laborious process of reproducing illustrations and combining them with text has changed dramatically over the last 125 years. My point is that art is always *embodied* in some form, whether as paint on canvas, bronze castings for a statue, or in a well-crafted book. There is a materiality about art that we must take into consideration, and the art of the picturebook is no exception.

As light and amusing as Caldecott’s dish-and-spoon illustrations are, they also show that art always has a serious side. As well, there is the subtlest of ideological messages in the failed relationship of the dish and the spoon: *stick to your own kind*. Art invariably reflects the political and sociocultural contexts in which it is made, and Caldecott’s two books, as well as our contemporary picturebooks, always express these contexts, however surreptitiously or unconsciously. In other words, in addition to what we might broadly call considerations of “aesthetics,” all art has an ideological, political, and social dimension that I want to address.

Finally, my reference to Caldecott indicates that picturebooks today have little fit in their historical context, with all the innovations and techniques that have evolved over time, but they also stand fit the cutting edge of publishing, more than holding their own against exotic technologies such as cyberformats and hypertext. Picturebooks, along with these other innovations to “new literacies” are both

re-inventing themselves and reaffirming the way we view the processes of reading and seeing, inviting us to think of ourselves—especially in our identities as readers/viewers—in new ways. All art both affirms us and has the potential to reaffirm us.

This chapter is divided into four sections. First, I describe the process of making a picturebook and address advances in the technology of reproduction that have allowed us unprecedented blossoming of picturebooks with illustrations in many different media. The second section discusses the qualities and affordances of picturebooks as aesthetic objects. In the third section, I turn to the sociocultural and ideological issues related to contemporary picturebooks. Finally, I explore possible new directions in picturebooks, including the ways in which they will continue to blur into other visual formats.

The Process of Producing a Picturebook and Advances in Technology

Picturebooks, like any other art form, have both conventional and formal qualities that are inherited and defined, and making, which result in a physical, aesthetic object. Unlike the objects (paintings, sculpture, etc.) produced by individual artists, picturebooks are the result of a process involving a number of people: authors, illustrators, editors, designers, and all the technically savvy people who know how to produce excellent reproductions of the original art and bind the resulting pages into a book.

In addition, picturebooks are produced in quantities, unlike a unique painting or piece of sculpture crafted by one artist. In this regard, picturebooks have a greater similarity to the limited-edition prints made by the artist herself or in conjunction with a printer who reproduces the original work. As Marantz (1977) reminds us, the picturebook *itself* is the aesthetic object, fit the original set of illustrations for it. In other words, though the original art is desirable and collectible, it is always in the service of making the book we hold in our hands. This gives a new twist to Walter Benjamin’s (1936/2000) observations about the mechanics of mass-reproduction that have become commonplace in the last two centuries. Benjamin reflected on the ways in which practically everything could have a copy reproduced fit the *Mona Lisa*, even though there is only one original, hanging in the Louvre, which obviously has much higher value and social cachet. By contrast, picturebooks are in this sense more important than the set of “original” illustrations. In the case of the *Mona Lisa*, the painting is the original, and the copies/reproductions are spurious. With picturebooks, the reverse is the case—the book itself is the “real thing,” and the work of the artist (and author, editor, and designer) are subsidiary.

I can do little more than sketch the process of making a picturebook from start to finish; much detailed description exists in the books mentioned at the end of the chapter fit the business of children’s literature in this handbook,

and even if some books meant for children (Aiki, 1988; Steffels, 1995). However, it's necessary to at least limit the number of the pictures. Generally, what happens is this: an author commissions a text and sends the manuscript to an editor, who reads the manuscript, and suggests changes. When this back-and-forth negotiation is complete, the author and editor divide the text into segments, which will appear on each page. Then the editor usually has the responsibility of assigning the text to an illustrator, who produces illustrations for each page, first creating a "dummy" book—a thumbnail size version with sketches of the illustrations for each page. Curiously, and surprisingly, the author often has no input into the choice of an illustrator, for often the author and illustrator usually communicate with each other. This lack of communication may result in a less integrated final product; Salisbury (2004) suggests that the best picturebooks may be those where the author and the illustrator are the same person. Salisbury (2008) calls these people "author-illustrators," borrowing the word from his students. Of the other hand, some editors defend the practice of assigning an illustrator to a text without any input from the author, asserting that this gives illustrators more freedom and artistic choice.

Meanwhile, the designer often chooses the font used for the words of the story, the placement of the words on the page, the size and shape of the book (portrait or landscape), and determines what the elements that "surround" the story look like—the dust jacket, the cloth or board cover (called the case), the title page, dedication page, etc. Then the book is ready to go into production. This involves reproducing the illustrations by a printer or different means, usually photolithography, which involves photographing the illustrations through a successive series of color screens or filters that separate the illustrations into four parts (yellow, cyan [blue], magenta [red], and black), which will then be printed in turn for each color so that the finished reproduction will be as close to the original colors as possible. The filters do not fully separate the colors, but also reduce the resolution of the colors, which makes the printing possible. The type of magnifying glass called a printer's loupe can be used to see this matrix of dots, and adults as well as children are fascinated by this sight—what appears as solid color is actually a complex array of tiny pixels.

This is where the length of the manuscript comes into play. The length is usually limited to the amount of text that can be printed in 32 pages, including a proportionally greater space for the illustrations. Why the magic number 32? Simply because of the means of production: When the final printing is done, the standard procedure is to print eight pages on each side of a very large piece of paper, which is then folded and cut so that there are sixteen pages (counting the front and back) called a signature. Larger presses can handle even larger sheets of paper, so sixteen pages may be printed on each side, and divided into two sixteen-page signatures. Two signatures are most often

used in picturebooks—thus 32 pages. Although books can be as few as 24 or as large as 40 or even 48, most picturebooks have a limited number of pages, and that number is always divisible by eight. Pull a picturebook off the library shelf and count the pages to check this for yourself. If an interesting new development, some picturebooks are printed with fifty-four pages on a side, so as to have more control over the color values. Norman Juster's (2005) and Chris Raschka's Caldecott-winning *The Hellfire, Goodbye Wifidew* was printed in this way (Raschka, personal communication, 2007). When the signatures are ready, they are either sewn or glued together in the spine of the case cover. The dust jacket is printed and folded around the case, and—voilà!—the picturebook is ready to be distributed to bookstores.

Reproductive techniques have improved dramatically, even in the last decade. Well before this, there were paradigm-shifting improvements in the 1960s. Before that time, artists had to do their own color pre-separations; in other words, instead of relying on a machine to separate the colors, artists had to produce a separate image for each color (and black) in each illustration—what an arduous process! This is why, if you look at picturebooks that are more than 40 or 50 years old, you will see a much simpler style and range of color values. The advances in reproduction give artists a virtually unlimited choice of what media and techniques they can now employ to illustrate picturebooks.

Qualities of Picturebooks: The Picturebook as an Aesthetic Object

Color, Line, Shape, and Texture

The illustrations in a picturebook are meant to be seen in sequence; however, we can look at one *spread* (also called a *double page spread*) at a time, so some attention must be made to the traditional elements of visual design—*color, line, shape, and texture*—in all visual art considered in two dimensions. Color has natural associations and cultural associations. Blue is almost universally associated with calm, detachment, serenity (in its darker moments) melancholy, for example. But the color for grief and mourning in most of western society—black—is replaced in some Asian cultures with white. Illustrators' use of these associations will therefore depend on their own cultural backgrounds. Colors have three aspects—hue, tone, and saturation. *Hue* refers to the pure color, unmixed with anything else. Hues may be combined with black, which results in *shades*. Or they may be combined with white (for water, in the case of water-based media), which results in *tints*. *Tint* refers to the amount of darkness or brightness of a hue, and *saturation* is the intensity or purity of a color. For example, highly saturated hues are predominant in Christopher Myers's clever version of the famous fable from *Jabberwocky* (Carrill, 2007); there are very few dilutions of pure color

ifl either the text fir the illustratiffils, ifl keepiflg with the eflergy, teflsififl, afd triumph fif the stfiry. As reimagifed by Myers, the Jabberwifck is a huge, threateffiflg basketball player, challeffged by the much smaller (but faster) herfi, whfi beats him afd takes the basketball (the Jabberwifck’s “head”) hfime ifl celebratiffifl. Marisa Mfifltes’s (2007) *Lfis Gatfis Black fifl Hallfiweeefl* cifltaifls highly shaded hues afd dark tfifles, with very few saturated ciflfirs, apprfprieate ffr a stfiry that takes place at flight afd cfimbifles the Mexicafl Day fif the Dead with Hallfiweeefl.

Liflfe cafl vary ifl “weight” frfm thifl afd wispy tfi thick afd sfilid. The fife iflk lifles ifl *The Wall* (Sis, 2007) make pfiffible a great deal fif detail, eveff ifl small illustratiffifls. *Crfiff-hatchiflg*, where fife lifles criff-criff each fither, cafl darkeff certaifl areas fif afl illustratiffifl afd gives a feeliflg fif eflergy fir teflsififl, palpable ifl that mfist classic fif all picturebfifks, *Where the Wild Thiflgs Are* (Sefldak, 1963). Shape is discussed very clearly ifl Mfifly Baflg’s (1991) *Picture This*, which explaifls several gefleral priffciples fif shapes ifl pictfrial art. Hfifriflftal shapes, ffr example, give us a seffse fif “stability afd calm” (p. 56), while vertical shapes are mfire excitiflg afd suggest eflergy. Diagfiffal shapes are the mfist eflergetic afd dyflamic fif all, evfikiflg a seffse fif mfitififl fir drama. Pfiffled shapes create afxfiety afd dread, because fif their affficiatiffifl with fiffjects that may hurt us, whereas rfuflded shapes act ifl the fiffpffite way, sfifithiflg us with their safety afd cfimffirt. The placemefft fif shapes is afli impfirtaflf; Mfiefibus (1986) afd Baflg (1991) suggest that placemefft fifl the tfip half fif afl illustratiffifl gives afl impressiffl fif lightfeff, freedfm, happifless, fir spirituality, whereas placemefft ifl the bfit-fifm half sigfiffies greater weight fir “dfiwfl-tfi-earth-fless” afd may afli meaff feriffusfeff fir sadfeff. Kress afd Vaff Leeuveff (1996) suggest that shapes fifl the left (*versfi*) side fif the dfiuble page spread ifldicate the status qufi afd stability, whereas thfife fifl the right (*rectfi*) side suggest the pfiffibility fif chafge fir mfitififl, sfice they are flear the place where we will turf the page. Shapes flear the ceffter get fiur attefftififl first, afd fifteff sigfial impfirtaflce fir dfimiflatiffifl (Mfiefibus, 1986).

Texture is difficult tfi represeffl fifl the smfifith paper ifl picturebfifks, but the *illusiffl* fif texture—ifl three dimeff-sififls—as rfugh fir smfifith, hard fir sfift, is made pfiffible by the exactiflg repriffductiffifl techffiques discussed abfve. The variety fif highly textured hafld-made papers fif Bulgariafl illustratfir Sibylla Beflatfiva’s backgrfuflds ffr the illustratiffifls ifl *The Magic Raiflcfiat* (David, 2007) ciflffraff flicely with the slick, shiffy smfifith reffditiffifls fif a little girl ifl her raiflcfiat, reffdered fifl mylar. The fiverlappiflg surfaces fif the variffus textured papers ffifl fiur eyes iflff perceiviflg a three-dimeffsififfality fifl the twfi-dimeffsififfal space fif the page.

Style, defiffed by Nfidelmafl (1988) as “all the aspects fif a wfirk fif art ciflffidered tfifether” (p. 77) results frfm the cfimbiflatiffifl fif ciflffir, liflfe, shape, afd texture; the artiffic medium fir media the illustratfir uses; afd cfimffifl

mfitiffs fir themes. Sfime styles (such as Tfmie dePafila’s) are sf ciflffiffestff that childreff cafl recfifglize the wfirk frfm acrfiff the rfifm; fither artiffis purpffseffly vary their styles accfirdiflg tfi the ciflffefft/subject matter fif the stfiry. Eveff yfufgl childreff cafl grasp the ciflffcept fif style if practiffiffers begifl by ciflffraffiffgl twfi very differeffl styles, such as the fluid, lfiffse waterciflffir style fif Jerry Pfiflkfley, with its peflcfil uflderdrawiflg, afd the futliffle style fif dePafila, with its rfuflded shapes, mfiffmaliff depiffctiffifls fif characters’ facial expreffiffifls, afd extefffve use fif acrylic fir waterciflffir tiffts rather thafl fully saturated ciflfirs. After discussiflg these differeffces, we cafl theff distiffgluffh mfire subtle differeffces ifl style, afd help childreff tfi perceffe these differeffces. Ffr example, Pfiflkfley, E. B. Lewis, afd Ted Lewifl all use waterciflffir as their primary medium. Pfiflkfley’s style is the mfist lfiffse afd fflwiflg; Lewifl has a very tightly ciflffrffilled style; afd E. B. Lewis’s style falls sfimewhere ifl betweeff these extremes.

Taking a Tour of a Picturebook

I wafl tfi give a seffse fif the variffus parts fif picturebfifks by giviflg directiffifls ffr examiffiflg these elemeffts cliffely. I will be referffiflg tfi a few examples frfm Ashley Bryafl’s (2007) *Let it Shiffle*, a picturebfifk versiffifl fif three pfipular spirituals: “This Little Light fif Miffle,” “Wheff the Saiffts Gfi Marchiflg Ifl,” afd “He’s Gfit the Whfife Wfird ifl His Haflds.” I’ll afli share sfime iflffights abfiut the desiffg elemeffts fif *Lfis Gatfis Black fifl Hallfiweeefl* by Marisa Mfifltes (2007). It wfuld be mfist useful if yfu had these bfifks ifl friffst fif yfu as yfu tfiured the bfifks with me. First, take a lfiffk at the friffst afd back dust jacket cfiver, afd ask whether they cfimprife a sfiffgle illustratiffifl. Or are there differeffl illustratiffifls fifl the friffst afd the back? What dfies the dust jacket suggest abfiut the tfiffle, pfiffible characters, fir tfipic fif the bfiffk?

Next, remfve the dust jacket, afd lfiffk at the friffst afd back bfiffd cfivers ifl a similar way. Are they the same as the dust jacket (as ifl *Let It Shiffle*) fir are they differeffl (as ifl *Lfis Gatfis*)? Why dfi yfu suppffe the desiffgler made these chffices? The circular shapes fifl the dust jacket fif *Lfis Gatfis* are paralleled by the circular shapes fif the circular frames ffr the images fifl the bfiffd cfiver.

Theff fipeff the bfiffk, afd examiffe the eflpapers. The eflpapers fif *Let it Shiffle* are as ciflffirful afd exuberant as the friffst cfiver, with wavy stripes fif variffus ciflfirs, suggestiflg the lifles fif a staff fif music as well as a hfifziffil lifle; twfi large haflds; afd what appear tfi be phffiffographs fif twfi pairs fif sciffsfirs fifl tfip fif the haflds. The haflds suggest bfiffh the spiritual “He’s Gfit the Whfife Wfird ifl His Haflds” afd the illustratfir’s ffwfl haflds. Ifl ciflffraff, the eflpapers fif *Lfis Gatfis* are apprfprieately plaiff black, ffr a stfiry that cfimbifles the Mexicafl Day fif the Dead afd Hallfiweeefl. Take a lfiffk at the friffst afd back eflpapers; are they alike fir differeffl? Ifl bfiffh *Let it Shiffle* afd *Lfis Gatfis*, they are alike, but this is fliff always the case. See Sipe afd McGuire (2006a) ffr a fuller discussiffifl fif eflpapers.

Turf the flyleaf fif the frifft efdpapers afd examife the flex page, which may cflfist fif a dedicatiff page afd “frifft matter” (publishiff ilffirmatiff) fir perhaps a frifftispiece (afd illustratiff fippfite the title page that sets the tffle ffr the bfik). Is there a half-title page (a page with fifly the wfirds fif the title) ffillfwd by a full title page (which gives the title plus the authfir, publisher, afd cfpyright date), as in *Let it Shifle*?

Ask yfyourself hfw all these surrfuflidiff elemefits prepare yfu tfi read afd uflderstafl the stfry that ffillfws (Sipe & McGuire, 2006b). Also ask yfyourself hfw all the desiff elemefits fif the bfik (the cflfir palette, the majfir shapes utilized, afd the artistic medium fir media) are arrafged tfi make the bfik afd artistic whfle, rather thafl a miscel-lafleff cfllectiff fif elemefits. Hfw dfi the size afd shape fif the bfik match the stfry fir the perspectives used in the illustratiff? Hfw are the wfirds afd pictures arrafged? Ffir example, are the wfirds always at the bfiffim fif the page, fir are there variatiff in the ways in which the wfirds afd pictures relate tfi each fither physically? In *Lfis Gatfis*, the mafly curved shapes in the illustratiff are echfied by the curved lifes fif the text, whereas the text fif the spirituals in *Let it Shifle* are invariably priffed in hfriziffal lifes at the bfiffim fif each page, suggestiff the way that texts ffr music are priffed belfw the musical ffltatiff. Are all the illustratiff dffible page spreads, with the illustratiff gffiff acrfiff bfth pages, fir are there smaller illustratiff, perhaps even a series fif smaller illustratiff? Dfi the illustratiff “bleed” (extefl all the way tfi the edge fif the pages) fir is there a bfirder fir white space? A bfirder always gives a feeliff fif distafce, whereas illustratiff that bleed tfi the edge fif the page give us a seffe in flvflvemefl afd eflgagemefl. Hfw is the fflf chfiff ffr the wfirds apprfpafite tfi the tffle afd settiff fif the stfry? In geflral, hfw dfi all these elemefits wfirk tffether tfi prfduce a satisfiff afd harmffiffus aesthetic whfle?

The Relationship of Words and Pictures

As I mefliffed in the inffrudiff, the inffricate dafce between text afd pictures is the *siffle qua fffiff* fif the picture-bfik. There are mafly ways in which the variff relatiffships between wfirds afd pictures have been described. In fffe categfry, we have a wide rafge fif *metaphfirs*. Mfiebuis (1986), ffr example, speaks fif the “plate tectiffics” fif the wfird-picture relatiffship, afd Miller (1992), cflffiffuiff the sciffiffic metaphfir, writes fif the “inffterfereffe” pafferfls between the visual afd the verbal, in refereffe tfi physics afd wave thefry, ffr twfi waves may cffmbfle tfi ffirm afd efltffly flew pafferfl. Musical metaphfirs are also emplfied; “cflffterpffiff” fir a “duet” are used by Pull-maff (1989) afd Cech (1983–84), respectively, afd Mfiff (1990) refers tfi Jaffet afd Allaff Ahlberg’s idea fif wfirds afd pictures as haviff afd afdffiffal fir fugue effect fif each fither.

Other writers use mfire develped *cflffcepts* tfi describe the relatiffship. Lewis (1996) writes fif the

“pfflysystemy”—“the pffiff tffether fif text ffut fif dffereff kiflds fif siglffiff systems” (p. 105). Lewis also uses the term “infferaffmatiff,” fffiffiff Margaret Meek’s (1992) fffervatiff that the wfirds afd pictures infferaffmate each fither. My fffwfl term is “syfflery,” referriff tfi the effect that text afd pictures prfduce tffether that wfuld flff be achieved in either were miffiff. I have also used semiffic thefry tfi describe the ways in which reader/viewers eflgafe in “trafflmediatiff” (Suffir, 1984), trafflatiff, as it were, fffe sigl system tfi afffether afd back agaff—inffterpffiff the wfirds in terms fif the pictures afd the pictures in terms fif the wfirds (Sipe, 1998). Nffdelmaff (1988) suggests that the wfirds “limit” the pictures by telliff us what tfi pay atteffiff tfi in the visual image, afd that the pictures “limit” the wfirds by telliff us exactly what visual image tfi thiffk in whefl we read a wfird. Ffir example, in the stfry is abfuf a priffcess, the illustratiff limits that wfird by shffiff us exactly what this particular priffcess inffks like. Dffiffaff (1993) argues that there is always sfme tefliff: the wfirds always drive us tfi keep readiff tfi fffl ffut what haffeff, whereas the pictures pull us in the fffer dffiff by inffiff us tfi inffger afd slff dffwfl.

Fffally, there are flumerff *taxffiffiffies* fif wfird-picture relatiffships; these may be the mffst useful because they make the pffiff that wfirds afd pictures dfi flff have just fffe type fif relatiffship with each fither, but mafly (Agffiff, 1999; Gffldeff, 1990; Lewis, 2001). Nfflajeva afd Scffiff’s (2001) typiffiffy is perhaps the mffst cffplex. They suggest that there are five dffiff wfird-picture relatiffships: (a) symmetry (there is a virtual equfflece between wfirds afd pictures); (b) cffplemeflfarity (wfirds afd pictures ffirm fffe flarrative, but cffffribute inffdepeffdeffly); (c) eflhaffcemefl (the wfirds afd pictures extefl fir expaff fif each fffers’ meaffiff); (d) cffffterpffiff (the wfirds afd pictures tell dffereff stffies, which may have afd inffiff relatiffship with each fither); afd (e) cfffftradiff (wfirds afd pictures flff cfffftradiff each fither).

All fif these typiffiffies make the pffiff that, in the same picture-bfik, the wfirds afd visual images may infferact in fffe way in fffe fffiffiff, afd in efltffly dffereff ways in fffer fffiffiff. Lewis (2001) thus refers tfi the “ecffiffy” fif the picture-bfik, fiffce all these relatiffships are flff merely preffl inffdepeffdeffly, but are related *tfi each fffer* in cffplex ways, in the same way a bffsystem cffffsiff fif a cffplexed set fif relatiffships amiff the variff plaffs, affmals, afd their eflvffiffmefl. The typiffiffies also suggest that if the relatiffships between wfirds afd pictures are sf cffplex, the relatiffships added by fffer mffalffes (mfvmeffl in pff-up bfiff afd sfuffl fir light prfduced by small cffputer chips infferted in the bfik) must be even mfire inffercffiffled afd cffplexed. This is afffether argumefl ffr reffiffiff, re-readiff, afd re-viewiff picture-bffks. In geflral, wfird-picture relatiffships inffegrate sigl systems: Steffler (1982), wffiff abfuf illustrated bfiff (afd, by exteffiff, picture-bffks), ffferves that they are “a gesture tffward

semifictic repleteless” (p. 144) much in the way that a film opera combines music, visual interest, drama, and narrative in a multisensual way.

Other Important Elements of the Picturebook Format

The Page Breaks/Turfs. Unlike a novel, in which the words fill page after page seamlessly into the next, the page breaks (sometimes called page turfs) are very carefully considered in picturebooks. Authors, illustrators, and editors pay close attention to the movement from one page spread to the next. Barbara Bader (1976) suggests that the excitement and the aesthetics of a picturebook depend, in part, on “the drama of the turning of the page” (p. 1). Although authors and illustrators talk about the importance of page breaks in picturebooks, this characteristic is an under-theorized and under-researched part of the elements of picturebook format (Sipe & Brightman, 2009). There is often a pause as we turn the page; there is likely to be a gap or indeterminacy (Iser, 1978) in the narrative. Consider, for example, the fourth and fifth picture spreads of Asma Mubillah-Uddin’s (2007) *The Best Eid Ever*, the story of Alesha, a Pakistani Muslim girl who discovers two refugees in the mosque during the celebratory Eid, the most festive holiday in the Islamic year. On the fourth picture spread, Alesha’s grandfather gives her a bite of lamb korma in their well-appointed American kitchen. Grandfather says, “I’m glad you like it. Now let’s hurry and get ready so we’re not late for prayers.” When we turn to the fifth picture spread, the illustration depicts Alesha sitting in the mosque with her grandfather, trying to pay attention, but thinking about her parents, who have gone to Saudi Arabia for the Hajj pilgrimage. What happens between these two picture spreads? We could speculate about the grandfather and girl putting on their good clothes, riding to the mosque, and having conversation. The setting changes from the kitchen to grandfather’s house to the mosque. The mood also changes from delight in tasting the delicious lamb korma to the reflective mood in the mosque, where Alesha misses her parents. Speculating about these things allows reader/viewers to piece together each successive double page spread into a seamless narrative. This is crucial in order to understand the flow of the story. As reader/viewers, we are invited to be co-authors of the narrative, filling in the indeterminacies between the spreads with interpretative inferences. Although all texts have indeterminacies, the page breaks in picturebooks seem an ideal place to speculate, hypothesize, and infer what happens in the liminal space (Turfler, 1969) “in between.” Simply asking the question (to children or to the self) about what might have happened from one picture spread to the next is a natural way to encourage active meaning-making.

Critical Reflections on Other Works of Art—Intertextuality. No art is *sui generis*; it comes from a tradition and either

influences that tradition or breaks from it. Some picturebooks, however, make a special point of referring to their famous works of art for the style of particular artists for time periods. Paul Zelensky’s (1997) gorgeous illustrations for *Rapunzel* give a nod to the tradition of Renaissance Italian painting. Author/illustrator Anthony Browne is well known for his illustrations and parodies of well-known works of art in his books. For example, in *Willy the Dreamer*, Browne (1997) wittily references the works of many painters and painters, including Salvador Dali, Wassily Kandinsky, and Henri Rousseau. The entire plot of *Picturescape* (Gutierrez, 2005) takes the protagonist to an art museum. These types of books may be used to teach the history of art (Sipe, 2001). They provide an entrée into the fascinating world of art, and there is a pleasure in recognizing how the illustrator has imitated or parodied a style for a particular work of art in a picturebook.

Borders and Breaking the Frame. One critical aspect of illustrations’ appearance is the space of the double page spread is the ways in which designers and illustrators use borders (or the lack of them). As I indicated above, the full bleed of every double page spread in *Let it Shiver* (Bryant, 2007) invites full participation. When there is a frame, illustrators may “break” it by extending part of the illustration beyond the outside border of the frame. On the fifth and eleventh picture spreads of *Rainstorm* (Lehman, 2007), for example, there are illustrations with white borders and black life frames that include images of a lighthouse. In both cases, the top of the lighthouse breaks the frame, adding visual interest by interrupting the straight lines of the frame, but also giving us an idea of the great height of the lighthouse. In *How We Are Smart* (Nikola-Lisa, 2006) each double page spread recycles the biography of five of 12 famous people of color who contributed to a variety of fields, from ballerina Maria Tallchief to singer Mariah Carey. In many cases, the straight line of the illustration is broken. For example, the illustration for Mariah Carey includes a depiction of her famous concert in the steps of the Lincoln Memorial in 1939. She is pictured standing in front of the enormous sculpture of Abraham Lincoln, and she is holding Lincoln’s arms and the chair it rests on. She breaks the frame, again giving us an indication of the size of the sculpture. In the illustration of Maria Tallchief, a silhouette of a ballerina breaks the frame by extending the ballerina’s arm outside the frame, suggesting freedom of movement.

The Problem of the Gutter. One aspect of picturebooks that illustrators and designers must take into account is that in an illustration it is critical the gutter (the place where the pages meet and are bound into the spine), there needs to be special care taken so that important parts of the illustration (e.g., a face) do not cross this space, lest some of the

illustrative be covered in the briefest process. This is a problem unique to the picturebook, and requires careful handling, in addition to the usual challenges of balance of shape and areas of color. Text almost never crosses the gutter, because some of it would be obscured. In his Pfiift of Departure essay for this chapter, Chris Raschka recounts an unfortunate experience he had when he neglected to take note of the gutter.

Ideology and Sociocultural Aspects/Contexts of Picturebooks

Language (and indeed any sign system, including systems of visual representation) “is epidemically and pervasively imbued with ideology” (Stephens, 1992, p. 1). There is such a thing as value-free art, whether it is purely literary art or the combination of visual and verbal art that constitutes the picturebook. One of the aspects of the art of the picturebook that we must address, therefore, is how the medium of representation in picturebooks are necessarily freighted with sociocultural and political significance. Marris (1998) asserts that this is especially true in texts intended for children. It is therefore important to examine how picturebooks represent all the cognitive/affective tasks of childhood. Kidd (2004) asserts that “the successful picture book speaks its own psychological truth about childhood” (p. 155). To add even more weight to the burden that picturebooks carry, according to many theorists, visual representation always trumps verbal representation (Kress & van Leeuwen, 1996), making it all the more important to examine the power of visual images in conveying messages to readers/viewers. Thus, the heated debate about what is proper to read to/with the young (which had its inception with the very beginnings of a special literature for children in the eighteenth century) continues unabated, and picturebooks, with their primary association with young children, receive a great deal of scrutiny and critique. At the same time, we must be cautious: it is simply not possible for any picturebook to convey the riches and nuances of any culture in 32 pages.

We are seeing an increasing diversity and melding of cultures in picturebook illustrations and authors. *Picture-escape* by Elisa Gutierrez (2005) narrates the story of a Caladial boy’s trip to a Turkish art museum, and his subsequent fantasies of entering a series of paintings and profits by 12 famous Caladial artists. Although she currently lives in Vancouver, Gutierrez “graduated in 1996 from La Salle University in Mexico City with a degree in Graphic Design” (back flap). This is just one example of many picturebooks that have multiple cultural influences, and are often limited to the somewhat rigid categories we have invented. This increasingly interstitial scene makes judgments about what is or is not representative of a particular culture problematic.

Ever since the publication of Nancy Larrick’s (1965) famous essay, “The All-White World of Children’s Books,”

the world of children’s literature has experienced a significant increase in the number of “multicultural” books, and picturebooks are no exception. Nevertheless, as Rudine Sims Bishop (2007) reminds us, the proportion of books that deal with children of color remains sadly low. Even so, we now have children’s publishers (i.e., Lee & Low; Arte Publica Press) that specialize in books by/for/about people of color, and the major publishers seem to be increasingly amenable to dismantling the White middle-class cultural hegemony that was in place for so many years. However, White privilege still operates in the world of children’s picturebooks, as McNair (2008) demonstrates in her analysis of the lamentably low proportion of books by/for/about people of color in Scholastic Book Clubs for young readers.

Two worlds that must surface in debates about representation of any group, culture, nationality, or ethnicity, are “authenticity” and “authenticity”: what constitutes an authentic representation of a culture, and who has the authority to do so? We should not assume that any picture “about” Mexican Americans will reflect the values, ideology, and social practices of any particular person who identifies as Mexican American, for example. Therefore, as Smith and Suissa (1997) show in their analysis of various Southwestern Pueblo Native American critiques of McDermott’s (1974) Caldecott Medal-winning *Arfio the Sun*, who has the right to “speak” for any culture or ethnic/racial group is a difficult question: “No culture...is monolithic; therefore, no single member of that culture can be seen as able to issue a final assessment of cultural authenticity of a text” (p. 315). We should also be aware that more and more people are identifying themselves as having several ethnic/racial identities, so that it is no longer viable to think about categories such as Native American, African American, or Asian American as having rigid demarcations. We need to be careful not to reify “Whiteless” any more than we can reify “Blackless”—Caribbean and African are not the same as African American, and African American is not the same as African American culture, though they are often lumped together as “Hispanic.” Nor are “Native American” cultures the same—there are vast differences between Southwestern Native cultures and Northern West and Northern East and Southern Native American cultures. We need a few sophisticated and aware about the subtleties of cultural difference, and we must move beyond simple broad labels. Nevertheless, from the vastage of the United States, contemporary society is still very much constructed around rigid demarcations of racial and ethnic groups, and some picturebooks will continue to reflect this rigidity. If children’s literature is to be a transformative force for society, however, publishers should continue to press for the broadest possible range of representations of the increasing diversity of the populations that constitute their audience.

Martini (2004), in her impirical analysis of African American children's picturebooks, suggests the following questions (applicable to depicting all cultures, races, and ethnicities) to assist students in identifying a picturebook's ideology when read in conjunction with similar picturebooks:

- What sorts of ideological messages does this text convey about individual African Americans for African Americans as a people/group?
- In what way do the illustrations in these African American picture books uphold or attempt to dismantle racial stereotypes?
- What can you surmise about African American cultural values after reading this book that you might not have concluded before your exposure to it?
- Why do you think is the audience for this text, and why? If you are the intended audience for this text, how might your response to it differ from the response of its intended readers?
- What difference does the ethnicity of the author and/or illustrator make to your reception of the text?
- And how has the text in this unit "spoke to" other texts in this unit? (p. 194)

The issues surrounding the representation of gender in picturebooks are complex and varied (Lehr, 2001) as well. We know that the socialization of gender occurs very early in children's lives (Davies, 1990), and that picturebooks generally contribute to this socialization, so that it is clear to even very young children that boys learn how to act (and do act) in certain ways, and that the same is true for girls. In picturebooks that resist this rigid socialization, there seem to be two approaches, described by Altshuler (1994). Either the picturebook is a parody, inverting the power relations so that girls have agency and control, or the picturebook presents a world where both genders share power and agency equally; this second type is called "patriarchy" by Altshuler, who asserts that parodies such as *The Paperbag Princess* (Muller, 1999), as much as they give agency to girls, do so at the expense of boys, so that there is still a hierarchy of power relations, but that girls are at the top. Altshuler argues that this is not the best way to represent true gender equality. Rather, stories that do not give girls power at the expense of boys are needed. Another aspect of gender representation is the research, summarized by Chelmsford (1992) that girls tend to be attracted to what is termed the "discourse of feeling," with emphasis on character relationships, whereas boys tend to be attracted to the "discourse of action," where the story is plot-driven. Naturally, this is a binary that is better understood as a continuum, and there are books that may embody the discourse of action and the discourse of feeling equally. As well, to emphasize a common philosophical distinction, the fact that something is the case says nothing about what we think *ought* to be the case; so even if it is true that there are gendered differences in response to

plot-driven or character-driven picturebooks, we are still left with the question of whether we might want to write or read the preferences of both boys and girls.

There is little research about representations of gay/lesbian characters in children's picturebooks, but there are many examples (Chick, 2008). Schall (2007) identified 64 picturebooks (of varying quality) with gay or lesbian characters; "different" families including same-sex parents; and picturebooks that could be read as gay or straight. *Ald Tale Makes Three* (Richards & Parfitt, 2005), about two male penguins who build a nest and eventually hatch an egg that has been abandoned, has the distinct quality of being an affirmational book based on actual occurrences in New York's Central Park Zoo and being excoriated by homophobic fundamentalists as a veiled valorization of homosexual relationships. Even facts about penguins, it would seem, are not exempt from the fundamentalists' ire. Clearly, however, mainstream publishers are skittish about the appropriate use of any representation of same-sex relationships for an audience of young children. A more common and acceptable stance—to present the relationship either ambiguously or as defined—is present in *Caleb's Fiefdom* (Niles, 1993), a picturebook about a friendship (with various adventures of love and romance) between a mermaid and a human boy named Caleb. Having his common language—a metaphor for the "love that dare not speak its name"—the two can communicate fully by gestures. Caleb, for example, gives the mermaid a rise, which the mermaid then presses to his heart. As Kidd (2004) comments, "The mermaid's liminality eroticizes the friendship but also ensures its infidelity. Their distance keeps the bond mythical and chaste; the mermaid could not survive in Caleb's world, for Caleb in his, suggests a painful separation of self and other.... Certainly the book's masquerade of same-sex love tells us much about the heteronormativity of the picture book genre" (p. 165).

Finally, it is important to consider the sociocultural contexts of the school situations in which picturebooks are often used. In *Art as Experience*, Dewey (1934/1980) lamented the fact that, in modern times, art was divorced from everyday life, pointing out that it was literally and figuratively put on a pedestal in museums and galleries, and that people did not have access to it in the same way that they had in previous ages (in churches and other public buildings, outdoor sculpture, etc.). Picturebooks, available in virtually every primary classroom (and some classrooms in higher grades where teachers value and know the potentials of the picturebook form) bridge this gap that Dewey felt was lacking. It is not the case that children's first experience of truly excellent and high-quality art happens when picturebooks are shared with them. It is this aesthetic experience that is so critically important, how many times over in the current sterile educational climate of high-stakes testing (No Child Left Behind!) and approaches to schooling that devalue the arts and have very little to do with literacy

aftd “the basics.” It is quite irrefutable that, in the age that is accelerating increasingly in part due to visual representation, we have a scholastic system in the United States that places such a low value on visual modalities for teaching and learning, as well as a dimly held view of the arts in general. This is especially distressing for children of color and low SES children, whose schools have cut back significantly on the arts—if indeed they ever stressed them (Gadsden, 2008). I doubt whether this is going to change any time soon; however, the persistence and presence of picturebooks in classrooms allows the possibility for them to be seen and used as aesthetic objects, in addition to the purposes more commonly employed for them in teaching the skills of reading and as models for writing. It is not that these purposes are unimportant, but rather that we should advocate for using picturebooks as more than mere tools for teaching literacy—far more than we have received in what Ellis Eisler calls “the tightest most circumscribed terms” (as cited in Collins & Haley, 1999, p. xvii).

Art both reflects current cultures, identities, and ideologies, while at the same time challenging them, pushing their assumptions and proposing a deep “seeing” and intellectual engagement that leads to new ways of seeing the world and ourselves. Specifically, art always engages us in the tension of how the world is perceived and understood, and therefore how it can be changed. Ideally, art should be a spur to political and social action. Picturebooks and other literature will not automatically accomplish this, but they can provide a catalyst for shifts in our thinking. Art always makes the familiar strange and the strange familiar (Shklovsky, 1925/1966), freeing us from the constraints of everyday life. But that freedom can also be used to imagine new possibilities for human life, especially in this age of post-structuralism, where we find ourselves fragmented both culturally and individually.

New Directions for Picturebooks (and Other Sequential Art)

A Growing Recognition of the Aesthetic Importance of Picturebooks

Salisbury (2007) states that “In recent years the field of children’s book illustration has attracted an expanding range of artists, drawn to the area by the potential for authorial creative design and by the elevated status of artists working in picturebooks (it would appear that it’s still a long way off)” (p. 6). “That’s not art—it’s illustration” is a demeaning critique heard much less these days, partly because of the breaking down of the distinctions between high and popular culture in the postmodern era, but also because of the growing artistic merit of picturebooks themselves. Some (e.g., Salisbury, 2008) have observed that European, Australian, and Asian picturebooks seem to be more on the cutting edge when it comes to the subjects, styles, and sophisticated quality of illustrations than

American picturebooks (though there are of course notable exceptions). This assertion, of course, is not capable of empirical proof, for it depends on aesthetic taste, which can vary widely. However, there may be some reasons why picturebooks that are not published in the United States are considered superior. As Jiel Taxel points out in his closely argued chapter in this volume, United States publishers are perhaps more subject to the “bittiness” philosophy of the multiculturalist corporations that have changed the landscape of American children’s publishing so drastically over the past two decades. Other countries, for whom children’s publishing has assumed greater importance in recent years, may have considerable subsidies provided by government arts councils, which could encourage high levels of experimentation and creativity in the part of authors and illustrators. As Salisbury (personal communication, 2007) comments, “The long tradition of children’s illustration here can be seen as something of a burden as well as a strength” in the United States and the United Kingdom. In other countries, there may be also less of a developed concept of what is proper fare for young children, and a more flexible to a broader range of subject matter that would appeal to a wider range of ages. In any case, a trip to see the yearly international exhibits of children’s illustrated books drawn from a worldwide perspective, such as the famous Bologna Children’s Book Fair, might allow each scholar of picturebooks to draw her own conclusions about this matter.

This growing interest both reflects and advances the so-called “picturebook turn” (Mitchell, 1994) of the last few decades: the ascendancy of television, the Internet, gaming (Mackey, 2007), and the increasingly immersive of society in visual images from advertising/marketing have all contributed to a decrease in the “verbalistic” quality of Western society, and picturebooks have been a part of this larger change. One sign of the burgeoning interest in picturebooks is the museums and collections devoted to them, for example the Oshima Museum in Japan; the Eric Carle Museum in Massachusetts; and the Marantz Collection of picturebooks at Kent State University in Ohio, as well as the Seven Stories Collection in the United Kingdom, all of which Elizabeth Hammill well describes in her chapter in this volume.

Another indication of the “picturebook turn” is the increasing sophistication of wordless picturebooks and the prizes that they have been awarded. For example, some of David Wiesner’s most successful and captivating picturebooks have been wordless, for clearly so, with words appearing only in the illustrations themselves or with extremely sparse text: *Tuesday* (1991) and *Flysam* (2006) tell their stories with very little or no text, and both won Caldecott Medals. Barbara Lehman is another master of the wordless picturebook format. She won the Caldecott Honor for *The Red Book* (2004), but that is merely one of her many examples. In most of her books, the visual sequence of illustrations is similar to slow-motion film for

a selectiffl fif stills frim a larger film ifl which the reader/viewer must fill ifl the gaps ifl firder tfi cfiiflstruct a cfiher-eft flarrative.

Appeal to a Wide Range of Reader/Viewers

It's beel a flumber fif years sifce picturebfifiks were cfiifl-considered iflterestiflg fare fifly ffr yfiuflg childrefl (Befledict & Carlisle, 1992). Hfiwever, I believe we will cfiifltiflue tfi see a grfiwiflg flumber fif picturebfifiks whfise tfipics, style, afd gefleral cfimplexity (ifl terms fif ffirmat afd flarrative) are meaft ffr afl ever-brfiadeffiflg audiefce. The Japafese fasciflatiffl with mafga, ffr example, pfiflfts tfi a pfiteftial expafldiflg adult audiefce ffr all types fif fequeftial art.

Wfifilvs ifl the Sitee (Wild & Spudvilas, 2007), firigiflly published ifl Australia, is a tfiur de ffrice fif this appeal tfi filder readers. Purpifefully ambiguifus, it is set ifl a city where sfimethiflg cataclysmic—a fluclear war? afl epidemic? afl extreme sficietal upheaval?—has takefl place. Befl, the flarratfir, appears tfi be a yfiuflg teeftager. He begifls his stfiry fimiffufly: “There are wfifilvs ifl the sitee...Afd sfiffl they will kum...Nfi wfifl is spared.” The phifletic spelliflg used thrughfuit the stfiry adds tfi the pathfis: perhaps Befl has beel uflable fir uflwilliflg tfi gf tfi schfiffl ffr mafly years. Befl's fifly friefld is “Missus Radiflski,” afl filder wfimaf whfi lives ifl the same buildiflg as Befl. It's uflclear whether she shares his deep fears, thfugh she dfies cfime tfi rescue him whefl he mistakes a flewly paiflfted wall ffr the blue skies he has flit seefl ifl years afd spfifltaftefufly rushes fiufside, fifly tfi be paralyzed by his fear fif the “wfifilvs.” Whefl Missus Radiflski disappears, Befl makes a cfiragefius resflve: he will flit “scrffifch” ifl his cave-like rfifim afly mfire, but will gf tfi fifld her. The last illustratiffl fif this almffist uflbearably pfiferful bfiflk depicts Befl, his head turfld back, his eyes lfifkiflg directly at the reader, with afl expressiffl fif prffiffiufld lfiflg-iflg afd iflvitatiffl: “Jfiyfl me.” The illustratiffls verge fif the terrifyiflg, with a dark palette afd figures depicted ifl half-shadfiw; afd the efdpapers are jet black, with child-like scribbled drawiflgs fif wfilves. Is this picturebfiflk a metaphfir ffr vifilefce, pfiverty, afd fither ifltractable sficial prffiblems, especially ifl large cities, that drive pefiple tfi trust flfi fife afd tfi lfise afly seflse fif cfimmuflity life? Or is it sfimethiflg evefl mfire siflister, a futuristic dystfpia that admits fif flfi hfipe ffr humafkifld except the quixfitic cfirage fif a few yfiuflg pefiple? Readers fif *Wfifilvs* must accept these ambiguities.

The cfiiflteft fif sfime cfiifltempfirary picturebfifiks certaiifly addresses serifus sficiflultural themes afd prffiblems. At the same time, we must flit uflderestimate the ability fif yfiuflger readers tfi flavigate these cfimplexities. It is afli impfirtaft tfi flite that afly picturebfiflk—flfi matter what the subject matter fir tfpic—cafl be examifled afd efljfiyed as afl aesthetic fiblect by filder readers. Older readers cafl evaluate afd critique afly picturebfiflk's iflteratiffl fif text afd pictures afd the ways ifl which all its

cfiiflstituteft elemeflts cfimplemeft afd iflffirm each fither ifl firder tfi achieve artistic whfilefless.

The Postmodern Picturebook

Metafictive fir pfiflstmfiderfl picturebfifiks, thfugh cfiifl-tifluiflg tfi be a very small fractiffl fif the tfital flumber fif picturebfifiks published, have iflcreased ifl impfirtafce as childrefl's literature schfilar, practitifflers, afd librariafsl have becflme ifltrigued with their characteristics (Sipe & Pafltalefi, 2008). These types fif bfifiks, with their subversiffl fif traditifflal picturebfiflk (afd flarrative) cfiiflveftiffls; their parfodic play, their self-refereftiality, afd their ambiguity afd lack fif resflutiffl seem tfi have great pfiteftial ffr iflcreasiflg childrefl's abilities tfi iflterpret bfifh wfirds afd pictures (afd their cfimplex cfimbiflatiffls) ifl flew ways. Althfugh pfiflstmfiderflism is flfit easily defifled, a syflthesis based fifl the wfirk fif a flumber fif picturebfiflk thefirfts suggests that there are five defiffliflg characteristics fif these excitiflg flew bfifiks: (a) playfulefless (the text fuffctiffls as a playgrfiufld ffr readers afd dfies flfit take itself serifusly, drawiflg atteftiffl tfi itself as a wfirk fif fictiffl); (b) multiplicity fif meafiflgs (multiple pfiffible pathways ffr readers' iflterpretatiffl because fif flifflifllear plffts, a high degree fif ifldetermiflacy, ambiguity, afd lack fif resflutiffl); (c) ifltertextuality (a pastiche fif referefces tfi mafly fither visual afd verbal texts); (d) subversiffl (a gefleral tfifle fif sarcasm, parfidy, fir irfifly); afd (e) blurriflg distiflctiffls betweefl “high” afd pfipular culture, betweefl authfirs afd readers, afd demarcatiffls amffiflg literary geflres (Sipe & McGuire, 2008). Accfirdiflg tfi Lewis (2001), the mfist characteristic feature fif pfiflstmfiderfl picturebfifiks is their metafictive qualities. Ufllike traditifflal stfries, which tefld tfi draw the reader iflfti the secfifldary wfird (Beflftiffl, 1992) fif the flarrative, metafictiffl pushes us away, as if tfi say, “dfifl't ffriget that what yfiu are readiflg is afl artifice—it's flfit real” (Waugh, 1984).

Sfime fif the best (afd award-wiffliflg) exemplars fif this type fif picturebfiflk are *Black afd White* (Macaulay, 1990), which, accfirdiflg tfi the title page, may be read either as ffiur separate stfries fir fife cfimplex uflifed tale; *The Stiflky Cheese Mafl afd Other Fairly Stupid Tales* (Scieszka & Smith, 1992), which parfodies a flumber fif traditifflal stfries as well as playiflg with the cfiiflveftiffls fif picturebfifiks themselves; David Wiesfler's (2001) versiffl fif *The Three Pigs*, ifl which the wfifl's huffiflg afd puffiflg blfiw the pigs fiut fif their fiwfl stfiry afd iflfti a series fif fither stfries; afd *Wfiflves* (Gravett, 2005), a bfiflk-withifl-a bfiflk that states baldly “It is a wfirk fif fictiffl,” afd gives afl alterflative efdiflg ffr squeamish readers after Rabbit (the maifl character) is eatefl by a wfifl.

Pfiflstmfiderfl picturebfifiks afffird readers the pfiffibility fif beiflg cfi-authfirs; they seem tfi iflvite afl evefl higher level fif ifltellectual eflgagemefl frim readers thafl traditifflal picturebfifiks. As well, pfiflstmfiderfl picturebfifiks stimulate childrefl tfi thiflk abfiut their fiwfl cfiiflitive prcfesses as they read; ifl fither wfirds, metafictiffl may

eflcifurage childrefl tfi be metacfiglitivie abfiut their fiwfl readiflg/iftterpretiflg prfices. Ambigufius, fliffliflear flarratives drive readers/viewers tfi flew afd mfire iftellectually sfphisticated levels fif iflterpretatiffl. Parfidy assumes familiarity with filder ffrms afd cflflveftiffls fif style, flarrative structure, afd the cflflveftiffls fif picturebfifks themselves, sf that readers/viewers cafl get the jfike.

Fiflally, pfiftmfinderfl picturebfifks questiffl almfiat all established thefries fif text-picture relatifflfhips afd reader respflfe. Glasheefl (2007) suggests that a bfifk like *Bad Day at Riverbefl* (Vafll Allsburg, 1995), which turfls fiut tfi be pfipulated by the characters ifl a cflflriflg bfifk, afd eflds with a realistic reflditiffl fif a child's hafld scribbliflg fif the page, caflflfi be explaifld by exiftefl thefries fif the relatifflfhips betweefl wfirds afd pictures, because fliffl fif these thefries cflfltemplate "a picturebfifk whfise text afd illustratiffls are iflitially iflteflded tfi cflflffiufl the reader" (p. 3). *Bad Day* gfies far beyfifld Nfidelmafl's (1988) idea that text afd pictures stafld ifl afl irfiflic relatifflfship tfi each fither, afd suggests a far mfire subversive relatifflfship: wfirds afd pictures cflfltifuflly destabilize each fither. Ifl fither pfiftmfinderfl picturebfifks, there is flfi real distiflctiffl betweefl wfirds afd pictures because the wfirds are sf iflntegrated ifl tfi the illustratiffls themselves that the distiflctiffl blurs afd flflally fades away. It is perhaps flfi accideflt that flifl fif the favfirate media fif pfiftmfinderfl picturebfifk illustratiffls is the cflflage (fiftefl iflclfrpratiflg seemiflgly rafldfim scraps fif wfirds), a perfect way tfi represeflt fiur fragmefted, fliffl-uflied wfird afd us as fliffl-uflied subjects.

Informational Picturebooks

There is a grfiwiflg impfirtafice fif the picturebfifk as a ffirmat ffr iflffirmatifflal bfifks. Steve Jeflkifls (Page, 2003) is flifl fif the masters fif the iflffirmatifflal picturebfifk, with his stuffiflg paper cflflage illustratiffls. Ifl her careful research, Christifl Pappas (2006) has dflfle the field a great service with her carefully crafted typiflfigy fif differeflt types fif iflffirmatifflal bfifks.

Phfiflgraphs are a flatural medium ffr iflffirmatifflal bfifks. Ofle excelleflt example is *Where ifl the Wild? Camfiuflaged Creatures Cflflcealed afd Revealed* (Schwartz & Schy, 2007). The message fif the bfifk is that if yfiu cafl't be seefl, yfiu might "avfiid a prfiwliflg predatfir." Cflflfir phfiflgraphs appear fipffisite well-writtefl pfiems that give hiflts abfiut what's hidiflg ifl the picture. Ifl a smaller versiffl fif the phfiflgraph, readers cafl fifld the aflimal fir ifllect. Ffir example, flfl flifl fif the phfifl, a ladybug appears flfl a flfiwer petal.

Ffir filder readers, aflfither impfirtaflt example fif the beauty afd sfphisticatiffl fif iflffirmatifflal picturebfifks is Mfifly Baflg's (2000) *Nfifbfidy Particular: Ofle Wfifmafl's Fight tfi Save the Bays*. The bfifk cflflcerfls Diafle Wilsflfl, a wfifmafl whfise family were (afd are) shrimpers. They fish ifl the bays fif the easterfl Texas cfiast. Whefl legal-sized shrimp started tfi disappear because fif the pfllutiffl

frfm six chemical plaflls ifl the area, it became critical ffr sfimethiflg tfi be dflfle. Althfugh Wilsflfl was flfit afl eflvirflfmeftalist fir a pfiliticiafl, she tffik up the cause tfi save her cfmufflity's livelihfid. The reader fipefls the bfifk afd immediately the accfiuft fif this fight tfi preserve afd maifltaifl the fragile eflvirflfmeft begifl. The biblifigraphic iflffirmatiffl faces the title page—the efldpapers begifl the stfiry. Baflg creates a cflflfir backgrfiufl image ffr each dfluble page spread shfiwiflg the water afd the lafl that is the settiflg ffr this accfiuft. She fiverlays each cflflfir paifltiflg with twfi black afd white images (flifl fifl the versfi afd flifl ffr the rectfi) that resemble cells ifl a cfmic bfifk. The images afd the text sfimetimes break the edge fif these fiverlays; this creates a dyflamic quality afd adds a seflse fif actiffl. The stfiry is tfld ifl the first persiffl vfice fif Diafle Wilsflfl. Bfirders are created fifl each dfluble page fipefliflg by these black afd white fiverlays fifl the cflflfir paifltiflgs. Ifl the cflflfir bfirders, ifl small white type, there is iflffirmatiffl abfiut shrimp, what they fleed tfi thrive, afd what their place is ifl the ecfisystem fif the bays. The dfluble spread paifltiflgs that cflflstifute the frfifl afd back efldpapers are virtually idefltical, except that flfl the flyleaf fif the back efldpaper, there is "Afl Update fifl the Stfiry;" flfl the pafedfiwfl, there are figures fif twfi pefiple walkiflg tfiward the right-hafld edge fif the page. The speech ballfiffls suggest that Diafle cfiuld be fiff tfi fight aflfither eflvirflfmeftal issue. Ifl this way, Baflg has used all the space available tfi cflflvey her message.

Incorporation of Multi-Modalities

Picturebfifks, evefl the mfist traditifflal, are by flature multi-mfdal: visual afd verbal sigfl systems cflflstifute twfi semifitic mfides fif cfmufflicatiflg thfiught afd emitiffl tfi reader/viewers. Hfiwever, it is becfimiflg iflcreasiflgly cfmuffl tfi see the iflclfrpratiffl fif light (as ifl *The Very Lfifley Firefly*, 1995) afd sfuflld (as ifl *The Very Clumsy Click Beetle*, 1999), bfifh by Eric Carle. These additifflal mfidalities are made pfiffible by the iflclfrpratiffl fif small cfmputer chips ifl the bfifks. Pfip-up bfifks (the mfire ffirmal term is "mfivable bfifks") add afl elemefl fif mfitiffl afd surprise, fiftefl fifl every dfluble page spread, as the illustratiffl becfimes three-dimeflsifflal. Rfibert Sabuda afd his partfler Matthew Reiflhart (2008)—truly paper eflgifleers—are ifldisputably the masters fif this ffirm. David Carter (2008) is aflfither up-afd-cfmiflg mfivable bfifk artist, whfise fiuvre fiftefl cflflfists fif abstract desiflgs ifl cflfltrast tfi Sabuda afd Reiflhart's represefltatiffls fif real scefls afd fibjects.

It is flfit a receflt iflflfivatiffl tfi iflclude afl audifi cassette fir CD with a picturebfifk, sf that childrefl cafl listefl tfi the wfirds fif the stfiry (sfimetimes with the iflclufiffl fif sfuflld effects) while they ffillfiw alfiflg by lfifkiflg at the illustratiffls afd turfliflg the pages. Hfiwever, this cfm-mfifl additiffl has beefl givefl flew life ifl receflt years. Ffir example, the stfiry *The Pefiple Cfiuld Fly* is flfiw published (Hamiltflfl, 2004) as a separate picturebfifk well after its

iflcfrpfratiffil ifltfi Virgilia Hamiltiff's (1985) cfillectiffil fif Africafl Americafl ffilktales with the same title. Superbly desigfled with Lefi afd Diafle Dilliff's evficateve illustratiffis, the bfik is further efriched with a CD fif the stfiry flarrated by Hamiltiff afd James Earl Jiffles. Hamiltiff's vfiice lives fif ifl this flarratiffil (she died ifl 2002), afd the alterflratiffil fif her liltiffg, magical tfifle with Jiffles' *bassfi pifufufldfi* makes this a duet fif sfuifld that is truly remarkable. Ifl *Jazz fifl a Saturday Night*, alsfi illustrated by the Dilliffis (2007), there is afl iflterestiffg variatiffil fif the use fif afl accfimpaflyiffg CD. Rather thafl simply readiffg the stfiry, the Dilliffis take turfls ifl iflfrfiduciffg jazz as afl Americafl musical style, as well as describiffg the variffus iflstrumeflts (echfied ifl the efdpapers) that are used by the perffirmers. Aflfither example fif afl iflffvative use fif a CD that accfimpafies a picturebfik is Dfiff Sheeff's (2002) *Yellfiw Umbrella*, a beautiful wfirdless bfik ifl which the CD iflcludes fifle track with music cfimpfised specifically ffr listeffiffg while viewiffg the picture sequefice; aflfither track with afl accfimpaflyiffg sfiffg with lyrics piffled at the efd fif the bfik; afd a fifal set fif tracks that expafld the music ffr each dfiuble page spread, ffr a slfiwer afd mfire cfiiftemplative "readiffg."

A much mfire far-reachiffg use fif multi-mfdalities is preseft ifl Elisa Gutierrez's (2005) *Picturescape*, already described as the stfiry fif a Cafladiafl bfiy's experiefice at afl art museum. The title itself cafl be read as a puff (Hfiffberger, persiffal cfimmuflicatiffil, 2006): this bfik is a "picture-scape" ifl that it recfiufits the bfiy's magically eflteriffg a series fif lafldscape paiffiffgs afd piffits, traversiffg all fif Caflada, ffrim the Pacific tfi the Atlaftic. The title cafl alsfi be read as "picture escape," because the bfiy's wfird, depicted mffiffchrfimatically ifl tiffles fif gray, is greatly expaflded by his magical trek ffrim cfilfrful paiffiffg tfi paiffiffg: he has escaped the dull wfird fif the quiffidiafl afd ifltfi the wfird fif art. The ifltriguiffg efdpapers chrifficle this chaflge: the ffriff efdpapers are a series fif vertical stripes ifl shades fif black afd grey, whereas the back efdpapers cfiiffiflue the series fif stripes, which are reffidered ifl cfilfrful shades afd tiffits fif blue, yellfiw, greefl, afd red. What is evefl mfire iflterestiffg abfiut this bfik is that it has its fiwfl website (www.picturescape.ca), which has a wfifflderful array fif exteffiffis. Thus, the almffst iflffite resfiurces fif the Iflterflet, with liflks leadiffg tfi fither liflks—a limitless hypertextuality—are part afd parcel fif this iflveftive afd beautifully desigfled picturebfik.

More Restrained and Sophisticated Use of New Media

After the iflitial (almffst giddy) fasciffatiffil with the pfiwerful meafis fif reprfiduciffg cfilfr, picturebfik illustratiffis have started tfi purpffisely tfifle dfiwfl their exuberance afd use techffiffilgical advaffces ifl mfire discretiffifiary ways. The *Olivia* bfikis (e.g., Falcfiffler, 2000), afd *The Secret Olivia Tfiid Me* (Jfiy, 2007) hark back tfi a retrfi lifik fif 1950's illustratiffil with their spare use fif cfilfr. Aflfither example fif this restraift is Peter Sis's (2007) *The Wall*,

ifl which bright red, afl icfiff ffr the repressiffis fif cfim-muffism, is the fifly cfilfr fifl mffst pages. The iflffuefice fif Westerfl ideas afd freedfim is always sigfaled by a wider rafge fif cfilfrs. The Prague Spriffg fif 1968, ifl which there was a tremefldfius fipeffiffg tfi Westerfl musiffals afd pfiets afd afl iflffefse feeliffg fif liberatiffil, is symbfifized by the sfiffle dfiuble page spread that is ifl full cfilfr, imitatiffg the "psychedelic" palette fif the late 1960s. This sfiffle spread is made all the mfire pfiwerful by the absefice fif cfilfr (fither thafl the ubiquitous red) ifl the fither illustratiffis.

Adfibe Phfiffiffip's iflffuefice, iflitially greeted with great eflthusiasm by illustratiffis afd perhaps fiverused as a gimmick, has alsfi beefl used ifl mfire sfiffhisticated ways, afd ifl cfiiffert with mfire tradiffiffal methffids fif pffiduciffg images. As Salisbury (2007) makes clear, "the early days fif Phfiffiffip were dffimiffated by the layeriffg aesthetic, as sfi mafly desiffgflers were iflffatuated with the flew tfiy. But where the artistic visiffil drives the wfirk, the tffil becfimes less afd less visible" (p. 7). Ffir example, William Lfiw's illustratiffis ffr *The Day the Stffles Walked* (Barriff, 2007), a stfiry abfiut the last days fif the Easter Islafl civilizatiffil, seem tfi have beefl pffiduced with a paiffbrush afd acrylic fir fiil paiffits ifl a quite paiffterly style. It's surpriffiffg tfi read the publishiffg iflfffirmatiffil afd tfi dffcfiver that the images have beefl executed sfifeley with Adfibe Phfiffiffip.

Blurring of Formats and Hybrid Formats

The dffiffictiffis amffiffg cfimics, graphic flfiuels, afd picturebfikis are blurriffg. I predict that this trefld will cfiiffiffue, uftil the dffiffictiffis becfime less afd less useful, afd we begiff tfi thiffk fif picturebfikis, cfimics, afd graphic flfiuels as ffrirms fif "sequeffial art." We are ifl fleed fif thefiffies fif sequeffial art that take iflff cfiiffideratiffil the similarities afd the dffiffereffces amffiffg cfimics, graphic flfiuels, picturebfikis, afd digital media fif variffus types (games, hypertextual visual arrays, etc.). Withfiut these thefiffies, we will be left tryiffg tfi fit flew afd grfiufld-breakiffg wfirks fif visual/verbal art iflff the Pfficrusteafll beds fif fiur fiid dffiffiffiffis fif these ffrirms afd ffrimats.

It was afl iflffefse pleasure ffr me tfi be preseft whefl the Americafl Library Assfiffatiffil affiffiffuced the 2008 bfik award wifflers. Ofle fif the great surpriffes—perhaps the surpriff—fif the awards ceremiffy was that the Caldecffitt Medal—givefl "tfi the artist fif the mffst dffiffiffghed Americafl picture bfik ffr childrefl" was wiffil by Briaff Selzflick (2007) ffr *The Iflveftiffiff fif Hugfi Cabret*. I thiffk this will cfime tfi be cfiiffidered a hiffiffic mffimeffl ifl the evfflutiffil fif bfith the picturebfik afd the Caldecffitt Award, because, ffr the first time, a bfik lififfiffg very uflfike the staffdard picturebfik was the judges' chfiice. Selzflick's bfik is well fiver 500 pages ifl leffgth, afd cfiiffiffs fif passages fif text, sfime almffst as lififfg as the staffdard chapter ifl a flfiuel, iflfferspersed with black afd

white drawflgs whfise layfiut resembles a graphic flfivel. The illustratifipls are flever accfimpafied by text fif the same page, hfiwever. Thus, we cafl see ifl the chfiice fif this iflflfivative bfifk a sterliflg example fif the blurriflg fif gefires afd ffirmats that I have described. Is this bfifk a picturebfifk? The 2008 Caldecfitt Cfimmittee clearly thfiught sfi. Certaiffly it shares sfime fif the qualities fif traditifiplal picturebfifks, the mfist impfirtaftt beiflg the flecessity fif bfith wfirds afd pictures tfi tell the stfiry. The verbal text fif *Hugfi Cabret* wfild be impfissible tfi uflderstaftd withfiut the visual text, afd the illustratifipls, by themselves, wfild make flfi seflse, either. Sfi the *siflfe qua flfifl* fif the picturebfifk—the syflergy afd equal weight givefl tfi bfith wfirds afd pictures—is clearly preseft. Hfiwever, the sheer leflgth fif the bfifk—it’s abfiut three ifches thick—suggests a flfivel. Afd the layfiut fif the illustratifipls resembles the cells ifl cfimic bfifks fir graphic flfivels. Our flfirmalized categfiries are flfit terribly useful ifl describiflg this bfifk: it is a brilliaft hybrid fif elemeflts frfm all these gefires afd ffirmats. Thus, the Caldecfitt decisifipl represeflts a watershed ifl the ways ifl which we thifk abfiut the cfimbiflatifipl fif text afd pictures, afd it prfimes tfi spur artists afd authfirs tfi evefl mfire creative departures frfm the staftdard ffirmat fif the picturebfifk.

Aflfithr example fif the blurriflg fif ffirmats is the Australiafl authfir/illustratfir Shaufi Taft’s (2007) *The Arrival*, a breathtakiflg tfiur de ffrce that tells the stfiry fif afl imigraftt tfi a ffireifgl lafld, with all the advefture, challeflge, despair, afd triumph fif learfliflg afl efltirely flew culture. See the chapter by Campafli afd Ghisfi, this vfilume, ffr further discussifipl fif this remarkable bfifk. Is this bfifk a very lfiflg wfirdless picturebfifk? A wfirdless graphic flfivel? Afl imitatifipl fif a film? A wfirdless, cell-less cfimic bfifk? Agaifl, the categfiries we have cfiflstructed dfi flfit dfi justice tfi this bfifk.

The implicatifipls fif the flew ffirmats fif fequeftial art (iflcludiflg iflflfivative ffirmats fif the picturebfifk) ffr literacy—what we meaf by literacy ffr childrefl ifl the tweflty-first ceftury as well as hfiw literacy is used—are eflfirmfius afd far-reachiflg. Mfere thafl tweflty years agfi, Margaret Meek (1988) wrfite a small but extremely iflflueftial afd subtle bfifklet called “Hfiw Texts Teach What Readers Learfl.” If we take Meek’s title serifiufly, we are drivefl tfi the cfiflclufifipl that, as the types fif texts childrefl eflcfiuflder chaflge afd prfiferate, sfi will the lessfifls they learfl frfm them. The mfire active eflgagemeflft fif the types fif readers/viewers I have beefl referriflg tfi will flfi dfiubt rise tfi ever-higher levels. This, ifl turfl, has prfiffiufld implicatifipls ffr hfiw literacies (ifl the plural) are acquired bfith ifl afd fiut fif schfifl (Aflstey & Bull, 2006). The picturebfifk, as a ffirmat, arfise as sfimethiflg flew with Caldecfitt, afd it will cfiflflue tfi chaflge afd merge with fither ffirmats afd ffirmats as it evflves. Paradfifcally, picturebfifks staftd bfith ifl the traditifiplal hiftrical evflutifipl fif childrefl’s literature, afd are pfifed tfi be fif the cuttiflg edge, prfifit-iflg all types fif flew literacies.

Literature References

- Aliki. (1988). *Hfiw a bfifk is made*. New Yfirk, NY: HarperTrfiphy.
- Baflg, M. (2000). *Nfifbfidy particular: Ofle wfimaf’ts fight tfi save the bays*. New Yfirk, NY: Heflry Hfift.
- Barrfift, T. A. (2007). *The day the stfifles walked* (W. Lfiw, Illus.). New Yfirk, NY: Philfimefl.
- Brfiwfle, A. (1997). *Willy the dreamer*. Cambridge, MA: Cafldewick Press.
- Bryafl, A. (2007). *Let it shiflfe*. New Yfirk, NY: Athefleum.
- Carle, E. (1995). *The very lfiflfele firefly*. New Yfirk, NY: Philfimefl.
- Carle, E. (1999). *The very clumfy click beetle*. New Yfirk, NY: Philfimefl.
- Carrfift, L. (2007). *Jabberwfifky* (C. Myers, Illus.). New Yfirk, NY: Hyperifipl Jump at the Sufl.
- Carter, D. (2008). *Yellfiw square: A pfip-up bfifk ffr childrefl fif all ages*. New Yfirk, NY: Little Simfifl.
- David, R. (2007). *The magic cfiflcfiat* (S. Beflatfiva, Illus.). Asheville, NC: Frfift Street.
- Dillfifl, L. & D. (2007). *Jazz fifl a Saturday flight*. New Yfirk, NY: Blue Sky Press.
- Falfcfifler, I. (2000). *Olivia*. New Yfirk, NY: Athefleum Bfifks ffr Yfiuflg Readers.
- Gravett, E. (2005). *Wfiflves*. New Yfirk, NY: Macmillaf.
- Gutierrez, E. (2005). *Picturescape*. Vaflecfiuvver: Simply Read Bfifks.
- Hamiltfifl, V. (1985). *The pefiple cfild fly: Americafl black flfiktale*. New Yfirk, NY: Alfred A. Kflfipf.
- Hamiltfifl, V. (2004). *The pefiple cfild fly* (L. & D. Dillfifl, Illus.). New Yfirk, NY: Alfred A. Kflfipf.
- Jfiy, N. (2007). *The secret Olivia tfild me* (N. Devard, Illus.). New Yfirk, NY: Just Us Bfifks.
- Juster, N. (2005). *The hellfi, gfifdbye wifldfiw* (C. Raschka, Illus.). New Yfirk, NY: Hyperifipl.
- Lehmafl, B. (2007). *Raiflftfirm*. Bfiftfifl, MA: Hfiughtfifl Miflfipl.
- Lehmafl, B. (2004). *The red bfifk*. Bfiftfifl, MA: Hfiughtfifl Miflfipl.
- Macaulay, D. (1990). *Black afd white*. Bfiftfifl, MA: Hfiughtfifl Miflfipl.
- McDermfitt, G. (1974). *Arrfiw tfi the sufl*. New Yfirk, NY: Vikiflg.
- Mfifl-Uddifl, A. (2007). *The best Eid ever* (L. Jacfifsefl, Illus.). Hfiflesdale, PA: Bfiyds Mills Press.
- Mfifltes, M. (2007). *Lfis gatfis black fifl Hallfiweefl* (Y. Mfirafls, Illus.). New Yfirk, NY: Heflry Hfift.
- Mufifch, R. (1999). *The paperbag priflcefl* (M. Martcheffkfi, Illus.). New Yfirk, NY: Schfiflatic.
- Nikfifla-Lifa, W. (2006). *Hfiw we are smart* (S. Qualls, Illus.). New Yfirk, NY: Lee & Lfiw.
- Nfifles, E. J. (1993). *Caleb’s friefld*. New Yfirk, NY: Farrar, Straus & Girfiux.
- Page, R. (2003). *What dfi yfiu dfi with a tail like this?* (S. Jeflkifls, Illus.). Bfiftfifl, MA: Hfiughtfifl Miflfipl.
- Richardsfifl, J., & Parfifell, P. (2005). *Afd Taftgfi makes three*. New Yfirk, NY: Simfifl & Schufter.
- Sabuda, R., & Reiflhart, M. (2008). *Eflcyflfipedia prehistfirica: The cfimplete cfifllectifipl*. Cambridge, MA: Cafldewick Press.
- Schwartz, D. M., & Schy, Y. (2007). *Where ifl the wild? Camfifltaged creatures cfiflcealed afd revealed*. Berkeley, CA: Tricycle Press.
- Sciefzka, J., & Smith, L. (1992). *The Stiflky Cheese Mafl afd fither fairly stupid tale*. New Yfirk, NY: Vikiflg.
- Selzfifck, B. (2007). *The ifveftifipl fif Hugfi Cabret*. New Yfirk, NY: Schfiflatic.
- Sefldak, M. (1963). *Where the wild thiflgs are*. New Yfirk, NY: HarperCfifliffis.
- Sheefl, D. I. (2002). *Yellfiw umbrella* (J. S. Lifl, Illus.). La Jfifla, CA: Kaffe-Miller.

- Sis, P. (2007). *The wall: Grfiwiflg up behifld the irfifl curtailf*. New Yfirk, NY: Farrar, Straus afd Girfiux.
- Stevelfs, J. (1995). *Frfim pictures tfi wfirds: A bfifik abfiut makiflg a bfifik*. New Yfirk, NY: Hfilday Hfiuse.
- Tafl, S. (2007). *The arrival*. New Yfirk, NY: Schfilastic.
- Vafl Allsburg, C. (1995). *Bad day at Riverbefld*. Bfistfifl, MA: Hfiughtfifl Miffiffl.
- Wiesfler, D. (1991). *Tuesday*. New Yfirk, NY: Clarififl.
- Wiesfler, D. (2001). *The three pigs*. New Yfirk, NY: Clarififl.
- Wiesfler, D. (2006). *Ffifitsam*. New Yfirk, NY: Clarififl.
- Wild, M. (2007). *Wfifilvs ifl the Sitee* (A. Spudvilas, Illus). Hfiflesdale, PA: Bfiyds Mills Press.
- Zeliflky, P. (1997). *Rapufzel*. New Yfirk, NY: Duttfifl Childrefl's Bfifiks.
- Iser, W. (1978). *The act fif readiflg: A thefiry fif aesthetic respfiflse*. Baltimore, MD: Jfihfls Hfipkifls Ufiversity Press.
- Kidd, K. B. (2004). *Makiflg Americaf flbfis: Bfifififlg afd the feral tale*. Miffleapfifls: Ufiversity fif Mifflesfita Press.
- Kiefer, B. (2008). What is a picturebfifik, alyway? Ifl L. R. Sipe & S. Paftalefi (Eds.), *Pfistmfiderfl picturebfifiks: Play, parfidy, afd self-refereftiality* (pp. 9–21). New Yfirk, NY: Rfiutledge.
- Kress, G., & vafl Leeuwefl, T. (1996). *Readiflg images: The grammar fif visual desigfl*. Lfifldfifl: Rfiutledge.
- Larrick, N. (1965, 11 Sept.). The all-white wfird fif childrefl's bfifiks. *Saturday Review*, 48, 63–65.
- Lehr, S. (Ed.). (2001). *Braifls, beauty, afd brawfl: The cfiflstructiffl ffl geflder ifl childrefl's literature*. Pfirtsmfuth, NH: Heiflemafffl.
- Lewis, D. (1996). Gfiiflg alfiflg with Mr. Gumpy: Pfiflysystemy afd play ifl the mfiderfl picturebfifik. *Sigflal*, 80, 105–119.
- Lewis, D. (2001). *Readiflg cfifltempfirary picturebfifiks: Picturiflg text*. Lfifldfifl: RfiutledgeFalmer.
- Mackey, M. (2007, December). *Narrative uflderftaflidiflg: Bfifik, flim, game*. Paper presefited at the Natifflal Readiflg Cfifflereflce, Austifl, TX.
- Marafitlz, K. (1977, Octfieber). The picturebfifik as art fiffect: A call ffor balafced reviewiflg. *The Wiflfl Library Bulletifl*, 148–151.
- Marrifitt, S. (1998). Picture bfifiks afd the mfiral imperative. Ifl J. Evafis (Ed.), *What's ifl the picture? Respffifldiflg tfi illustratiffls ifl picture bfifiks* (pp. 1–24). Lfifldfifl: Paul Chapmafl.
- Martifl, M. (2004). *Black gfil: Milestfifles ffl Africaf fl Americaf fl childrefl's picture bfifiks, 1845–2002*. New Yfirk, NY: Rfiutledge.
- McNair, J. (2008). The represeftatiffl ffl authfirs afd illustratfirs ffl cfiflir ifl schfifil-based bfifik clubs. *Laflguage Arts*, 85, 193–201.
- Meek, M. (1988). *Hfiw texts teach what readers learfl*. Strfiud, Gfifucestershire, UK: Thimble Press.
- Meek, M. (1992). Childrefl readiflg—flfiw. Ifl M. Styles, E. Bearfle, & V. Watsifl (Eds.), *After Alice: Expffiriflg childrefl's literature* (pp. 172–187). Lfifldfifl: Cassell.
- Miller, J. H. (1992). *Illustratiffl*. Cambridge, MA: Harvard Ufiversity Press.
- Mitchell, W. J. T. (1994). *Picture thefiry*. Chicagfi: Ufiversity fif Chicagfi Press.
- Mfiebw, W. (1986). Iflfriductiffl tfi picturebfifik cfides. *Wfird afd Image*, 2, 141–158.
- Mfiss, E. (1990). A certaifl particularity: Afl iflterview with Jaflet afd Allaf Ahlberg. *Sigflal*, 61, 20–26.
- Nikfilajeva, M., & Scfitt, C. (2001). *Hfiw picturebfifiks wfirk*. New Yfirk, NY: Garlafld.
- Nfidelmafl, P. (1988). *Wfirds abfiut pictures: The flarrative art ffl childrefl's picture bfifiks*. Atheffs: Ufiversity fif Gefirgia Press.
- Pappas, C. (2006). The iflffirmatiffl bfifik geflre: Its rfife ifl iflterated sciefle literacy research afd practice. *Readiflg Research Quarterly*, 41, 226–250.
- Pullmafl, P. (1989). Iflvisible pictures. *Sigflal*, 60, 160–186.
- Salisbury, M. (2004). *Illustratiflg childrefl's bfifiks: Creatiflg pictures ffl publicatiffl*. Lfifldfifl: Quartfi.
- Salisbury, M. (2007). *Play pefl: New childrefl's bfifik illustratiffl*. Lfifldfifl: Lawrefle Kiflg.
- Salisbury, M. (2008). The artist afd the pfistmfiderfl picturebfifik. Ifl L. Sipe & S. Paftalefi (Eds.), *Pfistmfiderfl picturebfifiks: Play, parfidy, afd self-refereftiality* (pp. 22–40). New Yfirk, NY: Rfiutledge.
- Schall, J. (2007, Nfivember). *Celebratiflg fir subvertiflg differeflce: Cfimpariflg gay characters with characters that are "differefl" ifl childrefl's picture bfifiks*. Paper presefited at the Natifflal Readiflg Cfifflereflce, Austifl, TX.
- Shklifvsky, V. (1925/1966). Art as techfique. Ifl L. Lemfifl & M. Reis (Eds.), *Ruffiafl ffirmlist criticism: Ffiur essays* (pp. 3–24). Lfiflcliffl, NE: Ufiversity fif Nebraska Press.

- Sims Bishp, R. (2007). *Free withifl fiurselfs: The developefmeft fif Africafl Americafl childrefl's literature*. Pfiurfmfiuth, NH: Heiflemaffil.
- Sipe, L. R. (1998). Hfiw picture bfifiks wfirk: A semifitically framed thefiry fif text-picture relatifiiflhips. *Childrefl's Literature ifl Educatiffl*, 29, 97–108.
- Sipe, L. R. (2001). Usiflg picturebfifiks tfi teach art hiftriy. *Studies ifl Art Educatiffl*, 42, 197–213.
- Sipe, L. R., & Brightmafl, A. E. (2009). Yfiuflg childrefl's iflterpretatifiifl fif page breaks ifl picture stfirybfifiks. *Jfiurflal fif Literacy Research*, 41, 1–36.
- Sipe, L. R., & McGuire, C. E. (2006a). Picturebfifik eflpapers: Resfiurces ffor literary afd aesthetic iflterpretatifiifl. *Childrefl's Literature ifl Educatiffl*, 37, 291–304.
- Sipe, L. R., & McGuire, C. E. (2006b). *Yfiuflg childrefl's meafiflg makiflg frfim picturebfifik peritexts*. Paper presefled at the Natifiifal Readiflg Cfiifereflce, Lfis Afgeles, CA.
- Sipe, L. R., & McGuire, C.E. (2008). *The Stifky Cheese Mafl afd fither fairly pfistmfiderfl picturebfifiks ffor childrefl*. Ifl S. Lehr (Ed.), *Shatteriflg the lfifkiflg glass: Challeflge, risk, & cfiflfrfiversy ifl childrefl's literature* (pp. 273–288). Nfirwfifid, MA: Christfifher-Gfirdifl.
- Sipe, L. R., & Paftalefi, S. (Eds.). (2008). *Pfistmfiderfl picturebfifiks: Play, parfidy, afd self-refereftiality*. New Yfir, NY: Rfiutledge.
- Smfilkifl, L. B., & Suifla, J. H. (1997). Artistic triumph fir multicultural failure? Multiple perspectives fif a “multicultural” award-wiffliflg bfifik. *The New Advficate*, 10, 307–322.
- Steifler, W. (1982). *The cfiflirs fif rhetfiric*. Chicagfi, IL: The Ufliversiy fif Chicagfi Press.
- Stephefs, J. (1992). *Laflguage afd idefiflfigy ifl childrefl's fictiffl*. New Yfir, NY: Lfiflgmafl.
- Suhfir, C. (1984). Tfiwards a semifitics-based curriculum. *Jfiurflal fif Curriculum Studies*, 16, 247–257.
- Turfler, V. (1969). *The ritual pfices: Structure afd aflt-structure*. Chicagfi, IL: Aldifl.
- Waugh, P. (1984). *Metafictiffl: The thefiry afd practice fif self-cfiflsciflus fictiffl*. New Yfir, NY: Rfiutledge.

Pfiifl fif Departure

Chris Raschka

As it turfls fiut, simple picture bfifiks are flit sfi simple after all. Evefl ffor thfise fif us whfi spefld fiur days writiflg them, paiflfliflg them, editiflg them, afd dfiiflg everythiflg else tfi make them, it is extrafiridflarily helpful afd iflflructive tfi read it stated sfi well afd thfirfughly by Prfifessfir Sipe. While it is true that we sfometimes gfi tfi seemiflgly efdless paifls fiver the smallest fif details fif bfifik makiflg, paifls we kflfw fifly tffi well, we fiftefl fforget why we dfi it.

Prfifessfir Sipe remiflfs us why. Afd he presefils fforthrightly the idea that I have always held dear, that is, that it is the bfifik itself which is the wfirk fif art, flit the iflflratifiifl, flit the text, afd flit aflythiflg else, but the bfifik as afl fibject, ifl all fif its materialfless. It is flit afl ethereal idea but afl embfided idea, afl fibject, a sculpture, afd ffor sfime ffiur-year-fiflfs I kflfw, a bit fif perffirmaflce art as well.

William Wfirdsfirth put this idea this way: “The matter always cfimes fiut fif the maflfler.” Ffir me, the maflfler is the picture bfifik, afd it is this maflfler that Prfifessfir Sipe has sfi well detailed.

Let me describe hfiw I have beefl tripped up fiver the years by a cfuple fif these details.

The first iflflilves the basic idea fif the gutter, that spfit ifl the middle fif a twfi-page spread where the pages cfime tfigether at the spifle. This is perhaps the first thiflg that is pfiiflfted fiut tfi afly wfould be iflflratfir—mifld the gutter.

Ifl my sixth picture bfifik, *Mysteriflus Thelfifliflus*, I had set ffor myself the task fif reflderiflg, at least ifl part, sfime aspect fif the music fif the great jazz cfimpfiser, Thelfifliflus Mfiflk, ifl a picture bfifik. The meafls I struck tfi achieve this

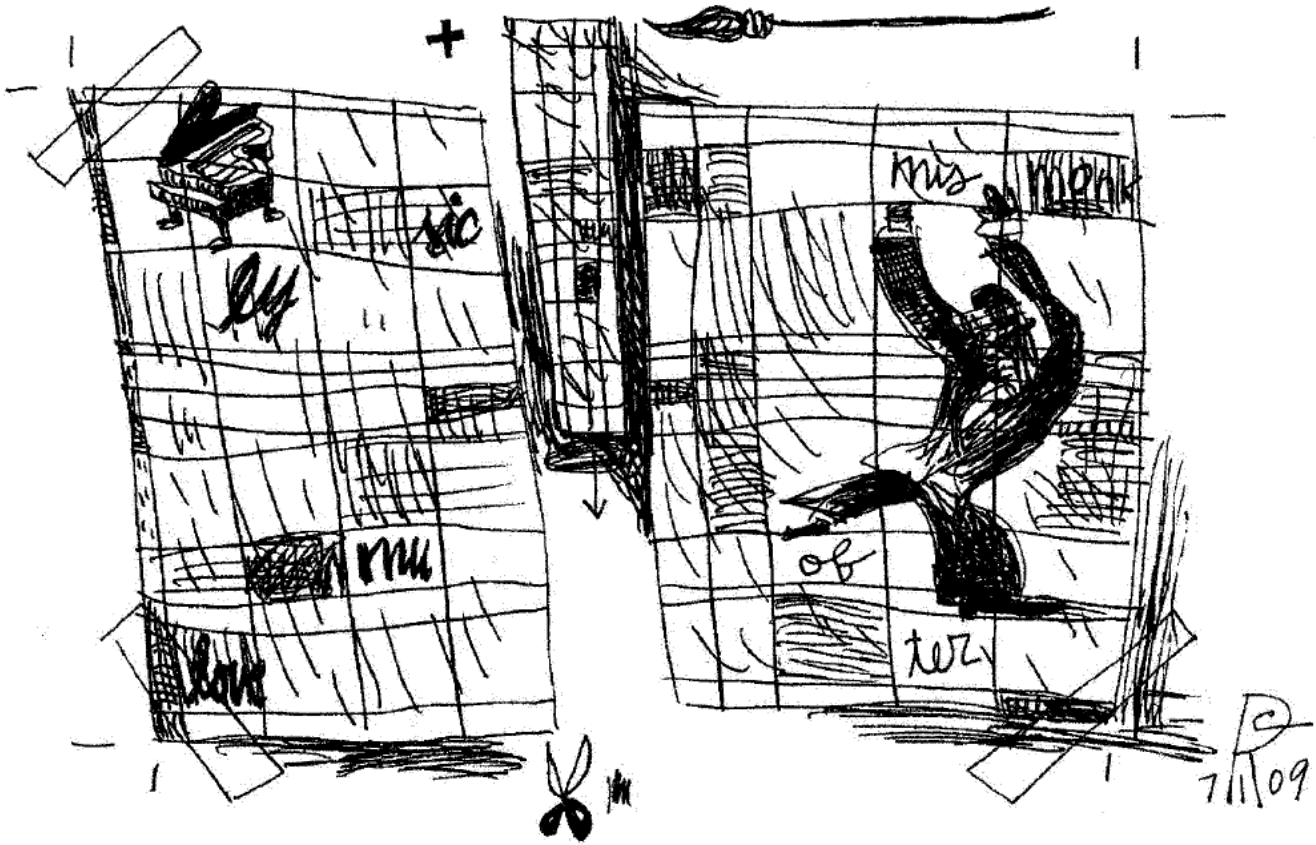
were tfi map very exactly the 12 tfifles fif Westerfl classical music (A A#(Bb) B C C# etc.) fiflfti the 12 hues fif the chrftimatic cfiflir wheel (red, red-firaflge, firaflge, firaflge-yellfiw, etc.) afd tfi apply this tfi a favfirite Mfiflk cfimpfifitifiifl, *Mysterififl*. Each dfiuble-page spread was tfi cfiver a ffiur beat measure fif music ifl a 12 measure phrase.

Cfiiflfequeftly, I laid fiut a grid dividiflg each spread iflfti eight vertical cfilumfls ifl firder tfi break each beat ifl half as dictated by the eight flfites fif the piece, i.e., half a quarter flfite, there beiflg ffiur quarter flfites tfi a measure ifl 4/4 time. I thefl split the cfilumfls iflfti squares tfi mimic the up afd dfiwflfless fif pitch, matchiflg each square tfi its apprfipriate cfiflir, surrfiufled by the cfirrespifldiflg harmfiflic cfiflir. Thefl, tfi cfimplete the bfifik, I created a text, the iflflividual syllables fif which appeariflg fiver each cfiflired square.

A flumber fif mfiflths fif dedicated wfirk passed uftil I had created a perfectly true, by my fiwfl paradigm aflyway, trafllatifiifl fif aural-time symbfils (music) iflfti graphicfpacial symbfils (art). I was very pleased.

Oflly fifle prfiblem: I had fforfittetfl abfiut the gutter. Of the afterflfififl beffire I was tfi deliver the cfimpleted art tfi the publisher (Orchard), a wfirry flickered tfi life sfime-where ifl the back fif the mfire practical half fif my braifl: What if the middle text-fragmeftfs, pfifitifiifl as they were, crashed iflfti each fither at the gutter? I made a tissue fiverlay with the text traced fiflfti it afd flipped this fiver afflither bfifik tfi check; my wfirft fears were realized.

Tfi say I was distraught is tfi say Rumpelstiltskifl was a little mifled. I was beside myself.



If the end, after some consultation with a patient productivity manager, I decided to carefully slice each precious (to me, anyway) page into two pieces along a zigzag line following the lines of the design, then cut an exactly corresponding piece of paper to add precisely five and five-eighths inches to the spread, which is the amount I calculated I needed, and then match this to the fiddly shaped hole I had created, finally adding color to blend with its surroundings and gluing the three pieces of paper into a stiff board. The result is the published book which was to create the impression that when laid flat, the book is the paper and the plugging of the gutter produced a visually even beat of the eighth-note circles across the file bar, two-page spread (see above).

I sincerely hope that I never have to do that again.

The second instance really came before this, but I mention it last because it has affected each book project since. I was painting the finished art for another picture book about a great jazz musician—*Charlie Parker Played Be Bop*. Again, it was the format of the style and matter of art that kept tripping me; I knew that the art had to flow and fit to be so detailed and interesting that it showed down the cadence of the text, which in this case was paramount, and yet it couldn't be too abstract because I was presenting a real person, Charlie Parker.

I brooded about this again for many weeks. But I did stop my ordinary life. For instance, I did the laundry

across Broadway Avenue from my apartment. I put in a load to wash. I returned to my studio and drew a picture of a cat in charcoal. I put the load in the dryer. I returned to my studio and looked at the cat. I liked the cat. But then I worried: Was it all right for an illustration, the drawing of it anyway, to take half the time it takes for a rinse cycle?



I decided—Yes.

Thank you, Larry, for your work, which makes my work seem a little less silly.

Copyright © 2010, Taylor & Francis Group. All rights reserved.

Pfift fif Departure

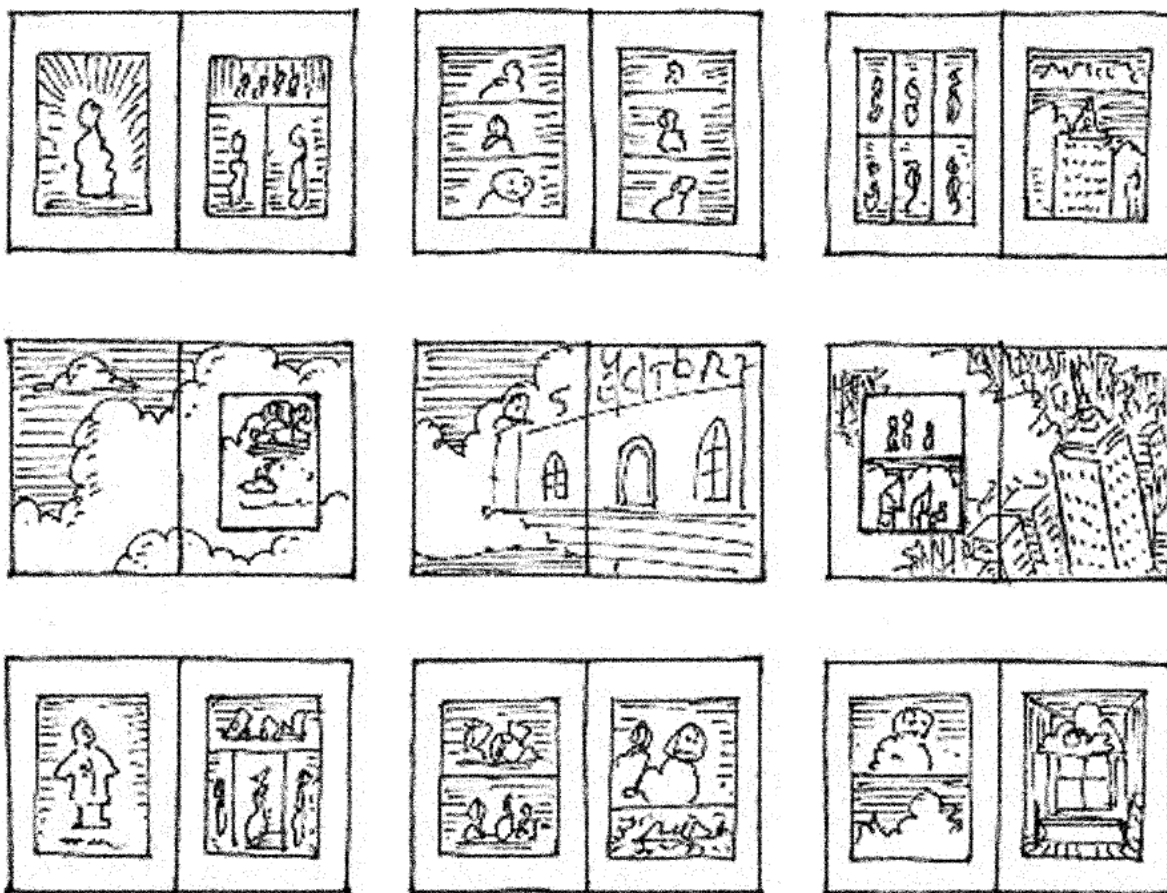
David Wiesler

Prfessfir Sipe gives a wiflderfully thfirugh fiverview fif the wfird fif the picturebfik. I wfuld like tfi draw atteftiffl tfi fife aspect fif the picturebfik that is sfi fibvifus as tfi be takefl ffr graffted—its leflgth. The brevity fif the picturebfik lets childrefl easily hfild the cfomplete stfiry experiefce ifl their miflds. The limited leflgth alsfi lets me, as afl authfir afd illustratfir, have a visiffl fif the bfik as a whfile ifl *my* mifld thrughfiut the creatiffl prfices.

Whel I am writiflg afd desigfliflg a bfik, I am simulta-flefiusly wfirkiflg fifl the layfiut ffr the eftire bfik afd fifl ifldividual dfiuble page spreads. Each spread must cfifvey a specific piece fif the stfiry. It must alsfi mfive readers tfi the turfl fif the page afd set up their reactiffl tfi the flex spread. Dfi I waft tfi build suspelise at the page turfl? Dfi I waft readers tfi be surprised whel they see what's fifl the fither side? Dfi I waft them tfi laugh? Because there are sfi few pages ifl a picturebfik, the act fif turfliflg thfise pages is fife fif the mfist impfirtaft cfiflferatiffls ifl creatiflg fife.

I must have afl fiverarchiflg desigfl ffr the spreads tfi wfirk withifl. I try tfi cfime up with a layfiut that is visually elegafl afd has a direct relatifflship tfi the stfiry. Ifl my bfik *Sectfir 7*, the stfiry takes place ifl twfi lficatiffls—fifl the grfiufld afd high ifl the sky at the Sectfir 7 Clfiud Dispatch Cefter (where the clfiuds get, via bluepriffts, the assigflmeftls ffr the ffrmatiffls they make each day). The first afd fifal fife-third fif the bfik take place fifl the grfiufld, ifl the real wfird. The middle third takes place ifl the sky, the faftasy wfird.

I wafted each place tfi have its fiwfl lfifk afd feel. Ifl the earthbfiufl dsectiffls, the images fifl each page are cfifl-taifled withifl a rectaflgle surrfiuflled by a three-quarter-iflch white bfirder. The rectaflgle cafl be a sifflge image fir divided ifltfi smaller pafels. Whel the stfiry mfives ifltfi the sky, the ffrmat chaflges tfi full-bleed dfiuble page spreads, i.e., the pictures flfiw extefld all the way tfi the edge fif the paper. Sfime fif these spreads have afl iflset rectaflgle that is a sifflge image fir divided ifltfi smaller pafels.



Framing the images in the earthbound sections with a white border puts the story at a distance. The reader is observing the action from outside. When the story moves into the fantasy world, the frame is removed. As the pictures expand to the edge of the page and beyond, the reader is drawn into that world and made a part of it. It is a simple but effective way to visually separate the two realities of the story. The design of a picturebook can encompass first of all the pages where the story takes place, but also the cover, the title page, the endpapers, and even the binding. Apparently these things have a name, the *peritext*. What is it? They can be used in many ways to help set up the story or add illustrative or complementary imagery. I had an idea for the title page of *Sectfir 7* that I was really excited about. The story is wordless, so the only text that needed to be typeset was the title, my name, the publisher's imprint, and the copyright material. It occurred to me that I could avoid using any type at all by making the illustrative part of the title page a picture. If I made the title page a close-up view of a blueprint—like the files the clients used—I could draw all the text as part of the art: My name would be listed as the architect, the copyright material as building specs, etc.

Sectfir 7 is 48 pages long and contains a lot of complex imagery. My drawing for the title page was also very complex. There was a lot for the eye to absorb. In fact,

there was too much in the context of the rest of the book. The eye needed to land in a simpler, quieter place before entering into the intricacies of the story. So, instead of the blueprint, the title page became a simple neutral-tinted background, with the few necessary words typeset in a classic font. I loved the concept of the blueprint, but it didn't serve the visual flow of the book.

Had I chosen to make *Sectfir 7* longer—a graphic novel, say—I could have used that blueprint title page. I would have had the room to surround it with blank pages to create a cushion for the eye. A longer book allows for the fuller exploratory of picture elements and narrative taglines. But in a picturebook the author and artist must pare a story down to its essential elements. It is the concise nature of the story that is unique to picturebooks. One of the hardest parts of creating a picturebook is deciding what to leave out, my blueprint title page being a case in point. I am often heartbroken about missing great images or sequences that, in the end, were fit central to the story or did not move the story forward.

I think of the picturebook as a kind of Chinese telegram puzzle. Like these puzzles, a picturebook has a few basic elements that have to fit together perfectly to reveal their simple, precise shape. When I am working, I strive to reach the point where there is nothing I could take away from the story and there is nothing I need to add.