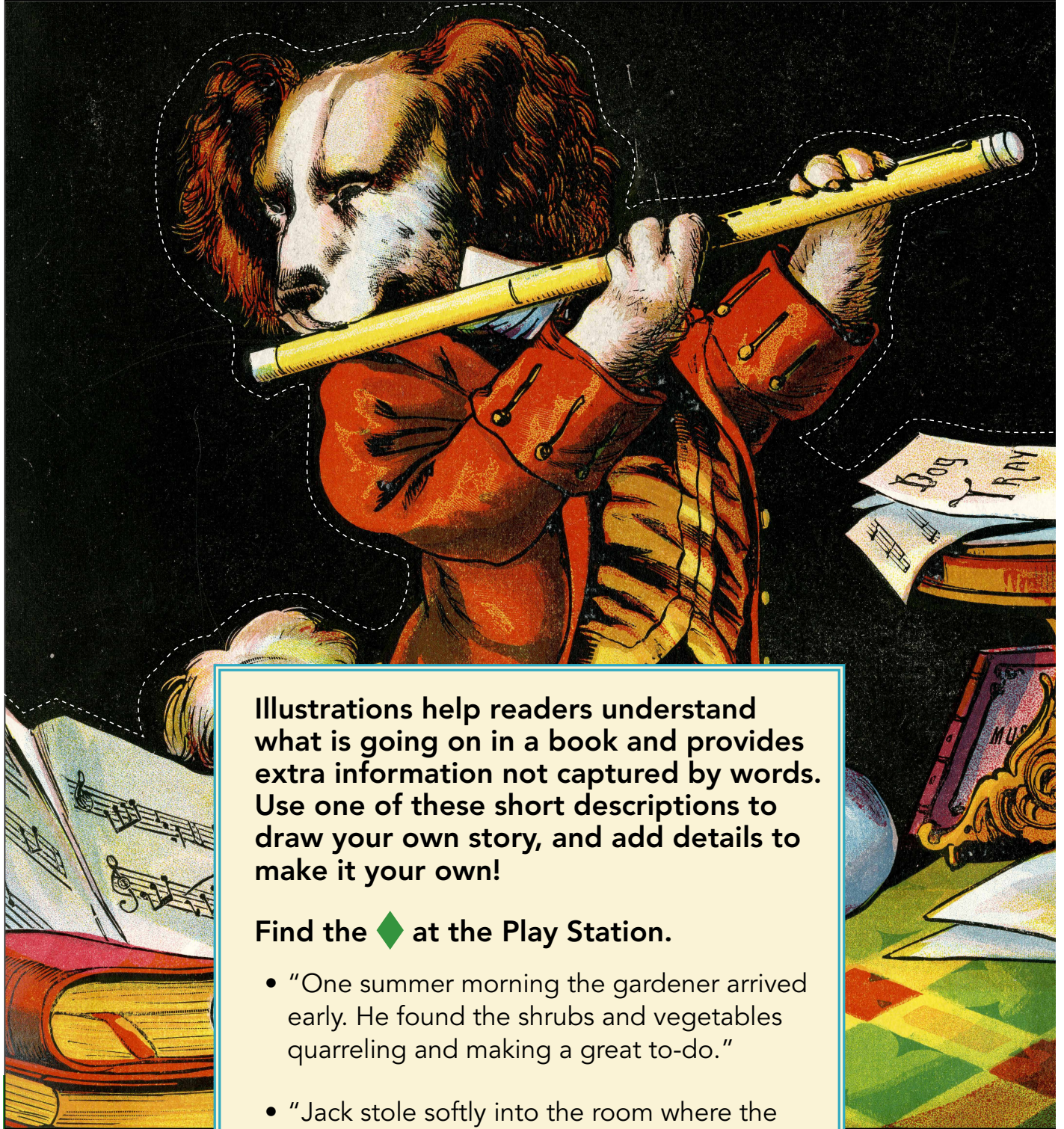


The World of Children's Books

CHAPTER

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Illustrations help readers understand what is going on in a book and provides extra information not captured by words. Use one of these short descriptions to draw your own story, and add details to make it your own!

Find the **◆** at the Play Station.


- "One summer morning the gardener arrived early. He found the shrubs and vegetables quarreling and making a great to-do."
- "Jack stole softly into the room where the giant was snoring, fast asleep, and began to pull away at the boots very quietly indeed."

Quotes from *The Mammoth Story Book* (McLoughlin Bros., New York, 1894).

FIND THE



AT THE
PLAYSTATION



Reading is easy once you understand how letters make words. But reading can be lots of fun when the words LOOK like what they MEAN.

For example, the word "LOUD" looks loud because it is in all capital letters!

This example looks like it came from a newspaper,

And this one looks like it was written by hand.

Try inventing your own alphabet and write your name!

★ Here are some examples to get you started


FIND THE



AT THE
PLAYSTATION



Books come in many sizes, shapes and colors. Books can be **VERY BIG** or very small. Some are interesting to touch and hold, and some even have pages that move!

Find the  at the playstation to try some of these books.

Which one is your favorite?

FIND THE



AT THE
PLAYSTATION



Introduction

Books have many purposes: they teach, entertain, and introduce us to new ideas. In no genre is the interplay of these elements more evident than in children's literature of the nineteenth and twentieth centuries. With the Enlightenment, books began to be used as didactic tools meant to impart moral and instructive lessons to children, viewed as blank slates needing to be filled with adult knowledge. The growing appreciation of the inner life of children encouraged authors, illustrators, and publishers to refashion their products and create a new genre of children's books. These works were designed to appeal to younger audiences for whom play and learning are deeply connected. More than just words on a page, children's literature uses text, image, and form to create unique worlds for its readers.

In this exhibit, we see authors, illustrators, and publishers continually innovating to enhance the reader's interaction with books. From simple techniques such as the use of larger text and sturdy materials suitable for children's hands, to the inclusion of fantastic illustrations and intricate cut-outs, the significance of the physical object to the reader's experience becomes apparent.

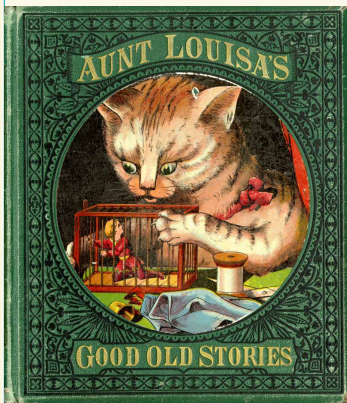
Children's literature is especially important for today's world in which print and electronic texts exist side by side.



Mother Goose, by Eulalie Osgood Grover. M. A. Donohue & Co., Chicago, 1915.

Picturing Meaning

Developments in the printing industry and changing societal perceptions of children in the eighteenth and nineteenth centuries led to the growing use of illustrations. Publishers, authors, and artists created visually rich pieces that were as significant as the story's text. Prominent authors such as Charles Dickens and Robert Louis Stevens transitioned between adult and children's literature, using illustrations to appeal to even the youngest audiences. Other authors focused on creating works just for children. Their works often reflected broader artistic movements of the period in which they worked.



Cover of *Aunt Louisa's Good Old Stories*, by L. Valentine. McLoughlin Bros., New York, 1876. Colorful, full-page illustrations like this one took months to produce, raising the costs of printing.

Lavish color illustrations, the mainstay of the Victorian picture book, became widespread during the second half of the nineteenth century in part due to the development of new technologies such as chromolithography. The vibrant images in these books appealed to children and created a market for elaborate and expensive books sold to those who could afford them. A growing market for illustrated books in this period appealed to children accustomed to reading as a visual experience.

Today, there are numerous examples of children's literature in which illustrations and text are inextricably linked. Lewis Carroll's *Alice's Adventures in Wonderland* (1865) or A. A. Milne's *Winnie-The-Pooh* (1926) are seemingly incomplete without John Tenniel's visual rendering of Alice and E. H. Shepherd's playful drawings of Pooh and his animal friends.



(L) Image from *A Book of Nonsense*, by Edward Lear. Willis P. Hazard, Philadelphia, ca. 1880s. (R) Image from *An Essay on the Genius of George Cruikshank*, by W.M. Thackeray. C.P. Putnam's Sons, New York, ca. 1870s. The prototypes of whimsical or outrageous characters used by illustrators such as George Cruikshank (1792-1878) and Edward Lear (1812-1888) can be seen in the works of eighteenth century English caricaturists including William Hogarth.

“And the walls became the world all around.”



Alice's Adventures in Wonderland, by Lewis Carroll. Lee and Shepard, Boston, 1869. Here, Tenniel formatted his illustration to align with the phrase, “Oh my poor little feet...” at the bottom of the page.

English illustrator and cartoonist John Tenniel (1820-1914) was already a successful political cartoonist accustomed to creating images for an adult audience when Lewis Carroll tasked him with illustrating *Alice's Adventures in Wonderland* (1865). Instead of merely decorating the text, Tenniel's drawings serve as the definitive visual interpretation of Carroll's stories that has stood the test of time.



The House at Pooh Corner, by A. A. Milne. Methuen and Co., London, 1928.

English artist and illustrator Ernest

H. Shepherd (1879-1976) brought A. A. Milne's characters to life through simple line drawings that complemented the style and tone of the Winnie-the-Pooh stories. Shepherd's illustrations adeptly communicated the human qualities and emotions that have allowed Milne's inhabitants of the 100 Acre Wood to resonate with readers for nearly a century.

American author and illustrator Maurice Sendak (1928-2012) used both text and image to tell complex and layered stories amplified by his drawings. Sendak once said, “You cannot write for children. They're much too complicated. You can only write books that are of interest to them.” Sendak's relatives were the inspiration for his monsters, as seen through childish eyes.



Where The Wild Things Are, by Maurice Sendak. Harper & Row, New York, 1988.

English illustrator and writer Kate Greenaway (1846-1901) is one of the three great illustrators of children's literature during the Victorian Period. Along with Randolph Caldecott and Walter Crane, Greenaway produced immensely popular works known as “toy books.” These small paperbacks were picture-based, with images telling a majority of the story. Greenaway is known for her idealized illustrations of children, pictured in clothing styles popular in the previous century.



A Day In a Child's Life, by Kate Greenaway. Frederick Warne and Co., London, 1931.

Designing Words

Typography, or the art of selecting type fonts and arranging type on a page, is an essential design element of print material. By its very nature, typography conveys much more than just the printed word it represents, and often in very subtle ways. Particular combinations of elements, including font and typeface, size and case (upper, lower), spacing (dense, sparse) and layout (the ratio of print to space or illustrations) convey layers of meaning, often reminding us of particular times, places, cultures, and functions.

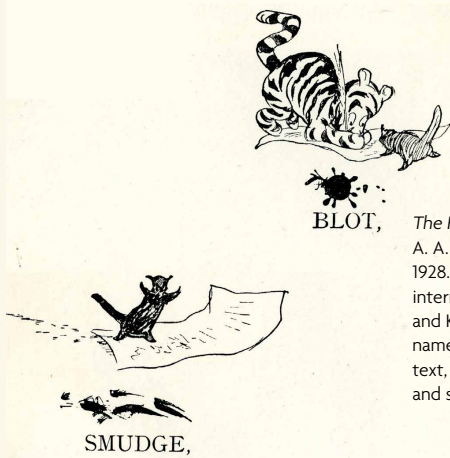
so that her idea of the tale was something like this: — "Fury said to

a mouse, That
 he met
 in the
 house,
 'Let us
 both go
 to law :
 I will
 prosecute
 you.—
 Come, I'll
 take no
 denial ;
 We must
 have a
 trial :
 For
 really
 this
 morning
 I've
 nothing
 to do.'
 Said the
 mouse to
 the cur,
 'Such a
 trial,
 dear sir,
 With no
 jury or
 judge,
 would be
 wasting
 our breath.
 'I'll be
 judge,
 I'll be
 jury.'
 Said
 cunning
 old Fury ;
 'I'll try
 the whole
 cause,
 and
 condemn
 you
 to
 death.' "

As children's literature developed and diversified in the Western world in the late nineteenth century, traditional printed material for adults gave way to innovative, playful and artistic uses of typography. An early example of whimsical typography is "A Mouse's Tale," a poem published in the form of a dangling mouse tale, in Lewis Carroll's *Alice's Adventures in Wonderland* published in 1865. The dynamic interaction between text and illustrations highlights the text as an object in its own right.

"A Mouse's Tale," as it appears in *Alice's Adventures in Wonderland* by Lewis Carroll. Lee and Shepard, Boston, 1869.

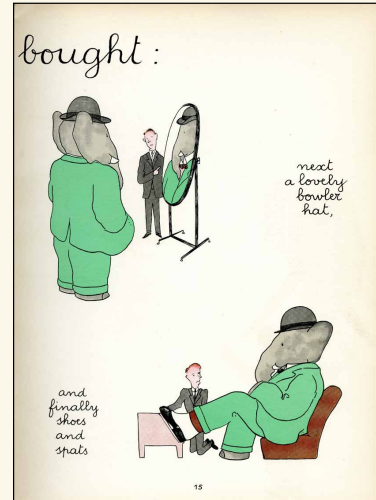
“There was always something more - behind and beyond everything.”



BLOT,

SMUDGE,

The House at Pooh Corner by A. A. Milne. Methuen & Co., London, 1928. E.H. Shepherd's playful drawings interrupt the text to show Tigger and Kanga attempting to sign their names, as described in the preceding text, as well as the resulting ink blot and smudge.



The Story of Babar the Little Elephant, by Jean de Brunhoff. Lo Methuen & Co., London, 1934. Besides the large format and the watercolor illustrations, one of the most notable features of the Babar series is the careful use of typography alluding to a cursive hand, as if in a personal letter. The print is large, with lots of space inviting the young reader to engage with the story by associating with the narrator.

Chester's Masterpiece by Mélanie Watt. Kids Can Press Ltd., Toronto, 2010. Contemporary authors of children's books continue to expand the role of typography as an expressive device. In the books featuring Chester the cat, the author and her feline protagonist communicate with each other via "handwritten" notes in magic marker, creating a fanciful story with typography as an essential element.



A Child's Garden of Verses by Robert Louis Stevenson. Charles Scribner's Sons, New York, 1895. The influence of Victorian picture books and the Arts and Crafts movement exemplified by William Blake is evident in this example with the emphasis on the design elements of the illustration and text.

Röbin Rëdbrëäst
Pussy Cät

sät

rän

*Little Robin Redbreast
sat on a tree,
Up went Pussy Cat,
down went he;
Down came Pussy Cat,
away Robin ran;
Said little Robin Redbreast,
"Catch me if you can!"*

The New McGuffey First Reader. American Book Company, NY, 1901. William Holmes McGuffey (1800-1873) was a school teacher and a Presbyterian minister who created a graded series of didactic books. There are two typefaces in use: one suggesting fonts used in adult printed materials, and the other resembling handwriting. Primers such as the McGuffey Readers were an indispensable part of educating rural Americans with few means.

Playing With Form

The physical form of the book influences how we experience the text. The way a book looks and feels is an important part of how we learn, read and retain information. Children's book publishers have utilized a variety of physical techniques beyond text, illustration and typography to engage young readers. The examples in this exhibit capture some of



The Mammoth Story Book. McLoughlin Brothers, New York, 1894. The McLoughlin Brothers produced a prodigious number of children's books throughout the nineteenth century, including the Aunt Louisa series.

that variety, including pop-up books, cloth books, block books, "dissolving" pictures, and boxed sets imitating miniature libraries. The physical features of these books reinforce the experience of learning by connecting the printed text with recognizable tactile and visual components.

The hornbook is an early example of a physical teaching tool used since the fifteenth century.

Children learned letters, numbers, and prayers from a sheet of information affixed to a hard surface like

wood, bone, or horn, with a handle easily held by child or teacher.

By the eighteenth century, printer-publishers appealed to both children and adults by producing children's books with a variety of attractive features including sets of miniature books, cut-outs, and books with brightly colored endpapers.

The use of soft cloth bindings beginning in the 1820s provided publishers an inexpensive way to market books using colorful fabric. Movable books, including pop-ups, rotating picture discs and other paper technologies were popular with nineteenth century children. Printer-publishers continue to innovate with the addition of sound elements and texture components, first popularized by Dorothy Kunhardt's *Pat the Bunny* (1940).



Le Roi Babar, by Jean De Brunhoff. Hachette, Paris, 1939. Babar was created by Cécile de Brunhoff, who told stories about Babar to her son at bedtime. Her husband Jean wrote and illustrated the stories, and after his death, their son Laurent carried on the Babar tradition.

Interactivity and Audience

The form of a book provides insight about its intended audience and use. The material used in the construction of the book determines cost and durability. An expensive book with a fine binding and delicate pages would most likely be intended for older readers interested in keeping the book in a home library as a prized family possession. Alternately, hornbooks or cloth books are inexpensive, sturdy, and resistant to damage, making them appropriate for very young children and easy to transport.

The size of book and its typography also provides clues about its intended use and audience. A storybook with dense, small print and typography typical of adult publications would be marketed to older children comfortable reading more complex stories. Large picture books with colorful illustrations and an engaging typography are intended for younger children to read by themselves or in a group at story-time.



The Library Dragon, by Carmen Agra Deedy. Peachtree Publishers, Atlanta, 1994. Carmen Deedy, one of today's most popular children's book author and storyteller, was born in Havana Cuba but grew up in Decatur, Georgia. Her works are characterized by the liberal use of wordplay and puns, making them engaging for children and adults of all ages.

Children's Books in the Digital Age

Today's digital world provides even more opportunities for readers to engage in traditional elements of children's books, while introducing new realms of interactivity. Print books may be converted to electronic books to be read on a computer screen, and authors and publishers are producing new books that include games, music, and other features.

As interactivity with electronic books flourishes, printed books are encouraging interactivity in new ways as well. In Melanie Watts' *Chester* series, the author and the protagonist (Chester the Cat) address each other and appeal directly to the reader encouraging the child to take an active role in the story. In some cases, print and digital media are merged, and children have the opportunity to explore different aspects of a story by accessing additional content. The mobile application for *Green Eggs and Ham* includes pop up vocabulary words related to images, hidden surprises, and audio components, bringing a new understanding to a beloved classic.

Although many children today spend a considerable amount of time online, studies suggest that they prefer reading physical books for leisure. For many adults, children's books are treasured throughout a lifetime. We form attachments to not just the stories, but the tangible elements of the works that remind us of the wonder and simple joy reading can impart. In the future, it seems certain that the interplay of technology, art, and form will continue to bring children's literature alive.



Green Eggs and Ham: Read & Learn, by Dr. Seuss, with interactive, downloadable applications for iPhones and iPads, sold by Oceanhouse Media, with Dr. Seuss Properties. Copyright by Dr. Seuss Enterprises, 2015.