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The Routledge Companion to Picturebooks

Edited by Bettina Kümmerling-Meibauer

THE ROUTLEDGE COMPANION TO PICTUREBOOKS

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Bettina Kümmerling-Meibauer is Professor in the German Department at the University of Tübingen, Germany. She recently co-edited *Learning from Picturebooks: Perspectives from Child Development and Literacy Studies* (Routledge, 2015).

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Edited by
Bettina Kümmerling-Meibauer

Routledge
Taylor & Francis Group
LONDON AND NEW YORK

First published 2018
by Routledge
2 Park Square, Milton Park, Abingdon, Oxon OX14 4RN

and by Routledge
711 Third Avenue, New York, NY 10017

Routledge is an imprint of the Taylor & Francis Group, an informa business

British Library Cataloguing-in-Publication Data
A catalogue record for this book is available from the British Library

Library of Congress Cataloging-in-Publication Data
Names: Kèummerling-Meibauer, Bettina editor.
Title: The Routledge companion to picturebooks / edited by Bettina Kèummerling-Meibauer.
Description: Milton Park, Abingdon, Oxon : New York : Routledge, 2018. | Includes index.
Identifiers: LCCN 2017016030| ISBN 9781138853188 (hardback : alk. paper) |
ISBN 9781317526599 (epub) | ISBN 9781317526605 (pdf) | ISBN 9781317526582 (kindle)
Subjects: LCSH: Children's literature—History and criticism. | Picture books for children—History. |
Picture books for children—Technique. | Picture books for children—Authorship. |
Children—Books and reading. | Narrative art. | Graphic novels—History and criticism. |
Illustrated books—History. | Young adult literature—History and criticism.
Classification: LCC PN1009.A1 R695 2018 | DDC 002–dc23
LC record available at https://lccn.loc.gov/2017016030

ISBN: 978-1-138-85318-8 (hbk)
ISBN: 978-1-315-72298-6 (ebk)

Typeset in Bembo
by Apex CoVantage, LLC

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INTRODUCTION

Picturebook research as an international and interdisciplinary field

Bettina Kümmerling-Meibauer

It is widely acknowledged that picturebooks play an important role in the international book market. Every year, innumerable picturebooks are newly released, whose variety of topics, genres, and artistic styles is compelling. Moreover, the picturebook audience has been extended, ranging from infants and preschool children up to children of primary school age, and even including young adolescents and adults. As a result, picturebook artists have developed techniques and strategies that drive the readers' sensations, thoughts, and feelings so that the story line and the intricate picture-text relationship keep them riveted to the page. Many picturebooks are replete with intertextual and interpictorial references to other works of art and incorporate visual codes that are typical of related multimedia art forms, such as artists' books, comics, and movies. Moreover, the picturebook as an art form can look back on a centuries-old history, with precursors in illustrated encyclopedias and picture stories for children. Although they are bound to the specific cultural, political, pedagogical, and aesthetic conditions of their time, some picturebooks convey a universal message, which contributes to their virtual longevity, even when they have vanished from bookshops. They open a window into a bygone era and at the same time surprise the reader by their timelessness and the anticipation of modern ideas. In order to fully grasp these complex relationships and to appreciate the sophisticated combination of text and images, picturebooks demand specific cognitive, linguistic, and aesthetic capacities on the part of the reader. Even picturebooks that seem to be quite simple at first glance reveal an astounding complexity, as is evident in the illustration on this companion book's cover.

What's in a picture?

The illustration shows six children sitting or lying in a meadow, each of them holding an open book in their hands or on their lap. Several items are spread across the meadow: an apple, a pear, two flowers, a basket with cherries, and a singing bird. The reader is able to look at the content of four books. While one has a written text only, three books display pictures of insects, flowers, and geometric figures, accompanied by some text lines. The deciphering of the image's content seems to be easy and apparently does not demand the acquisition of complex visual codes. However, this first impression is misleading for several reasons. First of all, the illustration itself includes visual information that requires a certain aptitude to decode the underlying meaning as well as a prior knowledge of the significance of the artistic style. On closer examination, the unusual depiction of the children, the objects, and the surrounding nature comes to the fore. All the items are presented in a rather abstract manner. The children's faces, hairstyles, and clothes are quite interchangeable. Besides the different colors of their

clothes and hair, they have the same facial expression and haircut, and are wearing the same clothes: trousers, a jacket, socks, and loafers. The outlines of their bodies resemble simple geometrical forms, while their rigid postures remind us of wooden puppets. The main part of the background consists of a uniform light green surface. On the upper part of the illustration, a horizontal line delimits the green area from a small plane in light yellow. This visual strategy contributes to the impression of flatness, which is additionally stressed by the representation of the figures and objects. Although they cast shadows on the green surface and the books, the shadows are depicted in such an abstract manner that they evidently do not evoke the impression of central perspective and three-dimensionality.

This description demonstrates that the artist has obviously been inspired by children's drawings. Nevertheless, some details indicate that the illustration deviates from typical drawings created by children – for instance, the unusual depiction of the figures' noses and eyebrows and the use of shadows. As these observations show, the illustration is full of visual codes that have to be deciphered in order to understand their actual meaning. While it is not possible to decide whether the depicted children are boys or girls, only the two flowers and the bird indicate that the green surface can be interpreted as a meadow and not as a carpet in a room with yellow walls. Moreover, this picture presupposes knowledge of pictorial conventions, for instance, that the thin black outlines of the figures and items are not an essential feature of the objects themselves but serve to facilitate the distinction between foreground and background.

In addition, the artistic technique, the color scheme with light pastel colors, and the representation of the figures refer to specific artistic styles that emerged in the arts and in picturebooks in the 1920s. As a counterweight to Art Nouveau, avant-garde artists developed several new artistic movements during and after the First World War, the most relevant being Expressionism, Cubism, and New Realism (*Neue Sachlichkeit* in German). Interestingly, the illustration combines references to New Realism with allusions to Bauhaus. Moreover, like the contemporary artists Lyonel Feininger, Paul Klee, and Pablo Picasso, the artist shows an interest in children's drawings as a source of inspiration.

The artistic style and the pastel color application are the hallmarks of a picturebook artist of that time: Tom Seidmann-Freud (1892–1930), a niece of the famous psychoanalyst Sigmund Freud. Born in Vienna as Martha Gertrud Freud, the artist changed her first name to "Tom" at age 15. In 1920 she married the author Jakob Seidmann, with whom she founded the publishing house Peregrin in Berlin. Among the avant-garde works that came out with this publisher is one of Tom Seidmann-Freud's most famous picturebooks: *Die Fischreise* (1923; published in English as *Peregrin and the Goldfish* in 1929), from which the illustration on the book cover has been taken.

The picturebook story tells of the boy Peregrin, who undertakes a dream journey on the back of his goldfish in order to escape the chaotic and distressful situation in his homeland. He disembarks in an Eden-like country populated by children only. They live in peace together and selflessly contribute to the country's welfare by building houses; cultivating grain, vegetables, and fruits; and by caring for the youngest. On awakening Peregrin realizes that the exciting events he experienced with his goldfish have been a wonderful dream. As a result, he decides to take an active role in promoting a better society for mankind.

On his trip Peregrin comes across the six children in the meadow. As the accompanying text states, the children enjoy reading books, since they are attracted by the beautiful images and the stories, which provide knowledge about the world, tell of bygone historical events, and stimulate the children's imagination. Situated almost in the middle of the book, the doublespread emphasizes that a well-functioning society not only needs to provide food and shelter, but also education and mental stimulus, which find their equivalence in (picture) books.

This message reveals a double meaning when considering the contemporary historical situation in Europe after the First World War. On a superficial level, *Die Fischreise* depicts idyllic scenery as a counterpoint to the destruction and distress which had been caused by the war. As a deeper meaning, the picturebook presents a utopian children's republic which may serve as a model for a future peaceful and harmonious society with equal rights for everybody.

Tom Seidmann-Freud did not live to experience how this idea was thwarted by political developments in the 1930s. During the world economic crisis in 1929, the couple's publishing house went bankrupt. Deeply distraught about the financial situation, Jakob Seidmann committed suicide. As a result, Tom Seidmann-Freud fell seriously ill and finally ended her life in 1930. Because of her Jewish descent and the avant-garde style of her artworks, her works were banned by the Nazi regime in 1937. Due to the world political situation, her picturebooks faded into oblivion. However, in the past few years German, English, and French publishers have rediscovered Tom Seidmann-Freud and released re-editions of her most recognized picturebooks, thus promoting these works as an essential part of the cultural heritage for children.

As this overview shows, a quite 'simple' picturebook may encompass artistic, historical, political, interpictorial, and cultural references that open up new ways of looking at the history and theory of the picturebook, thus broadening our knowledge of children's culture and conceptualizations of childhood. Delving deeper into these matters is one of the intriguing issues in picturebook research, which has now become a well-established field.

Picturebook research: perspectives and tendencies

A number of disciplines deal with picturebooks: children's literature research, literary didactics, art history, media studies, linguistics, education, developmental psychology, and picture theory, to name just a few. The increasing interest in this art form has led to the emergence of picturebook research as a special field within the broader discipline of children's literature research. Over nearly five decades, a significant number of academic volumes have addressed essential features of picturebooks, such as the way picturebooks present a realistic view of the world or the way we connect the characters portrayed. While some picturebook researchers have advocated a pedagogical approach as they are particularly interested in what happens when children look attentively at picturebooks and how picturebooks might foster the child's developing literacy skills, others have focused on the history of picturebooks or studied the visual codes implemented in the illustrations and the complex relationship between the text and the visuals. Still other scholars have tried to develop a consistent theory of the picturebook by considering theoretical frameworks of picture theory, art history, comic studies, film studies, literacy studies, narratology, and most recently, cognitive studies, to name just a few significant disciplines and theoretical frameworks.

However, one question should be asked at the beginning of a discussion on this art form: what exactly is a picturebook? This is the kind of question that appears simple at first but upon further consideration can be quite controversial. As the term implies, the most significant characteristics are the medium (a book) and the content (pictures). The term does not imply that a picturebook also includes a text, although there is common agreement that picturebooks have both pictures and text. If this holds true, then all books with illustrations might be categorized as picturebooks, which has been disputed among children's literature scholars for a very long time. In actual academic discourse it is common to make a clear distinction between an illustrated book and a picturebook, the former being a book in which the text is more dominant than the illustrations, while the latter usually displays a balance between text and visuals.

This controversy is still mirrored in the different spellings of the term 'picturebook.' While English dictionaries clearly state that the notion should be written with two words as 'picture book,' scholars working in the realm of picturebook research suggest writing the term as one word in order to emphasize the inseparable unit of pictures and text. Since the wording 'picture book' evokes the association of a book that includes illustrations, whether an illustrated children's novel, a story collection with images, or a picturebook – an association still observable in reviews and scholarly articles today – there is often confusion about the designation of the picturebook corpus. This becomes even more complicated in other languages, where a specific notion for 'picturebook' does not yet exist. In Spain and Portugal, for instance, the picturebook is still categorized as 'illustrated book' (*livro*

ilustrado); that means, a distinction between a picturebook per se and an illustrated children's book is not made. In Spain and in Italy, the terms *libro ilustrado/libro illustrato* and 'album' are used interchangeably. French scholars mostly utilize the notion of 'album,' which indicates a book with images. In an English context, the term 'album' has different meanings: it refers either to a book with private photos (or other collective items) or to a record. In German and the northern European languages, the respective word for 'picturebook' is written as one word, for instance, *Bilderbuch* (Germany), *billedbog* (Denmark), *myndabók* (Iceland), and *bilderbok* (Sweden). However, it can at least be stated for the German context that the notion of *Bilderbuch* – which, according to the famous dictionary (1854ff.) of the Brothers Grimm is a translation of the Latin *liber imaginibus distinctus* – was interchangeably used for broadsheets, pictorial stories, and illustrated books until the beginning of the twentieth century and even later.

These observations point to a discussion which has not yet been fully resolved, but the numerous academic studies on picturebooks have shown that the picturebook in the strict sense of the term exists and presents a vast corpus which is distinguished by a specific relationship between text and visuals. Against this background, and to emphasize the particularities of the picturebook as a unique art form, this companion uses the one-word version, thus following the suggestions by renowned researchers in the field.

The first studies in the realm of picturebook research focused on the history of the picturebook (Doderer and Müller 1973; Bader 1976; Whalley and Chester 1988; Birkeland and Storaas 1993). Issues raised in this regard were the relationship between illustrated books and picturebooks, the history and improvement of printing techniques and their impact on the emergence of the modern picturebook, and the development of the picturebook within a specific country. Since the beginning of the new millennium, several books have followed in the footsteps of these early studies by investigating the history of the picturebook in different cultural contexts (Christensen 2003; Martin 2004; Druker 2008; op de Beeck 2010; Weld 2014; Druker and Kümmerling-Meibauer 2015; Boulaire 2016). Although there are still a lot of blank spots on the international picturebook map, these studies demonstrate that the investigation of the history of the picturebook is a promising undertaking which serves as an eye opener as far as the close connections of the picturebook with contemporary cultural, societal, artistic, and ideological shifts are concerned.

Picturebook theory experienced an upswing in the 1980s with the studies by Joseph Schwarcz (1982), Joseph Schwarcz and Chava Schwarcz (1988), and Perry Nodelman (1988), which have been complemented by the monographs of Ulla Rhedin (1993), Jane Doonan (1993), Barbara Kiefer (1995), Jens Thiele (2000), David Lewis (2001), and Maria Nikolajeva and Carole Scott (2001), among others. In this period, the notion of picture as an own aesthetic category as well as the significance of the symbolic meaning of text and image came to the fore. From the beginning, a core issue has occupied all scholarly investigations, namely the complex relationship between text and images. Based on actual debates in academia, quite different classifications have been developed in order to elucidate the multifarious aspects involved in the process of comprehending the meaning of the picturebook story.

The pleasures as well as the learning processes evoked by picturebooks have been addressed in book-length studies, edited volumes, and journal articles, whereby scholars from different disciplines have discovered the crucial role of the picturebook in the child's developing cognitive, linguistic, moral, and aesthetic capacities. In this regard, cutting-edge research has been done by scholars focusing on reader-response theory, who have called attention to the significance of reading picturebook stories aloud for the child's linguistic and cognitive development (Evans 1998, 2009; Arizpe and Styles 2003 [rev. 2016]). Other researchers have elaborated on these ideas and emphasized the impact of picturebooks on language acquisition and visual literacy as well as literary literacy (Kümmerling-Meibauer 2011; Kümmerling-Meibauer et al. 2015). These approaches highlight that children experience picturebooks, and that it is vitally important to understand as precisely as possible how children get involved as they jointly look at picturebooks. This is one of the crucial questions

that have motivated the inclusion of cognitive studies in the realm of picturebook research. While this auspicious approach is still in its fledgling state, this orientation in contemporary scholarly discussions has led to an increasing interest in the narratological and aesthetic aspects of the picturebook (van der Linden 2007; Zaparaín and González 2010; Salisbury and Styles 2012; Kümmerling-Meibauer 2014). Grounded in semiotics and picture theory, the concept of visual narration has fertilized picturebook research to a considerable degree. This strand is strongly connected to the theoretical framework of multimodal analysis, initially developed by Gunther Kress and Theo van Leeuwen (1996) and further elaborated by the recent studies of Clare Painter, James R. Martin, and Len Unsworth (2013), John Bateman (2014), and Arsenio Jesús Moya Guijarro (2014).

No matter whether it concerns the increasing sophistication of the (post)modern picturebook (Sipe and Pantaleo 2008; Allan 2012), the double address of complex and boundary-crossing picturebooks (Beckett 2012), or even challenging and controversially discussed picturebooks (Evans 2015), the exploration of picturebooks proffers a multitude of potential approaches, as has been testified by numerous conference proceedings and edited volumes (Thiele 2007; Connan-Pinado et al. 2008; Colomer et al. 2010; Arizpe et al. 2013; Ommundsen 2013; Hamer, Nodelman and Reimer 2017). This condensed overview is far from complete, but gives a first insight into the variety and demanding scientific issues of current picturebook research.

Aims of this volume

This companion provides a critical survey of what is going on and what has already been done in international picturebook research by highlighting key ideas, significant terms, and current debates as well as drawing attention to new directions in which the study of picturebooks may expand. Consequently, the focus of this companion is exclusively theoretical; therefore chapters on the history of picturebooks in general and in diverse countries and regions in particular cannot be found – this would demand a totally different conceptualization and goes beyond the scope of this companion. In order to meet the internationality of the topic, the literature under consideration is transnational; the chapters explore a wide range of picturebooks from European as well as non-European countries. Moreover, the contributors to this companion – which include children's literature scholars, psychologists, art historians, linguists, educationalists, film scholars, and media scholars – come from various nations in Europe as well as North America, Asia, and Australia. The different kinds of writing should highlight the fact that there are different types of theoretical approaches being taken in the field of picturebook research, which contribute to the variety of attitudes and frameworks. The proximity of the entries in this volume creates interfaces between comparable frameworks, so that there are implicit dialogues between the chapters even though the contributors do not address each other explicitly.

The chapters to follow will elaborate and expand upon these and other issues. The companion is divided into five parts, each of which addresses a specific theme connected to the analysis of picturebooks. The first part focuses on the major concepts and key topics that have been discussed in picturebook research and which are essential for a better understanding of how picturebooks work. Starting with a chapter on the complex issue of the 'author-illustrator,' this section elaborates on subjects such as hybridity, interpictoriality, metafiction, paratext, and seriality, which shed new light on the often sophisticated level of the modern picturebook. Other entries concentrate on the material aspects of the picturebook by addressing the layout, montage, and collage as artistic devices, and materiality as a theoretical concept. One chapter is devoted to the fundamental issue of the relationship between text and visuals, while other chapters focus on cognitive, cultural, and ideological topics which influence the views, production, and reception of picturebooks – for instance, the depiction of emotions in picturebooks, the significance of gender issues, the impact of canon processes on the evaluation of picturebooks, and how ideological attitudes directly or subliminally affect the content and interpretation of picturebooks.

The second part introduces different picturebook categories, beginning with early-concept books and concept books, which are usually regarded as the first picturebooks very young children come in contact with. Also targeted at young children is the wimmelbook, a specific textless picturebook category which has experienced phenomenal success since the 1960s, while the ABC book can look back on a century-long tradition and a fascinating shift from instruction books to playful and typographically challenging picturebooks. The same applies to movable and pop-up books, whose emergence and artistic changes cannot be understood without a consideration of the evolving printing techniques. Wordless picturebooks address all age groups, from infants up to primary school and teenage readers, which is a reason for this picturebook category's broad range of themes and genres. The entry on postmodern picturebooks emphasizes the shifts in the picturebook medium since the 1990s, whereas the ensuing entries on crossover picturebooks and picturebooks for adults focus on the significant observation that picturebooks are not targeted at children only, but increasingly address young adults and grown-ups alike. The category of informational picturebook emphasizes the historical as well as the theoretical significance of non-fiction picturebooks, which has been mostly disregarded in previous research. Poetry in picturebooks is likewise a marginally investigated issue, although a vast number of picturebooks have texts written in rhyme or illustrate poems by renowned authors. Another chapter pays tribute to the growing interest in multilingual picturebooks due to the global shifts and the major migration waves all over the world. The rise of new technologies and digital media, finally, has initiated the emergence of digital picturebooks, which have already left their mark on the international book market.

The third part focuses on the interfaces between picturebooks and related art forms. As unique as picturebooks are as an art form, they have evolved from earlier traditions, most notably illustrated children's books. It is precisely for this reason that both art forms partially overlap, as is reflected in the somewhat confusing terminology still prevalent in different countries. Another entry investigates the close relationship between picturebooks and artists' books, since both art forms share a number of commonalities, including the fact that several renowned illustrators have created artwork in both realms. Since the invention of photography in the middle of the nineteenth century, picturebook artists have used this new medium as a specific means of expression, which has ultimately led to a vast production of photobooks for children, ranging from early-concept books and informational picturebooks to sophisticated artistic photobooks inspired by avant-garde movements. Comics and movies have frequently been an inspiration source for picturebook artists, thus calling attention to the tight connection between these different art forms and how comics and movies are contributing to the renewal of the picturebook. Two different chapters therefore discuss the influence of comics and movies on the artistic style, the page layout, the use of different perspectives and narrative voices, and the pacing of the story of picturebooks.

The fourth part deals with different theoretical frameworks and disciplines that focus on the analysis of picturebooks. The first domain covered in this part is the education of prospective picturebook artists, thus complementing the otherwise more theoretically focused chapters that follow. Since picturebook research emerged as a special field of study from children's literature research, one chapter reflects on the complex relationship between these two domains. Another significant framework is childhood studies, which provides new insights into the images of childhood represented in picturebooks. The chapters on literacy studies, developmental psychology, cognitive studies, and linguistics are linked to each other as they deal with the developmental processes that govern the child's understanding of picturebooks. These processes touch on cognitive, emotional, linguistic, and aesthetic matters, which form an indivisible unit when it comes to the attentive reading of picturebooks. This approach is complemented by a chapter that highlights the significance of narratology as a discipline that investigates the inherent narrative strategies on both the textual and the visual level. In recent years, the framework of multimodal analysis, which draws on semiotics as well as the linguistic and narrative analysis of picturebooks, has taken center stage and is therefore addressed in a separate chapter. Art history and picture theory mainly focus on the analysis of the

visuals. While picture theory offers essential insights into the fundamental question of how pictures represent meaning via visual codes and the arrangement of visual elements, art history investigates the impact of art movements and specific artistic techniques on the picturebook. The chapter on media studies highlights the multiple remediation processes picturebooks are subjected to and also discusses the increasing effect of transmedia products on the conceptualization of picturebooks. The final chapter in this section – written from the perspective of translation studies – deals with the difficulties translators face with regard to picturebooks, since they have to respect the intricate text-picture relationship.

The final part of the book addresses adaptations and remediations of picturebooks. Fairy tales have been and still are prominent templates for picturebooks, whose illustrations add new meanings to the original story. A quite new tendency is the re-launch of world classics which were originally written for an adult audience in a picturebook format. Whether it concerns fairy tales or world literature, the adjustment to the design of a picturebook demands considerable changes to the original text in multiple respects. The related questions of the possible higher quality and authenticity of the source text are also relevant when it comes to remediation processes. The film adaptations of popular picturebooks are becoming increasingly important in a global media market, in which the printed book is just one medium among many. Moreover, this trend has led to the immersion of picturebooks in the merchandising industry, which increasingly influences the international reception and perception of picturebooks.

As this overview illustrates, picturebooks have become an indispensable part of our modern society. They are omnipresent in institutions, such as libraries, kindergartens, and schools, and in home settings, they are available in different media formats, and they appeal to all age groups. As a multimodal art form, the picturebook is attractive for many academic disciplines and theoretical frameworks. Whether the focus of interest is more historically or theoretically based, the picturebook reveals so many facets of possible scientific issues that it demands a field of its own. Picturebook research is a fast-growing discipline, which surely contributes to a better understanding of how picturebooks work and why they are so appealing to children and adults alike. Many words about pictures and texts in picturebooks have been written; many more words need to be written to gain insight into the multifaceted components and aspects that constitute the uniqueness of the picturebook. The chapters gathered in this volume testify to the coming-of-age of picturebook research by discussing the major achievements, current advances, and the state of research, but they also point out potential future directions, thus hopefully paving the way for further innovative studies in this significant and promising field.

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PART I

Concepts and topics


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1
AUTHOR-ILLUSTRATOR

Kerry Mallan

The concern of this chapter is not with the process of writing and illustrating a picturebook but with the concept of 'author-illustrator.' In exploring this concept I draw on two key texts – Roland Barthes's "The Death of the Author" (1968) and Michel Foucault's "What Is an Author?" (1969) – to examine the question of 'authorship' in its broadest sense, and to consider how the concept of author-illustrator can contribute to these discussions, especially at a time when author-illustrators need to participate in a wide range of public media spaces for their professional and artistic survival.

In the decades since "The Death of the Author" and "What Is an Author?" first appeared, the world has become more market driven and digitally sophisticated, changing how texts are written, illustrated, published, distributed, and transformed. Evolving digital technologies and software platforms are changing notions of the text, authorship, and reader-text interaction. In tandem with these digital transformations and spaces, publishers are also finding new ways to not only promote their authors in the public media but also brand their products (including their authors), and sell licenses of their books/book characters to toy, clothing, game, film, and DVD companies (see Hade and Edmondson 2003). All of these activities paradoxically reinscribe and erase the author in multiple ways.

Barthes's controversial essay "The Death of the Author" shifted attention away from the 'Author-God,' the creative genius who passed on truths that needed clever readers to uncover. For Barthes, the author did not exist once the work had moved into the public sphere. In his view, this removal or 'death' of the author created a space where readers were free to make their own meanings: "a text's unity lies not in its origin but in its destination" (1977: 148). Furthermore, each new reading of a text would elicit different meanings and significations. In raising the reader above the author, Barthes was challenging the idea of the 'authority' of the author that had long been interpreted as authorial intention. Readers were no longer expected to regard authorial intention as the true meaning of a text, but were now, in a sense, authors in their own right. In debunking the idea of the capital-A 'Author,' and revising the idea of authorship, Barthes also brought to readers' attention the processes that often were invisible in the creation of a text (such as consultation, collaboration, editing, layout, and design).

Foucault's response to Barthes argued that the idea of the death of the author and the killing of his or her 'authority' did not take account of the fact that the world is driven by cultural production and market forces; however, Barthes was well aware of "an increasingly *multi*mediated artistic culture" (Allen 2004: 495, emphasis original). Foucault's point was that authors and their books are commodities and the author's name performs a role both in the circulation and reception of texts and in narrative discourse (1998: 210). Rather than disappearing, Foucault felt that the author "seems always to be present, marking off the edges of the text, revealing, or at least characterizing, its mode

of being" (211). Foucault suggested that the 'author-function' could be just as important in understanding texts as anything else.

I turn now to revisiting notions of author-illustrator as a way of examining how this dual identity has come to be understood and perpetuated in different contexts. I will then consider some of the key issues that arise from the work of Barthes and Foucault for this chapter, namely, the irony of the death of the author and changing notions of authorship and readers, and how a multimedia public sphere contributes to the evolving notion of author-illustrator.

What is an author-illustrator?

A simple answer to the question posed in this section's heading is that the designation 'author-illustrator' embodies an individual who writes and illustrates with equal or varying proficiencies of skill, creativity, and ingenuity. Achieving this dual identity for some comes after years of working in a different artistic field (for example, Eric Carle was formerly a commercial artist) or after illustrating other authors' works. Many author-illustrators continue to illustrate texts other than their own long after they have been successful in writing and illustrating their own books. Thus, the designation of author-illustrator is somewhat fluid as it is not necessarily a fixed attribution; nor is it unproblematic, especially when it is understood within a wider cultural context.

The designation 'author-illustrator' suggests an implied hierarchy – the elevation of writing over illustrating. How this designation appears on the cover and title page contributes to a tradition of unease between the verbal and the visual that dates back to Horace's famous observation: *Ut pictura poesis* ("as in painting, so is poetry") in his *Ars Poetica* (19–10 BC). Rather than, as Horace suggested, that the visual (painting) is prioritized over the verbal (poetry), subsequent debate continues to argue whether or not the verbal is the master discourse and the visual is subservient (Hay 2006: 51f.). This uneasy dialectic can be seen as continuing in picturebooks where the order and description of the attributions can appear on the cover and title page as: "written and illustrated by"; "words by [. . .] and pictures by [. . .]"; "by [. . .] illustrated by [. . .]." Rarely, if ever, is the reverse order given. This matter is of course not relevant when it is one person who assumes the role of author-illustrator (or illustrator-author). In the case of Dutch writer and illustrator Ted Van Lieshout, his diverse works include picturebooks, books for early readers, novels for children and young adults, poems, song lyrics, and television scripts. Illustration is integral to his work, so much so that even his collections of poems have been called "poetry picture books" (Duijx and Van Lierop-Debrauwer 2014: 96), which we could see as befitting Horace's *Ut pictura poesis*.

The placement of the author before the illustrator may seem to imply the dominance of the word over the image, but even taken as separate terms, 'author' is afforded a particular form of cultural capital which is implicit in how Sandywell defines 'author' as being 'typically' associated with the verbal: "the seminal point of origin, originator, producer, composer or efficient cause of anything, typically of a written text" (2011: 161). In a world where the image and visual forms of knowledge are produced and consumed with increasing voracity, the written text is perhaps becoming less typical as the source of authorship. The problem is complicated when one considers that the verbal medium is the predominant mode of critical and analytical discussions about art, literature, and indeed, picturebooks. It may simply be a case of established orthodoxy whereby the 'artist' as a composite term is variously defined and classified according to institutional or elitist criteria (for instance, publishers' or literary awards and funding for the arts). While we can see writers, illustrators, musicians, and performers coming under the category of artist, author-illustrators remain a specialized sub-group that seems to elide consideration outside of the world of children's literature.

Words and images are integral to the unity of the picturebook, as each brings together different semiotic structures that have different traditions, methods, and histories. How an author-illustrator develops a picturebook – from a written outline or a storyboard – is part of the idiosyncratic creative/artistic process. While the idea of an individual who functions as author and illustrator would

seem to solve any problems where a text is let down by poor or inappropriate illustrations (or vice versa), there is no guarantee that the result will be always better than one that was produced collaboratively between an author and an illustrator (or between multiple authors and illustrators). However, some picturebooks are produced with little or no collaboration, with the publisher assigning an illustrator to undertake the illustrations. A lack of collaboration or teamwork can result in what Nikolajeva and Scott see as a "mismatch of text and image" (2006: 30). There are, of course, many examples of compatibility of text and image through successful collaborations such as Jon Scieszka and Lane Smith (*The Stinky Cheese Man and Other Fairly Stupid Tales* 1992); Allan Ahlberg and Janet Ahlberg (*The Jolly Postman* 1986); Libby Hathorn and Gregory Rogers (*Way Home* 1994). In the case of book awards, such as the CILIP Kate Greenaway Medal for "an outstanding book in terms of illustration for children and young people," the visual is prioritized, but the criteria for selection includes "a synergy of illustration and text" (www.carnegiegreenaway.org.uk), a point which addresses the 'mismatch' concern of Nikolajeva and Scott.

While some author-illustrators prefer to create this synergy of illustration and text in a state of solitariness, at some stage of the process others provide input. As Lawrence Sipe quite rightly says, a picturebook is the result of a process that involves multiple people including editors, designers, and technical experts (2011: 239). We could add to this list family, friends, and colleagues; even students provide ideas and advice on works in progress during author visits to schools, or in some instances, children and communities are credited as co-creators. For example, the picturebook *Going Bush* (2007) is a collaboration between Australian author Nadia Wheatley and illustrator Ken Searle along with sixteen students from eight schools across Sydney. The text showcases and credits some of the writing and illustrations made by the students, which are linked together by Searle who assumed artistic and design control, and Wheatley provided the narrative. Consequently, any text, no matter its provenance, is always co-created and mediated regardless of whether it is credited to a single author-illustrator or not.

This multiple input into the creation of a picturebook not only raises questions about ownership but also impacts on interpretation. For Nikolajeva and Scott, it also raises the matter of multiple intentionality which they consider could lead to "ambiguity and uncertainty" (2006: 29). The following discussion considers the complexity of authorship – single, dual, and multiple – in relation to the essays by Barthes and Foucault.

The author is (not) dead

As this section's heading implies, there is a certain paradox or irony that operates in the now familiar phrase 'the author is dead' when one considers how popular authors today are marketed in order to ensure that they are very much 'alive' in the eyes of the reader/book buyer, even if they have indeed died (the enduring popularity of the author Astrid Lindgren or author-illustrator Maurice Sendak long after their deaths are cases in point). Harold Love (2002: 7) points to another irony, in that writers, such as Barthes and Foucault, in asserting the death of the author were at the same time asserting their own 'heroic authorship' even in their questioning of it.

Barthes's metaphorical killing of the author attacked the modern tendency to treat authors as cultural icons, yet authors (including author-illustrators) continue to be marketed as celebrities with special book readings and school visits, ensuring that children can not only meet flesh and blood authors but also read/buy their books. Changing approaches to literacy teaching in schools have also encouraged children to become familiar with popular authors and illustrators, their works, their creative process, and even details of their personal lives. This process of author recognition or familiarity extends beyond the classroom and is aided by robust, distributive marketing strategies by publishers, as well as interest in authors at children's literature conferences, book signings, writers' festivals, and other cultural activities.

Central to Barthes's argument was that the death of the author, where the meaning of text was once no longer seen as controlled by the author, gave rise to the "birth of the reader" (1977: 148).

Without being limited by the biographical substance of the author or the idea of the author as authority figure or cultural hero, the reader, for Barthes, was free to be creative, to actively engage in the production of textual meaning. Young readers may be unaware of, or disinterested in, Barthes's capital-A 'Authors' (or indeed, 'Author-Illustrators'), but may readily participate in the creative co-production of meaning, interpretation, and appropriation of texts for their own purposes and enjoyment. Teachers, librarians, and other adults often encourage children's playful engagement with texts, and the part that postmodern or interactive texts play in encouraging reader participation or co-creation cannot be underestimated.

This form of reader-text interaction, however, is similar to Foucault's idea that writing itself is like a game (*jeu*) whereby rules and limits are transgressed, in order to create a space into which the author (or writing subject) disappears (1998: 206). In playing these writing and illustrating games, the 'author' of the source text disappears as new authors and illustrators create their own texts which in turn are the basis for further playful disruption, imitation, and redesign. Foucault's point is that writing is often seen as something completed by an author, rather than something that is a process or a practice that is constantly revised, edited, and appropriated.

Very young children are also offered opportunities for a different kind of playful engagement with books that feature inventive moveable parts (such as Jan Pieńkowski's *Dinner Time* (1980), produce light as in Eric Carle's *The Very Lonely Firefly* (1995), and sounds as in *Ocean* (2008) from Maurice Pledger's 'Sounds of the Wild' series of picturebooks), encouraging a multisensory exploration. This attention to the materiality of the text not only accentuates what Bettina Kümmerling-Meibauer sees as "the production process and the physical character of the book itself" (2015: 252), but also exploits the multimodal possibilities of the picturebook as a stimulus for reader interaction. This kind of multimodal artistic product is similar to the multimedia artistic culture that Barthes had in mind at the time of his writing. Allen (2004: 495) explains that Barthes chose to publish 'The Death' in an art magazine (*5+6 of Aspen: The Magazine in a Box*), where each issue was published in a box which included contributions in the form of posters, postcards, photographs, phonograph recordings, games, and among other objects, John Lennon's 'pocket diary of the future.' These various forms of reader engagement as game player, author, and illustrator demonstrate Barthes's birth of the reader and the seeming disappearance of the author, yet the paradox of the death of the author continues.

In the global marketplace, not only does the author's name become part of the brand to be promoted and sold, but also the work, or in some instances, the character (Clarice Bean, Madeline, Spot) displaces its author creator (Lauren Child, Ludwig Bemelmans, Eric Hill), achieving its own cultural status. Digital platforms and public media bring the text to an ever-eager consumer market that delights in novelty, nostalgia, and buying merchandise. As Hade and Edmondson point out, "the book, each spin-off piece of merchandise, and each retelling across another medium becomes a promotion for every other product based upon that story" (2003: 139).

Another promotional avenue of a text is through national and international book awards. Picturebook awards such as the Caldecott Medal, the CILIP Kate Greenaway Medal, Children's Book Council of Australia Picture Book of the Year, Feng Zikai Chinese Children's Picture Book Award, and many others not only ensure financial return for the publisher but, as Smith (2013) notes, when a book is awarded the Caldecott Medal, the 'Caldecott effect' has been significant in terms of career success for many illustrators (or author-illustrators). The iconic gold or silver sticker on the winning medal or honor books signifies the text's artistic standing in a highly competitive field, but its recognition as a marker of 'quality' is not always noticed by the intended readership, as Lisa Dennis, coordinator of Children's Collections at the Carnegie Library of Pittsburgh, observes: "Preschoolers tend to just like the shiny sticker, but of course their parents generally like the idea that the books are award winners" (cited in Smith 2013: 10). Awards may make the author-illustrator disappear and elevate the text, or the converse may be equally true; either way, a complex network of external sources and relations work together to shape the existence of the author-illustrator and the reception and dissemination of his/her works.

In examining the paradox that accompanies the death of the author, other ideas that Foucault raises, such as 'author-function' and 'the work' (*oeuvre*), which are intended to replace the privileged position of the author, may actually preserve it. As the following section illustrates, these ideas have relevance for understanding the concept of author-illustrator, especially in terms of multimedia publishing and the spin-off industry of children's literature.

What's in a name?

Does it matter who wrote/illustrated a picturebook? It is probably safe to say that for many children and adults there is an indifference towards the question of authorship. However, there is probably a corresponding number of others for whom there is a deal of interest in such matters of a text's creator(s). Regardless of any perceived ambivalence as to a text's authorship, the name of the author (or author-illustrator) continues to occupy a discursive space in children's literature publishing, criticism, and reception. Having the name of the author on the cover and title page enacts Foucault's 'author-function.'

For Foucault, an author's name "performs a certain role with regard to narrative discourse, assuring a classificatory function" (1998: 210). A classificatory function of author-illustrator might work at one level of recognition for individuals such as Allen Say, Colin Thompson, or Jeannie Baker, for whom we could classify respectively as the author-illustrator of picturebooks that explore Asian American identity, the author-illustrator of quirky picturebooks, or the author-illustrator who uses collage to create picturebooks about ecological issues. But these classifications are only superficial and do not convey the complexity and diversity of their works and other aspects of their creative output. (For example, Baker directs animated films of her books, and Thompson collaborates with other illustrators on a wide range of subjects.)

The classificatory function, according to Foucault, means that a 'name' enables one to group a number of texts together, define them, and differentiate them from others, thereby establishing a relationship among the texts and their multiple spin-offs. While many author-illustrators experiment with different literary and illustrative styles and subject matter, it is not only the name of the individual on the book cover that connects these different texts, but the works themselves always contain a number of signs referring to its creator. These might be the particular style of writing and illustrating, such as that used by Beatrix Potter that distinguishes her work from those that bear a close resemblance, such as Alison Uttley's *Little Grey Rabbit* series (1929–1973), illustrated by Margaret Tempest. However, the name 'Beatrix Potter' is not only identified with her characters or picturebooks, but her *oeuvre* carries over into merchandise (crockery, clothing, toys), a BBC dramatization of her life, a biopic, a ballet film (*The Tales of Beatrix Potter*, 1971), and her home, Hill Top Farm, which is open to the public. In these instances of enduring interest in the name, one could argue that the classificatory system breaks down or at least creates further classifications.

Brian Selznick's *The Invention of Hugo Cabret* (2007) is an example of how a classificatory system can also alter how a text such as a picturebook is defined as well as the notion of an author-illustrator. *The Invention of Hugo Cabret* breaches the conventions of picturebooks in terms of length (in this case, over five hundred pages instead of the standard thirty-two pages), yet it clearly shows the 'synergy' between image and text that is often a criterion for awards such as the Caldecott Medal, which this book won in 2008. Selznick's metacommentary, *The Hugo Movie Companion*, on his book's origins and its development from book to 3-D film with Martin Scorsese provides a further instance of a disruptive classificatory function, as Selznick's name participates in both print and filmmaking cultures. In Foucault's view, the author can be viewed as a function emerging from within multiplying technological, social, and cultural sites.

This circulating author-function also points to the fact that the author has become a brand name in a consumer market. While children may readily accept the name of the author-illustrator as it is written on the text (for instance, Dr. Seuss), older readers and critics may enjoy the game of

discovering the real name of the author that the pseudonym displaces or disguises. In the case of the author Lemony Snicket, his official website makes no mention of Daniel Handler (his real name) but perpetuates and gives a truth to the pseudonym. By contrast, Dr. Seuss's website, which is similarly playful and interactive as Snicket's, offers visitors the opportunity to find out about Theodor Seuss Geisel, the name behind the pseudonym, through the 'Bio' window.

In some cases, the name of the author functions long after their (real) death. For example, the Seussville site (www.seussville.com/) in June 2015 announced the 100-day countdown to "A newer-than-new/New Dr. Seuss book!" The "never-ever-before-seen picture book by Dr. Seuss" is "told in Dr. Seuss's signature rhyming style." By imitating or appropriating the style of writing and illustrating that made the name of Dr. Seuss famous, this new text (and others that have been produced after his death in 1991) reinforce the concept of author, as Foucault notes, by the signs (in this instance, specific poetic meters, cartoon-style illustration, humor) that refer to the author. The fact that the author of the latest book is not Theodor Seuss Geisel is of little consequence as it is 'Dr. Seuss' who has enabled the possibilities for the formation of other texts that share the same characteristic signs, grammatical structures, and rhyming patterns that were established by the figure we know as the author. It also points to the fact that the author has become a brand name in a consumer market. He may be dead (literally and metaphorically), but Dr. Seuss's works live on, and the perpetuation of his name as 'author' have resulted in an excess that goes beyond the author figure, and one that the Seussville site flaunts.

Seussville serves as an example of multiple or collaborative authorship whereby unknown writers, editors, designers, illustrators, and web developers work to create and recreate the Dr. Seuss brand. A further point that can be made about this kind of collaborative authorship is that of the precursory author, someone who Love (2002) proposes is the source of the ideas and style of writing. We could see Theodor Seuss Geisel fulfilling this role of precursory author as the Dr. Seuss books (and posters, greeting cards, clothing, theme park, animations, and movies) created after his death appropriate and imitate his literary and visual style. However, the invisible 'authors' of the Dr. Seuss books and Seussville are also collectively part of the precursory authorship. I raise this point to highlight the complexity and indebtedness that attend the creation of a text (both print and digital) that draws on multiple sources and talents. Even Theodor Seuss Geisel borrowed from precursory authors in his use of poetic meter (anapestic tetrameter and trochaic meter were popular with many early English poets and playwrights such as Shakespeare). As Mensch and Freeman (1987) point out, the magicians chanting "shuffle, duffle, muzzle, muff" in *Bartholomew and the Oobleck* (1949) resembles the witches' chant in Shakespeare's *Macbeth* (ca. 1606).

A further example of Foucault's author-function occurs with Babar the elephant, a series of stories beginning with *Histoire de Babar, le petit éléphant* (*The Story of Babar, the Little Elephant* 1931), which is attributed to the author-illustrator Jean de Brunhoff, but was first created by his wife Cécile as a bedtime story for their children. After De Brunhoff's death, his son Laurent studied art under the same teacher as his father, and eventually continued to write and illustrate his own Babar stories using the style his father had developed. These stories, originally published in French, were translated into English, bringing a further collaborative authorship into play with the translator. Prior to writing his own Babar stories, Laurent, as a teenager, contributed to the works by coloring some of the pages of his father's books which he had left in black and white (Malarte-Feldman 2006). After his father's death, some of the titles carry the name Jean de Brunhoff, while others are under Laurent de Brunhoff. These declarations of the 'author' announce the owner or creator of the work, and part of the author-function in being named as the author is that one not only benefits from the work (royalties and prestige), but also shoulders the responsibilities (author rights, criticisms, and reviews).

In addition to being a collective creation of a digital persona, author websites also function as play spaces where children can answer quizzes, discover personal information about the author, play games and activities, and in some cases (for instance, Seussville) learn basic literacy skills. This attempt at reader engagement can be understood as achieving Barthes's idea that removing the author elevates

the reader above the text. However, while author websites more often than not make direct address to readers and are interactive, they are nevertheless redefining the concept of the author as a brand, a commodity, a 'friend' (especially if the author has a social media presence).

Authors are no longer just names on a book, but individuals readers feel they 'know.' For example, Lane Smith's blog, Curious Pages, gives an extensive list of "Recommended texts for cool kids and young rebels." By enticing "cool kids and young rebels" as the ones who would enjoy these texts, Smith is implying that he too is a cool-rebel-kid, but is also subtly reinforcing his view that reading is cool and in a digitally saturated world it takes a rebel to read a print book. To support this thesis, Smith displays photographs of his own personal picturebook library and gives an account of how he went about producing his picturebook *It's a Book* (2011). However, he deflects any overt proselytizing by saying: "No heavy message, I'm only in it for the laffs." The author-blog is not so much a return to Barthes's 'Author-God' but a reflection of the commodification of the author and the author-function in a digital space. Lane's personal account offers readers an insight into the writing and illustrating of a particular text and the influences that shaped the process (other children's books – Smith's own and others, silent era films, Walt Disney animations). The intertextual reporting, however, is only partial as it gives readers tidbits of images and texts that may or may not have played a part in the composition of *It's a Book*.

The diversity of the author-function across print and multimedia characterizes the works that are produced (and reproduced, translated, digitally transformed, circulated) during and after an author's lifetime. Foucault asks the question: "How can one define a work amid the millions of traces left by someone?" (1998: 207). By 'traces' he is not referring solely to those traces within the text itself that Barthes had in mind, but to everything that bears traces of the author's life and work – ephemera, personal correspondence, snippets of writing, draft artwork, photographs, and so forth: the primary sources of biographies, author exhibitions, and museums (for instance, the Tomi Ungerer Museum in Strasbourg).

These and other enduring material productions and avenues of preservation and critique highlight the irony of the death of the author, as his/her 'authority' is not killed, but lives on in a world driven by global marketing and cultural (re)production. Authors, illustrators, and their books are commodities, and having a name on a product carries with it different significations. Furthermore, as Wernick (1991: 106) observes, the name circulates independently of the individual and carries with it a reputation or significance that the name has acquired, while it is always in competition with other names that are part of marketing and publicity aspects of promotional culture.

Conclusion

The concept of author-illustrator is part of a wider discursive field that extends beyond print texts and is embedded in a complex, commodified, and digitally shaped public sphere. Authors and illustrators and their works are part of a multimedia network that produces and distributes an extensive array of media products that often have their origins in a book. Sometimes authors of a work are removed from this process once contracts and licenses have been signed. At other times, individuals such as Jeannie Baker and Brian Selznick and many others play an active role in the transformation of their picturebooks into films, animations, and other products. Selznick is an example of how the concept of author-illustrator is changing as the notion of a picturebook similarly evolves. These changing spaces of authorship, text production, transformation, and distribution provide opportunities to revisit the earlier debates that were sparked by Barthes and Foucault. What has been missing from these debates to date is the consideration of the particular place that author-illustrators occupy and their potential to further challenge traditional orthodoxy, conventions, definitions, classifications, and author functions. Furthermore, the concept of author-illustrator may itself change to encompass a different kind of designation that is less attentive to the duality of the role and more responsive to the fluidity that currently characterizes its function in contemporary culture.

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2

PICTURE-TEXT RELATIONSHIPS IN PICTUREBOOKS

Nathalie op de Beeck

Elegant and ideological, playful and nostalgic, picturebooks can seem to be distillations of childhood and of universal advice for all children. Picturebooks are basic, short, compact. Reading a picturebook is easy, and word-and-picture sequences legible to emergent as well as experienced readers. From an early age, we are surrounded by verbal-visual communication in print and digital media, and making meaning from diverse texts feels second nature to us. The picture-text relationship in a picturebook is quite easily taken for granted. Yet it is productive to question the picture-text relationships in a picturebook, which are cultural expressions rather than natural statements of a timeless, generalized childhood.

One such questioning of the picture-text relationship began during a classroom conversation on picturebook history. My students asked whether twenty-first-century picturebooks operate the way nineteenth- and twentieth-century picturebooks do, and the students' choice of verb (*operate*) brought to mind the mechanics of the picture-text relationship. I reflexively ventured to say that effective picturebooks of any era synchronize visual imagery and verbal components in a multipage, interdependent series, and that any picturebook depends upon a satisfying vacillation among signifiers and signifieds. Presumably the juxtaposition of written text and visual imagery necessitates a specific reading strategy, whatever the era. The process of scanning a picturebook sequence and discerning its narrative arc is a simple matter for the functionally literate reader.

Yet, as one who argues that picturebook history is intertwined with modernity and that we must beware of picturebook essentialism, I disputed the notion that picture-text sequences can be understood mechanistically. Such a formalist response neglects picturebooks' historicity and fails to account for picturebooks' holistic appeal. After all, every picturebook's words, pictures, and material components suggest much about available technologies and about prevailing definitions of childhood in a particular time and place. Even though we learn early on to decode word-and-picture combinations (A is for Apple, H is for House), we gradually discover that a text holds multiple meanings (whose House is pictured?), and that meaning arises from form *plus* connotations and materiality (does the House resemble my own home?). For example, Perry Nodelman explores how and why readers make meaning in alphabet books and suggests that an abecedary's ludic play among signifiers might be more salient than its educative intent (Nodelman 2001). He discusses how "once they are present, pictures tend to *claim* words," so that an arbitrary sign like *tree* can signify a large plant or a picture made to resemble that plant, symbolically and iconically (Nodelman 2010: 16). Building upon semiotic and formal readings, the picturebook must be understood as a complex signifying system whose cultural meanings exceed its superficial information. So the question is not only what we encounter

– the sequence of pictures and words in a material text – but who we are, where we are, when we are, and how and why we interpret as we do. Reading a picturebook is not only a matter of engaging with the structure and subject matter in the pictures and the text. To the child and to the experienced reader alike, the picturebook is a normative space that signals implied readership, explicit and implicit ideology, and historical and cultural contexts.

Thus we must ask whether the picture-text relationship in picturebooks is stable or predictable over time, even as we accept structural and aesthetic analyses as useful in picturebook analysis. For decades, scholars have approached picturebook codes by way of semiotic theory (see Moebius 1986), as a system of signifiers and signifieds. We can say that the picturebook presents words and pictures in a "synergistic relationship" with which readers make meaning through sustained engagement with the text (Sipe 1998: 99). Picturebook readers encounter "juxtaposed pictorial and other images in deliberate sequence" (McCloud 1993: 9), and through "the drama of the turning of the page" (Bader 1976: 1) engage with a story or with compelling information. Beyond that generic interaction, readers negotiate the picturebook's normalizing content at the level of words and pictures. If we take into account the dynamically shifting readerships, ideologies, and contexts of the words and pictures in children's literature, we discover that our perceptions change over time. If so, the picturebook of the present day does not *operate* as picturebooks in the past once did, although its superficial properties remain familiar.

Outwardly at least, recognizable codes and systems of signification define what is and is not a picturebook. The compound word *picturebook* presupposes interdependent nonverbal imagery and written language (a title at minimum). A picturebook interpellates a young audience and advances notions of what is and is not childlike. A picturebook constructs an implied reader – the innocent or irreverent child, or the middle-class Anglo-American child – and excludes an implied Other. The picturebook also calls to mind material conventions that differentiate such a text from an illustrated book, a mass-market novel, a comic book, or an e-reader (although tablets and book apps complicate picturebook materiality, and we now debate how transmedia texts mimic or diverge from print). Commonly, a picturebook is recognized by its handheld format, its limited number of pages, its few words and pictures per page or spread, and its narrow paper and board binding.

At the levels of form and content, a picturebook blends written and nonverbal representations, typically cued to emergent literacy. Picturebook creators orchestrate visual-verbal sequences in a way often related to musical performance and improvisation. Maurice Sendak credits classical music and opera as inspirations for many of his picturebooks, and strives for a symphonic harmony among words and pictures (1988: 4). Chris Raschka crafts combinations of heard musical notes, seen watercolor hues, and felt rhythms in *Charlie Parker Played Be Bop* (1992), *Mysterious Thelonious* (1997), and *John Coltrane's Giant Steps* (2002), based on jazz compositions. Picturebook openings can nod to stage sets, movie stills, or art galleries, as in Sendak's *In the Night Kitchen* (1970) – part comic book, part stage design, and part cinematic allusion – and *Higglety Pigglety Pop! Or There Must Be More to Life* (1967), an existential chronicle involving a terrier, an avant-garde theatrical troupe, and mortality. D.B. Johnson's *Magritte's Marvelous Hat* (2012) involves transparent overlays that animate paintings by Belgian surrealist painter René Magritte, and Johnson's trompe l'oeil *Palazzo Inverso* (2010) takes readers on a tour of inside-out images inspired by M.C. Escher. Even so, a picturebook's tangible form and its varying closeups, long shots, and worm's-eye and bird's-eye views differ from those of stage or screen. Although a picturebook narrative proceeds spatially and temporally, a reader manipulates the pages and the timing. Print picturebooks and e-books alike depend upon a handler who guides the experience, whether clumsily or adroitly.

Examinations of the picture-text relationship often make comparisons between the picturebook and fine art or handicraft, and focus on the homespun, interactive qualities of the picturebook as a mode. David Lewis considers picturebooks "quasi-literary objects, more closely related to books than to paintings, prints and drawings" (2001: 102). Yet he cautions against the notion that pictures are "discrete entities that have an existence apart from the overall text within which they are embedded"

(102). He insists on the unique way in which the picturebook fuses qualities of the book and of the nonverbal artwork, and points to the sequentiality of the verbal/visual unit. Martin Salisbury and Morag Styles describe the picturebook as a blend of a book and a work of art because "[t]he art of the picturebook maker [. . .] involves thinking in, and communicating through, both pictures and words" (2012: 56). They differentiate between the illustrated book, in which pictures accompany but are not essential to the written text, and the picturebook, in which "words and pictures combine to deliver the overall meaning of the book; neither of them necessarily makes much sense on its own[,] but they work in unison" (89). Salisbury and Styles particularly revere picturebook artistry, writing, "The very best picturebooks become timeless mini art galleries for the home – a coming together of concept, artwork, design and production that gives pleasure to, and stimulates the imagination of, both children and adults" (50). Citing Maurizio Corraini, they claim picturebooks give readers "the opportunity to hold and feel what are essentially works of art" (50).

Barbara Kiefer, too, calls the picturebook "an art form rather than a teaching tool," and points to its "combination of image and idea presented in sequence" (2008: 10–11). While distancing the picturebook from the nursery and schoolroom contexts, Kiefer notes that the picturebook "as an art object [. . .] has undergone many changes over the centuries as a result of societal, technological, and other influence" (2013: 12). Even so, she believes picturebook creators share uniform tendencies – "What I find remarkable is that the personality or intent of the artist during these years has remained so similar" (12) – due to commonplace depictions of everyday life, animals, and favorite fables from Aesop. Her examples suggest not so much universal agreement among artists as a narrow definition of picturebook content across the centuries, notwithstanding genre-dissolving innovations. Picturebooks that interpellate a plural audience or address ostensibly taboo topics threaten prescribed norms around childhood and frequently become targets for censorship (see, for instance, Evans 2015).

The picturebook sequence – like the art object or mass image – carries an excess of signification, dealing in page-to-page, verbally/visually interdependent information. In his foundational 1964 essay, "Rhetoric of the Image," Roland Barthes decodes the messages in a pasta advertisement (Barthes 1977). Barthes identifies the ad's literal and symbolic, denotative and connotative, and perceptual and cultural elements. Whereas the linguistic details in the ad help "*fix* the floating chain of signifieds in such a way as to counter the terror of uncertain signs" (39), the coded and non-coded iconic messages depend upon "the perceptual message and the cultural message," which destabilize the overall image (36). Barthes attends to what he calls the "operational" relation between the literal and the symbolic (42), and he acknowledges that individuals perceive this relation differently, depending on their cultural foundations. Yet he suggests that the operational activity itself is secure because the "common domain of the signifieds of connotation is that of *ideology*, which cannot but be single for a given society and history, no matter what signifiers of connotation it may use" (49). Much depends, then, on the understanding of ideology in this now antique theorization of signification.

Further, Barthes's use of the term *operational* precedes my students' choice of the term *operation* to describe the picture-text relationship. Here again is the rub: with growing awareness of intersectionality and multiple ideologies within cultural contexts, and within children's culture specifically, we find that the relationship between linguistic and iconic is unpredictable in its operations, even when preliterate readers encounter pictures and texts in developmental stages. The picture-text relationship defies exclusively functional definitions, and not only in ways that might be categorized as poststructural or postmodern. We might look here at two posthumous picturebooks by the American street artist Keith Haring – a counting book called *Ten* (1998a) and an adjective primer called *Big* (1998b). Both texts present sequences we might perceive as strictly literal from an operational standpoint. Yet we cannot but consider Haring's art-world career, political views, HIV status, and short life (1958–1990); the picturebooks' publication by Haring's estate in 1998; and our global sociopolitical context. Reception of the text shifts when we link *Ten*'s androgynous dancing figures, its rainbow theme, and its numbers in four languages (English, Spanish, French, German), to the gender, peace, and antiwar activism Haring embraced. Likewise, the adjective primer *Big* shares synonyms for "big," but with an

understanding of Haring or of present-day debates around equity, its diverse cartoon children imply openness to difference. Haring's picturebooks function as colorful multilingual toys for babies, allusions to social justice, and collectable items for Pop Art connoisseurs, more than a quarter century after Haring's untimely death. We might argue that the picture-text relationship has changed because of how code switching informs our non-coded iconic signs.

Certain wordless and near-wordless picturebooks demonstrate this excess of picture-text signification too (Rowe 1996; Arizpe 2003, 2014; Beckett 2012, 2014; Bosch 2014). For instance, David Wiesner's surreal dreamscapes take advantage of the slippage among linguistic messages and visual imagery. Wiesner's near-wordless *Tuesday* (1991) enigmatically identifies the random weekday on which a bizarre event takes place, rather than mentioning the flying frogs who invade a quiet neighborhood as the sun sets. The amusing fantasy, which pictures 1990s technologies and quiet natural settings, could seem impossibly bucolic in our postindustrial millennium. Another near-wordless sequence, Wiesner's *Flotsam* (2006), references ocean wreckage in its title, without describing the resourceful boy who discovers an antique camera at the seashore and develops a series of startling photographs. Contemporary technologies make it possible for Wiesner to compose *Flotsam*, a text that draws attention to marine debris as well as the potential for layering visual information across a long span of years. The resolution even anticipates the selfie, which in 2006 was not yet the phenomenon it became in the 2010s. *Flotsam*'s inquisitive boy takes the camera's outdated film to a boardwalk shop to be developed – a process once common in tourist sites and towns – and discovers that generations of children have photographed themselves and then tossed the mysterious camera back into the waves. The boy's interaction with the camera indicates a manipulation of the image that we might associate with post-1990s media and the palimpsest, and an old-fashioned facility with bulky hardware that may decline in an era of software and nanotech gadgetry.

Everywhere we see complex variations on picturebook form and content, suggesting that the picture-text relationship is fluid and adaptable. Structuralist analysis still applies, yet seeing the picturebook in terms of a formal picture-text relationship diminishes its potential vitality. For example, twenty-first-century innovations like Shaun Tan's wordless refugee tale, *The Arrival* (2007), Peter Sís's autobiographical *The Wall: Growing Up Behind the Iron Curtain* (2007), and Brian Selznick's groundbreaking *The Invention of Hugo Cabret* (2007) challenge conventional expectations. Tan's *The Arrival* appeared as a portrait-layout hardcover from Hodder Children's Books in Australia and from Arthur A. Levine/Scholastic in the United States, yet its shadowy, tightly packed panels and melancholy ambience mark it as a graphic narrative or comic, not necessarily a picturebook for children. Sís's verbally and visually dense *The Wall* – presented in a picturebook binding and format – introduces young readers to mid-twentieth-century Czech politics, acknowledging childhood as a period of historical and ideological uncertainty. Notwithstanding that picturebook and cinematic montage are quite different modes (see Nodelman 1988: 183), Selznick's *The Invention of Hugo Cabret* pictures a curtained proscenium and silent cinema screen, depends upon sequential duotone sketches and film stills to conjure an illusion of the movement image, and alternates full-bleed wordless sequences with pictureless chapters. When the American Library Association awarded the 2008 Caldecott Medal to the 533-page hardcover *Cabret*, this departure from picturebook conventions brought both acclaim and controversy (see Maughan 2011; Sutton 2014), signaling a redefinition of picturebook norms.

Picture-text scholarship – switching the codes

As of my writing this piece, the picturebook scholar is still a person born pre-2000, schooled in an era of print culture and digital transition. Such a scholar might be at a loss to conceptualize how a person born after the turn of the millennium historicizes technology and understands picture-text relationships. I count myself among those pre-2000 writers, having explored American picturebooks from the twentieth-century interwar period and having noticed time-specific attitudes toward

industry, environment, race, ethnicity, and gender encoded in picturebook tropes. My observations depend on my own limited standpoint, for my first studies of picturebooks took place in the 1990s, just as US picturebook publishing and graphic narrative production expanded, and before digital media were taken for granted. Hindsight shed light on how older picturebooks demonstrated dominant attitudes and prior technologies, and helped me discover how picturebooks materially and thematically belong to their eras even when we reread them in ours.

In her influential *Radical Change: Books for Youth in a Digital Age* (1999), Eliza Dresang considered this generational divide and said that we have witnessed a paradigm shift away from once commonplace print technologies such as newsprint, pamphlets, broadsheets, periodicals, and bound books. Dresang focused on the potentials of children's multimedia and how interactivity changes picturebooks and children's reading, writing that "both Radical Change and postmodernism can be viewed as parallel theoretical approaches to explicate many of the same observed changes, each surfacing from a different historical and societal perspective" (2008: 44). Whereas postmodernism involves "pastiche and parody, bricolage, irony and playfulness" – qualities that arise from picturebook elements including formal structure and content, allusive peritexts, and inventive book packaging – Radical Change "emphasizes handheld hypertext and digital design that are related to the interactivity, connectivity, and access of the digital environment" in terms of "both text and reader" (44).

For any child, of course, childhood is a period of first encounters with cultural information, and those fluent in multiple media might underestimate the novelty of even a standard-issue print picturebook (or any visual-verbal medium) for the child. Writing on children's adaptability, Margaret Mackey argues that "the apparatus of the book itself is radically more visible to children of a very young age who are at home with contrasting formats" (2008: 103). Mackey, in an essay on postmodern picturebooks' play with print media, observes how children perceive the textual artifact and meta-commentaries in ways older readers may not fully appreciate. Nodelman also attends to picturebooks' imaginative abstractions and word/picture puzzles. While indebted to fine art and to postmodern phenomena, he says, picturebooks belong to young readers and to concepts of childhood:

> The picturebook is, I believe, the one form of literature invented specifically for audiences of children – and despite recent claims for a growing adult audience for more sophisticated books, the picturebook remains firmly connected to the idea of an implied child-reader/viewer.
>
> *2010: 11–12*

The term *picturebook* – whatever material form the textual object takes – further suggests participatory, shared reading practices between that "implied child reader/viewer" and a more experienced reader who, according to Joe Sutliff Sanders, "chaperones the words." Sanders writes, "This is the design of picture books, a design with ideological implications" because "the speaker inevitably *performs* the words in a way that narrows their meaning even as the words fix the meaning of the images" (2013: 62–63). Sanders provides a way to think about the picturebook's longstanding associations with teaching literacy, gatekeepers, and expert supervision. He also raises questions of the picturebook's implicit didacticism and its potential to reinforce (or subvert) norms. Nodelman observes that in picturebooks, "the insistence on illustration confirms an urge to explain things, to have the words account for and reveal the important meanings of the pictures and the pictures account for and reveal the basic significant thrust of the words" (2012: 444). Nodelman asks whether this codependent "illustrational dynamic" means that picturebook conventions are "inherently and already didactic even before authors make specific didactic use of them, or, for that matter, even when authors choose not to use them for didactic purposes" (444). These provocative theories of chaperoning, and of inherent disciplinary measures, suggest how central didacticism has been to the picturebook in Western cultural conceptions of the mode.

Picturebook critics of our millennium, then, interpret the picture-text relationship at the level of form, but increasingly in terms of coded values and didactic norms. Among the best evidence of this re-evaluation is the US-based We Need Diverse Books movement, established in 2014 as a Twitter campaign. We Need Diverse Books calls attention to assumptions, representations, and material realities contributing to a lack of racial and ethnic diversity in children's publishing. Within the movement, picturebooks have come under scrutiny for the ways coded picture-text relationships depend on antiquated hierarchies. Putting aside for the purpose of this article the issues of authorship, marketing, librarianship, curricula, and other related concerns of the movement, taken-for-granted picture-text relationships must be scrutinized afresh.

In a case that galvanized public and professional sentiment around We Need Diverse Books, author Emily Jenkins and illustrator Sophie Blackall's picturebook *A Fine Dessert: Four Centuries, Four Families, One Delicious Treat* received generous reviews when it was published by Random House Children's Books in March 2015 (Jenkins 2015a). Debate flared around *A Fine Dessert*, however, when the popular readership questioned the picturebook's representation of smiling African American slaves preparing and serving food, then secretly licking the bowl while white masters enjoyed the fine dessert. Journalists, scholars, publishing insiders, teachers, and parents weighed in, and a furious debate arose about the pros and cons of such casual, uncritical representation of slave history in a children's picturebook (see Schuessler 2015). Jenkins apologized in a comment on the blog *Reading While White:*

> I have come to understand that my book, while intended to be inclusive and truthful and hopeful, is racially insensitive. I own that and am very sorry. For lack of a better way to make reparations, I donated the fee I earned for writing the book to We Need Diverse Books.
>
> *2015b: n. pag.*

Blackall wrote on her own blog, "The way we look at pictures is incredibly complicated. I cannot ensure my images will be read the way I intended, I can only approach each illustration with as much research, thoughtfulness, empathy and imagination as I can muster" (2015: n. pag.). *A Fine Dessert* remains available for purchase. A few months later, in January 2016, readers revisited the controversy with the publication of Ramin Ganeshram and Vanessa Brantley-Newton's *A Birthday Cake for George Washington* (Ganeshram 2016). In the nonfiction-based tale, a slave named Hercules and his daughter Delia prepare a cake at Mount Vernon, home of the first US president. Amid outcry about the representation of contented slaves, and the erasure of the fates of the actual Hercules and Delia, Scholastic suspended publication. Professional and amateur commentators alike raised questions of censorship and the eye of the beholder, both central to the picture-text correspondence: children of color (and their gatekeepers) confronting the text have no choice but to reckon with slave history and coded iconic messages of racism, while white children (and their gatekeepers) opening the book might choose to overlook the discriminatory text and subtext, coding the iconic signifiers in ways that elide institutional racism.

Sanders's chaperoning metaphor lends powerful insight here, suggesting how emergent readers and chaperones decode picture-text relationships in ideologically freighted sequences. In any picturebook, readers and chaperones negotiate aesthetic appreciation and political content, however benign; the pictorial and literary imagery may be artfully constructed and otherwise appealing, yet stands for implicit or explicit ideologies. The text implies some ideal readers and excludes others. As texts' chaperones diversify and shed light on explicit and implicit picturebook ideologies, potential readings of picturebook texts broaden and ways of reading adapt. Although picture-text relationships are foundational to picturebooks, our ways of interpreting them – in traditional bound texts, in e-media, as mainstays of preschool and elementary school, as bedtime stories – must expand and change.

Thus, when asked whether picturebooks today operate as did those of the late nineteenth and early twentieth centuries, we can ask whether picturebooks today are the same artifacts they once

were. Nostalgia for an ephemeral, often idealized childhood might leave readers inclined to read words and pictures formally and aesthetically, and reluctant to historicize picture-text relationships, especially when anachronistic picturebooks misrepresent lived experience (or represent lived experience from a dominant position, failing to account for other voices). This question of changing picture-text relationships therefore is an important and sticky one, not least because today's scholars have decades of hindsight with regard to picturebooks of earlier periods. Certain exemplary picturebook models retain classic status and are still read by children, while most picturebooks of the past are relegated to special collections plumbed by scholars and seldom seen by child audiences today. All picturebooks demonstrate generational codes that are influenced by such things as public education policy, understandings of developmental literacy, industrialization, globalization, perceptions of environment, and ways of describing human difference, to name just a few factors. We might ask how historical context and ideology inform and change the picture-text relationship, and how our culturally determined reading strategies change the picturebook.

Even the past twenty years have brought enormous technological developments that challenge the former twentieth-century relationship of words to pictures, and redefine reading itself as a multimodal practice. In areas including publishing, education, and communication, we have a changed understanding of how words and pictures work together, and younger scholars gain early fluency in specialized design vocabulary (see, for instance, Sipe 1998). Developments in graphic narrative storytelling and studies of the language of comics by Thierry Groensteen (2013), Charles Hatfield (2005), Hilary Chute (2010), and Nick Sousanis (2015) enrich picturebook criticism. And, of course, the reproducibility of the text has shifted. With all-digital production, there is no lost original; when the reproducibility of the text shifts, so do the interpretability and political ideology of that text, as theorists like Walter Benjamin and John Berger remind us.

A generic picture-text relationship may seem to be a given, the unquestionable and universal essence of the picturebook throughout the history of this mode of production. Yet picturebook scholars are wise to question the picture-text relationship. The relation between picture and text is not a stable signifier/signified combination, and our shifting methods of interpreting information and perceiving childhood change the very picture-text relationship itself. Depending on a reader's interaction with the text, a picturebook might be perceived as an artwork or a tool of literacy, as a zone of safe play or a polarizing political commentary. The picturebook's signature elements – word and picture – have altered over the decades, and we must question the historicity, predictability, and function of the picture-text relationship in our contemporary contexts.

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3

PICTUREBOOKS AND PAGE LAYOUT

Megan Dowd Lambert

Picturebook scholar Barbara Bader's oft-quoted assertion that the success of the picturebook "as an art form [. . .] hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning of the page" (1976: 1) invites consideration of multimodality, the impact of page-layout decisions, and pacing. When one also attends to the materiality of the picturebook codex, these components attain greater complexity as the reader engages with the physical nature of the book and perhaps even comes to value the unique potentials of the codex in the digital age. Film critic James Monaco refers to this materiality as "the 'thing-ness of a book'" (1977: 15), while children's literature scholar Aidan Chambers refers to "the book-as-object" (1983: 174). We thus arrive at the intersection of the picturebook as form *and* as object, with page layout emerging as an especially rich area of inquiry since the "simultaneous display of two facing pages" must accommodate, and can even exploit, the three-dimensional space of the physical, material book.

About facing pages

This physical space is defined in part by the sequential facing pages of the picturebook codex – verso on the left, recto on the right, with the gutter dipping down in between – which hold myriad page layout possibilities. Each of these, in turn, provides fodder for critical assessment and interpretation of the multimodal text and its material presentation. First, artists must choose whether to illustrate single- or doublespreads; in other words, they decide whether or not their art will cross the gutter at a particular page opening. The most traditional layout places text on the verso with art on the facing recto, as in Virginia Hamilton and Leo and Diane Dillon's *The Girl Who Spun Gold* (2000). Other picturebooks reverse this design, positioning illustration on the verso and text on the facing recto – see, for example, the first seven page openings in Jon Klassen's *I Want My Hat Back* (2011) – but this is a less common occurrence. Whether words or pictures appear on the verso or recto, the dual modes of communication are kept neatly apart in their visual presentation and in the physical space of the book-as-object, with the gutter acting like a part of a frame delineating halves of the whole spread. Both layouts offer formal arrangements of words and pictures, and Doonan describes "[t]he resulting visual rhythm" as "a series of strong beats" (1993: 85).

The display of facing, single-page pictures with text accompanying each one is another, less formal layout choice, with each page presenting a distinct moment in the multimodal text. In the fifth page opening of George Shannon and Laura Dronzek's *Tippy-Toe Chick, Go!* (2003), Big Chick

confronts Dog, and this layout has an undeniable impact on pacing as a spread presents not one but two distinct moments in a story. Big Chick first musters up the courage to challenge Dog on the verso, and then he chickens out, so to speak, and hides under Hen's wing when Dog barks and lunges at him. This spread is a fine example of what Maria Nikolajeva and Carole Scott describe when they write that "quite often the verso establishes a situation, while the recto disrupts it; the verso creates a sense of security, while the recto brings danger and excitement" (2006: 151). Furthermore, the close causal and temporal relationship between the two facing images is underscored by their physical proximity in the material picturebook codex (the pictures face each other across the gutter instead of being separated by a page turn), even as the gutter firmly separates the two moments in time.

Likewise, picturebooks such as Brian Pinkney's *The Adventures of Sparrowboy* (1997) or Joseph Bruchac and Wendy Anderson Halperin's *My Father Is Taller Than a Tree* (2010) borrow from comic conventions to incorporate sequences of panel illustrations. This allows the art to compress the depicted temporal space of a narrative within the material space of the codex by showing a series of moments over time in individual spreads. While Pinkney's use of this layout overtly supports his story's grounding in superhero comics, in the case of Bruchac and Halperin's work, panel illustrations enable the picturebook to deepen the slice-of-life depictions of a diverse array of fathers and sons since each spread includes not just one shared moment in each relationship but several. Another technique that achieves such a compression of time is simultaneous succession, which one can observe in the penultimate spread of Wanda Gág's *Millions of Cats* (1928). Reflecting on how such a layout speeds up the pacing in a spread from her *Emma and Julia Love Ballet* (2016), author-illustrator Barbara McClintock states, "Viewing several small images in quick succession can be like looking at a flip-book that gives the impression of fast, fluid motion" (qtd. in Bircher 2016).

Although not all picturebooks follow explicitly linear plots in which every image progresses chronologically from one event to the next, most do. Furthermore, Nikolajeva and Scott note that

> various deviations from straight, chronological order, the so-called anachronies, are traditionally regarded as unsuitable for children, and have only recently become prominent in children's novels. Complex temporality is often limited in picturebooks because of their compact nature, which excludes long time spans. The vast majority of picturebooks have a short story time, often just one day or less.
>
> *2006: 165*

Regardless of the degree of complexity that a narrative employs, artists must decide whether to compress time (as in the preceding examples from Pinkney, Bruchac and Halperin, Gág, and McClintock) or to expand it in a given spread as the reader moves toward the turn of the page. Depicting at least one moment on the verso and one on the facing recto compresses the progression of time so that the reader moves along from one moment to the next in the space of one doublespread.

On the other hand, art that crosses the gutter creates the perception of expanding a given moment in time as it invites the reader to linger on the larger picture. If space equals time, it is as though the picture is taking a long time (occupying a lot of space) to convey what it needs to say. McClintock notes,

> Broad, dramatic scenes create a sense of mood and establish place; and fuller, detailed pictures slow the reader down at significant moments by creating an environment that invites investigation. That lingering pause can give majesty to a scene or narrative concept.
>
> *qtd. in Bircher 2016, n. pag.*

In my debut picturebook illustrated by David Hyde Costello, *A Crow of His Own* (2015b), Clyde the rooster clears his throat as he perches atop the chicken coop on the secure verso page of a full-bleed spread depicting the sunrise (Figure 3.1).

Figure 3.1 Illustration by David Hyde Costello from Megan Dowd Lambert's *A Crow of His Own*. Watertown, MA: Charlesbridge Publishing, 2015.

Reprinted by permission of Charlesbridge Publishing.

This creates a sense of anticipation for the triumphant, climactic scene in which Clyde finally crows a crow of his own in the subsequent full-bleed spread featuring an intraiconic "COCK-A-DOODLE-DOO!"

The expansion of time created by a full-bleed spread is enhanced when a *wordless* double-page picture occurs at the climax of a story, evoking a contemplative moment for the reader to reflect upon the scene and relate it back to the words and images that preceded it. Brian Selznick frequently includes this pacing and layout choice in picturebooks he illustrates. See, for example, his wordless doublespread toward the end of *When Marian Sang* (2002) by Pam Muñoz Ryan, which depicts Marian Anderson's 1939 Easter Sunday concert on the steps of the Lincoln Memorial. The prior spread is a powerful close-up of Anderson's face, and this subsequent wordless spread shifts perspective to position the reader within the massive crowd assembled to bear witness to her triumph and to participate in her defiance against bigotry.

Mind the gutter!

One way that Selznick invites allegiance with the crowd in this illustration is by positioning a child facing out at the reader to act as what Nikolajeva and Scott call an "'intrusive' visual narrator" (2006: 119). The eye is drawn to her figure because she is positioned in an empty space on the recto that extends from the gutter. Though rarely acknowledged in critical discussion of picturebook art, the gutter – the vertical seam between the verso and recto, where the pages are bound together – plays a tremendously important role in informing page layout and in helping the reader progress toward, or resist the pull of, Bader's "drama of the turning of the page." This production element of the codex impacts the success of each page opening's layout because it creates an interruption of the picture space. Picturebook artists therefore must, at the very least, accommodate the gutter in their compositions to avoid having important details obscured. In the case of Selznick's wordless picture of the crowd at Anderson's concert, the gutter is artfully accommodated as he depicts a space in the crowd assembled to hear the famed contralto and draws the eye away from the center of the picture at the gutter to focus on the little girl, her eyes closed in a contemplative, rapturous mood that guides the reader to experience a similar state.

Likewise, in her commentary on Uri Shulevitz's achievement in *The Fool of the World and the Flying Ship* (1968), Lyn Ellen Lacy notes that "he demonstrates absolute control in avoiding the annoying

slice of the gutter" (1986: 189). And yet, artists may push beyond mere avoidance of the gutter to enhance a visual separation between the verso and recto and exploit the gutter as a visual or physical barrier in a composition created for the material picturebook codex. The title page of Marla Frazee's *Hush, Little Baby: A Folk Song with Pictures* (1999) does just this (Figure 3.2).

"Those parents are like a circle of love around the baby, and the sister is all the way over there on the other page," remarked a preschooler when I read this book with her class a few years ago. I was using the Whole Book Approach, a co-constructive storytime model I developed as an educator at the Eric Carle Museum of Picture Book Art (www.carlemuseum.org) and which I write about in *Reading Picture Books with Children: How to Shake Up Storytime and Get Kids Talking about What They See* (2015a). Whole Book Approach storytimes ask children to make meaning of picturebook paratexts, art, and design during a reading, and the child who made these observations about Frazee's title page composition was clearly experiencing what Doonan refers to as the "crucial role in the psychological effect" (1993: 85) that layout plays.

Indeed, by placing the jealous girl on the verso and the other characters on the recto, with the gutter between them in this doublespread illustration, Frazee heightens the dramatic tension of the picture to a degree that merely separating them in a single-page picture would not achieve. This is just one instance where the gutter is not merely the physical site of the binding, or a facet of book production that must be accommodated to avoid having it interrupt the visual continuity of a doublespread; instead, it is another physical and visual component of the book for readers to consider as they engage with the picturebook as a visual art form.

In Koen Van Biesen's *Roger Is Reading a Book (2015)*, the gutter is explicitly used as a division between the verso and recto because the artist makes this element of book production read as the wall separating two apartments. A little girl named Emily is noisily playing on the verso, while "Roger is reading a book" on the recto. She disturbs him when she bounces a ball against the wall-that-is-the-gutter, and then he strides purposefully over to it and pounds his fist to get her attention. "KNOCK/Roger knocks" reads the text, and the illustration employs the comic convention of depicting multiple, fading forms to convey the repeated motion of his hand knocking against the wall-that-is-the-gutter. A series of small curved lines emanates from the place where he knocks and onto the verso to represent the sound of that knocking, and small Emily stands still, looking up in their direction.

Other examples of such purposeful layout in consideration of the gutter as a part of the materiality of the picturebook codex abound. Although he does not make the gutter into a wall separating his characters, Chris Raschka isolates two boys in *Yo! Yes?* (1993) on facing pages with the gutter between them. In the front matter pages, the boy on the recto even acts as what Nikolajeva and

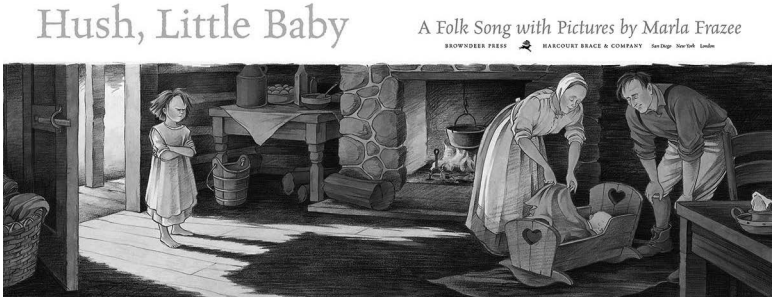

Figure 3.2 Title page of *Hush Little Baby: A Folksong with Pictures* by Marla Frazee. New York: Harcourt, 1999. Reprinted by permission of Houghton Mifflin Harcourt.

Scott call a "pageturner" (2006: 152) with his dogged progression to the right, but the other boy's salutation "Yo!" stops him in his tracks and prompts the reader to consider the dynamic between the boys instead of simply moving on to the next page. The boys remain on facing pages until the story's resolution, when the shy child on the recto accepts the other boy's gestures of friendship and crosses the gutter to join him on the verso. In a feat of perfect pacing that starts with a single recto title page, the book ends with a single verso-page illustration depicting the now united boys jumping hand in hand in an exuberant celebration of their new friendship.

The impact of frames, borders, and bleeds

Illustrator Barbara McClintock notes, "The size and shape of the illustrations is all about creating a sense of time, movement, emotion, and place" (qtd. in Bircher 2016, n. pag.), and Raschka underscores the boys' emotional bond on the final page by merging the shapes of the white spaces that had acted as separate spotlights amid expressive washes of color on previous pages. The resulting shape of the picture in the culminating layout visually asserts a heartwarming resolution to the story, but it still keeps the viewer at a distance; even now, the merged white space around the characters acts as a visual reminder of the separation between the world of the book and the world of the reader. Ultimately, using a frame or border to enclose an image, or defining it by negative space (as in *Yo! Yes?*), impacts the viewer's perception. For example, like the animals depicted before her in the picturebook, the teacher in Bill Martin Jr. and Eric Carle's *Brown Bear, Brown Bear, What Do You See?* (1967) is not enclosed by a frame or by defined negative space. Carle simply situates the figures in this book against the empty white space of the page (or, in the case of the white dog, empty black space) to create a presentation of the art that is free of visual barriers between the viewer and the pictures. The impact is one of welcoming viewers into the world of the picturebook to make them feel like participants in the scene rather than spectators on the outside looking in. As Nikolajeva and Scott write, "Frames normally create a sense of detachment between the picture and the reader, while the absence of frames (that is, a picture that covers the whole area of a page or a doublespread) invites the reader into the picture" (2006: 62).

This effect is even more pronounced when fully detailed backgrounds (as opposed to empty pages like those noted in Carle's work) bleed off the page without a frame or border to enclose them within the picture plane. Full-bleed page designs can result in a dynamic, inviting presentation that obscures awareness of the perceptual line between the reader's reality and the world of the book, thus creating a greater sense of intimacy in the reading. Illustrator Aaron Becker uses this technique to great advantage in his Caldecott Honor Book, *Journey* (2013), immersing the reader in full-bleed, fantastic landscapes at key points in his protagonist's adventure as she moves from one setting to another and brings the reader along with her. When he visited a course I teach on the picturebook at Simmons College, Becker acknowledged that his framing choices were inspired by his study of Maurice Sendak's *Where the Wild Things Are* (1963), which famously uses diminishing and expanding air frames (white space around the picture, without any lines or decorative embellishments to define the frame). This influence is quite apparent in Becker's enclosed, small picture of the forlorn protagonist in her bedroom before she embarks on her fantastic adventures.

When she does set out on the eponymous journey, a key visual pageturner helps guide the reader from one spread to the next, and from reality and into the realm of fantasy. On an empty, white recto page, a series of three pictures moving from the top left to the lower right shows the girl using her red pencil to draw a doorway. The third image shows that door opened with the girl partway through it as she enters a partially visible, lush, green world beyond the doorway. Positioned behind and above the girl, the reader can only see part of her body as she exits through the doorway, and this helps provoke the dramatic page-turn to see where it leads.

In her essay, "Verbal and Visual Pageturners in Picturebooks," Eva Gressnich notes that

> the layout of words and pictures is intentional and purposeful. A text sequence is related to a picture or a set of pictures and the arrangement of both on the page or the double spread is never coincidental. The page is thus not only a means to carrying the text and the pictures, but an element that influences the way we read the story.
>
> *2012: 169*

Her ensuing analysis of the various kinds of pageturners in picturebooks emphasizes their potential impact on the pacing of a reading and underscores how they can support children in their engagement with sequential narratives. With regard to verbal pageturners (or PTs as she calls them), Gressnich emphasizes their efficacy for very young readers and notes that "Two kinds of verbal PTs are used frequently in the corpus books: split question-answer sequences and split sentences. In several books, the answer to a question asked on a spread is given on the subsequent spread" (169).

The example of Becker's work exemplifies how a visual rather than a verbal pageturner can heighten anticipation and create dramatic movement from one spread to the next by obscuring part of a character's body as she leaves one setting and one moment in time and enters another. The eighth spread in Rukhsana Khan and Sophie Blackall's *Big Red Lollipop* (2010) functions similarly, but without depicting a shift from reality to fantasy; indeed, the story's portrayal of sibling rivalry may seem all too real to anyone who's been a sibling or has parented them. On the verso, an outraged big sister Rubina holds her mostly eaten, no-longer-so-big red lollipop and glares across the gutter at the culprit who ate it, her little sister Sana on the recto. Instead of showing Sana in full, Blackall picks up on the text's first-person narration, reading, "When she sees me, she runs away," and illustrates only Sana's pajama-clad legs and bare feet as she flees her big sister's wrath.

The rest of her body is unseen in this picture, which renders her as a visual pageturner that provokes quick progression to the next spread, where an aerial perspective shows Rubina in hot pursuit of her lollipop-stealing sister as they race through the rooms of their house.

Typography

The outrage that Rubina expresses before taking off after Sana is conveyed not only by her facial expression and rigid stance, but also in her cry of "SANA!" The force of this utterance is communicated to the reader with its exclamation point, the use of all capital letters, and also through the following typographic choices: the little sister's name is dropped halfway down the page, isolated from the block of narrative text above it, the letters are in a larger size than the rest of the text on the page, and they adopt a bold typeface. These elements combine to fix the reader's attention on this single bit of text, and to cue a reading in a loud voice to express Rubina's anger and the blame she places on Sana.

Placement of text and typographic features such as size and weight are indeed an important part of layout, and scholars Frank Serafini and Jennifer Clausen note that "the typography of written language not only serves as a conduit of verbal narrative [. . .] it serves as a visual element and semiotic resource with its own meaning potentials" (2012: 23). This latter point heralds exciting possibilities for inquiry into typography as a bearer of meaning unto itself. Illustrator Laura Vaccaro Seeger has reflected on how children respond to typography in *Bully* (2013), her picturebook about friendship between animals overcoming a young bull's bullying behavior. Borrowing from comic art conventions, the spare text is presented as speech-balloon dialogue between the protagonist bully of a bull and other animals. The bully's words grow larger as the bull ramps up his cruelty, until a determined goat speaks up against him. At a dinner hosted by her publisher at the American Library Association's annual conference in 2013, Seeger recounted how she invites children to read the text aloud: "The great thing is that kids know that the bigger the word is, the louder their voices should be, and vice

versa," she said. But the insights into typography and its impact on verbal expression do not stop there. When the heroic goat shames the bully of a bull and he apologizes, Seeger said that she asks the children if they believe that the bull is truly sorry. And they do. They read sincerity into his apology because of the small tear rolling from his eye in the picture, yes, but also because the single word of text, "Sorry . . .," appears small on the page, especially compared to the larger words bursting with bullish bravado that precede it in the text.

Typography choices can indicate or convey other elements of characterization, as well. In their essay about *Fox* (2000) by Margaret Wild and Ron Brooks, Bettina Kümmerling-Meibauer and Jörg Meibauer write,

> Brooks has handwritten the whole text in block letters, using a penholder with a thick black pen. He created spiky capitals and shaky letters by writing the text with his left hand. In this manner, Brooks gives the impression that the handcrafted lettering was made by a child or somebody who is not used or able to write regular letters and to keep to the line.
> *2015: 147*

This analysis underscores how typographic decisions can reinforce character development achieved through illustration and narrative text. In a similar example, Yuyi Morales concludes *Just a Minute: A Trickster Counting Book* (2003) with a farewell letter ostensibly penned by Señor Calavera. It appears as an epistolary moment of intraiconic text, with black hand-lettering on a white sheet of paper illustrated against a dark background. The lettering itself looks as if it were written with a shaky hand and stands in stark contrast with the Barcelona and Posada typefaces used for the display type and narrative text throughout the picturebook. This appearance reinforces the conceit that Señor Calavera wrote the letter and left it for Grandma Beetle, while also recalling his bony hands (*calavera* translates to "skull" in English and the character is depicted as a skeleton). The letters themselves have long ascenders and descenders (the parts of the letters that slope down or reach up in characters like *d* or *y*) that mimic the long, thin limbs of the skeleton.

Other picturebooks use varying typographic choices to denote different levels of text simultaneously at work. Douglas Martin discusses Shirley Hughes's foray into incorporating comic conventions into her picturebooks in his analysis of *Chips and Jessie* (1985), which includes a story within a story as Jessie regales Chips. Martin writes, "The text of the story which she's telling appears above. Chips's interjections as he gets more and more gripped by the story are given in speech balloons" (1989: 159). The typefaces for these two different levels of text differ, with the main text in a serif font and the speech balloon text in a faint type that looks closer to hand-lettering. Melissa Stewart, Allen Young, and Nicole Wong's *No Monkeys, No Chocolate* (2013) uses three different typefaces to help the reader navigate the three kinds of text in this nonfiction picturebook about chocolate. The concise main text is the largest type on the page and is bolded to highlight its dominance. The more in-depth supplemental nonfiction content appears to be the same serif type, but it is smaller in size and lighter in weight, which indicates its secondary status. Finally, humorous asides are delivered in a small, sans-serif, full-caps font in speech-balloons that are attributed to anthropomorphic worms who comment on the other levels of text while munching a chocolate bar.

A more traditional approach to typography does not regard it as a 'semiotic resource,' but as an element that should avoid drawing attention to itself. In his cleverly titled *Horn Book Magazine* essay, "Give 'Em Helvetica," Leonard S. Marcus asserts that "harmoniousness and understatement are clearly among the watchwords in picture-book type selection and design" (2012: 42). In other words, typography should not be a distraction from the art that conveys its own meaning, and it should seamlessly integrate into the visual layout of the page. How to achieve this? In Sendak's *Where the Wild Things Are* and in many other picturebooks, white space outside of the pictures, also known as air frames, provides room on the page for text. In the case of full-bleed art that extends out to all sides, the type must be especially well-integrated into the design of the page. Jerry Pinkney's nearly