

A DESCRIPTIVE ANALYSIS OF THE ILLUSTRATIONS
IN SELECTED SHOWCASE BOOKS AND A STUDY
OF YOUNG CHILDREN'S RESPONSES TO A
SAMPLING OF THESE BOOKS SELECTED
BY ADULTS

Dissertation for the Degree of Ph. D.
MICHIGAN STATE UNIVERSITY
JOANNE BEVERLY HUMMEL
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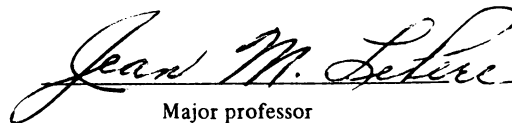
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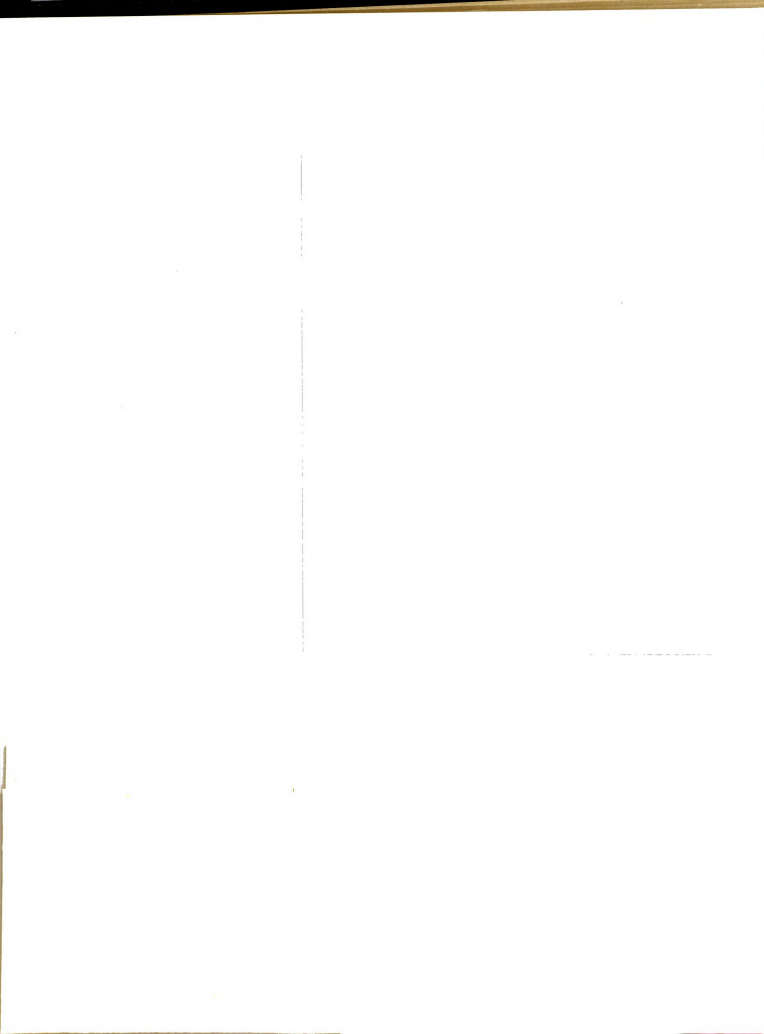
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ABSTRACT

A DESCRIPTIVE ANALYSIS OF THE ILLUSTRATIONS IN SELECTED SHOWCASE BOOKS AND A STUDY OF YOUNG CHILDREN'S RESPONSES TO A SAMPLING OF THESE BOOKS SELECTED BY ADULTS

By

Joanne Beverly Hummel

The Problem

The first purpose of this study was to determine what adults who were knowledgeable in the field of children's book illustration found to be graphically excellent by analyzing illustrations in Showcase picture storybooks designated for children in first and third grade.

The second was to determine first and third grade children's preferences in the style of illustrations using Showcase books selected from the previous sample.

The major question related to the first purpose of the study was:

What elements, in terms of illustrator, artistic style, media employed, artistic technique, number of colors, dominant subject and mood were present in Showcase picture storybooks published for first and third grade children during the years 1972-1976.

The major question related to the second purpose of the study was:

What are the reactions of children in grades one and three to the illustrations in Showcase picture story-books which have been designated as graphically excellent by experts in the field of children's books?

The sample for the descriptive analysis of 53 picture storybooks was compiled from titles of books selected for inclusion in the Children's Book Showcase from 1972-1976 published for children in first and third grade. The frequency of each element found in the sample books was recorded in summary tables.

The sample for the study of children's responses consisted of ten books from the previous 53. All were in color, five in the abstract and five in the representational style of art. The subjects were forty children in grades one and three in a suburban middle class community, twenty first and twenty third grade children (ten boys and ten girls from each grade) selected at random from three first and three third grade classrooms. The children were asked to respond to a questionnaire constructed to determine their feelings, after each book was presented to them individually. They were also requested to rank order the books after all books were shown.

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Conclusions--Descriptive Analysis

The majority of the illustrators were well established professionals of which twelve had multiple books in the Showcase. The media and techniques used indicated a variety of materials and reproductive techniques. Representational art styles were more prevalent in the Showcase books. However, the percentage of abstract books increased each year. Four color illustrations occurred most frequently. The subjects appeared in three categories listed in order of frequency: "people," "animals" and "animals and people." Humor and adventure were the most prevalent moods.

Conclusions--Children's Responses

All children preferred the representational style more than the abstract style of art; however, first grade children favored the abstract style more than the third grade children. Third grade girls disliked the abstract style most. They also disliked the representational style more than the other children. All children liked books, most had books of their own, but indicated parents did not often read to them. The reading interests of the first and third grade girls were similar, including fairy tales and mysteries, as were the reading interests of the first and third grade boys, which included monsters, space and science. All children liked animal stories. There was a preference for familiar books. Most children

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indicated they could tell the story from the illustrations, with the exception of one book, The Slightly Irregular Fire Engine. The most frequent comments concerned subject and color of the illustrations. The children indicated the representational books made them feel better than the abstract books. Girls indicated the most desire to read the books after viewing the illustrations.

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DEDICATED TO

My husband Larry for his understanding,
patience, and support.

My children Heidi and David who were
invaluable research subjects.

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CHAPTER I

INTRODUCTION

Young children in the latter quarter of the twentieth century are exposed to the most extensive variety of illustrations ever produced in picture books designed for them. Illustrators are employing a freedom in style, technique and media that is becoming increasingly sophisticated. Book artists are now able to produce work that they feel is aesthetically pleasing and still find a market in the children's book field. Children are not only exposed to representational but also to abstract art in such forms as expressionism, impressionism and surrealism. Modern technology has also enabled the illustrator to use many techniques and media that were not available until recent years in order to achieve desired results.

Illustrating children's books has become a respected occupation. Talented artists are choosing this area more than in the past, when it was thought that one must use talents in purely artistic endeavors such as creating for art's sake or selling works in the commercial market.¹

¹Bertha Mahony, Louise Latimer and Beulah Folmsbee, Illustrators of Children's Books 1744-1945 (2nd ed.; Boston: The Horn Book, 1970), p. 254.

Many artists feel illustrating children's books gives them the desired freedom to be more creative. "I like to put my own ideas into my work rather than interpret someone else's," Ellen Raskin comments; and Tana Hoban says of her photographic series, "They're completely my own project --there's no client or art director setting up every picture." For Seymour Chwast, "there's a certain directness in the way you appeal to kids--few overtones and less deviousness."² One wonders, however, if the major concern of children's book illustrators is really for the young audience who are the recipients of these books.

Sallie Baldwin voices this concern most aptly:

For a decade now, I have been a children's book art director. During that time I have seen books published for editors, authors and/or artists and their fantasies, designers and art directors. Seldom for children. Even today, with materials becoming more expensive and in short supply, when more than ever every published title must count, we continue to witness the publication of a surprising number of ego gratifications. Unfortunately they are marketed as children's literature.³

Of course picture books are being created not only for children but for adults as well. Many books labeled

²Carol Stevens, "See the Children's Books. See the Taboos in the Children's Books. See the Taboos Toppling in the Children's Books. See . . .," Print, Vol. 27, (November/December, 1973), p. 28., quoting Ellen Raskin, Tana Hoban and Seymour Chwast.

³Paul Doeblner, "Kids vs. Adults on Children's Books," Publishers Weekly, Vol. 206, No. 19 (November 4, 1974), p. 22, quoting Sallie Baldwin in American Institute of Graphic Arts Show Catalog, New York, 1974.

children's literature by publishers may also be enjoyed by adults, becoming treasures for the entire family, each enjoying them in a different way.

In 1938 an annual award for the most distinguished American picture book for children was established and presented to the illustrator of that book by the Children's Services Division of the American Library Association. This award was suggested and donated by Frederic G. Melcher in honor of Randolph Caldecott, a celebrated nineteenth century English illustrator of children's books.⁴

Eligibility for the Caldecott Medal is determined by the following criteria:

1. A text worthy of the book but not necessarily the work of the artist.
2. The pictures rather than the text are the most important part of the book.
3. No age limitations on the intended reading audience of the picture book, but usually the Caldecott Medal is awarded to books that are published for young children.
4. The artist must be either a citizen or a resident of the United States.
5. The book must have been published in the United States during the year preceding the presentation of the award.⁵

The 23 members of the Newbery-Caldecott Awards Committee from the Children's Services Division of the

⁴Frederic G. Melcher, "The Origin of the Newbery and Caldecott Medals," Newbery and Caldecott Medal Books: 1956-1965, ed. by Lee Kingman, (2nd ed., Boston: The Horn Book, Inc., 1966), pp. 1-2.

⁵Patricia J. Cianciolo, Illustrations in Children's Books (2nd ed., Dubuque, Iowa: Wm. C. Brown Co., 1976), pp. 7-8.

American Library Association determine the Caldecott Medal winner and announce the award in January of each year. The far reaching effects of this award serve to stimulate artists and publishers as well as to foster the development of critical judgment among librarians, teachers and parents.⁶

In more recent years other awards have been established for illustrated books. Among these is the Children's Book Showcase established in 1972. This award, sponsored by the Children's Book Council, is given to a selection of books judged by a committee of children's book artists and book designers to be of outstanding graphic quality. "The prime purpose is to select the best illustrated and/or designed children's books published in the United States during the year preceding the Showcase."⁷

Guidelines set up by the first Showcase Committee continue to be used as criteria each year. They are as follows:

the illustrations (if the book is illustrated) should be appropriate in relation to the text; they should extend as well as interpret the text, and be consistent in mood and feeling; they should be conceived and executed with originality.⁸

⁶Bertha Mahoney Miller, "A Twentieth Century John Newbery," Newbery Medal Books 1922-1955, ed. by Bertha Mahoney Miller and Elinor Whitney Field (4th ed. Boston: The Horn Book, Inc., 1968), p. 5.

⁷The Children's Book Showcase (New York: The Children's Book Council, Inc., 1972), p. 4.

⁸The Children's Book Showcase, 1974, p. 5.

An additional purpose of the Children's Book Showcase is to be an educational activity wherein the selected books would be on display in communities throughout the country with the hope of fostering the ability to recognize graphic excellence in children's books by those interested in children's literature.⁹

Young children need pictures to convey meaning to the printed word and to help them understand concepts they have not yet experienced. It would be difficult indeed for a youngster to understand the differences between a dog and a cat if he/she had never seen either animal before. Good illustrations can be thought of as appetizers on the road to reading, leading to an appreciation and interest in literature for the young child. Contemporary society's emphasis on visual communication as an aid to instruction and to education makes it imperative to present only good visual images in illustrated books.

In the present study illustrations from selected Showcase books were analyzed to determine the artist's technique, artistic style, the media used to achieve the final product, the dominant color(s), the mood and the predominant subject(s). Responses to a sample of these illustrations given by first and third grade children were also analyzed to determine their feelings about these

⁹The Children's Book Showcase, 1974, p. 4.

illustrations regarded as achieving graphic excellence by adults knowledgeable in the area of children's books.

Need for the Study

The need for this study arose from the need in children's literature to evaluate illustrations found in picture books designed for young children. There are few studies of recent vintage done in this area and those which have been done offer no unanimity of findings. With the number of picture books being published at present, the selection process is becoming more difficult. Parents, teachers and librarians, although knowledgeable in choosing excellent books from a literary standpoint, may often lack the ability to evaluate the art work in the same book. Harlin Quist writes of the dependence of children on adults for their literature when he says, "adults write, publish, illustrate and buy the books. Hopefully these books will be the best ones for the child."¹⁰ The research on children's preferences in picture book illustrations seems to indicate that adult choices of picture books have been, in many cases, unlike those of the children.¹¹ Therefore, a

¹⁰ Harlin Quist, "Children's Book Production in the U.S.A.," Graphis, Vol. 27, No. 1-5 (1970): 272.

¹¹ Florence Bamberger, "The Effect of the Physical Makeup of a Book Upon Children's Selection," Johns Hopkins University Studies in Education (Baltimore: The Johns Hopkins Press, 1922); G. Laverne Freeman and Ruth Sandelin Freeman, "Selecting Books for the Nursery Child," Childhood Education, Vol. 10 (November, 1933); J.E. French, "Children's Preference for Pictures of Varied Complexity of Pictorial Pattern," Elementary School Journal, Vol. 53 (Oct., 1952): 90-95.

more reliable basis, other than simple intuition, ought to be used in selecting appropriate illustrated books for young children. To date, there have been no studies dealing with Showcase books nor any studies investigating how these books are perceived by young children. It is hoped that this study will contribute knowledge in this area.

Importance of the Study

It has been mentioned that Americans place a great deal of emphasis on visual communication as an aid to instruction and education.¹² In fact, John Stewig tells us that 80 percent of our information comes to us visually.¹³ One means of visual communication is the illustrated book. Young children experience books almost entirely on a visual level. It is said that "good taste can be acquired, but if children are to get on the path that will lead them to recognize beautiful things, they must be given those that are well designed, are pleasing to look at, and will enrich their lives."¹⁴

Marcia Brown also says that if a child is exposed to many well designed pictures they may help him/her form discriminating tastes in adulthood.¹⁵

¹²Bettina Hurlimann, Picture Book World (Cleveland: World Publishing Company, 1965), p. 18.

¹³John Stewig, "Book Illustration: Key to Visual and Verbal Literacy." Paper presented at the 20th IRA Conference, New York, May, 1975.

¹⁴Cianciolo, Illustrations in Children's Books, p.16.

¹⁵Marcia Brown, "Distinction in Picture Books," Illustrators of Children's Books, 1946-1956 ed. by Bertha Mahoney and others (Boston: The Horn Book, 1958), pp. 6-10.

Because economic considerations will most probably impose restrictions on the number of illustrated books produced in the future, it seems necessary to put into the hands of young children only the best graphic examples.¹⁶

This study also has implications for educators, publishers, librarians and parents as well as illustrators. Pictures can foster a reader's comprehension, imagination and experiences.¹⁷

Contact with illustrations of art may refine, deepen and strengthen the child's susceptibility to beauty in general, may set up an aesthetic relation to human beings, to society as a whole, to man's work, to nature.¹⁸

This point of view is also expressed by others who feel that good illustrations can be the stepping stone on the road to reading and to a love of literature.¹⁹ Pictures also serve to provide literary and cultural heritage.²⁰ For some children good illustrations may be

¹⁶Anna Ulrich, "The Future Evolution of the Art of the Picture-Book," Graphis, Vol. 21, No. 177, 1975-76, p. 100.

¹⁷Cianciolo, Illustrations in Children's Books, p. 95.

¹⁸Frantisek Holesovsky, "Some Remarks on the Theme of Our Symposium," Bookbird, Vol. 7, No. 1, 1969, p. 73.

¹⁹William Jenkins, "What is Children's Literature?" in Children's Literature Old and New, ed. by Virginia Reid (Champaign, Ill., N.C.T.E., 1964), p. 42.

²⁰Cianciolo, Illustrations in Children's Books, p. 107.

the only way to experience beautiful art.²¹ If children do not always appreciate the best when they see it, they will have no chance of appreciating it if they never see it.²²

Purpose of the Study

There were two major purposes of the study: the first was to analyze illustrations found in Showcase picture storybooks designed for first and third grade children in order to determine what adults knowledgeable in the field of children's book illustration find to be graphically excellent. The books were analyzed in terms of the illustrator, artistic technique, media employed, artistic style, number of colors used, dominant subject(s) and the mood conveyed in the pictures. The books were selected from those receiving the Children's Book Showcase Award from 1972-1976.

A second purpose was to analyze a sampling of first and third grade children's responses, in a middle class suburban school to determine their preference in the style of illustrations in books selected from the Showcase

²¹Virginia Haviland, "Current Trends in Children's Literature in the United States," International Library Review, Vol. 5 (July, 1973), p. 266.

²²Gerald McDermott, "Caldecott Award Acceptance," Horn Book, Vol. 51, No. 4 (August, 1975), p. 350, quoting John Rowe Townsend.

picture storybooks published for first and third grade children and previously analyzed.

Questions

The major question related to the first purpose of the study was:

What elements, in terms of artistic technique, media employed, artistic style, number of colors, dominant subject(s) and mood, are present in Showcase picture storybooks published for first and third grade children?

The major question related to the second purpose of the study was:

What are the reactions of children in grades one and three to the illustrations in Showcase picture storybooks which have been designated as graphically excellent by experts in the field of children's books?

This question led to the formulation of the following specific questions:

Do first and third grade children's stated liking for styles of art in picture storybook illustrations vary by grade?

Do first and third grade children's stated liking for styles of art in picture storybook illustrations vary with sex?

Do first and third grade children's rankings of styles of art in picture storybook illustrations vary by grade?

Do first and third grade children's rankings of styles of art in picture storybook illustrations vary with sex?

Do first and third grade children's rankings of styles of art in picture storybook illustrations vary between grade and sex?

Assumptions Underlying the Study

This study was based on the assumption that exposure to excellence in book illustrations does have a lasting effect and strong influence on the young child. It was also assumed that adult views of graphic excellence may be different from children's views on this subject.

Because we are primarily a visual society, young children are continually exposed to visual representation in books. With the abundance of illustrations published in books for a young audience, it is important to expose children to illustrations of the highest artistic quality in order for these children to develop discriminating taste in pictures.

Definitions of the Terms Used

The following terms are defined according to their use in the present study:

Picture storybook: A "picture storybook," for the purpose of this study, is an illustrated book with brief text enjoyed by children from ages five through nine.

Such children could comprehend the story through the illustrations without the text although the two go together.²³ This term also included folktales and fairy tales appropriate for the age level referred to in the study.

Young children: For the purpose of this study the term "young children" refers to children ages five through nine years of age in first and third grade.

Descriptive analysis of illustrations: The term "descriptive analysis of illustrations" refers to the technique employed in this study to obtain a description of the artistic elements used in book illustration.

Artistic media: The term "artistic media" refers to the materials used to create an illustration such as watercolor, chalk, crayon, ink or paint.

Artistic technique: The term "artistic technique" refers to the way in which an artist uses media and style to create a visual image.

Artistic style: The term "artistic style" refers to the way in which an artist portrays a visual image in the arrangement of line, color and mass.²⁴ The style may range from a representational to an abstract image.

²³Cianciolo, Illustrations in Children's Books, p. 6.

²⁴Charlotte Huck, Children's Literature in the Elementary School (3rd ed., New York: Holt, Rinehart and Winston, 1976), p. 121.

Abstract style: The term "abstract style" refers to the artist's portrayal of his subject in a subjective, imaginative, emotional manner. The structural quality of the object is emphasized and the style is often marked by distortion, elongation, linearity and pointedness.²⁵

Representational style: The term "representational style" refers to the artist's portrayal of his subject in a realistic manner representing the appearance of subjects within the artist's own perception and interpretation. The use of precise and exact outlines and the use of details and facts that typify the subject are characteristic of this style of art.²⁶

Limitations

The limitations of this study were as follows:

The ability to generalize the findings to other books was limited because Showcase Books were the only books analyzed for their illustrative quality.

From the many possibilities that could have been included, only six different aspects of the illustrations were examined: illustrator, artistic technique, artistic media, artistic style, number of colors, and subject.

This study dealt with middle class first and third grade children from six classrooms in a suburban elementary

²⁵Cianciolo, Illustrations in Children's Books, pp. 34-38.

²⁶Ibid., pp. 32-34.

school and the picture storybooks published for them and does not attempt to generalize conclusions to any other population of children or books.

Overview

A descriptive analysis of the illustrations found in a selected sampling of the award winning Showcase Books noted for their graphic excellence was undertaken in this study. Illustrations were analyzed for their illustrator, artistic style, media, artistic technique, color, subject and mood represented in the pictures in order to determine what type of illustrations are judged by adults knowledgeable in the area of children's book illustrations and children's literature to be of high quality.

In addition, an analysis of young children's responses to the style of art in these books was undertaken in order to obtain their views about books judged to be excellent by adults.

The study is an important one for many reasons. Because an abundance of picture storybooks are produced each year for the early elementary school aged child, adults need to have some basis for choosing the most worthwhile books, other than intuition. Past research reported indicates that often adult choices of books for children are quite unlike choices made by the children themselves. Many adults, although knowledgeable in choosing excellent books from a literary standpoint, may often lack the

ability to evaluate the art work in the same book. It therefore seemed worthwhile to examine the components of book illustrations judged to be excellent graphic representations and also to discover children's reactions to these same books. It is assumed that good illustrations lead children to an appreciation of and interest in literature and the arts, and serve to convey meaning to the printed word and to help children understand concepts they have not yet experienced.

The review of literature revealed that there is not an abundance of research in the area of children's picture preferences and that which has been reported offers no unanimity of findings.

Organization of the Remainder of the Study

A review of the pertinent literature related to this study is included in Chapter II. Chapter III contains a discussion of the research design and methodological procedures. Results of the study are presented in Chapter IV. A discussion of the research findings is presented in Chapter V in order to draw conclusions and offer suggestions for further study.

CHAPTER II

REVIEW OF THE LITERATURE

A review of the literature dealing with various aspects of illustrations in books for children indicated that in the past studies have been undertaken to determine children's preferences in the color and style of illustrations in addition to subject matter preferences and their preferences in the size of the illustrations. Much of the research, however, is not of recent vintage and few studies used actual book illustrations to obtain children's preferences, resulting in what might be considered to be questionable quality of the art work presented to the children, especially if the illustrations are done specifically for the research study by an unknown artist. One study attempted to analyze the stylistic trends in the illustrations in Caldecott Award winning books from 1938-1966.²⁷ Another study investigated young children's reactions to illustrations in award winning books

²⁷John Stewig, "Trends in Caldecott Winners," Elementary English (February, 1968), pp. 218-223 and 260.

recognized for graphic excellence.²⁸ An analysis of the basic components comprising the pictures in storybooks for young children which have received the Showcase Award for graphic excellence and an investigation of young children's responses to the styles of art in these books has not formed the basis for any study to date.

This chapter includes a review of literature concerning: (1) the importance of illustrations; (2) criteria used for evaluating illustrations in children's books; (3) a brief history of the Showcase award; and (4) a review of studies in children's book illustration.

The Importance of Illustrations

The lavish embellishment of a manuscript with illustrations was a most common occurrence even before the invention of moveable type. In fact, words were actually pictures before the alphabet was created, as reflected in Egyptian hieroglyphics and Chinese ideographs. Man created pictures before he was able to write, and even during the Renaissance, pictures still played an integral part in civilization because books were rare and illiteracy was high.²⁹ Thus, one is able to see the importance of

²⁸Bette J. Peltola, "A Study of Children's Book Choices," Elementary English, Vol. 40, No. 7 (November, 1963): 690-695.

²⁹"The Creation of Book Illustrations," Publishers Weekly, Vol. 191 (April 3, 1967): 65.

visual forms of communication even in the early days of civilization.

Today we are still primarily a visual world, as demonstrated by our use of signs, television, movies and illustrations. As stated by Stewig, 80 percent of our information comes to us visually.³⁰ This is also true for young children who are exposed to the largest quantity and variety of illustrations ever produced in picture books designed for them. An ancient Chinese proverb states that one picture is worth 10,000 words. This may not be a matter of universal agreement, but "still it is the picture that matters to children who are masters of few words."³¹

In a tangential study, Dan Cappa observed 2500 California kindergarten children's spontaneous responses to picture storybooks read to them by their teachers. The children's most frequent response to this activity was a desire to look at the book read, implying the importance of illustrations to young children, and perhaps also, in gaining meaning from the book. Other responses by the children in descending order of occurrence were: (1) drawing, (2) painting, (3) dramatic play of the story during work or play time, (4) the story told by a child

³⁰Stewig, "Book Illustration: Key to Visual and Verbal Literacy," p. 2.

³¹Barbara Lucas, "Picture Books for Children Who Are Masters of Few Words," School Library Journal, Vol. 98, No. 10 (May 15, 1973): 31.

to other children, (5) clay modeling and (6) block play. These activities seem to fit on a continuum from concrete to abstract. Approximately one third of the responses were verbalized; the others were observed in the children's actions presenting clues to the alert adult concerning the children's readiness for academic activities. This study also emphasized the importance of providing books of interest to the young child, noting that an interest in books can be fostered by parents and teachers from a very early age. Studies such as this one would indicate to the teacher what children prefer.³²

The belief that good illustrations expand one's visual sense and foster imagination is set forth by several individuals knowledgeable in the children's book field.³³

A recent study by Samuels, Biesbrock and Terry revealed that second grade children preferred to read stories with pictures to those with no pictures. The children also preferred colored pictures over outline drawings. Each child was exposed to three different

³²Dan Cappa, "Reactions of Kindergarten Children to Story Books Ready by Teachers" (Doctoral Dissertation, University of California, Berkeley, 1953).

³³Cianciolo, Illustrations in Children's Books, p. 1; Huck, Children's Literature in the Elementary School, p. 106; Donnarae MacCann and Olga Richard, The Child's First Books: A Critical Study of Pictures and Texts (New York: H. W. Wilson Co., 1973), p. 1; McDermott, "Caldecott Award Acceptance," p. 350; John Rowe Townsend as quoted in McDermott, "Caldecott Award Acceptance," p. 350.

treatment conditions; color, outline drawing and no picture as three different stories were presented during a directed reading lesson using slides. The children responded to the following questions in the form of a written questionnaire: "Did you like the story? How much did you like the story? Which story did you like best, second best, least?" The results of this study differ from the results of similar studies undertaken with older children and adults whose attitudes do not seem to be influenced by illustrations. Perhaps this developmental shift of attitudes parallels reading skills, with the beginning reader and poor reader relying more on pictures for decoding and comprehension. Samuels, Biesbrock and Terry support this conjecture with the finding that poorer readers preferred illustrations more than the better readers. For beginning readers or poor readers, pictures seemed to be important as a motivating factor.³⁴

An article by Jenkins states:

For poor readers, illustrations tell the story
 For good readers, illustrations extend the story
 For nonreaders, illustrations lead them to books.³⁵

³⁴S. Jay Samuels, Edieann Biesbrock and Pamela Terry, "The Effect of Pictures on Children's Attitudes Toward Presented Stories," Journal of Educational Research, Vol. 67, No. 6 (February, 1974): 243-246.

³⁵Jenkins, "What is Children's Literature?"
 p. 42.

It is believed by several authors that appreciation for quality art work is a learned response developing only if the opportunity to view good art is present.³⁶

Brown noted that young children absorb more with visual images than without.³⁷ This tenet is also basic to child development theory as pointed out by Hurlock:

Before the child is capable of reading, he learns many meanings from looking at pictures . . . and his careful observation of pictures shows him details of objects which he formerly had not noticed.³⁸

A young child may not always react to descriptions but he will definitely react to a visual impression.³⁹ A children's book editor feels that because we live in an all pervasive visual world children respond easily to visual clues and they become a "shorthand for language for the young child."⁴⁰ What a child sees in a picture contributes to his development of both concrete and abstract concepts.⁴¹

³⁶Haviland, "Current Trends in Children's Literature in the United States," p. 266; Huck, Children's Literature in the Elementary School, p. 106; Lillian Smith, The Unreluctant Years (New York: Viking Press, 1953), p. 117.

³⁷Brown, "Distinction in Picture Books," p. 78.

³⁸Elizabeth Hurlock, Child Development (4th ed.; New York: McGraw Hill Company, 1964), p. 370.

³⁹Jenkins, "What is Children's Literature?" p. 42.

⁴⁰Amy Zachary, "How Young Children's Book Editors See the Future," Publishers Weekly, Vol. 207, No. 8 (February 24, 1975): 63.

⁴¹Hurlock, Child Development, pp. 492-493.

Good illustrations can be a strong positive contribution to the early education of children. They may have a profound effect on the development of important characteristics.⁴² Many early educational experiences involve training in visual skills because a child progresses in his development from sensation through perception to conceptualization. Details are perceived, discriminated and integrated perceptually. Concepts form as objects are categorized and classified and stored in one's memory to be used as needed.⁴³ It, therefore, seems imperative to expose children to the very best in illustrations found in picture storybooks during these early formative years.

Criteria Used for Evaluating
Illustrations in Children's
Picture Books

The importance of good illustrations in picture books for young children cannot be understated. Because an abundance of books are published in this category each year and because adults need guidelines for making decisions about the illustrations, it seems necessary to discuss the criteria used to evaluate illustrations appearing in such books. The Showcase Committee established the following criteria:

⁴²MacCann and Richard, The Child's First Books: A Critical Study of Pictures and Texts, p. 1.

⁴³Shari Nedler, "A Developmental Process Approach to Curriculum Design," in Exploring Early Childhood Programs, ed. by Ronald Parker (Boston: Allyn and Bacon, Inc., 3rd. ed. 1973), p. 74.

illustrations should be appropriate in relation to the text; they should extend as well as interpret the text, and be consistent in mood and feeling; they should be conceived and executed with originality.⁴⁴

Others have added to this criteria. Mosier feels that good illustrations must provide essential details to enhance the story but not enough to stifle the imagination of the child. The illustration should bring out the flavor of the author's words without detracting from the story. Artistic expression should be emphasized including distinctive design and the aesthetic interpretation of the story. Sights should be set on what children ought to want and not what they necessarily want.⁴⁵

Richards believes that one should evaluate illustrations by artistic standards instead of personal taste; examining the elements of color, line, texture, shape and arrangement.⁴⁶

The artist must have an idea of the aim of education and of the role his work will play in it according to Holesovsky. The artist's task is also one of stressing

⁴⁴The Children's Book Showcase, 1974, p. 5.

⁴⁵Mosier, "Illustrations Are Important," pp. 87 and 92.

⁴⁶Olga Richard, "The Visual Language of the Picture Book," Wilson Library Bulletin, Vol. 44 (December, 1969): 434.

and strengthening the feelings of mood and the emotional state of the text.⁴⁷

Cianciolo lists the following general criteria for evaluating illustrations:

1. Something of significance is said.
2. Audience is understood and respected.
3. Artistic talent prevails.
4. Illustrations go beyond the text.
5. Sizes and shapes should vary.
6. Illustrations must permit the reader to use his own imagination to interpret words and pictures.⁴⁸

Sebesta and Iverson⁴⁹ as well as Jacobs⁵⁰ suggest that illustrations should convey the tone, mood and theme of the work. Huck feels that illustrations in picture books should reflect the action and the climax of the plot and portray convincing character delineation and development.⁵¹ Huck⁵² and Jacobs⁵³ agree that illustrations

⁴⁷Frantisek Holesovsky, "On the Specific Features of Illustrations for Children," Bookbird, Vol. 8, No. 1, 1970, p. 56.

⁴⁸Cianciolo, Illustrations in Children's Books, pp. 9-25.

⁴⁹Sam Sebesta and William Iverson, Literature for Thursday's Child, Chicago: S.R.A., 1975, p. 131.

⁵⁰Leland Jacobs, "Enjoying Literature with Young Children," in Using Literature with Young Children, ed. by Leland Jacobs (New York: Teachers College Press, 1965), p. 2.

⁵¹Huck, Children's Literature in the Elementary School, p. 114.

⁵²Ibid., pp. 115, 117.

⁵³Jacobs, "Enjoying Literature with Young Children," p. 2.

should be accurate and consistent with the text, that pictures and text should be synchronized, that the medium should be appropriate to the story and be used effectively by the artist. Haviland stresses that pictures should harmonize with the text, extending and broadening it but not duplicating it.⁵⁴

Milton Glaser, well known artist and winner of the Gold Medal of the American Institute of Graphic Arts in 1972, states: "the essential function of art is to change or intensify one's perception of reality." He feels that illustrations are not only visual matter used to clarify or decorate the text but go beyond this in producing a lasting effect on the beholder.⁵⁵

Gerald McDermott, winner of the Caldecott Medal in 1975 for his book Arrow to the Sun, appears to be in agreement with Glaser when he says:

the artist must attempt the task of penetrating surface reality to perceive a universal truth, that is, he draws out the essence of the idea. In transforming this vision into powerful graphic shape, he hopes to communicate it to others. In the process, he can expand our visual sense and enhance our ability to see with the open eye. The artist, ... assists in releasing the imagination.⁵⁶

⁵⁴ Haviland, "Current Trends in Children's Literature in the United States," pp. 265-266.

⁵⁵ Lee Kingman, "The High Art of Illustration," Horn Book, Vol. 50, No. 5 (October, 1974), quoting Milton Glaser in Graphis, XXIX, No. 168 (1973-1974), p. 95.

⁵⁶ McDermott, "Caldecott Award Acceptance," p. 350.

Lillian Smith feels that illustrations should be drawn from the artist's way of remembering how a child sees, feels and enjoys the world. Children, she says, like pictures that tell a story, are related to the familiar, and are produced with a fresh, original imaginative quality.⁵⁷

Children are quite able to find lovable figures with which to identify in abstract, surrealistic or pop pictures and to follow the stories portrayed provided these stories and pictures really form the substance of the book, according to Ulrich.⁵⁸ McDermott also feels that children initially feel no hostility to the most stylized images, responding in a direct and receptive manner. He feels this is true because children respond to images and symbolism found in their own paintings.⁵⁹

A study by John French concerning children's preferences for pictures of varied complexity was reported in 1952. French's subjects included 88 teachers, 142 first graders and 554 children from other elementary grades. The subjects were asked to select their picture preferences from two sets of illustrations using identical subject

⁵⁷Lillian Smith, The Unreluctant Years (New York: Viking Press, 1953), p. 117.

⁵⁸Ulrich, "The Future Evolution of the Art of the Picture-Book," p. 190.

⁵⁹McDermott, "Caldecott Award Acceptance," p. 350.

matter but varied picture complexity. The first graders selected simple illustrations in 89 percent of the 13 trials while by fourth grade, children were choosing more complex forms as did the teachers. French concluded from this that children understand the type of art that they themselves produce and prefer it to other types.⁶⁰

Sister Frances Joseph discusses criteria for judging picture books in a recent article noting that some books have a tendency to attract attention to an insignificant incident in the story with oversized gaudy pictures drawing away from the main theme of the story while leaving the child in a puzzled state. Her belief is that the meaning and content of the pictures are more crucial than color and that details may be safely omitted because of the child's inability to consider many things at one time.⁶¹

The preceding statement is in agreement with a study done in 1933 by G. LaVerne Freeman and Ruth Sanderlin Freeman. The Freeman study used 60 nursery school children as subjects and attempted to discover what kinds of books were appealing to young children. The Freemans discovered that the subjects liked crude

⁶⁰French, "Children's Preferences for Pictures of Varied Complexity of Pictorial Pattern," 90-95.

⁶¹Sister Frances Joseph, "Criteria for Judging A Picture Book," Catholic School Journal, Vol. 69 (February, 1969): 32-33.

forms, conventionalized pictures (in contrast to realistic ones) and brilliant color (as opposed to soft tints). Photographs were most disliked and naturalistic pictures such as Kate Greenaway illustrations were not well received because the fine shading, detail and soft color seemed confusing to the children. Small and medium sized pictures and books were preferred by the children in this study, and single, unconnected pictures were favored. It is also interesting to note that in the second part of this study mothers were asked to choose pictures that in their opinion would be appealing to their children. The children actually found less than 25 percent of the illustrations selected by their mothers appealing.⁶²

A Brief History of the Showcase Award

In 1972 the first meeting of the Children's Book Showcase Award Committee was held at the Bank Street College of Education in New York City. The Showcase was established for the purpose of evaluating children's books in terms of quality of design and illustration.⁶³ Judges were selected from author-illustrators, art directors and book editors and given the task of selecting titles from

⁶²Freeman and Freeman, Selecting Books for the Nursery Child," 68-72.

⁶³Blanche Hope Smith, "The Children's Book Showcase," Elementary English, Vol. 51 (March 1974): 341.

those submitted by publishers which met the guidelines set by The Children's Book Council:

the illustrations should be appropriate in relation to the text; they should extend as well as interpret the text, and be consistent in mood and feeling; they should be conceived and executed with originality.⁶⁴

Books submitted must have been published in the United States during the year preceding the Showcase. In the years 1972-1977 approximately 8 percent of the books submitted have received the honor of inclusion in the Showcase, although the judges were free to select any number of books. The number of books chosen for each year is indicated in Table 1.

Table 1.--Number of Books Receiving Showcase Award.

Year	1972	1973	1974	1975	1976
Totals	33	27	31	31	28

Each judge was sent a copy of all the books submitted by the publishers and asked to make a list of his first and second choices. The judges then met to make the final selection. Three out of four votes could put a book in or out of the Showcase. An additional responsibility assigned the judges was that of writing evaluations for each book to be placed in the annual Showcase Catalog.⁶⁵

⁶⁴The Children's Book Showcase, 1974, p. 5.

⁶⁵Ibid., p. 4.

A second purpose of the Children's Book Showcase is to be an educational activity wherein the selected books would be on display in communities throughout the country with the hope of fostering the ability to recognize graphic excellence in children's books by those interested in children's literature.⁶⁶

The Showcase selections are not competitive with any other graphic awards for children's books. The emphasis is placed on the evaluation of the graphic achievement in each book considered. According to Ann Beneduce, 1972 Chairman of the Showcase Committee:

the Showcase aims to be an unofficial Society for the Appreciation and Conservation of the Truly Beautiful Children's Book . . . before this increasingly rare species disappears completely. As with the wildlife Conservationists, much of the battle is emotional--making people aware of the beauty they are about to lose, knowing that once they are aware they will care enough to act.⁶⁷

To date, no research studies on Showcase books have been found in the literature perhaps because the award is of such recent vintage.

A Review of Studies in Children's Book Illustration

Studies investigating children's preferences in illustrations have focused on three major areas:

⁶⁶Ibid.

⁶⁷Ann Beneduce, The Children's Book Showcase, 1972, unpagged introduction.

preferences for color; subject matter; and styles of illustrations. Unfortunately, many of the studies are rather dated.

An early systematic study of children's book preferences was undertaken in 1922 by Florence Bamberger to determine the effect of the physical make-up of books on children. Her subjects were 317 children in grades one through three and 65 teachers. A comparison of adult and children's opinions of what children prefer was made. The results of her study indicated that:

1. Children like books with more than 25 percent of the space in pictures.
2. Large pictures were the most popular.
3. Color pictures were more popular than black and white.
4. Younger children liked crude, primary colors.
5. Older children preferred softer tints and tones.
6. There is less difference between boys' and girls' selections than between adults and children's choices.
7. The favorite color was blue with red and yellow in second place.
8. Children preferred books 7½ inches high, 5 inches wide, and 1 inch thick.⁶⁸

In 1931 Helen Martin confirmed and extended Bamberger's findings, discovering that children like realistic presentations and familiarity of subject matter in illustrations.⁶⁹

⁶⁸Bamberger, "The Effect of the Physical Makeup of a Book Upon Children's Selection," p. 7.

⁶⁹Helen Martin, "Children's Preferences in Book Illustration," Western Reserve University Bulletin, No. 10 (Cleveland, 1931).

Many studies have dealt with children's color preferences. In 1971 Jill Locke investigated children's book color preferences to determine if a relationship existed between favorite colors and book preferences. (Only the outer cover of books was used to determine color in this study.) Her general findings were that red and blue were favorite colors of the nursery school subjects with red decreasing with the age of the children and blue increasing with the age and educational level of the subjects. The children favored saturated bright colors. Locke also noted that children tended to transfer their preferences for a favorite color to a book color preference if color is emphasized. However, there was not enough consistency in this preference in the study to be significant.⁷⁰

An investigation into adult color preferences was conducted by Maurice Yaffe which indicated the following colors preferred on a continuum from most to least: blue, red, green, violet, orange and yellow. He discovered men had a strong preference for blue; women for red.⁷¹

A study by Olive Riker concerning color preferences of elementary school children indicated that they

⁷⁰Jill L. Locke, "Color Preferences as Related to Their Favorite Color," (Masters Thesis, Brigham Young University, 1971).

⁷¹Maurice Yaffe, "Can Aesthetic Preferences be Quantified?" Studio International, Vol. 184 (October, 1972): 126-129.

preferred bright, saturated colors in red; then blue, with the preferences changing with maturity in favor of blue and green.⁷²

In 1934 Garth and Porter tested 1,032 young children concerning color preferences reporting the following findings:

1. The feeling for color increased with age.
2. Color preferences were more precise among boys than among girls.
3. Children preferred red most and yellow least.
4. Blue was favored more as age increased.⁷³

Staples investigated color preferences in infancy and childhood using 44 different color tests. The infants in the study seemed to prefer red and yellow while pre-schoolers and students preferred red and blue. Racial differences had little effect on color preferences.⁷⁴

In Hildreth's study of color and picture choices of young children the 138 three, four and five year olds in the sample were asked to choose from ten colors mounted

⁷²Olive Riker, "Color Preferences of Elementary School Children," (Masters Thesis, University of Wisconsin), 1925 as found in Bonnie Mellinger, Children's Interests in Pictures (New York: Teachers College, Columbia University, 1932), p. 10.

⁷³Thomas R. Garth and Electa Penina Porter, "The Color Preferences of 1032 Young Children," The American Journal of Psychology, XLVI (July 1934): 448-451.

⁷⁴Ruth Staples, "Color Vision and Color Preference in Infancy and Childhood," The Psychological Bulletin, XXVIII (April 1931): 297-308.

on cardboards resulting in orange, pink and blue being preferred.⁷⁵

Several additional studies have been concerned with both color and style of illustrations when investigating children's preferences. One of the earliest was done by Welling in 1931. She explored the types of illustrations that four to eight year olds find appealing, noting the following children's preferences:

1. Simple direct picturings, well drawn, each object clearly symbolized and expressive of characteristics even if not a photographic likeness.
2. Strong contours or mass shapes.
3. Bold, round forms, three dimensional, not flat or gracefully decorative in effect.
4. Moving, active rhythms, both in lines and colors.
5. Striking and forceful dark and light patterns.
6. Brilliant color applied in a not too literal and realistic way.
7. Easily discerned centers of interest and points of emphasis.
8. Enough detail to suggest the whole picture and free the imagination to build up its own ramifications of the pictured idea.

Welling concluded that children's taste, when unaffected by adult standards, is usually much better than it is thought to be. She felt that children have an innate love of form, rhythm and compositional wholes that will take many years of intensive training to replace

⁷⁵Gertrude H. Hildreth, "Color and Picture Choices of Young Children," Journal of Genetic Psychology, XLIX (1936): 427-435.

once it becomes lost in the period preceding adolescence.⁷⁶

In 1932 Mellinger conducted a study dealing with children's preferences in illustrations. Her subjects were 795 first and fifth grade children. She discovered that (1) realistic pictures were chosen more than conventionalized (abstract) styles and (2) two color illustrations were preferred to black and white. All the illustrations in this study were rendered by one artist and were not actual book illustrations.⁷⁷

Three hundred children in grades one through three were surveyed to determine their preferences for style and color in illustrations in a study by W. A. Miller. He chose photographs which were of interest to children because of their subject matter and copied them as (1) line drawings, (2) wash drawings, (3) black and white illustrations, (4) full color illustrations, (5) illustrations using three primary colors, (6) illustrations using red as a dominant color and (7) illustrations using blue as a dominant color. The results indicated that full color illustrations were preferred, with red and then blue as a dominant color preferred as a second and third choice.

⁷⁶Jane Welling, "Illustrated Books for the Four to Eight Year Old," Childhood Education, Vol. 8 (November, 1931): 132-138.

⁷⁷B.E. Mellinger, Children's Interest in Pictures, New York: Teachers College, Columbia University, 1932.

Photographs were in fourth place as preferred illustrations with their popularity increasing with the age of the children. Boys preferred photographs more often than girls. There was also a tendency for children in the low intelligence group to choose photographs more than high level intelligence children. Preferences for red and blue tended to decrease with the age of the children while girls, and children with a higher intelligence level, favored full color reproductions more frequently than boys. Again, the illustrations in this study were not actual book illustrations.⁷⁸

Rudisill reported that color was only one variable in children's preferences in illustrations with realism superceding color as a factor in determining preferences under the same conditions. Her subjects were children in grades kindergarten through six as well as 725 adults. Rudisill used five types of illustrations: (1) uncolored photographs, (2) colored photographs, (3) colored realistic drawings, (4) outline realistic drawings with unrealistic color and (5) colored drawings conventionalized in form and color. All were produced by the same artist using the same subject. She concluded that:

1. If two pictures are identical in all other aspects, most children prefer a realistically colored one to one that is uncolored.

⁷⁸W.A. Miller, "Picture Choices of Primary-Grade Children," Elementary School Journal, Vol. 37 (December, 1936): 273-282.

2. If two pictures have the same subject matter and colors most children prefer the more realistic treatment.
3. If two pictures have identical subject matter, most children prefer an uncolored realistic to a colored conventionalized rendering.
4. If different colored pictures include the same subject matter, most children prefer a less colorful one which is more realistic over more colorful conventionalized renderings.
5. These four preferences previously stated increase by grade level up to the fourth grade.
6. Rudisill found that adults tend to overemphasize color importance and underemphasize other qualities in illustrations for children.
7. She feels that photographs should be used more widely in children's book illustrations.⁷⁹

In consideration of the findings and the children's reasons for selecting pictures, it seems that they want to recognize the content first and therefore a more realistic rendering would be more acceptable to them. Color is less important than realism but a child will choose a colored picture before a black and white if the style is realistic in each of them.

A study by Bou and Lopez is one of the few reported outside of the United States (in a Spanish speaking country), concerning children's preferences in color and styles of illustrations. This investigation of Puerto Rican children's preferences was undertaken in order to better the quality of textbooks used in their elementary schools. The subjects were 2496 students in grades

⁷⁹Mabel Rudisill, "Children's Preferences for Color Versus Other Qualities in Illustrations," Elementary School Journal, LII (April 1952): 444-451.

II, IV, and VI in urban and rural areas. These students were asked to state their preferences in color from a set of primary and secondary colors and color tones most preferred from the first color selected. The same students were also asked to choose their favorite from three drawings of the same subject done in (1) black and white, (2) abstract and (3) realistic style. Finally students were asked to respond to the position of the illustrations on a textbook page. The conclusions were as follows:

1. Blue was the favorite color except for seven year olds, increasing in strength with older children. Orange was least popular.
2. Red and yellow were the second and third choices respectively.
3. The seven year olds preferred red, blue and green respectively.
4. Primary colors were preferred to secondary.
5. Rural children preferred blue and red more than the urban children.
6. The dark tone of each color was the most favored.
7. The most realistic drawing was the most popular.
8. The children preferred illustrations on a full page or upper half of the page.⁸⁰

A study designed to discover the color and style preferences of nursery school children was done by Ruth Amsden in 1960. Sixty boys and girls (ten boys and ten girls in each age group) were shown two sets of ten illustrations with identical subject content varied in

⁸⁰Ismael Rodriguez Bou and David Cruz Lopez, "Preferences in Colors and Illustrations of Elementary School Children of Puerto Rico," Journal of Educational Psychology, Vol. 44, 1953, pp. 490-496.

amount and value of color and the style of the drawing.

Amsden concluded the following:

1. The subjects made consistent choices.
2. There was no significant difference in the choice of pictures related to sex, socioeconomic status, research population, reading habits in the home or alertness or activeness of the child.
3. There was a significant bias increasing with age for a picture placed on the right.
4. Five year olds tended to make more stable choices on retests than three and four year olds.
5. Light tints were preferred to black and white drawings.
6. Photographs were preferred to black and white drawings.
7. Though not significant, fanciful pictures were preferred to true to life drawings and to modified realistic drawings.
8. Three year olds showed more preference for modified realism than five year olds who preferred true to life drawings.
9. Illustrations with most color were preferred.
10. Black and white photographs were equal in popularity to single color line drawings.⁸¹

An additional study by Clegg designed to analyze the picture preferences of primary children to style and color was done in 1968. Forty four matched pictures were developed to test preferences for realistic vs. stylized art, realistic vs. fanciful art and realistic vs. imaginary art in addition to test preferences between light tints vs. saturated color. The sample consisted of 450 children in grades I, II and III with an equal number of each sex. Anglos, Negroes and Mexicans were included in the study to test for ethnic differences. The results indicated that:

⁸¹Ruth Amsden, "Preference in Picture Story Book Variables," Journal of Educational Research, Vol. 53 (April, 1960): 309-312.

1. Children prefer saturated color, all else being equal.
2. Children prefer realistic pictures to stylized.
3. Children prefer fanciful pictures to realistic.
4. Children prefer imaginary pictures to realistic.
5. Sex, ethnic background and grade level are factors that influence illustration preferences.
6. Preferences are related to many factors and may change with the subject matter or the way in which the subject is portrayed.⁸²

In 1974, John Stewig's study was devoted to the identification of visual components of illustrations. He isolated the following elements: (1) color, (2) shape, (3) proportion, (4) detail, and (5) space using them as dependent variables, manipulating them one at a time. His subjects were 1,078 children in three midwestern states from urban areas. The independent variables in the study were grade, sex, economic level and race. Results revealed that there were no significant overall differences due to the independent variables. However, several significant interactions between independent variables and individual tasks were revealed:

1. Older children seemed to prefer realistic color more than younger ones.
2. Younger children preferred pictures with fewer details and flat picture planes.
3. Sex made no difference in preferences except that males preferred deep space more than females.
4. There were some differences revealed attributed to social class.
5. Upper class children chose fewer detailed pictures and preferred flat picture planes more than the middle class child.

⁸²Luther B. Clegg, "An Analysis of the Picture Illustration Preferences of Primary Grade Children," (Doctoral Dissertation, Texas Technological College, 1968).

6. White subjects chose realistic color and flat shapes more than blacks.
7. Blacks chose pictures with fewer details and flat picture planes more than whites.⁸³

The literature revealed three studies that have been concerned with an analysis of style and subject matter in children's illustrations. Richard Bloomer, using 336 children in grades four through six, attempted to discover their preferences for three styles of illustration: (1) shaded line drawing, (2) line drawing, and (3) shaded line drawing with color. The subjects were to choose the picture they preferred and write a brief statement explaining the reason for the choice. The subject matter of the pictures was divided into three themes: (1) positive tension, (a positive action in progress); (2) negative tension, (a negative action in progress); and (3) positive, (a positive situation). Results indicated that children prefer color in illustrations and that color produced more fantasy in the children's writing. The negative tension picture was the most disliked, but it produced the most writing. Line drawings stimulated children to produce stories more often than color pictures did. Children's stories were stimulated more by pictures they disliked. From these results, Bloomer concluded the following:

⁸³ John Stewig, "Children's Picture Preferences," Elementary English, Vol. 56 (October, 1974): 1012-1013.

1. Stimulating qualities of different picture themes provide a better basis for selecting illustrational style and theme than do picture preferences.
2. Line drawings with negative tension themes related to the subject should be utilized when pictures are intended to stimulate interest and produce a realistic thought about a subject.
3. Color pictures stimulate fantasy best.
4. Further experimentation seems warranted to determine the personal and environmental factors which predispose a child's responses to pictures.⁸⁴

A 1974 study by the American Institute of Graphic Arts for the purpose of discovering books that children preferred, used nine children aged six through twelve from a variety of socio-economic and ethnic backgrounds in New York City. The children's preferences for books were matched with book designers and book retailers preferences. It is interesting to note that only four titles were chosen by all three groups with the designers choosing 75 titles; the retailers, 66 titles; and the children, 41 titles. The retailers chose traditional types of animal books and fantasy while the designers chose books that were divided evenly between the choices of retailers and the children. The children chose books dealing with reality and detailed treatments. Results indicated that

⁸⁴ Richard Bloomer, "Children's Preferences and Responses as Related by Styles and Themes of Illustration," Elementary School Journal, Vol. 60 (March, 1960): 334-340.

the children agreed more with the designers selections than with the retailers.⁸⁵

A 1939 study by the Association for Arts in Childhood attempted to discover what qualities in book illustration appeal to the young child. This study grew from requests to the Association asking for guidance in selecting children's books and also from the Association's own need for added information. An informal method of obtaining children's reactions was used whereby books were shown to children individually or in small groups by teachers and librarians who then asked the children to comment about them. The subjects were 1500 school aged children from five to 14 interviewed by 17 different teachers and librarians in various parts of the country. Results indicated that younger children, five to eight, liked pictures of things within their own experience. The most frequent comment concerned the subject of the picture. Children aged nine to 12 liked subjects outside their immediate world as well as those from their own experience; while those aged ten and 11 were most interested in fairies, dwarfs and fantasy. All children liked color, with 250 children commenting on it. Generally, children did not like distorted, cartoonized illustrations, preferring pictures with very definitive lines to pictures "drawn by

⁸⁵Paul Doebler, "Kids vs. Adults on Children's Books," p. 22.

blots." Children felt that this latter type of illustration made the book appear sloppy concluding that the artist didn't know how to draw. Many children felt that it was important that pictures looked real. This comment extended to color as well. The mood of the illustrations seemed to be another determining factor in children's preferences for illustrations. Children mentioned fear, happiness, pleasure, excitement, thrills, love between animals, or love between man and animals.⁸⁶

Jeanette Morrison examined lists of recommended children's books to determine children's preferences in pictures. She discovered there was little agreement among the various lists, and that children's preferences were often different from those on the lists. It was concluded that primary children liked a broader range of illustrations than were usually represented and that pictures seemed to be relatively unimportant to children. It was also noted in this study that boys and girls had different preferences even in the primary grades. The interest in different types of pictures shifted from grade to grade with the story interest being the most frequently mentioned reason for choosing a particular picture.⁸⁷

⁸⁶Association for Arts in Childhood, "Children's Preferences in Book Illustration," Publishers Weekly, Vol. 136 (December 30, 1939): 2321.

⁸⁷Jeanette Morrison, Children's Preferences for Pictures, Cambridge: The University Press, 1935.

A study designed to determine the interest appeal of illustrations was conducted in 1963 by Whipple. Her subjects consisted of 150 fourth grade children. She found that large pictures were of more interest than smaller ones and that color was valued more by children than were black and white pictures. The children in this study preferred pictures of events rather than still lifes. It was concluded that whether a picture is colored or not is less important than the success of the picture in making the content appear real or lifelike.⁸⁸

Templeton discovered, in her study to develop a method for determining what characteristics of an illustration attract and retain visual attention, that masculinity, femininity, rare animals, outdoors, the colors red and blue are all attributes that attract and retain the attention of eight year old boys.⁸⁹

A study by Bencetic to determine elementary children's preferences for styles and subjects of illustrations used 44 postcard size colored reproductions ranging from realism to expressionism in artistic style and also including three examples of children's art. The subjects

⁸⁸Gertrude Whipple, "Appraisal of the Interest Appeal of Illustrations," Elementary School Journal, Vol. 53 (January, 1953): 262-269.

⁸⁹Grace W. Templeton, "The Development of a Method of Determining Characteristics of Pictures Which Attract and Retain Visual Attention," (Doctoral Dissertation, The University of North Carolina at Chapel Hill, 1975).

were 540 children in grades 1-6 in three different communities. Fifteen males and 15 females were included from each grade level. The communities differed in socioeconomic and ethnic background, size and location. Evidence supports the following conclusions:

1. Children in each community had similar likes and dislikes for the pictures. Children in grades 4-6 have similar opinions with the highest correlation between grade 5 and 6 and the lowest correlation between grades 1 and 6.
2. Landscapes, animals and portraits of children are the subjects most preferred.
3. Paintings featuring "girls" were favored by girls who also favored paintings of flowers.
4. All children disliked abstract paintings.
5. In all schools preferences according to grade groupings decreased as grade level increased.
6. Realistic paintings were most preferred.
7. Children do not prefer paintings by other children.⁹⁰

In 1924 a study was carried out by Williams to discover children's preferences for art work found in a museum. One thousand children were asked to select the pictures they liked best from a museum collection. In general, the children chose pictures that had been recognized as being of high quality by adults. In only a few cases did pictures of doubtful quality receive votes.⁹¹ This study would lend support to several studies and

⁹⁰Stephen T. Bencetic, "Picture Preferences of Elementary Children," (Doctoral Dissertation, The Pennsylvania State University, 1959).

⁹¹Florence Williams, "An Investigation of Children's Preferences for Pictures," Elementary School Journal, Vol. 25 (October, 1924): 119-126.

expert opinions that children have more feeling for aesthetics than they are given credit for from adults.

Waymack and Hendrickson attempted to analyze both the reaction to pictures by 2,219 fourth, fifth and sixth grade children and their reactions to a new set of pictures after an art appreciation lesson. The subjects were asked to indicate their choices in each set of pictures and to give reasons for each choice. Although there was a lack of agreement between the ratings given by the jury of teachers and the choices made by the children, it was reported that children selected pictures before the art appreciation lesson on the basis of color, prettiness, scenery and interest in the subjects portrayed. After the art appreciation lesson, the choices of pictures remained the same but the reasons given for the choices were longer and more analytical.⁹²

A study by Sloan investigated the preferences of second and fifth grade children in artistic style for narrative and informative material before and after hearing a selection read. She also investigated the extent to which teachers can predict the preferences of their students. A random sample of 240 subjects was taken from an urban and a suburban setting. There was an equal number

⁹²Eunice Waymack and Gordon Hendrickson, "Children's Reactions as a Basis for Teaching Picture Appreciation," Elementary School Journal, Vol. 33 (December, 1932): 268-278.

of boys and girls in each grade. Examples of four art styles, photographic, realistic, stylistic and cartoon were shown to the subjects. Some subjects were asked to make their selection before the material was read and some made their selection after the material was read. Sloan concluded the following:

1. Inner city and suburban students and teachers prefer photographs over other art styles.
2. There is no significant difference in picture choices between inner city and suburban students.
3. The content of the selection (narrative or informative) influences picture choice more than any other factor.
4. After hearing an informational selection, preferences are divided between photographic and realistic art.
5. After hearing a narrative selection, preferences for stylistic art are noted.
6. Photographs are preferred when no story is heard.
7. Children's choices and teachers' choices tend to agree when teachers are asked to select the type of illustration preferred by their students.
8. Sex differences have a great influence over picture choice.
9. Males prefer photographs or realistic art over stylistic and cartoon art for narrative and informational selections.
10. Females prefer photographs but divide the remainder of their choices evenly between realistic, stylistic and cartoon art.⁹³

The most recent study encountered concerning children's preferences in the style of illustrations was undertaken by Gerald Smerdon in 1976 with English children. His 381 subjects ranged in age from 6.7 to 14.9 years. The children were asked to respond to six artistic

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Margaret A. Sloan, "Picture Preferences of Elementary School Children and Teachers," (Doctoral Dissertation, State University of New York at Buffalo, 1972).

renderings of the same subject that had been rated on a scale by art experts from realistic to abstract in style. All of the renderings were done by a single artist and were produced in black and white. The results indicated that all of the children, except the seven year olds, preferred a representational style over an abstract rendering. There was essentially no differences in the choices of boys and girls.⁹⁴

Two studies were found which dealt with the use of award winning children's books. The first, by Stewig, did not use subjects but attempted to analyze the trend toward or away from realism occurring in the illustrations in Caldecott Medal books for the years 1938 to 1966. The sample consisted of 22 Caldecott Medal winners and runners up chosen at five year intervals. Stewig devised a five point rating scale to rate each element analyzed. The elements were (1) proportion, (2) color, (3) modeling form, (4) detail, and (5) space. Stewig concluded that there was a slight tendency for more books to reach the award consideration stage in low reality style in more recent years. No consistent noticeable tendency to award the Caldecott Medal to the most abstract or impressionistic work in a particular year was seen; and there was no dominance of one media over another. Stewig further

⁹⁴Gerald Smerdon, "Children's Preferences in Illustration," Children's Literature in Education, Vol. 5 (Spring, 1975): 17-31.

concluded that there was a willingness on the part of the artists engaged in creating children's books to explore unusual media and to produce books with a wider range of styles of art than is found in books not receiving the Caldecott Award.⁹⁵

A study by Peltola comparing children's book choices of American Institute of Graphic Arts books with those from Best Books for Children seemed pertinent to the present investigation. Sixteen pairs of books published for first grade children were shown to 192 first graders. The pictures were all animal subjects. Individual interviews with each child were held in order to determine if the AIGA books or those from the Best Books list were favored. It was discovered that AIGA books were chosen fewer times than the Best Books. However, girls chose AIGA books more than did the boys. There was no difference in the choices of good and poor readers. Peltola concluded that illustrations are important in the selection or rejection of books at the first grade level because each child must rely on the illustrations for knowledge of the subject matter of the book. Thus, the subject of the illustrations is important as well as the skill with which the subject is portrayed. Peltola found that the jacket or cover of the book may be important. Action and humor

⁹⁵Stewig, "Trends in Caldecott Winners," pp. 218-223 and 260.

in the illustrations were preferred by all children. Color seemed to be an important part of the illustrations, but it was not a selling factor of the book; other factors having more effect. The appropriateness of color for the mood of the illustrations may also have influenced the children's choices.⁹⁶

Summary

Style

The studies reviewed in this chapter which are most pertinent to the present investigation were concerned with children's preferences for style in book illustrations. Studies done by Martin (1931), Welling (1931), Mellinger (1932), Association of Childhood Arts (1939), Rudisill (1952), French (1952), Whipple (1953), Bencetic (1959), Bou and Lopez (1963), Clegg (1968), Sloan (1972), and Smerdon (1976) indicate that children prefer illustrations which are realistic in contrast to those of more abstract style. Freeman and Freeman (1933) and Amsden (1960) discovered that children prefer more abstract illustrations. Stewig (1974) discovered that the younger children preferred more abstract and the older children preferred more realistic renderings. Smerdon discovered that the seven year olds in his study preferred abstract art styles to realistic.

⁹⁶Peltola, "A Study of Children's Book Choices," pp. 690-695.

It has been stated by several authors that children have the ability to distinguish good art from poor (Williams, 1924; Martin, 1931; and Joseph, 1969). In addition, Richards feels that one should evaluate illustrations by artistic standards rather than personal taste.⁹⁷ Since the time that the majority of these studies were reported, the field of children's book illustration has come into full bloom. Ulrich feels that children are exposed to and are able to respond to all art styles.⁹⁸ McDermott seems in agreement with this statement when he says that children initially feel no hostility to the most stylized images, responding in a direct and receptive manner.⁹⁹

Color

A great number of studies concerning children's color preferences have been done in the past. Locke (1971), Yaffe (1972), Riker (1932), Garth and Porter (1934), Staples (1931), Miller (1936), Bou and Lopez (1953) have indicated that blue is the most popular choice with red in second place. An increased preference for blue seems to occur with increased age.

⁹⁷ Richard, "The Visual Language of the Picture Book," p. 434.

⁹⁸ Ulrich, "The Future Evolution of the Art of the Picture-Book," p. 100.

⁹⁹ McDermott, "Caldecott Award Acceptance," p. 350.

Freeman and Freeman (1931), Bamberger (1922), Martin (1931), Welling (1931), indicated that the children in their studies preferred bright, saturated color while Amsden (1960) noted her subjects preferred light tints. Generally young children prefer saturated color progressing to light tints and color tones as they increase in age.

Specifically, Mellinger (1932), Miller (1936), Bou and Lopez (1953), Amsden (1960), and Whipple (1953) indicated that children preferred color illustrations to black and white renderings. However, in many cases, other factors were involved in this decision such as the style and subject matter of the illustration (Morrison, 1935; Joseph, 1969; Peltola, 1963).

Subject Matter

Bamberger (1922), Williams (1924), Martin (1931) and Morrison (1935) concluded that the story telling qualities of illustrations appeal to children. Martin (1931), Hildreth (1936), Morrison (1935) and Peltola (1963) found that animal illustrations were favorites as subjects in illustrations. Bamberger (1922), Martin (1931) and Peltola (1963) discovered that humor appeals to children and Williams (1924) and Waymack and Henrickson (1932) found that children liked pictures that could be connected with previous experiences.

In Chapter II a review of the literature pertinent to the present study was presented. The design of the study will be discussed in Chapter III.

CHAPTER III

DESIGN AND METHODOLOGY

This study consisted of two parts: a descriptive analysis of the illustrations in selected Showcase Books for children in grades one and three and a study of children's responses in grades one and three to a sampling of the illustrations in the picture storybooks previously analyzed.

Included in this chapter are: the major questions and hypotheses of the study; the sampling procedures; the elements analyzed in the Showcase Picture Storybooks; the development of the instrument to obtain children's responses to styles of illustrations found in a selected sample of the Showcase Picture Storybooks; and the methods used to analyze the data.

Analysis of the Elements in Showcase Picture Storybooks

The Question

The major question related to the first purpose of the study was:

What elements in terms of artistic style, media employed, artistic technique, amount of color used, dominant subject(s) and mood conveyed are present in Showcase picture storybooks published for first and third grade children?

The Sample

The sample of selected books used in the descriptive analysis of the Showcase books was compiled from titles of books selected for inclusion in the Children's Book Showcase from 1972-1976. The compilation of titles was then checked in both Bowker publications: Books in Print and Children's Books in Print to discover those titles recommended for children in grades one and three. This list was further narrowed to include only picture storybooks for the child aged five through nine.

The books selected for inclusion in this descriptive analysis had each been originally selected for inclusion in the Children's Book Showcase by judges chosen for their expertise and experience in editing, designing and/or illustrating children's books. The judges were assigned the task of selecting books that they felt were graphically excellent in design and illustration published in the United States during the year preceding the Showcase. Books that are candidates for this award are submitted for consideration by the publisher. In order to be included

in the Showcase, a book must receive at least three or four votes from the judges. In most years about 8 percent of the books submitted receive this honor. Table 1 on page 29 shows the number of books receiving this award. The number of picture storybooks published for children aged five through nine receiving the Showcase Award is included by years in Table 2.

Table 2.--Number of Picture Storybooks Published for Children Aged Five Through Nine Receiving the Showcase Award: 1972-1976.

Year	1972	1973	1974	1975	1976
Totals	11	13	13	9	7

The criteria used by the Showcase judges as a guideline for the illustrations includes: (1) appropriateness to the text, (2) able to extend and interpret the text, (3) consistent in mood and feeling with the text, and (4) conceived and executed with originality.

All 53 books in the sample were analyzed to determine the style of illustration, the media and technique used by the book artist to produce the illustration, the number of colors used, the predominate subject(s) of the illustration and the mood conveyed by the illustration. This was done by the investigator in order to determine what is included in those books felt to be graphically

excellent by experts in the field of children's book illustration.

Each book was examined individually by looking at each illustration carefully and recording the information discovered on a chart constructed for this purpose. One chart was used for each year of the Showcase books. The following information was recorded across the top of the chart in separate columns: name of the book, illustrator, style of illustration, media used in the illustration, technique used in the illustration, number of colors used in the illustration, subject(s) in the illustration and the mood conveyed by the illustration. A copy of the chart is shown in Appendix A.

The illustrator was determined by consulting each book used in the sample.

The style of the illustration was verified by consulting two elementary art teachers and three elementary teachers in grades one and three. The definition for abstract and representational art found on page 13 of this text was given to each of the five raters. Each rater was then asked to examine the illustrations in each book in the sample and place the book into one of two categories: abstract or representational. The ratings were done by each rater individually and recorded on a sheet which was then collected by the researcher. The style recorded the

greatest number of times for each book was used as the representative style for the study.

The media, technique used in producing the illustrations, and the number of colors used in each book were determined from the information found by consulting the Showcase Catalog for the appropriate year in addition to carefully examining the individual book included in the sample.

The dominant subject(s) in the illustrations in each sample book were determined by consulting the individual book. It was discovered that the subject of every book could be placed into one of three major categories: people, animals, people and animals.

The mood was ascertained by asking ten elementary teachers in grades one and three, five from each grade to examine all illustrations in each sample book. The teachers were requested to describe the mood in one word. The ratings, done on an individual basis, were recorded on a sheet of paper and collected by the researcher. The mood recorded the greatest number of times for each book was used as the representative mood for the study.

Method of Analysis

The elements found in each of the sample of 53 picture storybooks receiving the Showcase Award for the years 1972-1976 were recorded on the chart for each of the

five years found in Appendix B. The frequency of each of the elements found in the 53 sample books was also recorded in the summary tables.

Children's Reactions to Illustrations

Questions and Hypotheses

The major question related to the second purpose of the study was:

What are the reactions of children in grades one and three to the illustrations in Showcase Picture Storybooks which have been designated as graphically excellent by experts in the field of children's books?

This question led to the formulation of the following null hypotheses:

There will be no significant difference in first and third grade children's stated liking for styles of art in picture storybook illustrations by grade.

There will be no significant difference in first and third grade children's stated liking for styles of art in picture storybook illustrations by sex.

There will be no significant difference in the rankings of styles of art in picture storybook illustrations by grade.

There will be no significant difference in the rankings of styles of art in picture storybook illustrations by sex.

There will be no significant difference in the rankings of styles of art in picture storybook illustrations between grade and sex.

Sample of Books

An additional study was carried out with a sample of ten books taken from the sample used for the descriptive analysis. A stratified sampling technique was used in order to obtain five books illustrated in an abstract style and five books illustrated in a representational style. All books chosen were in color because of an absence of abstract books in black and white. These books were then used to obtain responses from the subjects concerning their preference in artistic style of the illustrations.

Sample of Children

The subjects in the study were 40 children in grades one and three in a suburban middle income community. Twenty first grade and 20 third grade children (ten boys and ten girls from each grade) were selected at random from three first grades and three third grades in one elementary school building in Bloomfield Hills, Michigan. This community is an upper middle class suburb of Detroit, Michigan. The distribution of the sample by sex and grade is shown in Table 3. It can be seen from this table that the sample is evenly distributed within and between grades and sexes.

A simple test consisting of ten color circles shown to each child included in the sample with the

Table 3.--Distribution of Sample by Grade and Sex.

Grade	Sex		Totals
	Boys	Girls	
1	10	10	20
3	10	10	20
Totals	20	20	40

instructions to name the color represented was administered. The colors were dark, saturated shades of red, blue, green, yellow, orange, purple, black, brown, pink and white. The results were verified with the teacher and the school health records. No children were found to be in the color blindness category. Therefore, none were eliminated from the study.

No attempt was made to identify the sample of children by school achievement or intelligence.

Method of Data Collection

Each child was asked to respond on an individual basis to the illustrations in each of the books used in the sample in order to determine the feelings of young children about the style of the illustrations contained in these books. A questionnaire was constructed for this purpose and the responses of the children were tape recorded and later transferred to the questionnaire in order to insure accuracy of response. The children

responded to one book per day over a period of two weeks. The last day they were asked to rank order all of the books according to the one liked best to the one liked least.

Sequence of Book Presentation

The total of ten books, five abstract and five representational in art style, used in the study of children's preferences in illustrations were each given a number from one to ten:

Even numbered books were representational.

Odd numbered books were abstract.

The population of 40 first and third grade children were divided equally into four groups and presented with alternating representational and abstract styles of art in the book sample, each book presented one at a time on an individual basis by the investigator. The sequence of presentation is shown in Figure 1.

Instrumentation

This researcher discovered several methods available for determining children's responses; however, most were inappropriate for young children with limited reading skills. Whitehead describes observation, interviews and questionnaires as viable techniques.¹⁰⁰ Reviews written by students, charts of reading interests, student's

¹⁰⁰ Robert Whitehead, Children's Literature: Strategies of Teaching (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1968), p. 14.

Book

Even numbered B's are representational art styles.

Odd numbered B's are abstract art styles.

The subjects are divided evenly into four groups, one subject from each group getting each sequence.

B₁ B₂ B₃ B₄ B₅ B₆ B₇ B₈ B₉ B₁₀
 B₂ B₃ B₄ B₅ B₆ B₇ B₈ B₉ B₁₀ B₁
 B₃ B₄ B₅ B₆ B₇ B₈ B₉ B₁₀ B₁ B₂
 B₄ B₅ B₆ B₇ B₈ B₉ B₁₀ B₁ B₂ B₃
 B₅ B₆ B₇ B₈ B₉ B₁₀ B₁ B₂ B₃ B₄
 B₆ B₇ B₈ B₉ B₁₀ B₁ B₂ B₃ B₄ B₅
 B₇ B₈ B₉ B₁₀ B₁ B₂ B₃ B₄ B₅ B₆
 B₈ B₉ B₁₀ B₁ B₂ B₃ B₄ B₅ B₆ B₇
 B₉ B₁₀ B₁ B₂ B₃ B₄ B₅ B₆ B₇ B₈
 B₁₀ B₁ B₂ B₃ B₄ B₅ B₆ B₇ B₈ B₉

Figure 1.--Sequence of Book Presentation.

actual book choices and their ratings of titles were methods noted by Strang for obtaining children's responses in reading preferences.¹⁰¹ The best means of determining a child's preferences according to Barbe is observation.¹⁰² A study by Monson revealed that for the purpose of gathering information about children's personal reactions to literature, the spoken response is probably the most reliable because it eliminates problems with writing and spelling skills.¹⁰³ Questionnaires seem to be the most practical way of obtaining responses from large groups but these must be administered individually to young children in order to insure accuracy. Therefore, although extremely time consuming, the researcher personally obtained the data by individual interview using a tape recorder and transferring it to a questionnaire at a later date.

The questionnaire was constructed to determine the children's experience with books and to ascertain personal data. In addition the children were asked to express their feeling about each book shown to them. The complete questionnaire is shown in Figure 2.

¹⁰¹Ruth Strang, Diagnostic Teaching of Reading, 2nd ed. (New York: McGraw-Hill Book Co., 1969), pp. 105-122.

¹⁰²Walter B. Barbe, Educator's Guide to Personalized Reading Instruction (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1961), p. 97.

¹⁰³Diane Monson, "Children's Test Responses to Seven Humorous Stories," Elementary School Journal, Vol. LXVIII (April, 1968): 334-339.

BACKGROUND INFORMATION

Name _____

Age _____ Grade _____ Sex _____

Do you have books of your own at home? _____

Do your parents read to you very often? _____

What kinds of things do you like to read about? _____

Do you like books? _____

CHILDREN'S RESPONSES TO BOOKS

Name of book _____

1. Have you every seen this book before? _____

2. What do you think this story is about? _____

3. What is happening in the pictures? _____

4. What do you think of these pictures? _____

5. How do the pictures make you feel? _____

6. Would you want to know what the story says now that you
have looked at the pictures? _____

7. Do you like these pictures? _____ Why? _____

Figure 2.--Student Questionnaire.

Input from primary teachers, child development experts and children's librarians was considered in the construction of the questionnaire. In addition it was used in a pilot study with 20 children in grades one through three (five boys and five girls from each grade) with Showcase books not selected for the present study in order to determine the validity. The children were in a similar elementary school in the same community. Changes were made and the form was then used to collect the data for the present study.

The questionnaire was scored in the following manner: each question was tabulated to indicate the response of each child for each book presented in order to determine whether the child had positive or negative feelings about the style of the illustrations. Responses were also tabulated to determine if the child was able to tell the story from the pictures, to ascertain responses to the mood conveyed by the illustrations and to discover if the pictures stimulated further interest in the book.

Question one determined the familiarity of the book to the child. Questions two through five attempted to discover the child's reaction to the illustrations and questions six and seven attempted to discover whether further interest was generated in the book by the illustrations.

Method of Analysis

The children's responses to the questionnaire were analyzed using a two way analysis of variance with repeated measures. This was done in order to determine the variance of responses to the styles of illustrations by sex and grade level. The design is a 2x2x2 factorial. Each child was exposed to all ten books. Thus, $N = 40 \cdot 10 = 400$ responses. The application of the analysis of variance model may be made to any number of groups, any number of test variables, and any number of covariant variables. The model in this investigation examined the data from the variables of grade, sex and style of illustration. The .05 level of confidence was used to test the null hypotheses, in order to decrease the risk of a Type I error: rejecting the implicit null hypothesis when it is true. The basic design of the study provided for the use of ten picture storybooks with illustrations in color; five produced with abstract illustrations and five produced with representational illustrations. The analysis of variance model used in this study is found in Appendix B.

The Spearman Rank Order Correlation was computed for the null hypotheses generated from the rank ordering of the books by the children in the study. Rank correlation coefficients may be computed between two series

representing direct or inverse correlation.¹⁰⁴ The inverse correlation is used in this study in order to determine the significant variance in the ordering of the books between first and third grade boys and girls, between all boys and all girls, between first and third grade girls, between first and third grade boys, between first grade boys and girls, and between third grade boys and girls.

$$R = 1 - \frac{6 \sum d^2}{N(N^2-1)}$$

The significance of the rank correlation may be computed by using $t = \frac{R}{\sqrt{(1-R^2)/(N-2)}}$. The critical t for .975 with 8 d.f. is 2.306. A t score equal or less than 2.306 would be significant.

The data obtained from the study was analyzed on a Control Data 6500 computer. The transfer of information from the coding sheets to the data cards was verified and cross checked by a professional not connected with the study.

The major questions and hypotheses of the study, the sampling procedures, the instrumentation and the methods for collecting and analyzing data, and the design of the study have been discussed. The results of the study will be presented in Chapter IV.

¹⁰⁴Morris Hamburg, Statistical Analyses for Decision Making (2nd ed., New York: Harcourt Brace Jovanovich, 1977), pp. 539-542.

CHAPTER IV

RESEARCH FINDINGS

The findings of the study are presented in this chapter, beginning with a summary of the information from the first purpose of the study: a descriptive analysis of illustrations found in picture storybooks published for first and third grade children in a selected sample of 53 books included in the Children's Book Showcase for the years 1972-1976. This part of the study identified various elements represented in the picture storybooks in order to determine what adults knowledgeable in the area of children's book illustrations and children's literature deemed to be of high quality.

The second purpose of the study was designed to determine first and third grade children's preferences to the style of illustrations in a sample of ten picture storybooks selected from the Showcase picture storybooks previously analyzed.

Responses from the first and third grade children to questionnaire items were also analyzed and reported in this section.

Descriptive Analysis

The major question which this study sought to answer was:

What elements in terms of illustrator, artistic style, media employed, artistic technique, number of colors, dominant subject(s) and mood conveyed, were present in Showcase picture storybooks published for first and third grade children during the years 1972-1976.

Illustrators

A total of 35 illustrators were represented in the sample of 53 Showcase books as indicated in Table 4.

From the total of 53 books in the sample, 12 illustrators had more than one book appearing in the Showcase. Table 5 identifies the illustrators in the order of the number of books each had in the Showcase in addition to the year the book appeared in the Showcase selection.

Arnold Lobel had the greatest number of books in the Showcase; with two books in 1972, and one each in 1973, 1974 and 1975. Lobel is a prolific author and illustrator whose works are done in a representational, cartoon-like, humorous style. In addition to his own works, he has also illustrated texts for other authors as was demonstrated in Hildilid's Night (1972) by Cheli Ryan and Cynthia Jameson's The Clay Pot Boy (1974). His own

Table 4.--Names of Illustrators in the Sample of 53 Showcase Books and the Year Each was Selected.

Illustrator	Year Book Selected
Jose Aruego	1972
Jose and Ariane Aruego	1973
Frank Asch	1973
Donald Barthelme	1972
John Bauer	1974
I. Bilibin	1976
Erik Blegvad	1975, 1976
Raymond Briggs	1974
Richard Brown	1973
Robert Byrd	1975
Donald Carrick	1974, 1975
Tony Chen	1973
Tomie de Paola	1973
William Pene DuBois	1972
Fiona French	1973
Edward Gorey	1972(2), 1973
Irene Haas	1976
Friso Henstra	1974, 1976
Trina Hyman	1976
Howard Knotts	1973
Anita Lobel	1974
Arnold Lobel	1972(2), 1973, 1974, 1975
Joseph Low	1975, 1976
Emily McCully	1972
James Marshall	1973, 1974, 1975
Mercer Mayer	1974
Charles Miklaycak	1975
Sal Murdocca	1974
Maurice Sendak	1974(2)
Uri Shulevitz	1974, 1975
William Steig	1972
Tomi Ungerer	1972, 1975
Bernard Waber	1973
Ed Young	1973
Margot Zemach	1972, 1973, 1974, 1976

Note: Complete bibliographic citations for the books used in this study and illustrated by the above artists may be found in the bibliography under the heading, Children's Books.

Table 5.--Illustrators with Multiple Books in the Showcase Sample.

Illustrator	Year Book Selected	Number of Books
Arnold Lobel	1972(2), 1973, 1974, 1975	5
Margot Zemach	1972, 1973, 1974, 1976	4
Edward Gorey	1972(2), 1973	3
James Marshall	1973, 1974, 1975	3
Jose Aruego	1972, 1973	2
Erik Blegvad	1975, 1976	2
Donald Carrick	1974, 1975	2
Joseph Low	1975, 1976	2
Friso Henstra	1974, 1976	2
Maurice Sendak	1974(2)	2
Uri Shulevitz	1974, 1975	2
Tomi Ungerer	1972, 1975	2

Showcase selections included On the Day Peter Stuyvesant Sailed into Town (1972), Frog and Toad Together (1972), and The Man Who Took the Indoors Out (1975).

Margot Zemach, an illustrator who generally teams with her husband when creating a book, has occasionally illustrated for other authors as in the Showcase selection by Yuri Suhl, Simon Boom Gives a Wedding (1973). Her other Showcase books include: A Penny A Look (1972); Duffy and the Devil (1974) also a Caldecott Award Winner; and The Princess and Froggie (1976); all authored by husband Harve except The Princess and Froggie. This book is coauthored by daughter Kaethe and husband Harve. Mrs. Zemach has a very distinctive style which gives the effect of a cartoon and folk art combination.

An author in his own right, illustrator Edward Gorey has also done numerous illustrations for others. His pen and ink line drawings are almost cartoon-like with a touch of satire. The Showcase selections in 1972 illustrated by Gorey include The Shrinking of Treehorn by Florence Heide and Sam and Emma by Donald Nelson. He also illustrated Red Riding Hood (1973) by Beatrice de Regneirs. This particular selection is reminiscent of a Victorian art style.

James Marshall's well known cartoon animals with human characteristics are very distinctive. Although an author-illustrator of numerous books of his own, he also illustrates for others. Included in the Showcase are Marshall's George and Martha (1971) and Lore Segal's All the Way Home (1974). Harry Allard's The Stupid's Step Out appeared in the Showcase in 1975. Each had Marshall's unique animal caricatures.

Jose Aruego had two selections in the Showcase, one of which was coauthored with his wife Ariane. The first was an interesting wordless book, Look What I Can Do, appearing in 1972; the second A Crocodile's Tale: A Philippine Folk Tale appeared in 1973. His line drawings in both are very distinctive.

Erik Blegvad's fine lined drawings were beautifully detailed in The Mushroom Center Disaster (1975) by N.M.

Bodecker. In 1976 he illustrated The Winter Bear by Ruth Craft. Both books were illustrated in a representational style.

Donald Carrick is an impressionistic artist who has illustrated two selections in the Showcase, Bear Mouse (1974) by Berniece Freschet and Lost in the Storm (1975) authored by his wife, Carol. Carrick, also an author, has written and illustrated many of his own books in addition to those of his wife and others.

Joseph Low's lilting, delicate line drawings seemed to have a rhythmic quality to them as in his two Showcase selections: Marilynne Roach's The Mouse and the Song (1975) and his own book, Boo to a Goose (1976).

Friso Henstra's Showcase selections Petronella (1974) by Jay Williams and Jane Yolen's Little Spotted Fish (1976) were both illustrated in a surrealistic manner. In both works the use of bold color was very much in evidence. Strictly an illustrator, Henstra had the fewest books to his credit among the 12 illustrators with multiple books in the Showcase.

Maurice Sendak, perhaps the best known of this group of 12 artists, has written and illustrated many books, among them the 1964 Caldecott Award winner, Where the Wild Things Are. His two selections in the 1974 Showcase were Edgar Taylor's King Grisley Beard: A Tale from the Brothers Grimm and The Juniper Tree and Other

Tales from Grimm coauthored by Lore Segal and Sendak. A multitalented artist, Sendak illustrated his works in many different ways. King Grisley Beard was done in cartoon style while The Juniper Tree appeared to be reminiscent of German art.

Uri Shulevitz is another artist whose works are not at all similar. In The Magician (1974) he used pen and ink line drawings, while Dawn (1975) gave the impression of abstract watercolor paintings. Shulevitz won the 1969 Caldecott Award for his illustrations in Arthur Ransome's Russian folktale, The Fool of the World and the Flying Ship.

A very prolific writer and illustrator, Tomi Ungerer's work is usually humorous with cartoon-like illustrations bordering on the satirical. Filled with numerous details, The Beast of Monsieur Racine (1972) and Allumette (1975) have multilevel meanings behind the pictures which may appeal to the adult as well as the child.

Style

For the purpose of this study the illustrations in the sample of Showcase books were divided into two broad styles of art: abstract and representational. As stated in the definition of the terms in Chapter I:

the abstract style of art refers to the artist's portrayal of his subject in a subjective,

imaginative, emotional manner. The structural quality of the object is emphasized and the style is often marked by distortion, elongation, linearity and pointedness.¹⁰⁵

the representational style of art refers to the artist's portrayal of his subject in a realistic manner representing the appearance of subjects within the artist's own perception and interpretation. The use of details and facts that typify the subject are characteristic of this style of art.¹⁰⁶

The classification of art styles may be very subjective, but an attempt was made to classify the books into these two broad categories, recognizing that there can be many fine distinctions within each category. For the purpose of this particular study however, it was deemed unnecessary to provide further distinctions. As the sample books were examined, it became evident that in some cases the various pictures in a book represented both abstract and representational styles of art. Therefore, the book was categorized according to the style of the majority of the illustrations represented.

It is evident when looking at Table 6 that the representational style was much more prevalent in the sample books. However, it appeared that with each succeeding year a greater percentage of books representing the abstract style were represented in the Showcase picture storybooks.

¹⁰⁵Cianciolo, Illustrations in Children's Books, pp. 34-38.

¹⁰⁶*Ibid.*, pp. 32-34.

Table 6.--Styles of Art in Sample Showcase Books.

Years	<u>STYLES</u>	
	Abstract	Representational
1972	1	10
1973	1	12
1974	2	11
1975	2	7
1976	2	5

Media and Technique

Many sophisticated reproductive techniques as well as a wide variety of materials were readily available to the book artist for use in creating desired illustrations. Because of advances in technology, one is able to experience very unique visual impressions available only in recent years. The results of these advances were exemplified in the media and techniques used to produce the illustrations in the Showcase book sample.

In order to achieve the desired results the book artist must select the appropriate medium and technique for his illustrations. When doing this he must keep in mind what he hopes to achieve in his pictures, his skill as an artist, the limitations of the medium and technique and the mood he wishes to convey in the finished work. Cianciolo notes that "a picture is a form of language,"¹⁰⁷ and so it seems inevitable that the book artist speaks to

¹⁰⁷Cianciolo, Illustrations in Children's Books, p. 58.

The most popular medium used by book artists in this sample of Showcase books was a combination of watercolor and ink, used a total of 26 times. Ink alone was used seven times; ink and pencil, four times; ink and tempura paint, three times; and watercolor and pencil, three times. All others were used only once.

A total of eight different techniques were represented in the Showcase sample. Of these, line drawing and painting was the most frequent combination appearing 25 times. Line drawing, overlay and painting were used nine times; line drawing and overlay, eight times; line drawing, seven times; and the other four techniques were each used once. The frequency of each technique or combination of techniques and the years that they appeared in the Showcase sample is shown in Table 8.

Table 8.--Techniques Used in Sample Showcase Books.

Technique	1972	1973	1974	1975	1976	Total
C/P/LD	0	1	0	0	0	1
C/TE	1	0	0	0	0	1
LD	2	1	2	1	1	7
LD/O	2	4	1	1	0	8
LD/P	5	5	8	2	5	25
LD/O/P	1	1	2	4	1	9
P	0	1	0	0	0	1
P/O	0	0	0	1	0	1

Legend

C = Collage
P = Painting
LD = Line Drawing

TE = Typographical Engraving
O = Overlay

his audience through his art. To achieve a truly meaningful statement of the story illustrated, many artists worked in a variety of media and used varied techniques. The individuality of the artist's style was very much in evidence as one looked at the sample of Showcase books.

Table 7 shows the media employed in the sample of books and the total number of times it was used for each year of the Showcase.

Table 7.--Media Used in Sample Showcase Books.

Media	1972	1973	1974	1975	1976	Total
G	0	1	0	0	0	1
G/W/I	0	1	0	0	0	1
I	1	2	2	2	0	7
I/P	2	0	1	0	1	4
I/TP	1	1	1	0	0	3
P	0	2	0	0	0	2
P/OPG	0	0	0	1	0	1
ST	1	0	0	0	0	1
ST/I	1	0	0	0	0	1
W	0	0	0	1	0	1
W/D/CP	0	1	0	0	0	1
W/FM	1	0	0	0	0	1
W/I	4	5	8	4	5	26
W/P	0	0	1	1	1	3

Legend

G = Gouache
W = Watercolor
I = Ink
TP = Tempura Paint
P = Pencils

OPG = Oil Paint Glaze
ST = Screen Tints
D = Dyes
CP = Colored Pencils
FM = Felt Markers

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C/P/LD	0	1	0	0	0	1
C/TE	1	0	0	0	0	1
LD	2	1	2	1	1	7
LD/O	2	4	1	1	0	8
LD/P	5	5	8	2	5	25
LD/O/P	1	1	2	4	1	9
P	0	1	0	0	0	1
P/O	0	0	0	1	0	1

Legend

C = Collage
P = Painting
LD = Line Drawing

TE = Typographical Engraving
O = Overlay

Color

In recent years the high cost of printing a book in full color has resulted in many books printed in alternating black and white and color. One such book appeared in the Showcase in 1976. Early books published for children in the 1700's were most often done in black and white with color used more and more frequently as advances in technology made it feasible. In the books in the Showcase sample, four colors were used most frequently, black and white was second in frequency and full color was used only twice, once in 1972 and once in 1973. The amount of color used for each year of the Showcase and the resulting totals are shown in Table 9.

Table 9.--Amount of Color Used in the Sample of Showcase Books.

Color	1972	1973	1974	1975	1976	Total
Full Color	1	1	0	0	0	2
Five Colors	0	1	0	0	0	1
Four Colors	7	6	7	5	5	30
Three Colors	1	1	3	1	0	6
Two Colors	1	3	0	0	0	4
Black and White	1	1	3	3	1	9
Alternating Black and White with Color	0	0	0	0	1	1

Subject

An examination of all 53 books revealed that the subject could be placed into one of three major categories:

"people," "animals," and "people and animals." The "people" category had the most frequent number of books (29), "animals" were in second place (13) and "people and animals" were represented least with 11 entries. Table 10 shows the frequency of each subject category for each year of the Showcase and the total for the five year period.

Table 10.--Subject Categories in the Showcase Sample.

Year	Subject of Illustrations		
	People	Animals	People and Animals
1972	6	4	1
1973	5	3	5
1974	9	2	2
1975	5	3	1
1976	4	1	2
Total	29	13	11

Mood

The last element examined in the sample of Showcase books was the predominant mood portrayed by the illustrations in each of the sample books. The most frequent mood recorded was "humorous." This appeared a total of 20 times, most frequently in 1974 and least frequently in 1975 and 1976. "Adventurous" was in second place, appearing a total of 19 times; most frequently in 1973 and attaining a constant pattern in 1974, 1975 and 1976.

It appeared least frequently in 1972. From the total of eight different moods portrayed, "friendship" and "satire" were next in frequency, although they were much less frequent than "humor" and "adventure." "Serenity" was fifth and "mysteriousness," "snobbishness" and "industriousness" were tied for last place. The frequency of the moods portrayed in the sample of Showcase books is shown in Table 11.

Table 11.--Mood Portrayed in the Showcase Sample.

Mood	1972	1973	1974	1975	1976	Total
Humorous	4	5	7	2	2	20
Adventurous	1	6	4	4	4	19
Friendship	2	2	0	0	1	5
Satirical	2	0	1	1	0	4
Serenity	0	0	0	2	0	2
Industriousness	1	0	0	0	0	1
Mysterious	0	0	1	0	0	1
Snobbishness	1	0	0	0	0	1

The results of the data used in the descriptive analysis of the elements found in each Showcase book for the years 1972-1976 are included in Appendix A.

Summary of Descriptive Analysis

The majority of the illustrators of the Showcase books were also authors who had achieved eminence in their field. Examples of their work included in the Showcase sample indicated that they are skillful craftsmen

whose illustrations embodied the guidelines set up by The Children's Book Council for inclusion in the Showcase. Their work not only extended but interpreted the text. The illustrations seemed especially appropriate for each book and were also consistent with the mood as well as appearing unique and original in their interpretation.

Of the artists with multiple books in the Showcase, nine of them illustrated in the representational style. Carrick, an impressionist, and Henstra, a surrealist, illustrated in an abstract style. Shulevitz used many different styles and his work indicated that he was skillful doing representational as well as abstract art. Of the 12 artists with multiple books, Shulevitz and Sendak appeared to have the widest diversity of style and employment of media and techniques. Because of this their work seemed to embody the criteria of the Showcase guidelines. However, it is sometimes difficult to recognize their illustrations since each example is so unique.

The use of a wide variety of media and techniques appeared to reflect contemporary technology and the artist's use of those media and techniques seemed appropriate for the text being illustrated. Artistic skill is a critical factor in producing illustrations and these Showcase artists appeared to have developed many diverse methods of producing pictures to achieve the desired effect.

Stewig (1968) discovered in his study of trends in Caldecott Award winning books that there was a trend on the part of the artist to depart from traditional media in an exploration of the unusual. This pattern seemed to be present in the Showcase sample as well. Many traditional methods and materials used to create illustrations such as woodcuts, cardboard cutouts, linoleum cuts, wood engraving, scratchboard, stone lithography, pastels, crayon and acrylics were not present in the Showcase sample books.

Stewig (1968) also discovered that there was a slight tendency for books to be considered for the Caldecott Award that were illustrated in an abstract style between 1951 and 1966 than in the period from 1938 to 1950. This trend was also present in the sample of Showcase books in later years, although the majority of the books were done in the representational art style. Perhaps this was also indicative of the increasing freedom of the book artist to experiment and still be able to find a market for his work. Publishers, too, seemed more receptive to new and varied styles of book illustrations in recent years.

The use of lavish color in picture books for children seemed to be a thing of the past if one considers the trend in the Showcase sample. Having progressed from black and white to full color over the years we have encountered the presence of books done in black and white with alternating color pages. This trend seemed inevitable

in light of economic considerations. Many books appeared in black and white which is second in frequency only to four color illustrations in the sample of books analyzed.

Books in the Showcase sample had "people and animals" or a combination thereof as their subjects. These books seemed to be related to children's own experiences, with many familiar activities taking place, in addition to providing examples of animals with human qualities. Martin (1931), Hildreth (1936), Morrison (1935) and Peltola (1963) found that animals were favored by children in illustrations. Williams (1924) and Waymack and Henrickson (1932) found that children liked pictures that could be connected with previous experiences and Bamberger (1922), Williams (1924), Martin (1931) and Morrison (1935) concluded that the story-telling qualities of illustrations appealed to children. The majority of the Showcase sample books exhibited these aspects.

"Humor" and "adventure" were the most prevalent moods displayed in the Showcase books. Peltola (1963) discovered that humor appealed to young children. A study done by the Association for Arts in Childhood (1939) indicated that the mood of an illustration was a determining factor in children's preferences for illustrations. In this study children indicated a preference for fear, happiness, pleasure, excitement, thrills, love between animals, and love between man and animals.

Study of Children's Responses

The second part of this study was designed to determine children's responses in grades one and three to a sampling of the illustrations in the picture storybooks previously analyzed.

The major question related to the second purpose of this study was:

What are the reactions of children in grades one and three to the illustrations in Showcase picture storybooks which have been designated as graphically excellent by experts in the field of children's books?

This question led to the formulation of five null hypotheses:

Null Hypothesis I: There will be no significant difference between all first and all third grade children's liking for abstract and representational styles of art in picture storybook illustrations.

Null Hypothesis II: There will be no significant difference between all boys' and all girls' liking for abstract and representational styles of art in picture storybook illustrations.

Null Hypothesis III: There will be no significant difference in the rankings of the abstract and representational books between all first and third grade children.

Null Hypothesis IV: There will be no significant difference in the rankings of the abstract and representational books between all boys and all girls.

Null Hypothesis V: There will be no significant difference in the rankings of the abstract and representational books between sex and grade.

In order to secure data to test Hypotheses I and II all children were asked to respond to question seven on the questionnaire, "Do you like these pictures?" The total of 40 children in the sample responded to each of ten picture storybooks for a total of 400 responses.

These responses were then analyzed by a two way analysis of variance using the variables of abstract and representational styles of art, grade and sex to determine significant differences in the likings of the sample books. The .05 level of significance was used to test each hypothesis. The liking by grade and sex for each style of book illustration is shown in Table 12. Five children of each sex responded to ten books indicating a possibility of 50 likes for each style of book by each sex in each grade.

Table 12.--Summary of Choices Indicating Liking for Style of Illustration by Grade and Sex.

Grade	Sex	Possible Choices	Style	
			Abstract	Representational
1	Boys	50	44	44
1	Girls	50	47	48
3	Boys	50	47	49
3	Girls	50	29	41

As is shown in Table 12, out of a possible 50 likes for each style of book, the first grade boys liked 44 abstract and 44 representational, first grade girls liked 47 abstract and 48 representational, third grade boys liked 47 abstract and 49 representational and third grade girls liked 29 abstract and 41 representational.

A breakdown of the choices indicating the liking for the style of illustration for each individual child is included in Appendix B. These data revealed that five of the first grade boys, one of the first grade girls, two of the third grade boys and eight of the third grade girls were distinguishing in their liking for the abstract and representational styles of art in the sample of book illustration.

Null Hypothesis I

There will be no significant difference between all first and all third grade children's liking for abstract and representational styles of art in picture storybook illustrations.

The decision to reject the null hypothesis was made if the obtained F value was equal to or greater than 4.11. The F value obtained was 2.49. Therefore, the null hypothesis was accepted indicating there was no significant difference between grade and liking for abstract and representational styles of art in picture storybook illustrations. Data relevant to this hypothesis is included in Table 13.

As indicated in Table 13 there was no significant difference between grade and liking for the combined abstract and representational styles of art in picture storybook illustrations. However, there was a significant interaction between style and grade due to the third grade girls disliking for the abstract style of art. The results of the liking by grade for the abstract style of art alone indicated a significant difference between first and third grade, again due to the third grade girls disliking for the abstract style of art. There was no significant difference in the liking for the representational style of art even though the third grade girls were somewhat more distinguishing than other groups.

Null Hypothesis II

There will be no significant difference between all boys' and all girls' liking for abstract and representational styles of art in picture storybook illustrations.

The decision to reject the null hypothesis was made if the F value was equal to or greater than 4.11. The F value obtained was 3.11. Therefore the null hypothesis was accepted indicating there was no significant difference between boys' and girls' liking for abstract and representational styles of art in picture storybook illustrations when all books were included in the analysis because the first grade boys and the third grade girls were both more distinguishing than the first grade girls and the third

Table 13.--Analysis of Variance Determining Difference in Style Liking by Grade.

Source of Variance	Sum of Squares	d.f.	Mean Square	F	F .95(1,36)	Results
Grade	3.613	1	3.613	2.49	<4.11	NS
Grade x Style	2.112	1	2.112	8.41	<4.11	S
Abstract Style Grade	.225	1	.225	5.400	<4.11	S
Representational Style Grade	.004	1	.004	.151	<4.11	NS

grade boys. Data relevant to this hypothesis is included in Table 14.

As indicated in Table 14 there was no significant difference between boys' and girls' liking for the combined abstract and representational styles of art in picture storybook illustrations. However, there was a significant interaction between style and boys and girls due to the third grade girls disliking for the abstract style of art. The results of the liking by boys and girls for the abstract style of art alone indicated there was a significant difference between boys and girls, again due to the third grade girls. There was no significant difference in the liking for the representational style of art even though the third grade girls were somewhat more distinguishing than the other groups.

In order to secure data to test Hypotheses III, IV and V all children were asked to rank order all ten books used in the study from the one liked best to the one liked least, after they had been previously exposed to them. The individual rankings of the books by the child were then analyzed using the Spearman Rank Order Correlation in order to determine the variance in the ordering of the books between all first and all third grade children, all boys and all girls and between sex and grade. The decision to reject the null hypothesis was made if the t score was less than or equal to 2.306.

Table 14.--Analysis of Variance Determining Difference in Style Liking by Sex.

Source of Variance	Sum of Squares	d.f.	Mean Square	F	F .95 (1,36)	Results
Sex	4.512	1	4.512	3.11	<4.11	NS
Sex x Style	1.513	1	1.513	6.02	<4.11	S
Abstract Style Sex	.225	1	.225	5.400	<4.11	S
Representational Style Sex	.016	1	.016	.605	<4.11	NS

Null Hypothesis III

There will be no significant difference in the rankings of the abstract and representational books between all first and all third grade children.

The t value obtained was 2.066. Therefore the null hypothesis was rejected in favor of the alternate hypothesis:

There is a significant difference in the rankings of the abstract and representational books between all first and all third grade children.

Data relevant to this hypothesis is included in Table 15.

The preceding data suggested that there was a significant difference in the rankings of abstract and representational books by first and third grade children. Data concerning the specific rankings of the books by the first and third grade children can be found in Table 16 and Appendix C. The first and third grade children each ranked representational books in first and second place. However, the first grade children ranked abstract books in third and fourth place as opposed to the third grade children ranking representational books in third and fourth place. Therefore, it seemed that although each grade preferred representational books over abstract, the first grade children showed a greater preference for abstract books than did the third grade children.

Null Hypothesis IV

There will be no significant difference in the rankings of the abstract and representational books between all boys and all girls.

Table 15.--Ranking of Style by Grade and Sex.

Source of Variance	<u>R</u>	<u>t</u>	<u>t</u> .975(8)	Results
Total Grade X Grade	.59	2.066	2.306	S
Total Boys X Girls	.83	4.209	2.306	NS
Girls X Grade 1 X 3	.39	1.197	2.306	S
Boys X Grade 1 X 3	.79	3.644	2.306	NS
First Grade Boys X Girls	.94	7.793	2.306	NS
Third Grade Boys X Girls	.82	4.052	2.306	NS

The t value obtained was 4.209. Therefore the null hypothesis was accepted. Data relevant to Hypothesis IV is included in Table 15. This data suggests that there was no significant difference in the rankings of abstract and representational books by boys and girls. Data in Table 16 and Appendix C indicated that all boys and all girls each ranked representational books in first and second place while the boys placed an abstract book in third place and the girls, a representational book. The rest of the rankings were essentially the same showing no significant difference.

Null Hypothesis V

There will be no significant difference in the rankings of the abstract and representational books between sex and grade.

The t value obtained for girls x grade was 1.197. Therefore the null hypothesis was rejected in favor of the alternate hypothesis:

There is a significant difference in the rankings of the abstract and representational books between first and third grade girls.

Data relevant to this hypothesis is included in Table 15. The t value obtained was 3.644 for boys x grade indicating no significant difference between this group. First grade boys x first grade girls obtained a t value of 7.793 indicating no significant difference and third grade boys x third grade girls obtained a t value of 4.052, again

Table 16.--Rankings of Showcase Books By Grade and Sex.

Rank	All 1st	All 3rd	1st Girls	1st Boys	3rd Girls	3rd Boys	All Boys	All Girls
1	R3	R3	R3	R3	R3	R1	R1	R3
2	R1	R2	R1	R1	R2	R2	R3	R1
3	A1	R1	A3	A1	R1	R3	A1	R2
4	A3	R5	A1	A3	R5	A1	R2	R5
5	R4	A1	R4	R2	A2	R4	A3 } tied	A1
6	R5	A2	R5	R4	A1	R5		A2
7	R2	R4	R2	R5	R4	A2	R5	R4
8	A2	A4	A4 } tied	A2	A4	A3	A2	A3
9	A4	A3		A4	A5	A4	A4	A4
10	A5	A5	A5	A5	A3	A5	A5	A5

LegendRepresentational Books

The Man Who Took the Indoors Out = R1
 Bear Circus = R2
 George and Martha = R3
 The Tale of Szar Salton = R4
 Duffly and the Devil = R5

Abstract Books

Lost in the Storm - A1
 The Blue Bird = A2
 Dawn = A3
 Petronella = A4
 The Slightly Irregular Fire Engine = A5

indicating no significant difference in this group's ranking of the representational and abstract books. Data in Table 16 and Appendix C indicated that there was a significant difference in the first and third grade girls' ranking of the representational and abstract books. The first grade girls ranked representational books in first and second place and abstract books in third and fourth place as opposed to the third grade girls' ranking representational books in the first four places. There was no significant difference between the first grade boys' and the third grade boys' rankings, although the first grade boys ranked representational books in the first two places and abstract books in third and fourth place as opposed to the third grade boys' rankings of representational books in the first three places with an abstract book in fourth place.

The first grade girls and the first grade boys ranked the books in the same order preferring representational in first and second place and abstract books in third and fourth place thereby creating no significant difference. Third grade girls and third grade boys ranked representational books in the first three places but the third grade girls ranked a representational book in fourth place as opposed to an abstract book in fourth place by the third grade boys. However, there was not enough difference in their rankings to be significant.

Summary of Children's Responses

The data relating to this section of the study indicated that the third grade girls, the most mature children developmentally in the study, were also the most distinguishing regarding their preferences in styles of art in picture storybooks. They disliked the abstract style of art the most of all the groups. Although they liked the representational style of art more than the abstract style, they disliked representational more than all the groups analyzed. The first grade boys expressed no preference for either abstract or representational styles of art. There was no significant difference by grade or sex in the children's liking for the styles of art except when the abstract style was analyzed alone. Then the third grade girls' disliking for this style was the decisive factor. There was, however, a significant interaction between grade and style and between sex and style, again due to the third grade girls and their definite dislike for abstract art styles in picture storybooks.

Analysis of the data suggested a significant difference in the rankings of abstract and representational books by first and third grade children. Although each grade preferred representational books over abstract, the first grade children showed a greater preference for abstract books than did the third grade children. This

information would substantiate the results of several research studies in the area of children's style preferences. Martin (1931), Welling (1931), Mellinger (1932), Association for Arts in Childhood (1939), Rudisill (1952), Bencetic (1959), Bou and Lopez (1963), Clegg (1968), Smerdon (1976), and Sloan (1972) discovered that children preferred illustrations which were realistic in contrast to those of the abstract style. Stewig (1974) and Smerdon (1976) discovered that the younger children in their studies preferred abstract to representational. This seemed to indicate that as a child grew older he developed more of a preference for the representational style of art in picture storybook illustrations. Although the children in this study all preferred representational art styles the third grade girls were least receptive to the abstract style and the first grade children were the most receptive as was indicated by their rankings of the sample books.

Children's Responses to the Questionnaire

Results obtained from the questionnaire, including background information, indicated that all children, with one exception, had books of their own at home and all liked books. They also indicated that their parents did not often read to them. The reading preferences of the sample children were as follows: first grade girls indicated a preference for animals, fairy tales and mysteries;

third grade girls liked animals, fairy tales, mysteries and pioneers; first grade boys preferred monsters, animals, space and science; and third grade boys indicated a preference for monsters, animals, space, science, people, cowboys and sports.

Question one on the questionnaire asked, "Have you ever seen this book before?" George and Martha, the most frequently mentioned book, was also the total first and total third grade children's first choice in the ranking of the books. Other books mentioned in order of frequency were Bear Circus, three times; The Man Who Took the Indoors Out, two times; The Blue Bird, Duffy and the Devil, Lost in the Storm and Petronella, each mentioned once. Of the books mentioned by the children, each was ranked in the top five choices by that child.

Question two and three, "What do you think this story is about?" and "What is happening in the pictures?" were asked to determine if the children could tell the story from the pictures. It was evident from the responses that they were able to do so with the exception of one book, The Slightly Irregular Fire Engine, an abstract book with surrealistic pictures that appeared to be disjointed, especially when the text was not read. Responses indicated that the children were not able to understand the story or even to explain what was happening in the pictures in the majority of cases. It was interesting to note that

this book was ranked in tenth place by the total first and the total third grade children.

Question four, "What do you think of these pictures?" received varied responses. The specific responses for each book by each group of children are included in Appendix D. These responses indicated that children frequently made comments concerning the subject of the pictures, especially if the subject portrayed was an animal. They also commented frequently that the pictures told a story and that the pictures looked "real." Frequent comments about the humor of the pictures were also made in addition to comments about the quality of the pictures and the skill of the artist. Occasionally comments were made concerning the media and technique used in the illustrations. Two children said that the representational book Duffy and the Devil must be good because it had a medal on the cover (they were referring to the Caldecott Medal this book received in 1974). Comments on all of the sample books were generally quite favorable indicating that most children, with the exception of the third grade girls, were receptive to most illustrations. These comments also seemed to indicate no real preference for one book over another until the children were asked to rank order the books.

The responses to question five, "How do the pictures make you feel?" were generally very positive regard-

ing the representational books with comments such as: happy, nice, good, excited, fine. The abstract books generally received less positive comments such as: weird, strange, sad, worried, scared and lonely.

Results from question six, "Would you want to know what the story says now that you have looked at the pictures?" indicated that the first grade girls were most likely to want to read the book. The other groups in order of their desire to read the book were: third grade girls, first grade boys, and third grade boys.

Summary of Questionnaire Responses

The children in this study liked books, the vast majority had them in their homes but they generally indicated that their parents did not read to them often. The reading preferences of the first and third grade girls were surprisingly similar with common interests in animals, fairy tales and mysteries. The boys also had common interests in monsters, animals, space and science. All children indicated interest in animals.

The most popular book in the rankings, George and Martha, was also the most familiar to the children. Results indicated that the more familiar a book was to a child the more likely it was to attain a high ranking.

Children were able to tell the story from the illustrations in every book but The Slightly Irregular

Fire Engine which was also ranked in last place by the total first and total third grade children. Bamberger (1922), Williams (1924), Martin (1931) and Morrison (1935) concluded that children preferred illustrations with story telling qualities.

Responses to "What do you think of the pictures?" indicated that children commented most on the subject of the pictures, especially if the subject portrayed was an animal. Martin (1931), Hildreth (1936), Morrison (1935) and Peltola (1963) found that animal illustrations were favored as subjects in pictures. Frequent comments were also made concerning color, the story telling qualities of a picture, whether the picture appeared "real," humor, the quality of the pictures and the skill of the artist.

Comments about how the illustrations made one feel were more positive for representational books than for abstract books. A desire to read the books in the sample, after looking at the illustrations, was indicated most frequently by first grade girls and least frequently by third grade boys.

Summary

Results of the first purpose of this study indicated that the artists included in the Showcase were experienced and prolific illustrators who used a wide variety of media and techniques to achieve the desired

results. Representational art styles were much more prevalent in the sample of books and the use of lavish color gave way to four color illustrations and black and white renderings. The subjects in these books included "people," "animals" and "animals and people" in that order of frequency. "Humor" and "adventure" were the most prevalent moods.

Data relating to the second purpose of the study indicated that third grade girls were the most distinguishing in their preferences for styles of art. They disliked the abstract style more than any other group. All children in the study preferred the representational style of art, but the first grade children showed a greater preference for the abstract style than the third grade children.

Results of the questionnaire indicated that most children had books at home, all liked books, but that parents did not read to them often. Reading preferences of the first and third grade girls were similar as were the preferences of the first and third grade boys. All children liked to read about animals. In most cases, familiar books were ranked higher than unfamiliar books and the majority of illustrations had story telling qualities. Children's thoughts about the illustrations indicated frequent comments on the "subject," "color," and "humor" in the illustrations as well as the "skill" of the artist.

Comments were generally favorable, indicating no real preference for one book over another, but responses indicating how the pictures made the children feel were generally more positive for the representational books. First grade girls indicated the most desire to read the sample books after looking at the illustrations.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

This study involved two separate but related research projects. The first was a descriptive analysis of illustrations found in Showcase picture storybooks designated for first and third grade children in order to determine what adults knowledgeable in the field of children's book illustration found to be graphically excellent. The second was a study of a sample of first and third grade children's responses to determine their preference in the style of illustrations in books selected from the Showcase picture storybooks previously analyzed.

The first and third grade children's responses to questionnaire items were also reported in this section of the study.

A review of the literature revealed no other studies dealing specifically with an analysis of Showcase books or any studies investigating how these books are perceived by young children in grades one and three.

Descriptive Analysis

The major question which this study sought to answer was:

What elements, in terms of illustrator, artistic style, media employed, artistic technique, number of colors, dominant subject and mood conveyed, are present in Showcase picture storybooks published for first and third grade children during the years 1972-1976.

The sample of 53 picture storybooks was compiled from titles of books selected for inclusion in the Children's Book Showcase from 1972-1976. The books were checked in Books in Print and Children's Books in Print to discover those published for first and third grade children. The frequency of each element found in the sample books was recorded in summary tables after the investigator made a careful examination of each book. Raters were used to ascertain the style of the illustration and the mood conveyed in the pictures. The results were as follows:

Results of Descriptive Analysis

Illustrators

A total of 35 different illustrators were represented in the sample of books. Twelve illustrators had more than one book appearing in the Showcase. Arnold Lobel, with a total of five books, had the greatest number. Margot Zemach illustrated four books, Edward Gorey and

James Marshall produced three, and Jose Aruego, Erik Blegvad, Donald Carrick, Joseph Low, Friso Henstra, Maurice Sendak, Uri Shulevitz and Tomi Ungerer each had two books appearing in the Showcase.

Style of Art

Representational art was much more prevalent in the sample books. However, each year a greater percentage of books representing the abstract style were included in the Showcase.

Media and Technique

The most popular medium was a combination of ink and watercolor used in 26 sample books. Other media in order of frequency were ink; ink and pencil; ink and tempura paint; watercolor and pencil; gouache; gouache, watercolor and ink; pencil and oil paint glaze; screen tints; screen tints and ink; watercolor; watercolor, dyes and colored pencils; and watercolor and felt markers.

Line drawing and painting was the most frequently used technique found in 25 of the sample books. Others included line drawing, overlay and painting; line drawing and overlay; line drawing; collage, painting and line drawing; collage and typographical engraving; painting; and painting and overlay.

Color

A total of 30 books were done in four colors, nine in black and white, six in three colors, four in two colors, two in full color and one each in five colors and alternating black and white with color. Full color was used only twice in 1972 and 1973 while in 1976 black and white with alternating color pages was seen for the first time.

Subject Matter

The subjects were placed into three categories: "people," "animals," and "people and animals." Twenty-nine books were found with "people" subjects, 13 with "animal" subjects and 11 books with a combination of "people and animals."

Mood

"Humor," appearing 20 times, was the most frequent mood portrayed. "Adventurous" appeared 19 times. Other moods appearing much less frequently were "friendship," "satirical," "serenity," "industriousness," "mysteriousness" and "snobbishness."

Conclusions--Descriptive Analysis

The majority of the illustrators of the Showcase books were also authors, well established in their profession. All 12 illustrators having multiple books in the Showcase were considered to be accomplished artists with

numerous books to their credit. Of these 12 artists, nine of them work in a representational style and two in the abstract style. One artist has examples of each style in the Showcase.

The media and techniques used in the Showcase books were indicative of diverse materials and reproductive techniques. Current technology has enabled the artist to produce illustrations with few restrictions, although his skill is still a critical factor. Many of the artists have experimented with media and techniques that achieve the effect of fine painting as in Uri Shulevitz' Dawn. In this book Shulevitz has used watercolor wash and wash overlays in a most impressive effort to achieve the look of watercolor painting.

Representational art styles are more prevalent than abstract art styles in the sample books. However, a greater percentage of abstract books have appeared in each successive year probably indicating the increasing freedom of the artist to experiment and still be able to sell his work.

The use of color in children's books has progressed from black and white to full color over the years. Presently we have encountered the use of black and white and color combinations in the same book because of economic considerations. This seemed to indicate that in the future children's books will have much less color.

Books for the young child generally seemed to have subjects related to the child's own experiences with people and animals. Animals with human characteristics are also seen frequently, enabling the young child to identify with the subject.

"Humor" and "adventure" were the most prevalent moods displayed in the Showcase books. Peltola (1963) discovered that humor appeals to young children and child development theory indicates that children like adventure and action in their stories.

Study of Children's Responses

The major questions which this study sought to answer were:

What are the reactions of children in grades one and three to the illustrations in Showcase picture story-books which have been designated as graphically excellent by experts in the field of children's books?

This question led to the formulation of the following specific questions:

Do first and third grade children's liking for styles of art in picture storybook illustrations vary by grade?

Do first and third grade children's liking for styles of art in picture storybook illustrations vary with sex?

Do first and third grade children's rankings of the styles of art in picture storybook illustrations vary by grade?

Do first and third grade children's rankings of the styles of art in picture storybook illustrations vary with sex?

Do first and third grade children's rankings of the styles of art in picture storybook illustrations vary between grade and sex?

Ten books, taken from the sample used for the descriptive analysis, were used to obtain children's responses. All books were in color, five in the abstract style of art and five in the representational style of art.

The subjects were 40 children in grades one and three in a suburban middle class community. Twenty first grade and 20 third grade children (ten boys and ten girls from each grade) were selected at random from three first and three third grade classrooms in one elementary school building. No attempt was made to identify the sample by school achievement or intelligence. A simple test for color blindness was administered. None of the sample of children were found to be color blind.

Each child was asked to respond, on an individual basis, to the illustrations in each of the books used in the sample. The books were presented by alternating abstract and representational styles of art. After all

books had been shown to the children they were asked to rank order them from the one liked best to the one liked least.

A questionnaire was constructed to determine the children's experience with books and to ascertain personal data. In addition, the children were asked to express their feeling about each book shown to them. The responses were tape recorded and later transferred to the questionnaire.

The responses to the questionnaire were analyzed using a two way analysis of variance with repeated measures in order to determine the variance of responses to the style of illustrations by sex and grade level. The .05 level of confidence was used to test the null hypothesis.

The Spearman Rank Order Correlation was also used inversely to test the rank ordering of the books by the children in the study. Again the .05 level of confidence was used to test the null hypotheses.

Results of Children's Responses

1. Children in the sample preferred representational art styles over abstract art styles in the sample of Showcase picture storybooks published for first and third grade children.

2. First grade children liked abstract art more than third grade children.

3. Third grade girls were the most discriminating in their preferences for the illustrations in the sample of Showcase books.

4. All children in the study, except third grade girls, were receptive to all styles of illustrations.

5. All children, with one exception, had books of their own at home.

6. Only six of 40 children said their parents read to them often.

7. All children indicated that they liked books.

8. First grade girls liked to read about animals, fairy tales, and mysteries.

9. Third grade girls liked to read about animals, fairy tales, mysteries and pioneers.

10. First grade boys liked to read about monsters, animals, space, and science.

11. Third grade boys liked to read about monsters, animals, space, science, people, cowboys and sports.

12. George and Martha was the book most familiar to all the children and the book ranked first by the total first and total third grade children.

13. The sample children indicated that they could tell the story by looking at the illustrations in all sample books except The Slightly Irregular Fire Engine which was ranked last by the total first and total third grade children.

14. Generally, the children said the illustrations in the representational books made them feel better than those in the abstract books.

15. Girls were more likely to want to read the sample books after looking at the illustrations than the boys.

Conclusions--Children's Responses

It is evident from the data that the third grade girls disliked the abstract style more than any other group. They were also the most distinguishing as a total group disliking the most books in both style categories.

First grade children favored abstract art in books more than the third grade children which is also what Smerdon (1976) and Stewig (1974) discovered in their research studies.

All children in the study indicated an interest and a liking for books and were exposed to their own books at home with one exception. The reading interests of the first and third grade girls were surprisingly similar as were those of the first and third grade boys. All children stated a preference for animals. George and Martha, the book most preferred by the overall group, was a story about hippopotamuses. Martin (1931), Hildreth (1936), Morrison (1935) and Peltola (1963) found that animal illustrations were also favored as subjects in their

research studies. George and Martha was also the book that was the most familiar to the children, many stating they had seen it before. Two studies, Williams (1924) and Waymack and Henrickson (1932) found that children liked pictures that are familiar to them. Perhaps more frequent exposure to abstract art styles would influence children's preference for this style. In addition, George and Martha is a humorous story. In their studies Bamberger (1922), Martin (1931) and Peltola (1963) discovered that humor appeals to children in book illustrations.

Most children's responses indicated that they were able to tell the story from the illustrations in the sample books with one exception, The Slightly Irregular Fire Engine. This book was also in last place in the overall ranking by the children suggesting that illustrations with story telling qualities were preferred as Bamberger (1922), Williams (1924), Martin (1931) and Morrison (1935) concluded.

Children's comments about the illustrations included discussion about the subject, color, story telling qualities, skill of the artist and whether the pictures looked "real." The comments on all sample books were generally quite favorable indicating that most children were receptive to all illustrations, only stating specific preferences in a forced choice situation during the ranking of the books.

Responses to "How do the pictures make you feel?" were generally more positive for the representational books than for the abstract, perhaps indicating that abstract books are more provocative and less easily understood, as well as being less familiar to the child.

First grade girls were most likely to want to read the sample books after viewing them than any other group suggesting that the books were more appealing to them.

Implications of the Findings

The results of this study should be of assistance to parents, educators and librarians in their selection and evaluation of illustrations in children's picture storybooks by increasing their awareness of the Children's Book Showcase, its' purpose and the criteria used for inclusion of the books.

Children's style preferences should most certainly be considered. However, this does not necessarily lead to equating "wants" with "needs." The benefits of a planned program to broaden children's artistic experience and appreciation should be examined in order to expand children's interests, experiences and appreciation for art. It was discovered in this study that most children ranked familiar books higher than unfamiliar examples. Since the representational style of art is most prevalent in

the Showcase book sample it was evident that children preferred what was most familiar to them.

Early impressions many times have a profound influence on young children. Their tastes may not be the same as adults, but this should not prevent adults from helping children to develop appreciation for good illustrations. One should begin where the child is, but need not stop at this point, continuing to carry him further in developing taste and appreciation for art.

Recommendations for Further Research

The possibility exists for many related research projects. Some of these are listed below.

1. This study dealt only with Showcase picture storybooks for first and third grade children. Other analyses could be conducted with American Institute of Graphic Arts Books or the New York Times Best Illustrated Children's Books of the Year in addition to broadening the book selection to include informational books, wordless picture books and concept books.

2. This study dealt with children's preferences in the style of the illustration in relationship to grade level and sex. The study could be replicated investigating children's preferences for color in illustrations or subject matter preferences in illustrations in relation to grade level and sex.

3. This study made no attempt to identify children's style preferences in illustrations and their relationship to intelligence or school achievement. This would be a most interesting dimension to research.

4. This study could be replicated using children from a low socioeconomic level and/or children from a high socioeconomic level. In addition, the sample of children might include various racial and ethnic backgrounds in order to determine the effect of these economic and cultural differences on children's preferences in the style of illustrations.

5. A study could be conducted in order to determine children's style preferences in illustrations before and after intensive exposure and experience with many different and varied styles of art in picture books.

6. A study using award winning illustrated books might be conducted by reading the book to the children in addition to showing them the pictures to determine if there is a relationship between content of the text and illustrative style preferences.

7. This study revealed some differences in children's style preferences by age and sex for first grade and third grade boys and girls. It would be interesting to see if a developmental pattern exists in children's preferences in styles of illustration by conducting such a study in all elementary grades K-6.

8. A future study could be conducted in order to determine what relationship exists between children's preferences in illustrations and sex role identification.

Conclusion

In conclusion, the results of this study have contributed a comprehensive and detailed descriptive analysis of various elements found in Showcase picture storybooks published for first and third grade children in order to discover what experts in the field of children's book illustration find to be graphically excellent. Moreover, beyond this descriptive analysis, the results of a study of children's responses in first and third grade were analyzed in order to determine their preferences for artistic style in illustrations. This study indicated that although the children showed a preference for representational art styles in illustrations they were generally receptive to all styles of art and, therefore, should be exposed to good illustrations in every artistic style in order to develop within the child an appreciation and taste for artistic merit.

APPENDICES

APPENDIX A

COPY OF CHART USED FOR SUMMARIZING
DATA AND SUMMARY DATA FROM
SHOWCASE BOOK SAMPLE FOR
YEARS 1972-1976

ELEMENTS FOUND IN THE SAMPLE OF SHOWCASE BOOKS FROM 1972

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>Look What I Can Do</u>	J. Aruego	Representational	Screen tints & ink	Line drawing	4	Animals	Humorous
<u>The Slightly Irregular Fire Engine</u>	D. Barthelme	Abstract	Screen tints	Collage Typographical engravings	4	People	Satirical
<u>Bear Circus</u>	W. Pene DuBois	Representational	Water-color & ink	Line drawing Painting	6	Animals	Friendship
<u>The Shrinking of Treehorn</u>	E. Gorey	Representational	Ink	Line drawing	B&W	People	Satirical
<u>On the Day Peter Stuyvesant Sailed into Town</u>	A. Lobel	Representational	Ink & pencil	Line drawing Overlay	3	People	Industriousness
<u>Sam and Emma</u>	E. Gorey	Representational	Water-color & ink	Line drawing Painting	4	Animals	Snobbishness
<u>Hurray for Captain Jane</u>	E. McCully	Representational	Water-color & felt markers	Line drawing Painting	4	People	Adventurous

Book	Illustrator	Style of Illustration	Media Used	Technique	Amount of Color Used	Subject Portrayed	Mood
<u>Hildilid's Night</u>	A. Lobel	Representational	Ink & pencil	Line drawing Overlay	2	People	Humorous
<u>Amos & Boris</u>	W. Steig	Representational	Water-color & ink	Line drawing Overlay Painting	4	Animals	Friendship
<u>The Beast of Monsieur Racine</u>	T. Ungerer	Representational	Ink & paint	Line drawing Painting	4	People & Animals	Humorous
<u>A Penny A Look</u>	M. Zemach	Representational	Water-color & ink	Line drawing Painting	4	People	Humorous

ELEMENTS FOUND IN THE SAMPLE OF SHOWCASE BOOKS FROM 1973

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>A Crocodile's Tale: A Phillippine Folk Tale</u>	J. Aruego	Representational	Gouache, water-color & ink	Line drawing Overlay Painting	4	People & Animals	Adventurous
<u>Rebecka</u>	F. Asch	Representational	Ink	Line drawing	2	People & Animals	Friendship
<u>Authorized Autumn Charts of the Upper Red Canoe River Country</u>	T. de Paola	Representational	Pencil	Line drawing Overlays	2	People	Adventurous
<u>Red Riding Hood</u>	E. Gorey	Representational	Ink	Line drawing Overlays	3	People & Animals	Adventurous
<u>The Blue Bird</u>	F. French	Abstract	Water-color & ink	Line drawing Painting	4	People & Animals	Adventurous
<u>Honschi</u>	T. Chen	Representational	Water-color & ink	Line drawing Painting	4	Animals	Adventurous

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>The Winter Cat</u>	H. Knotts	Representational	Water-color & ink	Line drawing Painting	B&W	People & Animals	Friendship
<u>Frog and Toad Together</u>	A. Lobel	Representational	Pencil	Line drawings Overlays	2	Animals	Humorous
<u>George and Martha</u>	J. Marshall	Representational	Water-color & ink	Line drawing Overlay Painting	4	Animals	Humorous
<u>Even the Devil Is Afraid of a Shrew</u>	R. Brown	Representational	Water-color, dyes, colored pencils	Line drawing Painting	6	People	Humorous
<u>Simon Boom Gives a Wedding</u>	M. Zemach	Representational	Gouache	Painting	4	People	Humorous
<u>Ira Sleeps Over</u>	B. Waber	Representational	Water-color & ink	Line drawing Painting	4	People	Humorous
<u>The Girl Who Loved the Wind</u>	E. Young	Representational	Paint & ink	Collage, Painting Line drawing	5	People	Adventurous

ELEMENTS FOUND IN THE SAMPLE OF SHOWCASE BOOKS FROM 1974

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>Father Christmas</u>	R. Briggs	Representational	Water-color & ink	Line drawing Painting	4	People	Humorous
<u>Have You Seen Wilhelmina Krumpf?</u>	S. Murodcca	Representational	Water-color & ink	Line drawing Painting	B&W	People	Humorous
<u>Bear Mouse</u>	D. Carrick	Abstract	Water-color & pencil	Line drawing Overlay Painting	3	Animals	Adventurous
<u>The Clay Pot Boy</u>	A. Lobel	Representational	Ink & pencil	Line drawings Overlay	3	People	Humorous
<u>A Birthday for the Princess</u>	A. Lobel	Representational	Water-color & ink	Line drawings Painting	3	People	Satirical
<u>Great Swedish Fairy Tales</u>	J. Bauer	Representational	Water-color & ink	Line drawing Painting	4	People & Animals	Adventurous
<u>All the Way Home</u>	J. Marshall	Representational	Water-color & ink	Line drawings Overlay Painting	4	Animals	Humorous

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>The Juniper Tree and Other Tales From Grimm</u>	M. Sendak	Representational	Ink	Line drawings	B&W	People & Animals	Adventurous
<u>The Magician</u>	U. Shulevitz	Representational	Ink	Line drawings	B&W	People	Mysterious
<u>King Grisly-Beard</u>	M. Sendak	Representational	Ink & paint	Line drawings Painting	4	People	Humorous
<u>While the Horses Galloped to London</u>	M. Mayer	Representational	Water-color & ink	Line drawings Painting	4	People	Humorous
<u>Petronella</u>	F. Henstra	Abstract	Water-color & ink	Line drawings Painting	4	People	Adventurous
<u>Duffy and the Devil</u>	M. Zemach	Representational	Water-color & ink	Line drawings Painting	4	People	Humorous

ELEMENTS FOUND IN THE SAMPLE OF SHOWCASE BOOKS FROM 1975

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>The Stupids Step Out</u>	J. Marshall	Representational	Water-color & ink	Line drawings Overlays Painting	4	Animals	Humorous
<u>The Mushroom Center Disaster</u>	E. Blegvad	Representational	Ink	Line drawings	B&W	Animals	Adventurous
<u>Lost in the Storm</u>	D. Carrick	Abstract	Water-color & pencil	Line drawings Overlays Painting	4	People & Animals	Adventurous
<u>Shipwreck</u>	C. Mikolaycak	Representational	Pencil & oil paint glaze	Line drawings Overlays Painting	B&W	People	Adventurous
<u>Pinchpenny Mouse</u>	R. Byrd	Representational	Ink	Line drawings Overlays	B&W	Animals	Adventurous
<u>The Man Who Took the Indoors Out</u>	A. Lobel	Representational	Water-color & ink	Line drawings Painting	3	People	Humorous
<u>The Mouse and the Song</u>	J. Low	Representational	Water-color & ink	Line drawing Overlays Painting	4	Animals	Serenity
<u>Dawn</u>	U. Shulevitz	Abstract	Water-color	Painting Overlays	4	People	Serenity
<u>Allumette</u>	T. Ungerer	Representational	Water-color & ink	Line drawing Painting	4	People	Satirical

ELEMENTS FOUND IN THE SAMPLE OF SHOWCASE BOOKS FROM 1976

Book	Illustrator	Style of Illustration	Media Used	Technique Used	Amount of Color Used	Subject Portrayed	Mood
<u>The Winter Bear</u>	E. Blegvad	Representational	Water-color & ink	Line drawing Painting	4	People & Animals	Friendship
<u>The Maggie B.</u>	I. Haas	Abstract	Water-color & pencil	Line drawing Painting	4	People	Adventurous
<u>Magic in the Mist</u>	T. Hyman	Representational	Ink & pencil	Line drawing	B&W	People	Adventurous
<u>Boo to a Goose</u>	J. Low	Representational	Water-color & ink	Line drawing Overlays Painting	2	People	Humorous
<u>The Tale of Czar Saltan</u>	L. Bilibin	Representational	Water-color & ink	Line drawing Painting	4	People	Adventurous
<u>The Little Spotted Fish</u>	F. Henstra	Abstract	Water-color & ink	Line drawing Painting	4	Animals	Adventurous
<u>The Princess and the Froggie</u>	M. Zemach	Representational	Water-color & ink	Line drawing Painting	4	People & Animals	Humorous

APPENDIX B

CHOICES INDICATING LIKING FOR STYLE OF
ILLUSTRATION BY INDIVIDUAL CHILDREN

CHOICES INDICATING LIKING FOR STYLE OF ILLUSTRATION FOR INDIVIDUAL CHILDREN

		Abstract Books					Representational Books					Abstract	Representational
		A ₁	A ₂	A ₃	A ₄	A ₅	R ₁	R ₂	R ₃	R ₄	R ₅		
<u>First Grade Boys</u>	B ₁	1	1	1	1	0	0	1	1	1	1	0	
	B ₁	2	1	1	0	1	1	1	1	1	1	0	
	B ₁	3	1	1	1	1	1	1	1	1	1	0	
	B ₁	4	1	1	1	0	1	1	1	1	1	1	
	B ₁	5	1	1	1	1	1	1	1	1	1	1	
	B ₁	6	1	1	1	1	1	1	1	1	1	1	44
	B ₁	7	1	1	1	1	1	1	1	1	1	1	44
	B ₁	8	1	1	1	1	1	1	1	1	1	1	
	B ₁	9	1	0	1	0	1	1	0	1	0	0	
	B ₁	10	1	1	1	1	1	1	1	1	1	1	
<u>First Grade Girls</u>	G ₁	1	1	1	1	1	1	1	1	1	1	1	
	G ₁	2	1	1	1	1	1	1	1	1	1	1	
	G ₁	3	1	1	1	1	1	1	1	1	1	1	
	G ₁	4	1	1	1	1	1	1	1	1	1	1	
	G ₁	5	1	1	1	1	1	1	1	1	1	1	
	G ₁	6	1	1	1	1	1	1	1	1	1	1	47
	G ₁	7	1	1	1	1	1	1	1	1	1	1	48
	G ₁	8	1	1	1	1	1	1	1	1	1	1	
	G ₁	9	1	0	0	1	0	1	0	1	1	0	
	G ₁	10	1	1	1	1	1	1	1	1	1	1	
<u>Third Grade Boys</u>	B ₃	1	1	1	1	1	1	1	1	1	1	1	
	B ₃	2	1	1	1	1	1	1	1	1	1	1	
	B ₃	3	1	1	1	1	1	1	1	1	1	1	
	B ₃	4	1	1	1	1	1	1	1	1	1	1	
	B ₃	5	1	1	1	1	0	1	1	1	1	0	
	B ₃	6	1	1	1	1	1	1	1	1	1	1	47
	B ₃	7	1	1	1	1	1	1	1	1	1	1	49
	B ₃	8	1	1	1	1	1	1	1	1	1	1	
	B ₃	9	1	1	1	1	1	1	1	1	1	1	
	B ₃	10	1	0	1	1	0	1	1	1	1	1	
<u>Third Grade Girls</u>	G ₃	1	1	1	1	0	0	1	1	1	1	1	
	G ₃	2	0	1	0	0	0	1	1	1	0	0	
	G ₃	3	1	1	1	1	1	1	1	1	1	1	
	G ₃	4	1	0	0	1	1	1	0	1	0	1	
	G ₃	5	0	1	0	1	0	1	1	1	1	1	
	G ₃	6	1	0	0	0	0	0	0	1	0	1	29
	G ₃	7	1	0	1	1	1	1	1	1	1	1	41
	G ₃	8	0	1	0	0	1	1	1	1	0	1	
	G ₃	9	1	1	0	1	0	1	1	1	1	0	
	G ₃	10	1	1	1	1	1	1	1	1	1	1	

APPENDIX C

RANKING OF STYLE BY GRADE AND SEX

RANKINGS OF BOOKS BY INDIVIDUAL CHILDREN

		Abstract Books					Representational Books				
		A ₁	A ₂	A ₃	A ₄	A ₅	R ₁	R ₂	R ₃	R ₄	R ₅
First Grade Boys	B ^{1.1}	4	7	6	9	10	2	1	3	8	5
	1.2	3	4	9	6	8	1	2	5	7	10
	1.3	7	1	4	2	9	6	3	5	10	8
	1.4	2	8	4	10	5	6	3	1	7	9
	1.5	3	9	7	8	2	5	6	10	1	4
	1.6	1	7	9	8	10	2	3	5	4	6
	1.7	1	5	10	9	2	8	6	3	7	4
	1.8	4	7	3	9	8	1	5	2	10	6
	1.9	3	8	4	10	7	2	6	1	5	9
	1.10	4	3	6	5	8	1	9	2	10	7
First Grade Girls	G ^{1.1}	10	8	7	6	9	3	2	1	4	5
	1.2	2	9	5	7	8	10	1	3	6	4
	1.3	9	3	2	8	5	4	10	1	6	7
	1.4	6	7	2	8	9	5	10	3	1	4
	1.5	8	10	3	1	6	2	9	7	4	5
	1.6	4	7	3	9	5	2	10	1	6	8
	1.7	2	8	10	7	9	3	6	1	4	5
	1.8	3	2	9	8	10	1	7	5	6	4
	1.9	4	8	5	7	6	2	3	1	10	9
	1.10	4	8	2	6	1	5	10	3	7	9
Third Grade Boys	B ^{3.1}	7	8	6	3	5	1	4	9	2	10
	3.2	8	9	3	1	5	7	10	6	4	2
	3.3	1	4	9	7	10	2	6	5	8	3
	3.4	6	2	8	7	10	5	4	3	1	9
	3.5	5	6	4	8	10	3	1	2	7	9
	3.6	4	1	10	6	5	9	7	2	8	3
	3.7	1	5	4	9	10	3	2	8	6	7
	3.8	2	8	6	5	9	3	1	4	10	7
	3.9	6	8	2	9	10	3	5	4	7	1
	3.10	7	9	10	4	8	1	3	5	2	6
Third Grade Girls	G ^{3.1}	4	7	9	8	10	2	1	5	6	3
	3.2	5	4	7	8	10	3	1	2	6	9
	3.3	9	8	10	1	6	5	3	2	7	4
	3.4	4	5	8	3	9	2	7	6	10	1
	3.5	8	3	9	6	10	5	1	4	7	2
	3.6	4	2	8	10	9	5	7	1	3	6
	3.7	4	10	7	8	6	3	2	1	9	5
	3.8	9	5	10	8	7	3	4	2	6	1
	3.9	3	4	10	9	8	6	1	2	7	5
	3.10	4	5	8	10	6	3	2	1	9	7

RANKING OF ILLUSTRATIONS BY 20 FIRST GRADE
AND 20 THIRD GRADE CHILDREN

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>The Man who Took the Indoors Out</u>	Representational
<u>Bear Circus</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>Duffy and the Devil</u>	Representational
<u>The Tale of Czar Saltan</u>	Representational
<u>Dawn</u>	Abstract
<u>The Blue Bird</u>	Abstract
<u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

RANKING OF ILLUSTRATIONS BY 20 FIRST GRADE CHILDREN

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>Dawn</u>	Abstract
<u>The Tale of Czar Saltan</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>Bear Circus</u>	Representational
<u>The Blue Bird</u>	Abstract
<u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

RANKING OF ILLUSTRATIONS BY 20 THIRD GRADE CHILDREN

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>Bear Circus</u>	Representational
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>The Blue Bird</u>	Abstract
<u>The Tale of Czar Saltan</u>	Representational
<u>Petronella</u>	Abstract
<u>Dawn</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

RANKING OF ILLUSTRATIONS BY FIRST
AND THIRD GRADE BOYS

Book	Style of Illustration
<u>The Man Who Took the Indoors Out</u>	Representational
<u>George and Martha</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>Bear Circus</u>	Representational
<u>The Tale of Czar Saltan</u> (tied for fifth)	Representational
<u>Dawn</u> (tied for fifth)	Abstract
<u>Duffy and the Devil</u>	Representational
<u>The Blue Bird</u>	Abstract
<u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

RANKING OF ILLUSTRATIONS BY FIRST
AND THIRD GRADE GIRLS

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Bear Circus</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>The Blue Bird</u>	Abstract
<u>The Tale of Czar Saltan</u>	Representational
<u>Dawn</u>	Abstract
<u>Petronella</u>	Abstract
<u>Slightly Irregular Fire Engine</u>	Abstract

RANKING OF ILLUSTRATIONS BY FIRST GRADE GIRLS

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Dawn</u>	Abstract
<u>Lost in the Storm</u>	Abstract
<u>The Tale of Czar Saltan</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>Bear Circus</u>	Representational
<u>The Blue Bird</u> and <u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

THE RANKING OF ILLUSTRATIONS BY THIRD GRADE GIRLS

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>Bear Circus</u>	Representational
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>The Blue Bird</u>	Abstract
<u>Lost in the Storm</u>	Abstract
<u>The Tale of Czar Saltan</u>	Representational
<u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract
<u>Dawn</u>	Abstract

RANKING OF ILLUSTRATIONS BY FIRST GRADE BOYS

Book	Style of Illustration
<u>George and Martha</u>	Representational
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>Dawn</u>	Abstract
<u>Bear Circus</u>	Representational
<u>The Tale of Czar Saltan</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>The Blue Bird</u>	Abstract
<u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

RANKING OF ILLUSTRATIONS BY THIRD GRADE BOYS

Book	Style of Illustration
<u>The Man Who Took the Indoors Out</u>	Representational
<u>Bear Circus</u>	Representational
<u>George and Martha</u>	Representational
<u>Lost in the Storm</u>	Abstract
<u>The Tale of Czar Saltan</u>	Representational
<u>Duffy and the Devil</u>	Representational
<u>The Blue Bird</u>	Abstract
<u>Dawn</u>	Abstract
<u>Petronella</u>	Abstract
<u>The Slightly Irregular Fire Engine</u>	Abstract

APPENDIX D

CHILDREN'S RESPONSES TO THE QUESTION
"WHAT DO YOU THINK OF THESE PICTURES?"

RESPONSES TO ILLUSTRATIONS IN LOST IN THE STORMFirst Grade Girls

Scary; Like dogs; Good, Nice; Some pictures look like scribbling; Neat; Drawn good; Happy; Pretty; Look real; Colorful; Sad and happy; Pretty colors.

First Grade Boys

Pretty; Happy; Good artist; Look neat; Good; Sad; Not messy; Like the water; Sad and happy; Used pencil lines and colors; Used dark and light colors; Makes me want to read it; Like boats and swimming; Nice; Pictures look real; Funny; Took a long time to draw them; Interesting.

Third Grade Girls

Drawn good; Happy; Like dogs; Not interesting; Too dull; Some are foggy; Sad; Colorful; Nice; Some are dark and some are light, I like the light ones; Pencil drawing put in copy machine; Ugly; Exciting; Detailed; Show action.

Third Grade Boys

Funny; Weird; Look real; Happy; Drawn good; Designs of the storm good; Like dogs; Sad; Surprised; Like the way the pictures tells the story; Nice; Like happy ending; Like to do what boys are doing; Painted good; Funny; Every picture is almost the same color.

RESPONSES TO ILLUSTRATIONS IN THE BLUE BIRDFirst Grade Girls

Pretty colors; Nice; Blue is my favorite color; Good artist; Like designs; Colorful; Pretty clothes and hair; Look real; Good; Not interesting; Weird; Some are pretty, some aren't.

First Grade Boys

Nice; Pretty; Happy; Good artist; Hard to draw things; Shapes good; Like dragon and bird; Good; Light pictures; Lots of colors; Fine; Not cartoons; Weird; Pictures tell a story; Kind of blue; Look neat; Pictures look Chinese; I like monsters; Cool; Interesting.

Third Grade Girls

Good; Neat; Colorful; Interesting; Pretty; Pleasant; Smooth; Weird; Look like Chinese; Look real; Unusual; Not many colors; Icky; Crummy; Ugly; Blue is my favorite color; Need more different colors; Blue makes me feel sad; Happy; Lots of detail; Drawn well.

Third Grade Boys

Looks like long time ago; Weird; Looks like a different part of the world; I like unusual things; I like animals; Happy, Artist made pictures of fantasy; Neat; Like monsters; Exciting; Nice; Funny; Drawn well; Look like painting; Lots of detail; Pretty; Colorful; All blue; Like colors; Don't like the way they're drawn; Background is blue; Woman is colorful.

RESPONSES TO ILLUSTRATIONS IN DAWN

First Grade Girls

All blue pictures; Pretty; Like blue; Happy; Good artist; Lots of color; Look real; Good; Not interesting; Like brighter colors; Beautiful; Fine.

First Grade Boys

Nice; Happy; Good; Like the water; Artist good; Like shapes; Neat; Fine; Easy to read; Strange; Round like someone cut them and glued them back; Relaxed; Blue is my favorite color; Pictures are upside down; Like colors; Pictures are mostly blue; Lots of colors; Took a long time to draw.

Third Grade Girls

Drawn good; Some are true; Nice; Like colors; Good; Happy; Dull; Boring; Not interesting; Look real; Round; Lots of colors; Unusual; Too much blue; Not colorful; Pretty; Have shine to them; Look quiet and still; Sad and happy; Weird; Show what story tries to say; Lonely.

Third Grade Boys

Good; Real story; Funny to look at; Happy; Like colors; Like people; Look nice; Like rainbows; Like bats; Good painting; Painted clearly; Weird; Good artist; Sad; Like circles around pictures; All dark and gloomy; I wish I could go camping with my dad.

RESPONSES TO ILLUSTRATIONS IN PETRONELLAFirst Grade Girls

Pretty; Funny; Like blue and green; Happy; Neat, like an artist can do; Nice; Artist good; Look real; Good; Colorful; Weird; Don't like unusual things.

First Grade Boys

Happy; Look different; Lots of color; All right; Good; Neat; Terrific; Great; Shapes neat; Fine; Not messy; Look funny; Strange; Weird; Unusual; Cool; Interesting; Like man with axe for head.

Third Grade Girls

Pretty; Colorful; Nice; Don't like stories about kings and queens; Crummy; Stinky; Weird looking; Neat shapes; Unusual; Different; Gross; Icky looking; Drawn well; Funny; Show what story says; Exciting.

Third Grade Boys

Looks like another century; Made up story; Looks like objects could be played with; Drawn funny; Happy; Interesting; Tell story from pictures; Pictures of lots of things; Exciting; Good artist; People look funny; Weird; Like dogs; Looks like painting; Silly; Bright; Drawings are true to life; Colorful.

RESPONSES TO ILLUSTRATIONS IN THE SLIGHTLY IRREGULAR FIRE ENGINE

First Grade Girls

Old fashioned; Unusual; Old; Used special crayons, rulers and calculators; Good; Look like monsters; Sad; Good to look at; Pretty; Fun; Artist good; Scary; Nice colors and shapes; Funny looking; Fierce; Not interesting; Weird; Cool; Neat; Funny.

First Grade Boys

Old fashioned; Happy; Pretty; Good; Strange; Like shapes; Artist good; Different; Scary; Look old; Like old cars; Cool; Neat.

Third Grade Girls

Drawn good; Happy; Not colorful; Dull; Boring; Neat; Little lines all over them; Weird; Some are black and white, some colored; Unusual; Disgusting; Icky; Don't understand them; Nice; Funny; Keep reader busy.

Third Grade Boys

Weird; Funny; Fun to look at; Old fashioned; Happy; Like how they look; Can tell story from pictures; Good artist; Neat; Like boat in water; Funny looking; Nice; Pictures look real; Dark colors.

RESPONSES TO ILLUSTRATIONS IN THE MAN WHO TOOK THE INDOORS OUT

<u>First Grade Girls</u>	Look funny; Happy; Nice; Pretty; Favorite colors are purple, pink and blue; Good colors; Good artist; Glad; Weird.
<u>First Grade Boys</u>	Happy; Good; Nice; Funny; Drawn good; Like shapes; Hard to see, too many things; Messy; Like magician; Good artist; Can tell story from pictures; Painted pictures; Artist took a long time to draw pictures; Weird.
<u>Third Grade Girls</u>	Drawn well; Not true to life pictures; Funny; Weird; Made book good to read; Lines on them look neat; Happy; Lots of action; Like color; Like cartoon style; Sad; Icky; Ugly; Cute; Good.
<u>Third Grade Boys</u>	Pictures made it seem like it's a real story; Funny; Drawn good; Some pictures sad, some happy; Like man; Like what's happening in the pictures; Happy; Good artist; Like junk; Silly looking; Old fashioned looking; Things in picture interesting; Like colors; Neat; Colorful; Bright.

RESPONSES TO ILLUSTRATIONS IN BEAR CIRCUS

First Grade Girls

Funny; Happy; Carefully drawn with pencil and colored with a special paint; Like bears; Good artist; Pretty; Nice; Colorful; Like colors; Weird; Not interesting.

First Grade Boys

Happy; All different colors used; Like circuses; Good; Like shapes; Looks like things are moving; Terrific; Look real; Not messy; Fine; Funny; Used paint or chalk; Drawn slowly; Nice; Look good; Silly; Like animals; Cool; Interesting.

Third Grade Girls

Good; Funny; Neat; Like circuses; Cute; Interesting; Happy; Animals are doing action things; Drawn well; Colorful; Mixed up; Sad; Weird; Like animals; Exciting.

Third Grade Boys

Funny; Happy; Look like cartoons on TV; Like bears; Lonely; Neat; Don't like the way drawn; Too dull; Not bright and colorful; Don't like the dots; Drawn well; Good; Strange; Artist has good taste; Like circuses; Like colors; Like way drawn; Pictures look alike.

RESPONSES TO ILLUSTRATIONS IN GEORGE AND MARTHA

<u>First Grade Girls</u>	Look funny; Nice; Pretty; Good to look at; Happy; Drawn well; Like hippos; Fine; Scary.
<u>First Grade Boys</u>	Happy; Like colors; Drawn good; Like shapes; Not ugly; Fine; Pictures tell a story; Artist kept the colors inside the lines; Like hippos; Look neat; Good artist; Real funny; Interesting; Lots of colors.
<u>Third Grade Girls</u>	Neat; Drawn good; Happy; Colorful; Shows a lot of the story; Weird; Funny; Made with chalk; Not crowded; Like hippos; Mostly same colors; Bright; Cute; Nice; Keep me interested in story.
<u>Third Grade Boys</u>	Hard to draw; Like colors; Funny; Look like cartoons; Like animals; Drawn good.

RESPONSES TO ILLUSTRATIONS IN THE TALE OF CZAR SALTAN

First Grade Girls

Pretty; Pencil or magic markers were used; Happy; Funny shapes; Funny tails on dogs; Artist good; Colorful; Nicely made; Look nice; Go with story; Interesting; Good; Look old; Scary.

First Grade Boys

Nice; Happy; Like palace; Stupid pictures; Good; Great; Not hard to find things; Like color; Fine; Like kingdom stories; Terrific; Made with chalk; Like animals and guards; Could tell story from pictures; Artist good; Look real; Painted pictures; Too crowded; Neat; Interesting.

Third Grade Girls

Drawn good; Like dogs; Stupid; Weird; Funny; Don't like them; Creative; Colorful; Pretty; Many designs; Happy; Nice; Disgusting; Made with paints; Terrible; Too crowded; A lot in them; Different; Happy and sad; Look almost like they're moving; Detailed; Show what book tries to say.

Third Grade Boys

Weird; Happy; Fun to look at; Looks like Rome; Like dogs; Some are sad; Used all kinds of colors; Neat; Like colors; Like big pictures best; Artist good; Look like paintings; Look good; Old fashioned; Pretty; Something is always happening.

RESPONSES TO ILLUSTRATIONS IN DUFFY AND THE DEVIL

First Grade Girls

Funny; Like colors; Used ruler or something round to draw pictures; Look good; Happy; Pretty; Pictures good because the book has a medal on the cover; Pretty nice; Not interesting; Strange; Look real; Beautiful; Sad and happy.

First Grade Boys

Happy and sad; Not pretty; Not enough color; Good; Good shapes; Like devil; Drawn good; Find; Not messy; Funny; Lots of colors; Bad; Look neat; Don't like devils and people pictures; Cool; Real interesting.

Third Grade Girls

Funny; Good; Drawn good; Boring; Dull; Look like cartoons; Interesting; Happy; Neat; Colorful; Looks like paint; Happy and sad; Look dirty; Done with slate pencil; Good because it has a medal on the cover; Look nice; Funny looking; Weird; Ugly; Cute; Expresses what story tries to say.

Third Grade Boys

Funny; Happy; Look good; Like the way designed and drawn; Can tell story from pictures; Look real; Silly; Nice; Sad; Silly things in pictures; Funny looking; Neatly drawn; Like colors; Like devil; Weird.

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