

## Gabrielle Giles 2.3

### Picture Books Across Time

Upon studying and analyzing the various picture books over time, it is obvious and interesting to study the formats and technological changes. The theme and plot from the author and illustrator also seem to adapt to the year it has been created and awarded in.

The earliest two Caldecott award-winning books had many similarities, as they were written around the same time period, and did not have many options when it came to technology, and typography. *Once a Mouse* won in 1962. It was illustrated by Marcia Brown and published by Scribner. *White Snow, Bright Snow* was awarded in 1948. It was illustrated by Roger Duvoisin, text was done by Alvin Tresselt, and published by Lothrop. Both stories were written in a similar style, as the sentences were short and informal. When analyzing *Once a Mouse* the point of view had been drawn to follow the mouse. Due to the fact that the mouse was the main character, the illustrations were drawn so that the viewers would focus on him and empathize his part of the story, whereas the story *White Snow, Bright Snow* did not show point of view, rather illustrated the snow falling in various places in the town. The typography was similar in each story because they were created in the earlier time period of the Caldecott Medal Award. The text is simple, set in bold, and away from the illustrations. I viewed a text box in *Once a Mouse*, but the text in *White Snow, Bright Snow* was found in the illustrations. That was more difficult to find. Although *White Snow, Bright Snow* was created earlier, it had more color in the illustration. I found the medium in *Once a Mouse* to be basic. The illustrations were simple in color, yet not in the actual drawing. Both stories had no frame. The illustrations were not surrounded by a border, rather followed the cut out method. The illustrators of both stories extended their drawings to the edge of the page, which was a bleed. Lastly, each of these stories had similar end pages. The first few pages start off basic, yet by the end page there is much more color.

The second set of books were called *Sylvester and the Magic Pebble* written by William Steig and was awarded in 1970. It was published by Windmill Books. *One Fine Day* was written and illustrated by Nonny Hogrogian and published by Macmillian. It won the Caldecott Medal in 1972.. First I felt they both showed point of view in the same way. Each page has the main character on it, and centered. Both main characters happen to be animals, the the fox and donkey are pictured in each illustration and on each page. Secondly, the text box was similar in each story. *One fine day* had a text box away from the illustration, as well as *Sylvester and the Magic Pebble*, however *Sylvester and the Magic Pebble* had multiple text boxes on one page. The typography was similar as it was typed in a clear, basic text. I noticed the font was smaller and

no longer as bold as the earlier stories were. Many colors are used on the white blank space, and then different artistic techniques are added to the original illustration. The frame differs in the stories, as Steig uses a frame in his illustrations and Hogrogian has no frame and uses the cut out style. Both illustrators used vibrant colors on the end pages, as you can see various colors used on the primary pages, and just as many colors are used in the end pages. Hogrogian has his illustration bleed and extends to the edge of the page, whereas Steig's illustrations have a white space and border. Steig and Hogrogian use a double page spread and illustration sequence. You can vividly view the illustration sequence in Hogrogian's story as the sun moves from the left to the right throughout the pages to show the progression through the day. Lastly, *One Fine Day* had more of a glossy touch on the illustrations where *Sylvester and the Magic Pebble* was done on Matt paper.

The earlier stories I viewed that I had the most difficult time deciphering was *The Rabbit Hill* written by Robert Lawson and was published by Viking and *Ginger Pye* written in 1952. This is because the stories are relevant to their time, however when I looked beyond the illustrations and read the language, the style of the writing reflected the time period it was written in. The sentence and language was longer and more formal. Children don't speak that way anymore. Both stories are similar because they are longer stories, more like beginner chapter books, yet they have illustrations on almost all of the pages. The plots within the story *Rabbit Hill* and *Ginger Pye* are similar because the characters star animals. Within *Rabbit Hill*, the story is authentic to its time period, as the main characters, the animals, are struggling through poverty and starvation as the former homeowners have moved out, and there is no food to eat. *Ginger Pye* won The Newbery Award in 1952. The main character in this story was an animal, just like we viewed in the story *Rabbit Hill*.

The next two children's books show a radical change in their creation in comparison to the previous books discussed. Technology and the format changed, and it is visible in the classic stories *Jumanji* and *The Polar Express*. *Jumanji* won in 1982 and *The Polar Express* won in 1986. Chris Van Allsburg created both books and Houghton published them. Van Allsburg had some similarities between the illustration formats in his two award winning books, however these books do not have as much in common as you would imagine coming from the same author. Both stories have a home away from home theme. The main characters begin at home in their familiar surroundings, go out for their adventure, and then arrive back home safe and sound. The main character in *The Polar Express* takes a train that picks him up from his home, takes him on a trip throughout the night to the North Pole, and then he is dropped off by the same train at his home, safe and sound. Peter and Judy, the main characters in *Jumanji*, start off at home, but the game turns their home into an adventure, and in the end all goes back to normal. Van Allsburg's illustrations are similar in both novels in the fact that they have borders, and a double page spread. All illustrations have a frame. The dust jacket also does not match the book cover. It acts as the title page, whereas if you were to remove the dust jacket, the front of the books are just a solid plain color. *Jumanji* showed the stamping style on the title page, whereas *Polar*

Express did not. The text box in both picture books are visible, however Jumanji has all illustrations on the right side of the page, and all text on the left side inside a border. Van Allsburg planned his illustrations in a certain point of view, so viewers could look into the scene. Within Jumanji, he varied his point of view so that viewers could sense the surreal effect. In *The Polar Express*, the train or it's light was always visible in the illustrations. The typography had similar font, however Jumanji had much larger sized font. I believe that's due to the fact that Jumanji had all text on the left side of the pages next to the illustration. There was more room to fill with text. Van Allsburg used a glossy, smooth and shiny visual for *The Polar Express*, however Jumanji was printed on matt paper or rougher stock that has more of a sensuous interaction with the reader.

*Tuesday*, written and illustrated by David Wiesner and published by Clarion Books. *The Three Pigs* was also written by Wiesner and published by Clarion/Houghton Mifflin. *Tuesday* won in 1992 and *The Three Pigs* won in 2002. *Tuesday* was the most interesting book that I read, as it had no text box, because there was no text! The entire picture book is all pictures, created within borders and a frame. The illustrations are done on a double page spread on glossy paper. The illustrations in *Tuesday* are in an ordered sequence, kind of like a slow motion film. The sequence displays time, and the actions are in chronological order. It is a hilarious story that is about frogs magically flying on their lily pads throughout the town. The viewer can use their own imagination to fill in the blanks, as the illustrations do a wonderful job of showing mood and humor throughout the story. The point of view in *Tuesday* helps viewers feel a relationship with the scene and the main characters, the frogs. *The Three Pigs* was Wiesner's comical spin on the classic story, *The Three Little Pigs*. This picture book is difficult to explain, as Wiesner manipulates and uses the illustrations to make the story. Technology advancements are evident in this illustrated book, as Wiesner uses the illustrations as escapes for the pig. You can see his pigs actually stepping out of the frames. He has the pigs escaping the fox and danger by actually walking out of the borders of the illustrations. When the fox shows up in the illustration's sequence, you see the pig walk out of the illustration's border. The rest of the illustration is still in the border, yet the pig escapes by walking out of the picture. Wiesner then shows the fox looking very confused in the illustrations as the pigs seem to be disappearing and stepping out of the frame. Wiesner uses double page spread in some pages, and frames on others, depending on whether or not the pigs are going to use the actual illustration design as an escape. The text boxes are in the illustrations. It was very fun to watch Wiesner defy all illustration format and rules to enhance his story of the pigs' escape!

As we continue to view picture books closer to our time, I had to discuss my favorite, *A Sick Day for Amos McGee!* Due to technological advances and more opportunities for illustrators, the characters in the story the illustrations are more realistic. Amos McGee has aged. He is an older man who is physically worn and has wrinkles. He is more natural and realistic.

The rest of the illustrator's characters range in size, color, and expression, however they all have quiet and kind eyes. You can see she drew them carefully and delicately. The animals also look gentle, no matter how big or small they are. The rhinoceros and elephant may be large and powerful, yet their faces and eyes are still gentle.

The final three stories after the 2000 time frame are *A Ball for Daisy* by Chris Raschka, *Finding Winnie: The True Story of The World's Most Famous Bear* by Lindsay Mattic, and *The Adventures of Beekle* by Dan Santat. I thought it would be interesting to read the most recent Caldecott Award winner as I am comparing stories over time, and that title was *Finding Winnie, The True Story of The World's Most Famous Bear*. I was curious to see how the different ways technology has enhanced the most recent book and compare it to the first Caldecott Winner that I read. I found that all three stories had many similarities within theme, plot, and their illustrations. All three had an animal as a main character, as we saw a bear, an imaginary type of animal, and a dog. The illustrations varied from page to page. For example, within the story *A Ball For Daisy*, there is no text box, because there are no words! Similar to the story, *Tuesday*, the author and illustrator rely on the pictures to tell the story. It is a humorous and fun theme, as we watch a lovable dog go through what seems to be a very stressful plot of losing his ball. We watch his facial expressions change from ecstatic to stressed as the ball is caught under a fence, taken by another dog, and even a child. The illustrations change from page to page. I saw double page spread and some with concrete borders. This year's winner had similar illustration designs, as I witnessed a variation within this text as well. Borders, frames, and double page spread, all depending on which illustration or page you were reading. The stories also had the text within illustrations, except for the wordless story, of course.

I thoroughly enjoyed this assignment and viewing the radical changes of the format of the picture books throughout time. It was interesting to see the formats change from basic typography to viewing the use technology in the illustrations within the story's plot!

5 from before 1970

- a. **1945: *Rabbit Hill*** by Robert Lawson (Viking)
- b. **1952: *Ginger Pye*** by Eleanor Estes (Harcourt)
- c. **1948: *White Snow, Bright Snow***, illustrated by Roger Duvoisin; text: Alvin Tresselt (Lothrop)
- d. **1962: *Once a Mouse***, retold and illustrated by Marcia Brown (Scribner)

5 from between 1970 and 2000

- e. **1970: *Sylvester and the Magic Pebble*** by William Steig (Windmill Books)
- f. **1972: *One Fine Day***, retold and illustrated by Nonny Hogrogian (Macmillan)

- g. **1982: *Jumanji*** by Chris Van Allsburg (Houghton)
- h. **1986: *The Polar Express*** by Chris Van Allsburg (Houghton)
- i. **1992: *Tuesday*** by David Wiesner (Clarion Books)

*5 from after 2000.*

- j. **2002: *The Three Pigs*** by David Wiesner (Clarion/Houghton Mifflin)
- k. **2011: *A Sick Day for Amos McGee***, illustrated by Erin E. Stead, written by Philip C. Stead (Neal Porter Books/Roaring Brook Press, an imprint of Macmillan Children's Publishing Group)
- l. **2012: *A Ball for Daisy*** by Chris Raschka (Schwartz & Wade Books, an imprint of Random House Children's Books, a division of Random House, Inc.)
- m. **2016: *Finding Winnie: The True Story of the World's Most Famous Bear***, illustrated by Sophie Blackall, written by Lindsay Mattick (Little, Brown/Hachette)
- n. **2015: *The Adventures of Beekle: The Unimaginary Friend*** by Dan Santat (Little, Brown and Company, a division of Hachette Book Group, Inc.)