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Illustration for Childrens' Literature

Edward Parker

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Title Page

Illustration For Children's Literature

Thesis Proposal for the Master of Fine Arts

College of Fine and Applied Arts

Rochester Institute of Technology

Submitted by: Edward W. Parker

Date: January 27, 1969

Advisor: ____________________________

Approved by Graduate Committee: 1/30/69

Date: ______________________

Chairman: ____________________________
"Purpose of the Thesis"

I The purpose of this thesis is to explore the complexities and requirements of illustrating books for children, and, as a result of that exploration, design, and illustrate two types of children's books.

"Scope of the Thesis"

II Investigation into this area will begin with a study of the history of children's books and their corresponding illustrations. Several excellent resources are available on this subject. A study of contemporary modes of illustration would follow this, using existing children's books and other appropriate references. Two illustrated books will be completed in addition to the thesis report, one illustrated from existing written materials, and one written and illustrated by myself. Preliminary research indicates that these two situations are the most common occurrences in illustrating for children. The books will be executed in full color using synchronatic water colors, tempuras, and pen and ink. Hopefully the books will be ring bound.

"Procedures"

III 1. The first step will be to explore the history of illustrating in regards to children's literature, both in terms of function of the illustration, and techniques of illustrating.

2. A study of modern children's illustrators, their various techniques, attitudes, and problems incurred in the modern publishing field will follow.

3. After a basic understanding is established concerning the historical traditions and modern realities in children's illustration, comprehensive work will begin on the first book, to be illustrated from existing written material.
4. Final written draft of second book is to be completed, and comprehensive layouts started.

5. When the layouts are completed, the finished art will be started, actual page size and in full color.

6. The finished plates are to be ring bound in book form. The ring binding will allow easy removal of individual pages.

7. The thesis report will be written upon completion of the thesis project, using notes, observations, and other materials gathered from steps 1 and 2.

IV "Alternative Proposals"

1. Design and execution of designs for a related series of children's toys.

2. Design for a teaching supplement for elementary school use.

I respectfully request that Mr. Roger Remington be appointed as my thesis advisor. Thank you.
Illustration for Children's Literature

Submitted by: Edward W. Parker, Candidate for the Master of Fine Arts in the College of Fine and Applied Arts of the Rochester Institute of Technology.

Date: May 26, 1969

Advisor: Professor Roger Remington
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In undertaking a study of children's literature and illustration, or, in the actual production of a book for children, one should be fully acquainted with the present field and the past history of children's books.

Far too often the student will undertake the task of producing a children's book with a very light attitude, assuming that if the book is to be produced for children, the written material and illustrations will be very simple. Children are not simple-minded and this attitude produces poor books. A tremendous amount of cheap, trite books are produced each year on the assumption that children will accept anything. If the prospective author-illustrator of children's literature is satisfied with this attitude and what it produces, then a study of illustration for children's literature is not needed.

We are fortunate to be living in a time that is a golden age in terms of children's books. Many books of high quality are being produced. We are also fortunate in that illustration for children, and indeed children's literature itself, are fairly recent innovation upon our times. Therefore, a reasonable amount of good reference material is available on the subject.

As stated above, books produced purposely for children to read, look at, and enjoy came late in the development of literature and illustration. While illustration for children has not always existed, the art of illustration has. The caves of Lascaux in France, and Altamira in Spain are covered with
paintings of various prehistoric animals. These illustrations had definite functions in the life, ritual, and magic of their paleolithic creators. To any cave children viewing them, they provided an education for hunts and rituals of their future.

Plato said that Egyptian art had not changed in ten thousand years. This statement has some truth in it for the basic Egyptian institutions, beliefs, and artistic forms have a certain sameness. These Egyptian institutions were continually reasserted over the centuries by a consistent functional art form. Even their form of writing, hieroglyphics, was a form of picture story. For ten thousand years, Egyptian children were exposed to this picture-image form of communication.

In ancient Greece and Imperial Rome, languages were written and books were produced. Many were probably illustrated but few examples were preserved. Picture stories were produced in the stone friezes of temples. The children of Greece and Rome could see Achilles marching on Troy and Titans and gods battling back and forth across the entablatures of their buildings.

This tradition of teaching, directly or indirectly, by illustration was culminated in its ancient form by the Gothic cathedral. Literally every inch of a Gothic cathedral was covered with sculptured forms depicting Biblical scenes, church doctrines, and demons of afterlife. The cathedrals existed as vast teaching machines for the illiterate masses. All of these illustrative or art forms of the various early societies were
produced for the edification of the whole society and, most particularly, the adults. While children absorbed much of this material, little, if any, material was provided solely for children.

In 1658 the first conscious attempt at formulating a book for children was made by a Bishop Comenius (1592-1670). Comenius was a man who had far-seeing ideas about making knowledge more attractive to young minds. His book was naturally geared to the education of children. First printed in Latin in Nuremberg, it was shortly after printed in English as Visible World—For the Use of Young Latin Scholars. It remained in print for over a century. Other books had been printed for children at early times, most notably the Caxton edition of Aesop, produced in 1484, but Bishop Comenius is recognized for his innovative attempts at education and his attitudes toward the usage of illustration for children. One frequently quoted sentence of Comenius', "Pictures are the most intelligible books that children can look upon," is certainly an age-old truth.

Comenius', Caxton's, and their contemporaries' books, while produced with children in mind, were lesson books and books of courtesy. Even these lesson books were available to only a small number of privileged children. The first book used by any large number of children was the Hornbook, produced in the latter part of the sixteenth century, and it too was a lesson
Though most books for children were hard to come by and most books were printed for adults, children were taught to read and they read what was available. In the eighteenth century, much of their reading was taken from chap books, which were numerous and cheap. For a century and a half, an enormous amount of chap books were sold in England. Printed on cheap paper and illustrated with crude wood cuts, they carried every sort of content, some desirable and much that was undesirable. While the chap books may not have been intended directly for children, they inevitably came under children's eyes. All sorts of old heroes and heroines of legends and fairy tales were written about in them but, for the most part, the printing was poor and hard on the eyes and many of the stories consisted of ribald jokes interspersed with wood cuts of extremely poor taste.

In the latter part of the eighteenth century, several fortunate occurrences established a new era in children's literature and illustration. With John Newbery, William Blake, and Thomas Bewick, were the beginnings of many of our modern traditions in children's books.

John Newbery has been called the "father of children's literature" for it was Newbery who conceived the idea of publishing books just for children. In his first book, Little Pretty Pocket Book (1744), there were alphabet rhymes about children's games and illustrations showing children at play. It was a book free of lessons and one for pleasure. With this book and others,
such as Tales of Mother Goose, Newbery launched the art of children's books.

Since Newbery was making inroads into publishing for children, it was fortunate that two men would soon make innovations in the area of illustration.

William Blake was a romantic artist who greatly admired the Michelangelesque and manneristic techniques of the Renaissance. Unlike his romantic contemporaries, who included Constable, Turner, and Copley, among others, he was concerned with producing illustrations for books. Since he could not achieve quality with the popular woodcut, he established a method of relief etching that is somewhat akin to our modern line cut. His illustrated books, Songs of Innocence (1789) and Songs of Experience (1794), are still widely respected today.

Also in the latter part of the eighteenth century, an apprentice engraver, Thomas Bewick, established the technique of white line or wood engraving. Bewick was interested in children's illustration and his graceful, fine-lined engravings were much in demand. Bewick produced several books, most notably Pretty Book of Pictures for Little Masters and Misses. His fine line illustrations are forerunners to the many exquisite reproductions that are possible through the processes of lithography and photoengraving. Without these processes, the wealth of beautifully illustrated books for children would be nonexistent.
With the new demand for children's books and the establishment of effective methods of reproducing quality illustrations, children's illustration in the modern sense came to the fore in the nineteenth century. It may be interesting to note that, within this short time span, many of the influences and traditions of our modern art forms were also established.

The first book for children, in the modern sense, was a translation of Grimm's Popular Stories (1823). The book was illustrated by George Cruikshank, an English caricaturist in the tradition of Hogarth. Up to this time, pictures that appeared in children's books were included to impress a moral or reinforce a lesson. Cruikshank's drawings were the first produced just to give pleasure. Cruikshank's genius lay in his ability as a caricaturist. His etchings are full of the grotesque and lively humor in which children of past and present generations delight. Ruskin once said that Cruikshank's etchings for the stories of Grimm were "unrivaled in masterfulness of touch since Rembrandt; in some qualities of delineation unrivaled even by him." Cruikshank's drawings have had an influence on many illustrators since the nineteenth century and his work is worthy of study. His illustrations are included in early editions of Cinderella, Robinson Crusoe, Puss in Boots, and a wide area of children's literature.

The caricature, cartoon type of illustration was also employed by Sir John Tenniel in his illustrations for Alice's
Adventures in Wonderland (1866) and Through the Looking Glass (1872). The author, Lewis Carroll, considered them to be perfect illustrations of his text. Tenniel is famous as a political cartoonist for Punch. His accuracy in drawing and dignity in conception are much respected. His skill can be compared to those of Daumier and many critics consider him superior to his French counterpart. It is safe to assume that his illustrations for "Alice" will never be surpassed.

Another illustrator working in the Cruikshank, Tenniel style is often overlooked and perhaps deserves mention. Edward Lear wrote and illustrated The Owl and the Pussycat and The Book of Nonsense. His animal drawings have a certain wit and flair. He was considered to be a fine artist although he is most noted for his delightful nonsense verses.

Until the middle of the nineteenth century, illustrators worked in black and white. The work of two illustrators, Kate Greenaway and Randolph Caldecott, deserves mention. The wages of time and their Victorian attitudes have relegated them to the reputation of minor illustrators. However, in a time when color was being introduced to book illustration in a rather crude and garish way, Greenaway and Caldecott strove to set high standards in the new chromo-lithography method of color reproduction. While their stories and illustrations of a prettified English countryside with uncomplicated children and clean, starchy people are somewhat stodgy, they strove to the best of their abilities for a quality and dignity in their work.
At the turn of the nineteenth century, two books were published by an untrained author-illustrator named Beatrix Potter. They were *The Tale of Peter Rabbit* and *The Tailor of Gloucester*. Beatrix Potter was one of the first illustrators to plan every detail of production and layout in a book. The result is an overall feeling of completeness, something that many illustrators of future generations would admire and strive to achieve. Beatrix Potter's illustrations seemed to have a real empathy with animals and her rabbits, mice, kittens, and hedgehogs, even if they were dressed up, were real animals. The illustrations have a close-up reality, a reality and a viewpoint familiar to any child's eye. Her books were inexpensively published with cloth covers on a 5 x 4 inch format with coloured pictures on every spread and a text with no more than one or two simple sentences on each page. This feeling for animals is much desired and admired by other illustrators. A real feeling for the character of animals is hard to achieve and children will easily spot and reject any pretense on the part of the illustrator. Some of the more successful illustrators in the Potter tradition have been Kenneth Grahame, *Wind in the Willows* and *Winnie the Pooh*, Garth Williams, *Charlotte's Web*, and Marc Simonts, *The Happy Day*. Other illustrators are equally successful in depicting animals but in different styles.

Another style emerged at the turn of the past century that set many trends through the twentieth century. The subject is
one that is often misunderstood and has had intermittent popularity through the past centuries. This area is the world of fairie and its illustrators are as varied as the various of the fairy story. Andrew Lang's series of coloured fairy books was the combined result of great scholarship and research. It was, and is, the most complete assembly of fairy stories for children. While the illustrations by H. J. Ford lack inspiration, the series as a whole is well done and sparked renewed interest in the world of fairie. In the more traditional fine arts, parallels can be seen between the emergence of the fantasy worlds of fairie and the works of such artists as Beardsley, Gauguin, Ernst, and Dali.

The invention of photoengraving at the turn of the century and the emergence of the half-tone made it possible for illustrators to meet the expanding demands for good illustrations for the rebirth of the fairy adventure story. There emerged in America a highly talented group of artists to be known as the Brandywine School. Its inspiration was Howard Pyle (1853-1911), a highly gifted illustrator and writer. In the field of children's books, he made immensely important contributions, both as a writer and illustrator. In addition, he taught and inspired a large group of talented artists whose work and teachings have been passed on to third, fourth, and fifth generations. Pyle's better books consist of The Merry Adventures of Robin Hood, Twilight Land, and four volumes of King Arthur tales. Into these old legends of Europe he breathes a bright golden light. There is
contained in his illustrations a sense of love and wonder for nature, old worn things, heroic traditions, and, most important of all, people. Pyle's attitude toward illustration can be summed up in his own favorite phrase, "Throw your heart into your picture and jump in after it."  

Since Pyle was concerned with teaching other illustrators, many artists, good and bad, emerged under the Brandywine tradition, most notably N.C. Wyeth whose full color plates for such books as *Treasure Island*, *Kidnapped*, *Black Arrow*, and *Last of the Mohicans* were, and still are, very popular with older children. Perhaps some of the Brandywine tradition is even carried into the fine arts through N. C. Wyeth's son, Andrew Wyeth.

It would be an oversight to end discussion of the fairy-adventure story illustrators without making note of some often overlooked illustrators. Palmer Cox's *Brownie* books have a subtle, innocent sense of fun that was ahead of its time. His books are relatively unknown by the present generation of children but they are being reprinted and are worth looking at. A humorist-illustrator, Walter Cady, created a pictorial domain of absurd bug life using pictures crammed with all sorts of paraphernalia that made his fantasy world very believable and enjoyable. The English illustrators Edmund Dulac and Arthur Rackham also gave their fantasy illustration a very involved, convincing, and enjoyable feeling.

It is very difficult to pick and choose a group of illustrators to represent trends in the twentieth century. There is a large
array of diversified and competent illustrators. Introduction of photoengraving, intaglio, half-tones, and photolitho-offset have given the field further diversification. Some artists, such as Marcia Brown and Antonio Fasconi, have gone back to the original method of woodcut.

Among the prominent contemporary illustrators of children's books are Garth Williams, Robert McCloskey, Barbara Cooney, and Maurice Sendak. Williams has received much deserved praise for his drawings of animals in such books as Amigo and Charlotte's Web. He has a lovable, unaffected way of drawing animals with warm, amazing, facial expression. As an illustrator, he performs extensive research on the stories he illustrates, experimenting with many styles until he evolves one that is most appropriate. His characters for Charlotte's Web are as memorable as Tenniel's "Alice", Frost's "Brer Rabbit," and Shepard's "Mr. Toad."

Robert McCloskey is one of the most important figures in present day literature and illustration for children. McCloskey both illustrates and writes his children's books and has a very serious, responsible approach toward children's books. His illustrations are varied from realistic to fanciful and are always in direct harmony with the total story. His effective use of spirited line drawing can be seen in Make Way for Ducklings and his equally competent use of atmospheric watercolor in Time of Wonder. Both books won Caldecott medals.

Barbara Cooney's drawings for Chanticleer and the Fox won a
Caldecott medal in 1959. She is an artist with a strong sense of
decor and tradition. She believes in looking into the source of
the material she is working with and has travelled to France and
England to gain feeling for and rapport with her work. Her
illustrations for "Chanticleer," for example, are very reminiscent
of the illuminated manuscripts of Chaucer's time. Almost all
of Cooney's work has a strong feeling of folk art.

Maurice Sendak was nominated for the Caldecott medal five
times before that prize was awarded to him in 1964 for Where the
Wild Things Are. He is a fantasist in the tradition of Lear and
Tenniel and believes that "it is through fantasy that children
achieve catharsis." Much of his time is spent exploring the
fantasy world and children's relationship to it. He has a love
of childhood and his extremely sensitive drawings and luminescent,
impressionistic watercolors present children with something to
which they can react in a very positive way.

An interesting film study, "The Lively Art of Picture Book," produced by Weston Woods Studios in Weston, Connecticut, interviews
McCloskey, Cooney, and Sendak in their studios and is well worth
viewing.

A new approach to the illustration of children's books, both
in the United States and England, was brought about after the
war by a number of graphic designers. This new, expanding area
of children's illustration is of great personal interest because
my approach to illustration is also one of a graphic designer.
Many designers have turned their not inconsiderable talents to children's books. As graphic designers, they have ranged from typographers to advertising art directors. Most designers bring a unique style of illustration to the children's book. Styles range from a high sense of decoration to very direct graphic statements. Many of the designers make use of the various printing processes, most often the effective use of overprinting. More recently graphic designers have produced books that fold out, pop up, have texture, and make noises. Yet, for all of their experimentation, their books hold together as complete, well-designed entities.

Perhaps the first designer to branch out into children's books was Joseph Low, a well known advertising designer. Low works with a hand press in a highly creative way, experimenting with type, overprinting, and wood or linocuts. His Mother Goose Riddle Rhymes was printed in five colors using variations on the above techniques.

One common factor running through most of the design-oriented book is the author-artist's reluctance to use more words than are absolutely necessary. This is a natural enough reaction for graphic designers whose work is made up of finding new methods of visual communication. One of the more attractive books of recent years has come from an Italian-Swiss designer, Celestino Piatti, the author of The Happy Owls and an ABC book. His work contains the essential quality of communication, yet is intrinsically decorative as well.
Paul Rand is a designer-illustrator who achieves a type of children's painting technique with strong, broad brushstrokes and collage effects. He is a master of total concept and form. His text, illustration, and color are composed with a lyric, lilting quality to form an effective total book. These qualities can be best seen in his books *I Know a Lot of Things* and *Sparkle and Spin*.

Other graphic designers to be noted and worthy of further study are Hilton Glaser, *Cats, Bats, and Things with Wings*, Tony Palladino, *The General*, Tomi Ungerer, *The Three Robbers*, and Edward Emberly, *Wing on a Flea*. One other person most certainly not to be overlooked is Ben Shahn who had considerable stature as a designer, fine artist, and compassionate commentator on the human scene. His children's books, though filled with humor, satire, gentleness, and elegance of design, such as *Ounce, Dice, Trice* and *Partridge in a Pear Tree*, have been given scant notice in this country. Accompanying his strong image drawings is a most beautiful use of calligraphy. His book *Love and Joy about Letters* is considered by some to be one of the most handsome books of the last decade. It is a book for all ages with page after page of beautifully lettered text. An excellent example of total book design, it would be more than deserving of individual exploration.

An attempt has been made in this study to give a brief summary of children's illustration, both in the past and present.
Many fine illustrators have not been included in this study. To include each one would take several volumes. Most of the illustrators included have been those with whom I find the most rapport. Preferences will vary with the individual. The point of such a study is simply that before the prospective illustrator of children's books tries to figure out what he can do in and for the field, he has the very important responsibility to explore to the best of his ability what is currently being done in the field and what has been done in the past. As the author-illustrator Henry Pitz states, "The children's book illustrator of today is the child of his artist ancestors."
The personal desire to produce a book, or books, illustrated for children has been with me for a long time. Being and having been trained as a graphic designer, this goal was put off many times as being incompatible with my abilities. However, if something is rooted deeply enough in your personality, you often find yourself doing it in spite of your procrastinations. Since I have a strong natural interest in the world of childhood fantasy, I find myself producing toys, games, stories, and illustrations for children. Doing so, I found that graphic design is not at all alien from the area of children's illustrations and that, at times, a strong background in communications and typography is an advantage. Preliminary studies into the field of children's books showed that graphic designers are most active in the field.

The thesis was started by exploring the history of illustration in regard to children's literature. Some books were available, but due to some confusion in the library or a suddenly increasing interest in children's illustration, obtaining any variety of books for any length of time was made difficult. A study of the present field proved to be less difficult as excellent resources are available in the children's department of most libraries. Also, children's books are not too expensive and anyone interested in the field should start his own collection.

At the beginning of March, the first book was started. In the thesis proposal, it was decided that two books would be
produced, one to be illustrated from existing written material and one to be both written and illustrated by myself. These two situations are the most common occurrences in illustrating for children. The first comprehensive for *A Worm's Tale* was written and illustrated by the end of March. In previous discussions with my principal advisor, we had discussed the possibility of having the book printed by the typography department. The book was produced with this in mind. It was illustrated with pen and ink line drawings with two color spot half-tones to be dropped in. Trying to maintain the simplicity and balance between type and illustration proved complicating and the finished comprehensive was twenty-six pages, too long an edition to be printed. At this time, my advisors suggested that an attempt be made to do further research into the history of and production demands of children's books. This was done with more success than I had previously met.

One danger that can confront anyone producing a children's book is that the first attempt can become too precious to him and he can have difficulty viewing it with a critical eye. This was the case with *A Worm's Tale* so the book was put aside to be worked upon in the future.

At the beginning of April, a trip to Boston put me in contact with several book designers at Houghton-Mifflin, Addison-Wesley, and Ginn and Company. All were encouraging about my proposed book, expressed interest in the finished product, and
gave me some valuable insights into the field.

Upon my return from Boston, my second attempt at writing and illustrating a book was started. It was decided that this book was to be experimental in nature and more of a graphic design concept was to be used. The book evolved as a picture story with no typography. It was produced on a 6 x 6 inch format with pages that flip up. To achieve the effect of floating, tissue overlays were used. The basic plot and characters are simple, as are the illustrations. The story concerns a man and a balloon. Holding on to the balloon, the man floats upward to travel over various scenes before going through a type of fifth dimension and ending up at the reverse of the place he started. The finished book was sent to the bindery by the beginning of May.

During this time, work and study was also being done on the history of illustration. Also, the comprehensive work on what was my second book was started. This book was again to be of experimental nature. The story was to be The Unicorn, as taken from a song about Noah's Ark written by Shel Silverstein. Instead of using the normal method of binding a book, it was decided to use my experience in packaging to design a book box in the shape of an ark. Within the ark would sit the story and illustrations. The illustrations themselves were to be highly decorative line drawings in full color. The top of each 7 x 10 inch page was to be sculpted within the demands of the illustrations.
Typography would not be regulated to formal lines but would run up, down, over, and around various parts of the illustrations, hopefully making a good relationship between type and illustration. The pages themselves were to be joined together by rings so that when the book was taken out of its box, it could be folded out on a table and viewed in its entirety. This book in its comprehensive form was approved by all the advisors during the middle of April. All work on the package and illustrations was completed by the second week in May. At this time all notes, resources, and observations were compiled and the thesis report written.

Hopefully I have produced two books that children could enjoy. In my "Balloon" book there are no words and the story is told in pictures. This could be used for pre-school children or in a teaching role in elementary schools, perhaps as source material or motivational material for creative writing. My largest problem was with the flip-up pages and, had time allowed, more work would have been done to make the pages operate on a more mechanical level. The size of the book and the page involvement hopefully would allow younger children to become more involved with the story. This same purpose of having children become more involved in the books is carried over in the "Unicorn" book. Here I have designed a book-toy package that can be picked up and moved around. Upon opening the box, the book folds out and is viewed in total. Type, color, and illustration are also
viewed as equal so the child can use and view the book on several different levels. Originally the books were going to be ring-bound and done in a more conventional method of book design but I found that I was most comfortable working in an experimental, design-oriented way. It is important that a person have an awareness of his capabilities and limitations when producing a book for children. One must fully evaluate what he can do for the field of children's illustration. If he does not do this, what he produces will be false and pretentious, two things of which children are very conscious.
Sketches for *The Balloon* and *The Unicorn*
FOOTNOTES


3 Ibid, p. 35.


5 Ibid.

6 Huber, p. 20.

7 Pitz, pp. 23-25.

8 Huber, p. 23.

9 Janson, pp. 467-468.

10 Pitz, p. 28.

11 Huber, p. 39.


14 Huber, p. 39.

15 Canaday, pp. 96-98.

17 Pitz, p. 40.

18 Lewis, p. 181.


20 Lewis, p. 183.

21 Canaday, p. 291.

22 Pitz, p. 70.


25 Pitz, p. 81.


27 Huber, p. 831.

28 Klemin, p. 78.


30 Lewis, pp. 216-217.

31 Ibid.

32 Klemin, p. 68.
33  
  Klemin, p. 114.

34  
  Lewis, pp. 220-223.

35  
  Pitz, p. 16.
BIBLIOGRAPHY


Standard Reference: Modern Language Association Style Sheet
These are typical specimens of woodcut illustrations printed in early chapbooks. These flimsy books were made to sell for a few pennies, and although produced by the thousands, relatively few have survived because of their shoddy materials and excessive handling. To us, nourished on richer and more varied pictorial fare, their principal appeal is quaintness but to seventeenth and eighteenth century children they must have opened windows upon strange and fascinating worlds.
*Through the Looking Glass*, he reached an enormous audience of children and the child-hearted by playing on the fantasies and absurdities imbedded in unbridled logic.

**JOHN TENNIEL**
*Alice's Adventures in Wonderland*
*Macmillan*

**EDWARD LEAR**
*Nonsense Songs, Stories, Botany and Alphabets*
*James Osgood and Company*
Advertisement for Children's Books—19th century

Fine Illustrated Books
Sir Kay breaketh his sword, at the Tournament.
PALMER COX
The Brownies at Home
Century Company

WALTER HARRISON CADY
The Happy Chaps
St. Nicholas
LEONA PIERCE
Woodcut for "Who Likes the Sun?"
Harcourt, Brace and World

MARCIA BROWN
Woodcut illustrating for
"Once a Mouse"
Charles Scribner's Sons
ANTONIO FRASCONI
Woodcut Illustration for
"The Snow and the Sun,"
Harcourt, Brace and World
In the earlier years of the century, Germany and Austria produced some noteworthy children’s books by artists such as Max Slevogt, Christian Morgenstern, Elsa Eisgruber, Ernst Kreidolf, and Walter Trier; but two wars and Hitler’s purge decimated the ranks of the illustrators severely. No country could lose such artists as H. Steiner-Prag, Fritz Kredel, Hans Mueller, William Sharp, Fritz Eichenberg, Kurt Wiese, Richard Floethe, Jan Balet, and others who migrated to the United States, without impoverishing its creative powers.
The Griffin and the Minor Canon-Maurice Sendak