AN ORIGINAL STORY WITH RELIEF PRINT ILLUSTRATIONS

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ABSTRACT

Children’s literature, in the form of picture and storybooks, introduce a child to one of the most important tools needed to succeed in life: the ability to read. With the availability of affordable books in the 18\textsuperscript{th} century, due to the introduction of new mechanization, individuals had the ability to improve their lives and widen their worlds. In the 19\textsuperscript{th} century, writers of fiction began to specialize in literature for children. In the 20\textsuperscript{th} century, books for children, with beautiful, colorful illustrations, became a common gift for children. The relatively rapid progression from moralistic small pamphlets on cheap paper with crude woodcuts to the world of *Berenstain Bears*, colorful Golden Books, and the tongue-twisters of Dr. Seuss is an intriguing social change. The story of how a storybook moves from an idea to the bookstore shelf is equally fascinating. Combining the history of children’s literature with how a storybook is created inspired me to write and illustrate my own children’s book, “*OH NO, MORE SNOW!*”
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Vita
A Brief History of Children’s Storybooks

In the United States, the publishing industry generates nearly 300,000 new titles and numerous new editions of old titles yearly. Ten percent of these new titles are in the category of juvenile literature and children’s storybooks. Children’s books generate over fifty million dollars annually for the United States publishing industry.¹ Consumers purchase children’s books to celebrate births and birthdays, to mark special occasions, as holiday gifts, and even as a reward for good behavior during the weekly supermarket shopping. However, the popularity and availability of children’s books are rather new phenomena.

Of course, children’s stories have always existed, passed down from one generation to the next by storytellers. Analysis of surviving Sumerian clay tablets from the Third Ur Dynasty (2112 to 1000 BCE), excavated at school sites, indicate five categories: “exercises for writing practice; the lullaby; proverbs and fables; stories of schoolboys’ lives; dialogues or debates.”² It would seem that from the earliest examples, children’s oral and written literature was for both instruction and entertainment. Certain themes and tales have withstood the test of time: the fables of Aesop, the tale of Jack the Giant Killer, stories of twins and mistaken identities, heroes and heroines from both history and imagination – these themes appear again and again. But before the twelfth century, very few children, wealthy or not, encountered a book, especially a book just for children’s pleasure.

¹ Parapublishing.com/statistics
² Dennis, Suzanne Semmes. An Introduction to the History of Juvenile Literature to 1900, Dartmouth College Library Bulletin, November 1996
In the Middle Ages (500 to 1500 CE), few children could read, and little was written for them. Childhood as we know it was very short; children were considered small adults and, as soon as they were able, their day consisted primarily of work. Most of the stories told were for adults, but children were attracted to tales of local legends, religious stories, animal stories, fables, and fairy tales. There was little distinction between fantasy and reality. Facts intermingled freely with magic, the ludicrous, miracles, and serious life.

The European Renaissance (1500 to 1650 CE) brought the invention of moveable type. It was possible to print books in quantity, reducing labor and cost and thereby making books more accessible. Still, books were affordable only to the aristocracy and, increasingly to the new middle class of merchants that valued education, or they were found in libraries of monasteries. Printing in the mid-15th century, including books for children, increased significantly although published juvenile literature did not exist as a separate entity before the second half of the 18th century. It is unlikely that these books were entrusted to grubby little hands but rather were read to children by teachers, tutors, governesses, and parents.

The end of the 17th century brought many social changes, which created the possibility for genuine literature for children. Childhood was acknowledged as an important developmental life stage, and adults began to recognize the special needs of childhood, including the influence of childhood reading. Pilgrim’s Progress, Robinson Crusoe, and Gulliver’s Travels, while written for adults, became favorites of children. Children’s books, while generally not illustrated, more closely resembled books of today in that they were created to amuse as well as instruct children. However, they were
usually grimly puritanical and morbid, were often based on the concept of original sin, and were intended to frighten children into good behavior. After the European Enlightenment, from 1700 on, the philosophies of John Locke and Jean-Jacques Rousseau greatly influenced cultural attitudes about religion and education. The idea that a child was a pure creature of nature, born untainted – a blank slate to be filled through pleasurable educational experiences, was revolutionary. Because children were considered innocent and impressionable, the Enlightenment created a new market just for children’s books. Still, illustrations such as those familiar in today’s children’s literature were not common until the 19th century.

The 18th and 19th centuries brought the first affordable, widely available, little books especially for children. John Newbery printed A Little Pretty Pocket-book (London, 1744). Many similar books containing songs, rhymes, and moral tales followed, filled with good quality verse and illustrated with original, though often crudely carved, woodcuts. These little books, approximately 2 ½ x 3 ½ inches and printed on rough rag paper, were popular, affordable, and much loved. They fit in a pocket and were carried and appreciated until they wore out. They emphasized good behavior and moral development through simple living. At this time, children’s writing was considered inferior to adult writing and was created primarily by women. It is surprising

3 Note that versions of these little pocket books continue to be popular and miniature books are available even today. Many children in the 1950s were presented with “Bible Treasures” (2 x 3”, red leatherette cover, Church School Press, Elgin, Illinois, 1956) or in the 1960s with Your Bible Companion (1 ½ x 2 “, white leatherette cover, American Greetings Corporation, Cleveland, Ohio) as a reward for Sunday School attendance or memorization. In the 1960s, Harper & Row published a series of Maurice Sendak’s stories in a pocket size of 2 ½ x 3”. In the 1970s, Golden Book published miniature versions (2 ¾ x 2 ¼”) of both old and new classics. In the 1980s, Chatham River Press published 3 x 3 ½” versions of the stories of Beatrix Potter. Small storybooks for little hands will always be popular.
that any examples survived and yet in almost any private or institutional collection of children’s literature, one finds examples.

Themes tended to be gender-based. Until the 1800s, fictional female characters didn’t engage in childhood play, were modest, and discovered their empowerment through solitary sufferings. “They learned in negatives what not to be.”⁴ On the other hand, boys were more obstinate characters, mischievous and independent. In groups, they learned via positive experiences what to be in life.

There was also a rise in the popularity of fairytales. Charles Parrault gave us *Tales of Mother Goose* in 1729. The 18th century also brought retelling of the French fairytales *Cinderella, Little Red Riding Hood* and *Sleeping Beauty*. In the 19th century, the Grimm brothers introduced us to over 200 fairytales, including *Hansel and Gretel, The Wolf and the Seven Little Kids, The Bremen Town Musicians, The Fisherman and His Wife, The Robber Bridegroom, Snow White,* and *Rumpelstiltskin,* among others.⁵ Every child had their particular favorite. Neither then nor now did all adults consider these fairytales or folktales appropriate for children as they contained themes of alarming frankness and violence.

In the 19th century, educational theories changed again and juvenile literature followed suit. Stories can become quickly outdated and may not appeal to the next generation. As the United States grew and became more diverse, the Civil War and then the American West gave rise to new themes. Themes of humor, fantasy, exotic locations, and larger-than-life characters all gained significant importance. In 1865, Charles

⁴ Dennis, Suzanne Semmes. *An Introduction to the History of Juvenile Literature to 1900*, Dartmouth College Library Bulletin, November 1996

⁵ http://www.familymanagement.com/literacy/grimms/grimms-toc.html
Dodgson, a math professor at Oxford, published, under the pseudonym Lewis Carroll, *Alice’s Adventures in Wonderland*, and with it we entered a new era in children’s literature. This was the first significant story for children that abandoned all pretense of instruction and was purely for children’s enjoyment. This time period also gave us Kingsley’s *The Water Babies* (1863), Baum’s *The Wizard of Oz* (1900) and Grahame’s *The Wind in the Willows* (1908).

Adventure stories, written with boys in mind, appeared. American boys seemed to like adventures set in America and rags-to-riches stories (Twain’s *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*, 1876 and 1884), while British children preferred adventures in faraway and unfamiliar lands (Stevenson’s *Treasure Island*, 1883). In the United States, Dime Novels, with themes that were patriotic, often with tales of encounters between Indians and backwoods settlers, were immensely popular even though they were generally sensational and lacking in style or depth (over 40,000 titles were published). By the mid-1890s, bold color covers depicting scenes of bloodshed and courage appealed to a mostly adolescent audience.

For girls, domestic stories were published. These tales of home and family life focused on the activities of a virtuous heroine, often coming from dire straits but achieving good fortune (and frequently a good marriage) before the end of the story. Examples include Alcott’s *Little Women* (1868), Montgomery’s *Anne of Green Gables* (1908), Finley’s *Elsie Dinsmore* (1867), and one of my favorites, Gene Stratton-Porter’s *A Girl of the Limberlost* (1909).

During this same period, illustrations began to play an important part in juvenile literature. Changes in publishing and printing technology at the end of the 19th century
began to attract artists as illustrators. However, it wasn’t until after the Civil War, in part due to the explosion of periodicals and magazines, that the technology became available to affordably publish the children’s illustrated storybook as we know it today. “Randolph Caldecott’s influence on the development of children’s book illustration was immense. As well as being a gifted draftsman, he brought a new, more sophisticated relationship between image and text.”

Caldecott is often referenced as the father of the modern picture book, as he explored using extensive illustration to duplicate the story text and to create a harmony between the two. Stunningly illustrated storybooks became available at reasonable prices. Libraries began to have shelves, and sometimes even rooms, dedicated to children’s literature.

The idea of illustrated rhyming books and alphabet books that paired letters with words and/or verse became popular in the late 19th century (and the idea continues to be popular). In 1873, St. Nicholas, a magazine directed toward children, was first published and was immediately popular due to its emphasis on appealing to children versus teaching morals. Harper’s Young People and Youth’s Companion quickly followed. Often the magazines were used as testing grounds for stories and, if well received, they were converted to stand-alone illustrated books. This was a time of relative prosperity and while parents wished to indulge children, they wished to do so with a gift that would not only amuse multiple times but would not be quickly damaged. Illustrated stories designed to amuse began to flourish.

“Among the best loved characters in St. Nicholas magazine were the Goops, who also starred in books (Goops and How Not to Be Them). Drawn by humorist Gelett Burgess (author of the poem “The Purple

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6 Martin Salisbury, Illustrating Children’s Books: Creating Pictures for Publication, p. 11
Cow”), these diminutive creatures possessed perfectly round heads and embodied the worst traits of children. For example, one of the Goops adamantly refused to bathe. He and the rest of the troop find trouble that would have won the admiration of their latter-day counterparts (and fellow round heads, the South Park kids). Unlike, the South Park bunch, the Goops were designed to teach good manners. Young readers were supposed to frown on their frolicking, not imitate it.\footnote{Emily Bazelon and Erica S. Perl, \textit{Where the Wild Things Came From: How Children’s books evolved from morals to madcap fun}. Slide 5, www.slate.com}

\textit{The Ladies Home Journal}, wishing to attract mothers who could afford only one magazine, created a children’s page in their monthly issues. This magazine also had their accident-prone cartoon characters, the irrepressible pixies, illustrated by Palmer Cox. No matter what mishap they encountered, they were always ready to run off and find more mischief. These brownies spawned a series of books, puzzles, games, toys and even patterns to recreate them – perhaps the first multi-media effort. “Like their sort of heirs, the Smurfs, the Brownies did everything en masse, maximizing opportunities for mayhem but also demonstrating the virtues of friendship and loyalty.”\footnote{Emily Bazelon and Erica S. Perl, \textit{Where the Wild Things Came From: How Children’s books evolved from morals to madcap fun}. Slide 6, www.slate.com}

\textit{Highlights} magazine, subtitled \textit{Fun with a Purpose}, is the modern version of the previous magazines. Published first in 1946 in Honesdale, Pennsylvania (where the editorial offices are still found), it even contains – right up to the current issue – a modern version of the Goops, two lads who are polar opposites of one another: Goofus and Gallant. Each boy, with an attitude to match his name, teaches basic social skills (e.g., Goofus takes the last cookie, Gallant shares the last orange with his friends). Originally drawn realistically in black and white (depicting Goofus in disarray with a cowlick and
Gallant always neat as a pin), they changed to color in 1994 and in 2005 became computer-generated cartoon graphics.

At the beginning of the 20th century, the middle class loved the surge of beautifully illustrated books with sentimental themes, and both the adults who bought them and the children who received them enjoyed these. Between 1954 and 1958, Doubleday printed a series of compilations of fairytales, nursery rhymes and/or classic poetry (e.g., *Best in Children's Literature, Grimm’s Fairy Tales, The Family Treasury of Children's Stories*). While they were all illustrated with imaginative line drawings, the first were in black and white; later, red or green were incorporated into the drawings. Eventually, color plates with three or four colors were incorporated into the books. These books were often a child’s introduction to fairytales and storybooks. Later came more elaborately illustrated books, such as *Peter Pan and Wendy, The Wind in the Willows, Heidi, The Raggedy Ann and Andy Stories, Winnie the Pooh and the Hundred Acre Woods*, all as beloved for their illustrations as for the stories.

These early literary efforts for children proved that there was a willing audience, both adult and juvenile, for such publications, and this market led to a proliferation of individual storybooks. Parents and educators recognized that children did not like to be lectured to. In general, parents had more leisure time and spent part of this time in reading entertaining stories to their children. The continuing rise of prosperity in turn gave birth to a middle class with money to indulge their children with toys and, for the first time, considered storybooks as toys themselves. Children liked the stories with accompanying illustrations, first in black and white and then in color. Reading as a fun, leisure activity went from reading to the child from a book with no pictures, to a joint
adventure shared by child and parent while exploring the accompanying illustration(s), and finally to the child spending hours entertaining themselves with favorite storybooks. Some books and illustrations became so deeply loved that small children could recall the story just by looking at the illustrations and thus could “read” the storybook without their parent. Margaret Wise-Brown’s *Good Night Moon* (1947), illustrated by Clement Hurd, is a prime example. A more recent example, written precisely with this aspect in mind, is Dr. Seuss’s *Green Eggs and Ham* (1960). The vocabulary of this story contains only 50 different words, 49 of which consist of just one syllable.

In order to engage children in the learning of their ABCs educators had to match the materials in the classroom with the storybooks children had at home. Generations of American children had learned to read and write using the McGuffy phonics-based primer, in use in classrooms since the 1860s. In the 1930s, new primers were introduced using the new “look-say” method, which emphasized the meaning and repetition of words within a plot. *Dick and Jane* taught more than 85 million American school children to read using heavily illustrated stories to help young readers associate a word with its meaning. By the late 1960s, the limited vocabulary and overly simplistic plots of *Dick and Jane* were out of favor, and the pendulum swung back to phonetics-based teaching. The *Open Highway* series was introduced; these primers included poems and classic children’s stories such as *The Gingerbread Boy*. Like their predecessors, they used colorful pictures. But they were broadly multicultural, and they abandoned the use of repetition and word charts.9

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9 Shermer, Elizabeth Tandy. *Reading with and without Dick and Jane. The politics of literacy in c20 America.* University of Virginia Rotunda Rare Book Exhibition, 2003.
In an effort to make story books affordable for all income levels, two now widely recognized book publishers brought out affordable books: Scholastic Books and the Little Golden Books.

Scholastic Books found a ready market via the school classroom. In 1920, Maurice R. Robinson founded Scholastic Publishing Company in Pittsburgh, Pennsylvania. For the first twenty years, the company’s focus was on youth magazines emphasizing high school sports and social activities. In 1926, selected writings by the winners of the Scholastic Writing Awards first appeared in these magazines. This annual writing contest for students from seventh to twelfth grade still exists and has recognized more than nine million young artists/illustrators and writers with over $25 million in awards and scholarships.

The Scholastic Book Club debuted in 1948, featuring paperback books published under its Scholastic Book Services division. School students from ages two through early teens could now purchase affordable, well-written and well-illustrated paperback books via classroom mail order fliers. In addition to many titles published solely via the Scholastic Book Services division, students have been able to purchase reasonably priced books by Caldecott and Newbery winners, as well as popular and beloved authors. Many teachers use the “Bonus Points”\(^\text{10}\) plan to acquire books for in-class libraries, as student rewards or simply to assure that every student receives a book on the day the Scholastic Books order arrives. Many children who otherwise could not personally own books have had the joy of writing their names inside the cover of a colorful Scholastic Books paperback.

\(^{10}\text{http://teacher.scholastic.com/clubs/about_bonus_cat.htm}\)
Begun in 1942 by West Side Printing Company in Racine County, Wisconsin, Little Golden Books have been enjoyed and treasured by three generations for over 60 years. West Side Printing discovered a formula that worked instantly: 24 pages, every book the same 6 ½ x 8 inches size, cardboard covers with varied cover art but all with the instantly recognizable golden spine binding, and an affordable price. West Side Printing hit upon the marketing concept of selling Little Golden books near the check-out register in chain stores and grocery stores (now supermarkets). Soon, many mothers rewarded their children with a book for good behavior during the weekly shopping trip. To date, more than two billion Little Golden Books have been printed.

The list of authors and illustrators who have been involved in Golden Books reads like a "Who's Who" of children's literature. It includes Margaret Wise Brown, Jeanette Sebring Lowrey, Mercer Mayer, Gustaf Tenggren, Eloise Wilken, Richard Scary, Garth Williams, Tibor Gergely, and a myriad of Disney artists.

Little Golden Books have mirrored children's popular culture over the years, having featured Lassie, Raggedy Ann, Uncle Wiggily, Roy Rogers and Dale Evans, Howdy Doody, Annie Oakley, Captain Kangaroo, Bozo the Clown, Gene Autrey, The Lone Ranger, and Smokey Bear (Disney, Warner Brothers, Hanna Barbera, Sesame Street, Pokemon, and Between the Lions characters), Mister Rogers, Barney, Frosty the Snowman, Rudolph the Red-Nosed Reindeer, Underdog, Peter Cottontail, Barbie, and many others.

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11 In the 1980s a 5 1/2 x 6 inch version of Little Golden Books was produced and in the 1990s a miniature version of Little Golden Books was offered as prizes in McDonald’s Happy Meals.
12 http://childrensbooks.about.com/cs/publishers/a/goldenbooks.htm
There is no substitute for the visual and tactile experience of a good storybook. Whether checked out at the neighborhood library or purchased from the local bookstore or at the supermarket, illustrated storybooks to fit any interest or topic can easily be found. Perennials still sell well (e.g., Sendak, Tomie dePaola, Seuss, Berenstain Bears), but publishers are reducing the number of new titles released due to lower sales of “picture books, a mainstay of children’s literature with its lavish illustrations, cheerful colors and large print.” Parents are pressuring children to move from picture books to more text-heavy chapter books sooner. For example, citing pressures for children to excel earlier in school, parents might buy *Stuart Little* instead of purchasing *Blueberries for Sal* for their 4-year-old. Literacy professionals point out that picture books are structured in a way that develops critical thinking skills via sophisticated words and concepts. Picture books force the imagination to provide missing themes. Chapter books, although they contain more text, are not necessarily more complex.

Scholastic, Penguin Young Readers, and Simon & Shuster publish fewer titles but are providing more marketing and promotion for selected titles. When given freedom to choose their own reading material, younger children gravitate to picture books. By first grade, children are drawn to chapter books. Parents should encourage children to read books at their ability level and, at the same time, read both picture books and chapter books with them to instill a life long enjoyment of literature.

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A Storybook from Author and Illustrator to a Child’s Hands

A storybook starts with an idea. Sometimes the idea will be that of the author. Sometimes this author is a professional writer, but sometimes it is just a person with an idea—someone like you or me. Occasionally, the author is actually a child (Dorothy Straight, age 4, How the World Began, 1964, or Gordon Korman, who published six books as a child). Sometimes the idea will be generated by an educator, who then seeks out an authorwriter to make the story and/or subject come to life. Sometimes the publishing industry will identify a niche for a particular subject and will commission a story with a particular plot.

If this is a first effort at writing and/or illustrating a book, the author will do a lot of homework. They might go to the library and look at many books, collecting a pile of the storybooks liked best and studying each carefully, dissecting them. What exactly makes this book appealing? Is there a common element among the books chosen? Many notes will be required to understand what it is about the books laid aside that made them special.

There are many books on the market that deconstruct how books are written and illustrated. There are books that are very clear about the writing process or the illustration process, and they are full of helpful information, hints, examples and additional resources. These books also cover copyright, licensing, and negotiating a contract. I have listed those I found most helpful in the Bibliography.

Often, the plot dictates the age group targeted. The writer uses language that will work with that age group. The younger the audience, the simpler the vocabulary. Will
the story be read to a child? Perhaps the author needs to also keep the reader in mind and make the text understandable for the targeted age group while still making it interesting and/or fun for the narrator. Often the targeted audience is a wide age range; the book might be enjoyed by toddlers as well as younger elementary school students. Then the language/vocabulary needs to be understood by the younger group but interesting enough to hold the attention of the older child.

Once the text of the story is generated, it will probably go through a number of edits until the story flows easily. The language should make the plot advance from one page to the next. If the author has children, probably they will be the first test audience (the guinea pigs, so to speak). If the author is wise, he/she will listen to the constructive advice offered by that convenient audience!

When the text is judged to be ready, then consideration is given to the illustrations. This might be a process, writing and illustrating, that happens simultaneously – some authors (for example, Maurice Sendak, Dr. Seuss, Tomie dePaola, H.A. Rey, Peter Spier, Beatrix Potter) both write and illustrate their storybooks. Authors and illustrators might find a partner with whom they work particularly well and collaborate on projects. For example, Jan and Stan Berenstain, husband and wife collaborators, produced *The Berenstain Bears* series. Sometimes the publisher will determine the illustrator for a storybook. Scholastic Books envisioned the concept of combining science with fictional stories and commissioned Joanna Cole, author, and Bruce Degen, illustrator, as a team to produce *The Magic School Bus* series. Eloise Wilkin is an author/illustrator who illustrated her own books, but often worked with other illustrators for books she wrote and sometimes illustrated for other authors.
Illustrating a text is not as straightforward as it might seem. Different artists might choose different passages to illustrate. The author might have a different perspective and focus than the illustrator (which could be why some writers choose to do their own illustrations). It is common for editors to highlight text that they personally consider the key dramatic moments as a suggestion to the commissioned illustrator. However, the illustrator might ignore these suggestions and achieve better results by following her or his own instincts about what should be illustrated and how. It is common for illustrators to pick elements of the story to depict rather than trying to recreate the text; in this way, the reader (or the child to whom the story is being read) can use their own imagination to “illustrate” the story. Sometimes, what is left un-illustrated makes more impact in that way, and as previously noted, forces the child to use imagination.

The picture book and the illustrated storybook are actually two different entities. Picture books are generally, but not always, for the very young, and primarily communicate via images. (One special category of picture books is the wordless book, where the entire plot is communicated via the illustrations. CHRISTMAS and Family by Peter Spier, A Book You Can Read Before You Know How by Ellie Simmons, and The Other Side by Istvan Banyai, are examples of this style.) With storybooks, the text comes first and the illustration provides a visual prompt – an embellishment – to the text.

There was a time when commercial art, fine art, and illustration all had their distinct categories, and they seldom crossed over into each other’s territory. Norman Rockwell, for example, was considered strictly a commercial artist at the beginning of his career. The majority of his work was created for magazine covers. However, Rockwell
adapted his already well-known works to the children’s book *Norman Rockwell’s Counting Book*. Maxfield Parrish was able to be a commercial artist (i.e., *Collier’s Weekly, Harper’s Weekly* and *Life Magazine* covers), advertisement illustrator (i.e., Jell-o, 1921, and Adlake Camera, 1897), a fine artist (i.e., Winter Sunrise, oil on panel, 1949, or Daybreak, oil on panel, 1922), and an illustrator of storybooks (i.e., Grahame’s *Dream Days, 1900*). Today, “artists are increasingly attracted to the medium of the picture book as a creative outlet.”

Storybook illustration can be in and of itself an artistic career.

What method of illustration will best convey the mood of the story? Will the illustrations be hand drawn? Black and white? Color? Watercolor, oil or acrylic paintings? Collaged? Woodcuts? Lithographs or etchings? Computer generated? Each medium has its advantages and drawbacks. However, current reprographic technology has such sophistication that almost any medium, two- or three-dimensional, can be adapted for children’s book illustration.

Following are examples of books illustrated with each of the techniques mentioned above:

Black/White Drawings using pen and ink
*Blueberries for Sal*, written and illustrated by Robert McCloskey

Watercolor
*The Tale of Peter Rabbit*, written and illustrated by Beatrix Potter

Oil
*The Knave of Hearts*, written by Louise Sanders and illustrated by Maxfield Parrish

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Acrylic  
*Come on Daisy* by Jane Simmons

Collaged  
*The Very Hungry Caterpillar,* written and illustrated by Eric Carle

Woodcuts/Linocuts  
*A Farmer’s Alphabet,* written and illustrated by Mary Azarian

Lithographs  
*The ABC Bunnies,* written and illustrated by Wanda Gag

Etchings  
*The House that Jack Built,* historical rhyme illustrated by R. Caldecott

Photography  
*Look-Alikes Christmas,* written by Joan Steiner and photographed by Ogden Gigli

Computer generated  
*Vinny the Bug Man,* written and illustrated by Chet Spiewak

Mixed media: gouache, colored pencil, and pastel  
*Raven, A Trickster Tale from the Pacific Northwest,* told and illustrated by Gerald McDermott

A storyboard is a frequently used tool to join text and illustration ideas together.

A storyboard is basically a series of two page spreads. On a large sheet of paper, a number of these two page spreads are lined up in rows. Numerous drafts of illustrations as well as text placement can be worked out using the storyboard format. A number of examples of storyboards can be found using “storyboard” as an internet search term.

The process of joining the text with the illustrations is often simultaneous and reworked several times. Thought must be given to where on the page the text will be printed in relation to the illustration.
Working mockups can be cut from the storyboard pages, folded and stapled together to create little booklets. Having the text and illustrations lined up can be quite a different experience from turning pages one another. A number of these little mockups might be tried and discarded as the text and illustrations come together in the best format for telling the story. Once the story is well on its way, additional pages can be added at the beginning and the end to see how the lead-in pages and the exit pages of the book work with the text and illustrations. Except for the simplest of toddler board books, there are almost always several pages leading in to the beginning of the story and following the story--effectively a warm-up and a cool-down phase for the reading and visual experience.

At this point, the type style for the text should be determined by the author. The type style needs to enhance the mood of the storyline. Will it be formal? Casual? Italic? Bold? Hand-written cursive or hand-lettered print? Of course, one of the most important considerations should be the ease with which it can be read. Even though the writer and the illustrator have chosen a type style, they might have to negotiate with one another or even with the publisher. But, in the end, it will be a type style that everyone agrees best complements the book as a whole.

After the design of the storybook is fairly well established, most authors and/or illustrators create an actual size mockup. Actual size drafts of the illustrations are created, usually in fair detail. They may be scanned and printed several times and several working mockups created. This is the point where the writer and/or illustrator make final adjustments to the illustrations, the text, and the flow of the text with the illustrations.
A final mockup will be created that approximates, as nearly as possible, the appearance of the final storybook. If the storybook has not been sold yet to a publishing house, this is a very crucial step in the process in finding a publisher.

The cover design is a key decision. Much thought is put into the cover—it should make the customer desire to pick up and open the book!

If an author already has a publisher, there will likely be some negotiation and at this point with the publishing house’s artistic department. Perhaps the colors or the type or the finished size of the book needs to be adjusted.

If the author does not have a publisher, they will consider options. The author will identify books in the same niche as their book and note the publisher. An author will know who their market will be and be sure that the publisher approached publishes for that market. The author will know the history for the type of book and what the current competition looks like on that bookstore shelf. A well-constructed web site helps convey to the art director what type of work the author or illustrator has previously created. Preferences vary as to how a publishing house prefers to receive unsolicited mockups—relevant information can be found on the publishing houses website. A student author could ask teachers and/or professors if they have any contacts in the publishing industry for such a project. Presenting a well-constructed mock up might generate an offer to send the mockup along with an introductory cover letter to any contact they may have.

There is also the Artist Agent. An agent represents a number of authors/illustrators and competes in the publishing market on behalf of their clients.

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16 Making a Dummy Book, page 138, Writing and Illustrating Children’s Books by McCannon, Thornton and Williams
They have the contacts, they know how to negotiate the best price, and they know which publisher would be most likely to consider the mockup. They do charge a commission fee. It is best to have an introduction to an agent, but new authors also find agent listings on the internet. Examples of work are sent to the agent, along with a professionally written letter directing them to a website. This initial contact is followed up with a telephone call to discuss interest in a particular project or representation in general. If the agent is unwilling to represent the author, the author will ask for the reasons why, solicit their constructive advice, and listen to it carefully. The author will use this advice to prepare for the next approach to the same or to a different agent.

Another good venue for finding a publisher is to attend a children’s literature conference. The local children’s librarian will know where and when such conferences are being held. Every April, the publishers of children’s books all travel to Bologna, Italy, for the Bologna Children’s Book Fair. The latest in illustration is exhibited. Entrepreneurial illustrators attend and show their portfolios. Lectures and presentations by top illustrators, writers and publishers can be valuable to new authors and/or illustrators. Unpublished or published work created during the year may be entered into the Fair’s annual competition. In the U.S., also annually in April, the Children’s Literature Matters conference is sponsored by the College of Education at Penn State University. Similar conferences can be identified via an internet search, and a look at their program will help determine whether the sessions will be useful. Some conferences have a session where publishing houses will look at proposed projects and illustration portfolios and offer critique.

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17 www.bookfair.bolgnafiere.it
Once book design is completed and a publisher has accepted the project, book production begins. Modern book publication is the result of the invention of the printing press. The invention of the printing press, followed by moveable mechanized type, made the process of publishing a book quicker and cheaper and books became available in greater numbers. Demand quickly exceeded the supply available by hand printing. Larger presses were developed to accommodate both larger sheets of paper and/or continuous rolls of paper. In the 1820s, papermaking machines were invented. In the 1840s, the cylinder press was invented and perfected. In 1860, a binding machine was invented. Finally, with the invention of the linotype in 1884, type was no longer set by individual letter but rather line by line. In the 20th century, the introduction of the offset printing press and computerized typesetting made mass production even more economical. With the introduction in the 1940s of the higher quality paperback book as an alternative to the traditional hardback, books were more accessible to the general public and books became “the primary source of knowledge throughout most of the world.”18

Since the early 1990s, the first step in the production process is typesetting via desktop computer programs. Once typeset, the camera-ready copy of the book is sent to a printer. Photographs of the pages create page negatives. After the typeset copy is proofed and necessary changes made, the negatives are burned onto a thin sheet of aluminum called a plate. The text and illustration portion of the plates are treated with a chemical that attracts ink, allowing text and illustrations to print upon the paper when run through the press. The printed material is then assembled and bound.

Books are printed on a variety of different coated and uncoated papers, with paper differing in size and weight. At the Domtar Paper Mill in Johnsonburg, Pennsylvania, 300 tons of paper a day are produced for the book trade (this company produced the paper used for the *Harry Potter* series). The paper is made from 80% hardwood chips, 19% softwood chips and 1% trimmings from earlier paper runs; 2.5 tons of chips are needed for every 1 ton of paper. A huge beater pulverizes this mixture in a vat of water to a fibrous consistency that is 99% water and 1% pulp fibers. It is poured evenly over screens, immediately reducing the moisture content by 50%. As the paper moves down the press line, it passes through rollers, becoming thinner and thinner. At the same time it is being coated with a mixture of clay, white pigment and appropriate binding agents to create different grades. Inks do not spread as much on coated surfaces – text type has crisper edges and colors are more vibrant and consistent. The paper with greater coatings can accept more ink. The thinner, non-coated papers are used for tracts and pamphlets (e.g., the Jehovah’s Witness “Watchtower”). While moving through the rollers and down the lines, infrared gas dryers and then air jet fans dry the paper very quickly. As it comes off the rollers, it is wound onto reels of 6,000 pounds each. These gigantic rolls are trimmed on each end (producing the trimmings that are recycled back into the next batch of pulp), sliced into thirds, wrapped in brown kraft paper, and a self adhesive shipping label is attached. The rolls are stacked in semi trucks or onto train cars and shipped off to the New York book trade printers.  

Different colors of ink might be used. If printing in one color only, each plate will require only one pass through the press. Each additional color requires an additional

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19 Tour of Domtar Paper Mills, Johnsonburg, Pennsylvania, July 2010
pass through the press. If a page has four-color illustrations, than the page runs through the press four times. However, there is a different roll coated with each color needed and located one after the other on the press. Paper is either fed through the press as single sheets or as huge rolls of paper.

After the ink on the printed sheets is dry, they are sent to the bindery. Some large printing/publishing companies have a bindery on-site. Smaller printers send the printed sheets to independent binderies. At the bindery, the pages are folded and collated into sections, or signatures, which are in turn stitched in proper sequence into the text block. The text block is further glued at the spine, and the three edges that will be exposed inside the cover are trimmed evenly, either with a paper guillotine or, more commonly today, a laser paper trimmer. The final step is inserting the text block in the “case” (enclosed in the cover), gluing the end sheets to the inside front and inside back of the cover to secure the text block in place. All of these steps are automated.

To ensure quality, a number of periodic checks occur throughout the process. In addition to the initial proofing before the printing plates are produced, a press proof is made to ensure that the colors are correct and neither too light nor too dark. Only after any adjustments made to the press proof are approved is the book printed in quantity.

To promote new books, publishers set up booths in the exhibit halls at library conferences and at book fairs to showcase their new storybooks. Authors/illustrators might also attend and take a turn at the booth to promote their creation. The finished book goes directly to the bookstores, is unpacked, and placed in displays and on the shelves. Every author, every illustrator and every publishing house hopes that the customer will be attracted to the cover and choose their creation to take home, to be read and read again.
Creating My Original, Hand Printed Limited Edition Story Book

“OH NO! MORE SNOW!”

In 1993, 1996 and again in 1998, the east coast of America had tremendous snow storms. During the blizzard of 1996, during one January weekend in Centre County, Pennsylvania, over forty inches of snow fell. During these years, we lived in an 1800 era farmhouse on a gravel road, and we heated the house with wood. We were a young family, Mom, Dad, a son and daughter, and various pets and livestock. We were fortunate in that we considered each snowstorm an adventure.

In additional to lots of snow shoveling, building multiple snowmen, constructing snow forts, engaging in snowball fights, and feeding the birds, we drank lots of hot chocolate, played lots of board games and endless rounds of UNO, ate quite a few soup dinners, read countless storybooks, and dealt with the electricity going off frequently by keeping quite a few candles on the kitchen counter. In 1998, I wrote a story based on these snowy winters, and I filed the story in a desk drawer.

In 2005, I decided to pursue a long held dream of completing my college education and was accepted into the BFA Printmaking program at Penn State University. During my first fall semester, I was encouraged to apply to and was accepted into the PSU Schreyer Honors College. As an honors student, a thesis must be completed. I had a difficult time finding an appropriate thesis topic for my interests. At first, I thought I would explore how paper is made and the effect that industrialization had on the quality of art paper and, thus, on an artist’s work. Immediately after discussing this idea with my honors advisor, James Thurman, I discovered a book already covering this exact
I read the book greedily but tossed out the idea of doing a thesis on paper examining the effects of industrialization on artists’ work.

In 2006, as part of my job as Study Abroad Coordinator for the College of Agricultural Sciences at Penn State University, I helped coordinate the course “Comparing U.S. and French Agricultural Systems” and traveled to France with a group of students. While in France, we visited the renowned champagne house of Veuve Clicquot and heard the history of the company. Since 1987, Veuve Clicquot has been part of the Louis Vuitton Moet Hennessey group of luxury brands. When this merger between champagne and fashion industry occurred, Veuve Clicquot began to market their product using a distinctive golden orange yellow label (described as cheerful and luxuriously deep in tone). Veuve Clicquot invented this color and has a patent on it. Just as no one but a wine producer in the Champagne region of France may label their sparkling wines as champagne, no one may use the distinctive yellow now associated with Veuve Clicquot to market their product.

I immediately asked myself “How does one invent a new color in this day and age?” Is it possible? Could I create a new color? If I could, that would certainly be an interesting thesis project. I began to read everything I could about pigments and color. After 18 months of reading and research, I came to the conclusion that colors are created by chemists, not artists. In fact, the aniline dye color mauveine (mauve) was a byproduct of Sir William Henry Perkin’s attempts to create artificial quinine in 1856. I am not a chemist, so I laid aside the idea of pursuing the creation of a truly new color.

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I was once again without a thesis project. One evening, a photography honor student, Cody Goddard, showed me beautiful photographs he was creating for his thesis, “Dreamers,” an ongoing project “exploring what people of different ages want to be when they grow up if they could be anything.”21 I realized that my thesis project should incorporate skills gained pursuing my BFA in printmaking. I should write about the process as part of my thesis. Perhaps I could combine my love of children’s literature with my research and project. My next thought went to the story written years before. And so, it was retrieved from the drawer.

Research on how to create a storybook

As with every author, I hope that someday my storybook will be published. My choice of publisher would be Scholastic books in order that it is cost effective for a wide income range. I decided to learn from the experts and do some research. I researched the history of the storybook and also the process of creating a storybook. The resource materials I found covered both the historical and current processes of creating a book. The information included layout, text flow, vocabulary choices, type choices, illustration consideration, copyright law, and contractual considerations. My resources, discussed below, are listed in the Bibliography.

Editing the Text

Once an author has created a story, the next job is to edit it for an appropriate age audience. I wanted my story to be interesting both to toddlers (with parents reading it to them) and to children with early reading skills (ages 6-8). The story went through a

number of drafts. The first deleted “too many adjectives and adverbs” and flowery phrases (for example, “softly falling, floating down snowflakes”). The second edit removed a lot of unnecessary descriptive sentences (i.e., “She listened to the hush of the snow, to cars whooshing by on the snow-slushed road.”). The third edit reworked awkward sentences, and the fourth edit further corrected grammar and spelling errors not caught previously.

At this point, I sent the story to friends and family, asking them to read the story and make constructive suggestions and/or corrections. This actually was not particularly helpful – of the approximately 20 readers, only two sent back a correction and/or suggestions. All other comments were in the vein of “well done, enjoyed it, really liked the story.” While every author appreciates encouragement, a critical eye was needed. After incorporating the comments I did receive, I asked a friend with two children, ages 4 and 6, to read it to them and ask for their comments. This was probably the most valuable critique of all!

Next, I divided the text into pages, determining what made sense for each page of the story. I was thinking both of natural page breaks in the story line as well as considering illustrations for various blocks of text. Later, I consolidated several pages of text back into one page to make the illustrations flow better. The text went through two more edits, one to further delete verbiage unnecessary to the storyline and one to simplify a few sentences.

Edits by others were important. They provided a critical eye to material that I was too familiar and thus not as discerning. Reading the story to children of the
target age and paying close attention to their reactions, questions, and comments created a better story.

**Book Size**

Before I could begin to divide the text into pages and think about text placement and illustrations, I needed to decide the physical size of the book. I went through our collections of children’s books and pulled out many favorite stories. I looked through the books, noting the intended age. I knew I wanted my illustrations to be large enough that the book could be read in front of a group of children (with the illustrations faced toward the group). Also, since this was a book that would probably both be read to toddlers and read by older children, I was not concerned that the size be small enough to be handled easily by smaller children. I finally decided that the best size for my story, keeping in mind the audience, the amount of text, and the illustrations I had in mind, was a finished cover size of approximately 9 x 11 inches, which meant a finished text block size slightly smaller. In the end, the size of the text block is 9 x 11 inches and the size of the cover is 9 ½ x 11 ¼ inches.

There are always many factors that will determine the size of a finished story book. Amount of text, type of illustrations, age group aimed for and any specialty factors are all considerations (pocket size, round, shaped like an acorn, accordion-style pages).
Text

For the handmade, limited edition book, the amount of text will be an important consideration in how you print the text in your book. In order to produce copy with typeset, you must have access to type, the correct tools and the necessary press. In order to learn more about the typeset process, I took a one week introductory course at the Women’s Studio Workshop (WSW) in Rosendale, New York, during July, 2010. For a future book project, I would consider the option of renting the typesetting facilities at WSW, setting the type, and printing the book. However, I decided that the text for the book I was creating would be best addressed with other methods.

I also researched using photopolymer plates. The plate material is UV photosensitive and, when exposed to an ultraviolet light through a high contrast negative, the ultraviolet cross links the polymers and hardens the image. The unexposed portion of the negative is washed off in plain water, dried and post exposed. This plate can then be placed on a letterpress, inked and printed onto paper. Due to the chemicals involved in creating the photopolymer plate, the process of creating the plate is generally outsourced to experts – for example, Boxcar Press. Once the plate of text is created, you still need access to a letterpress in order to print them. Also, at a cost of $.62 per square inch, if you have a large amount of text and you are only creating a small edition, photopolymer plates can be cost prohibitive.

In the end, I decided to print my text on my pages using a computer printer. If the printer is high quality, the text looks comparable to a typeset page or a photopolymer

22 http://www.wsworkshop.org/
23 https://boxcarpress.com/platemaking/plate-choices
plate printed page. For my purposes, for accessibility to the equipment and for reasons of economy, this was the best choice.

Text Style

There are literally hundreds of text style choices. I began by looking at a wide selection of storybooks and setting aside those that were easy on the eye to read. After looking for the common factor, I knew I wanted a simple style. Also, I felt that my story lent itself to a more casual type style.

Since I was using a printer, and creating the text in Microsoft Word and Adobe Photoshop, my choices were limited to fonts compatible with these programs. I found the easiest way to make a comparison was to examine the available styles and print the same line over and over again in different choices.

It snowed and snowed and snowed. Arial Rounded 14
It snowed and snowed and snowed. Abadi MT Condensed Light Bold 14
It snowed and snowed and snowed. Candara Bold 14
It snowed and snowed and snowed. Chalkboard Bold 14
It snowed and snowed and snowed. Consolas Bold 14
It snowed and snowed and snowed. Lucida Grand Bold 12
It snowed and snowed and snowed. Verdana Bold 12
Illustrations

From the beginning, I felt this was a story that could be illustrated very effectively with linocut illustrations. I like the varied marks created when cutting the linoleum and how they look when printed. I enjoy the process and I felt the method worked well with winter scenes. I spent several afternoons in the children’s book collection at Paterno Library, Penn State University, studying illustrations. I spent extra time with storybooks illustrated with woodcuts or linocuts, paying particular attention to the various lines used (thick, thin, and all variations) and how color was used within the linocut illustrations.

I did want some color throughout the book. I did not think I wanted to use a reductive method as this gave me no opportunity to reprint a page(s) should they be spoiled during the process. I had printed a large linocut previously using the reductive method and of 25 first layers printed, I ended up with an edition of 15 good prints. I hoped to not have that much waste in this production.

I looked at other methods for getting multiple colors into a linocut including a puzzle method. Basically, you cut your illustration into its various components, ink the components separately, re-assemble puzzle fashion and print. In order to achieve the look I desired, it would require a second printing to over lay the color with the graphic (black) outlines typical of woodcut/linocut illustrations. Given the complexity of the draft drawings for the illustrations, I could see that it would require some rather small puzzle pieces using this method and that could present difficulties during the inking and registration process of multiple layers.

In looking at the storybooks in the library with woodcut/linocut illustrations, the majority of them were printed and color was added with watercolor. I decided that even though I was doing an edition and not just a mockup for publishing, I would use this method. I felt the time spent in inking up many small puzzle pieces and getting them to fit together well would take more time than watercoloring an edition of approximately 20. Also, I enjoy the process of watercoloring. I used a combination of Winsor & Newton and Pelikan pan watercolors. I was able to control the amount of water used, using less water and more pigment, in order to not over saturate the paper with water and cause it to wave. For two backgrounds, I dropped the cake of pigment in a jar of water, letting the cake dissolve. This let me achieve fairly even color over a large area.

Using proof sheets obtained during printing pages, I watercolored in various parts of different pages and decided not to watercolor every page. It worked well to begin the colored pages at a certain point in the story, to emphasize the difference between the winter and the festive color of spring flowers.

I printed two layers, a multicolored background and then a detailed second layer in dark blue. All linocuts were made using typical carving tools and golden linoleum. Five pages have a varied colored, dark to light, background. This is known as a “rainbow roll” in inking up the roller and rolling it onto the linoleum. Before inking the piece of background linoleum, anything remaining white was carved away. A second linoleum was carved with the detailed illustration and printed on top of the background. Using a printing “jig” (a frame created to hold the linoleum) allowed me to create registration marks to follow in order to consistently line the second layer over the first.
The center illustration shows a winter scene spread across two pages. This background shows the receding mountains, from light to dark. To create this effect, I cut the linoleum into “puzzle pieces”, inked each up separately, fit them into the jig and printed. Again, the detailed second layer was printed over the first.

When the ink was dry from printing, I laid the pages out on a large table and watercolored the illustrations production line fashion. In this manner, I could watercolor one page of all copies of the edition efficiently. Sheets were alternated with layers of wax paper, stacked and weighted to insure flat pages while drying.

**Paper**

A good bit of time was spent researching the appropriate paper to use. Some of the things considered were:

- the weight of the paper and how it would influence the thickness of the book
- running the paper through a printer twice, for text on both sides
- printing multiple times, at least two layers, on each side of each page
- durability, for pages turned many times
- appropriate paper for relief inks used in linocut printing

In the end, I chose Rives BFK white. I was able to see another book printed on this paper using polymer plate text and printed on both sides with blocks of solid color etchings. This further confirmed it as a good choice.

I used the same paper to print the cover. I had previously used it on book covers, and I knew that it would be a good weight for covering the book boards and would paste
down smoothly and tightly. Rives BFK is not a thin paper – while assembling the cover, it was necessary to trim the edges and corners precisely to ensure a neat, tight over. I am concerned that the ink on the cover may rub off on the edges.

Creating Mock ups

I created four rough mockups. The first was created early in the project and on folded pages of newsprint with the text taped onto pages. This was to give me a vague idea of the number of pages for the book. Some of the text was rearranged and some eliminated during the editing process. At this point, I simply wrote above the text my ideas for various illustrations that could work with the text. Sometimes, I had four or five illustration ideas and other times just a question mark. Another method to achieve this initial outline would be the storyboard.

The second mockup combined text with draft illustrations. This gave me the ability to experiment with illustrations and, also, at this point, I combined pages of text in two places in order to make the illustrations flow more smoothly. Some of the illustrations were more finished than others. Keeping in mind that all the illustrations would need to be traced, flipped and transferred to the linoleum, I did not spend too much time on details at this point. I was more concerned with creating the mood and good compositions. For most of the pages, I had a clear idea of the illustration I wanted to present. However, in three spots, I asked for suggestions from my husband and daughter and received good ideas from them on an illustration that would bridge the text from one page to the next and lead the reader to the next page. Compositions were also discussed with my thesis honors supervisor, Professor Robin Gibson. Prof. Gibson made
suggestions that improved the table top illustration and also suggested ways to incorporate the text into the illustrations more effectively.

Do not be afraid to ask for someone to read your mockup and share their ideas. If they don’t fit with your conception, you do not need to use them. However, many times a fresh eye will give you a fresh view and will be just what you need to move forward with the project.

At this point, each page was illustrated as a double spread. When drafting my illustrations, I tried to keep in mind that many of them would be half-page illustrations and, while most would flow from one page to the next, some pages would be only text with an illustration facing on the next page.

The third mockup was to determine how many folded pages would be in each signature and where text and illustrations would fall within these sections. This was an important mockup that was used to print the text on the correct page and was also used as a guide when creating the linocuts. I copied the pages from the second mockup and created sections of folded paper. I knew that one particular illustration had to be a double spread print. While a second illustration lent itself to a double spread, it could be (and ultimately was) divided into two separate pages. I also knew that I did not want any one signature to be more than four folded pages (more would be too bulky when I stitched the signatures together).

I did a rough layout including pages that I wanted at the beginning of the book (end paper, repeat of cover, explanation of the background for the story line, and dedication). Using three folded sheets left three blank pages, which could be the first three pages of the story.
Next, I tried to make the second signature, with the double spread, work out correctly using three folded sheets but the configuration of text and pages did not work. I then experimented with four folded pages, and the text and illustrations flowed correctly. One adjustment would be made, as previously mentioned, to divide an illustration originally conceived as a double spread into two separate pages. A third illustration was preferably a double spread and did not lend itself to two separate pages. However, I decided that the illustration could be conceived as one linocut, cut in half and printed on the two pages. There could be a slight shift in the lines when stitched together but this would not be distracting on this particular illustration.

The third signature would be only 2 folded pages, but would incorporate a page which folds out to twice the length of the book. Therefore, this would be acceptable as the folded section would create the bulk of a section with more pages. The story ends in this section.

I worked to create a final section of the same number of pages as the first section, in order that the first and last section would balance each other. This section included text for creating the flowered windows in the story, as well as the patterns for the construction of paper flowers. I included a page of well deserved acknowledgements at this point. The last page of text, the colophon, was technical information (font used, paper, ink, etc.). The last page also includes the edition number and the artist signature. The last sheet was the endsheet, glued to the back board of the book.

When I assembled the printed signatures into the book, I switched between white and blue thread, as appropriate, in order to not distract from the illustrations (for example, I did not want white stitching through a blue sky). After assembling the text blocks, I
took the uncovered books to the Penn State Copy Services where the edges were sliced off, using a paper guillotine, to create a uniform, straight edge. I was happy with my book during the printing and assembling process, but this step made the final book polished. The final step was to paste the front and back endsheets to the inside of the cover.

I started originally printing 25 copies of each page. Along the way, mistakes were made—the second layer did not register neatly over the first layer, I printed the wrong page on the back of another page or I printed the flip side upside down. After all the printing was completed and the books were collated and sew together, I ended up with an edition of 15. For the future, I will aim to have an edition of five original copies. Other copies will be offered to a publisher or self-published and sold via a website.

The appendix contains, reduced in size, a copy of my original story, illustrated with linocuts, “OH NO, MORE SNOW.” Perhaps one day soon, children will be able to buy their own copy for their bookshelves.
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OH NO!
MORE SNOW!

Written and Illustrated by
Marilyn Turner McPherson
In the winter of 1982, 1984 and 1986, the east coast of America had tremendous snow storms. The blizzard of 1986 dumped nearly 20 inches during two days, resulting in the snowiest January on record for Centre County, Pennsylvania. During these years, we lived in an 1860’s farmhouse on a dirt road and we heated with wood. We were a young family, Mom, Dad and a son and daughter as well as various pets and livestock. We were fortunate in that we considered each snowstorm an adventure.

In addition to shoveling lots of snow, building multiple snowmen, constructing snow forts, engaging in snowball fights, and feeding the birds, we drank lots of hot chocolate, played lots of board games, ate quite a few soup dinners, read countless story books, and dealt with the electricity going off frequently by keeping a supply of candles on the kitchen counter.

This story book is based on these adventures. While most of it is true, as in many story books, there are portions that just help the story to flow along. However, there was a little girl who loved winter, up to a certain point! She covered the windows with a construction paper flower garden one winter, in the hopes of encouraging spring to find us.

I wrote this story in 1986 and over the years I have sketched ideas for the illustrations. As I came to love creating cartoons, I decided that is how the story should be illustrated. This story was illustrated for my Schreyer Honors College thesis project. It was accompanied by a written thesis outlining the history of storybooks, how a story book gets made and the process of creating this book.

Many thanks to Frederic Marion-Poll for encouraging me to return to college as an adult learner. Also many thanks to my husband, Bruce, and my children, Nasale, Kiley and Brenna (the little girl in this story) for their continued support while I pursued my BFA in Printmaking.

Marilyn Turner McPherson
December 2010
For Brenna
The little girl who loved snow.
It snowed on Thanksgiving Day. Brenna was so excited to wake up to falling snowflakes! Brenna had cut snowflakes in October and taped them to the windows.

Brenna loved snow!

She rushed outside to feel the flakes fall down and cool onto her face. Brenna hoped it would snow and snow and snow.

And do you know — Brenna got her wish!
It snowed and snowed and snowed. Everywhere she looked it was white. There was no school and no work. When the snow stopped, everyone in the family shoveled snow.

They shoveled the driveway, they shoveled the porch and they even shoveled snow off the roof of the house. Then they all had a big snowball fight.

They made snow forts and had another snowball fight. Brenna and her brother, Nolan, made a very large snowman, snow angels, and played Fox and Goose. Finally, everyone went back to school and back to work.
Every day was bright and sunny and cold. Long icicles grew on the porch. The snow did not melt. Brenna rushed home from school and went sledding. Sometimes after supper, she would ice skate on a patch of ice in the yard. At the end of the week, it snowed again. It snowed all night. Everything looked new again. Brenna broke off an icicle and drew pictures in the snow. She made snow tables and chairs next to the snow forts.

Brenna made a “snow crow” in the garden. She hung suet cakes and pine cones (rolled in peanut butter and birdseed) from its icicle arms. She smoothed out his head and set a pie pan of birdseed on it for his hat. She used prunes for eyes, a grapefruit peel for his mouth and a carrot for his nose. Three wrinkled apples inside his buttons. Her mother looked out the window and laughed. “Your snow crow is not scaring anything away from the garden!”
It snowed three days in a row the week Christmas came. Brenna practiced playing "I'm Dreaming of a White Christmas" on the piano. Everyone shoveled snow. Again! Brenna swept off the patch of ice and skated. Her father put lights on the porch but not on the three pine trees by the garage. The snow was too deep. On Christmas day, Brenna made a snowman swinging on the front porch swing.

Between Christmas and New Year's day, it snowed three times. Brenna still liked the snow but she was tired of helping shovel it away. Now there was too much snow to sweep off the patch of ice. She made a snow lady near the porch. The following day, she made a snow rabbit and a snow kitten.
Brenna's father moved the rabbits into the garage and the goats into the woodshed. Every day he shoveled a path to the chicken house. Brenna helped. It was a big adventure. Every afternoon she sat in the kitchen and "played" school with her mom. Every evening they played games after supper. It snowed and snowed and snowed. Each morning everything was beautiful.

The first week of January it snowed twelve inches! Now when it snowed less than a foot, school was not canceled. The snowplows worked all night so that everyone could go to school and work. Now the snow was too deep for sledding but it was fun to walk on the top of the drifts.

The second week of January it snowed every day. Brenna played in the greenhouse. With the snow so high outside, it was like an igloo. She made a table and chairs from boxes and brought out her stuffed animals. It was fun to pretend she lived in an igloo.

The third week of January another BIG snowstorm was predicted. Teachers sent school books home along with directions on what work to do each day. Brenna's mom and dad brought candles, powdered milk, kerosene, and lots of hot chocolate mix. When it started to snow, it snowed forty-eight inches in three days. OH NO!

When Brenna returned to school in February, she laughed as she walked to the bus. The snow was piled so high on either side of the road it was like walking down a long white tube. When she got off the bus in the evening, she climbed the drifts and walked home on top of the drift. She laughed when she got to her house — all you could see of the snowmen were noses and eyes.

She could not play outside now. There wasn't anyplace to play because the snow was piled up everywhere. She tried to dig a snow cave but the snow was packed hard and it took a long time to dig a small cave.
The last week in February there was an ice storm on a Friday night. All the roads and driveways were glittery with hundreds of icicles. It was a winter wonderland.

There was enough ice on the driveway to slide. The ice storm was fun but because it was a Saturday, no one missed school or work.
On the first of March, can you guess? It SNOWED! There was no recess outside because there was snow everywhere. Everywhere Brenna looked there was snow. Sometimes she even saw white when she closed her eyes to sleep. She was tired of walking home and seeing only snow. She was even tired of hot chocolate with marshmallows. She was even tired of snow!

"Mom, will spring be able to come on time? It will take a very long time for all this snow to melt. It will be June before the daffodils can come up. Has it ever snowed on the Fourth of July?"

Brenna’s mom laughed until she saw Brenna’s forlorn face. "Well maybe we can help spring find us." "How?" "We can make some flowers for the windows and then Mother Nature will remember to bring spring. Brenna’s mother put a table in the sun room and put tape, scissors and and a large pile of colored paper on it. She showed Brenna how to cut a tulip and leaves and told Brenna to cut as many as she wanted. Brenna cut tulips until suppertime. The next day, she hunted home from school to tape the tulips to the kitchen windows. She made pinks, yellow and red tulips with pale green stems and leaves. She made skinny tulips and fat tulips. It was very cheerful to eat a soup supper surrounded by the bright tulips."
The second week of March, Brenna’s mom showed her how to cut daffodils. Every day she hurried home and rushed through her chores and her homework and her piano practice so she could cut out yellow and white and orange daffodils. She covered the windows in the sunroom with drifts of sunny flowers with dark green stems and leaves.

The third week of March, Brenna’s mom drew a pattern for a tall iris. Brenna carefully traced the pattern on pale blue and royal blue paper, on lavender and on purple paper. She cut out twenty-four irises. She cut long stems and long leaves of white paper and water colored them all shades of green. Then she taped those on the long windows in the dining room.
That weekend... OH NO, MORE SNOW! But only a little. White as snowed, Brenna cut out a large, smiling sun resting on a glistening tissue paper cloud. She cut out a tissue paper rainbow. At the end of the rainbow she put a gold pot filled with pastel eggs. Beside it she put a bunny with pink ears, a lime green bow tie and a big cotton tail. She put this on the last big window in the end of the sunroom.

Brenna couldn’t wait to get home from school every day to cut flowers for the window. She never noticed that the snow was slowly melting away. She didn’t hear the rushing water running away under the snow or in the stream. She just ran up the road and flung off her muddy boots by the back door. Every day she added something to the window. The last week of March, she added butterflies, ladybugs and caterpillars to her construction paper flower garden.
The first Monday in April, Brenna ran up the road. She didn’t notice that the snow banks on each side of the road were now only knee high. She didn’t notice that on each side the water rushed along merrily in the ditches. She skipped up the driveway. She didn’t notice that the goats were back in their barn. She walked on the sidewalk between the garage and the greenhouse. She forgot that just a few weeks ago there was so much snow piled up they couldn’t walk on it. She didn’t notice that the snowman had melted away and his hat, scarf, nose and gloves lay in a soggy puddle. When she was near the house, she squeezed her eyes shut and counted to ten.
Just as she opened her eyes, the sun came out from behind the clouds and shone directly on the window. The flowers glowed. The birds seemed to chirp and the butterflies to flutter. She looked and looked.

Then Brenna saw six golden crocuses peaking through the snow. Brenna smiled a great big, happy smile.
NO MORE
SNOW!

SPRING IS
HERE!
Construction Paper Flowers

The opposite page may be cut out of the book. The patterns can be cut out and traced onto construction paper to make your own flower garden.

Trace the large, iris petals from lavender or pale blue paper. Trace the iris center piece from purple or dark blue paper and cut out. Use the long leaf for the iris and cut from pale green paper. Also cut a long stem for each iris from green paper. Tape the irises to a window.

Cut the short fat leaf from dark green paper. Make a stem by cutting a strip of paper from the side of the green paper. These stems should be shorter than the iris stems. Trace the petals of the daffodil from yellow paper and the center of the daffodil from orange paper. Tape, or glue, the orange center to the yellow petals and tape the pieces to the window in front of the irises.

Trace and cut out tulips in red, yellow, orange and pink. Use the short fat leaf also for the tulips. Again, cut stems from the edge of the green paper. Make this stem shorter than the daffodil stem. Tape the tulips to the windows in front of the daffodils.

Repeat as many times as you like to create your own garden. Add worms, ladybugs, butterflies and blue birds. Now you may also chase away winter and encourage spring to come.
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Edition 1 of 15

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ACADEMIC VITA

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EDUCATION:

December 2010
Penn State University, BFA Printmaking, International Art Minor
Schreyer Honors College, Thesis: “OH NO! MORE SNOW!” An
original story written and illustrated with linocuts.

July 2010
Women’s Studio Workshop, Rosendale, NY, Letter Press
Typesetting

February 2010
Photogravure Workshop, Jean Sanders, State College, PA

October 2009
Hameau Pleine Air Watercolor Workshop

July 2009
Women’s Studio Workshop, Rosendale, NY, Monoprint/Encaustic

1977-1979 and
1984-1985
University of Illinois at Urbana-Champaign, Non-degree student
(Rhetoric, Literature, Creative Writing, Art History, Drawing
courses, Graphic Design courses)

1972-1974
Southern Ohio College, Cincinnati, Ohio, Associate Degree,
Textile Merchandising

1972
Ridgemont High School, Ridgeway, Ohio, Honor Society Diploma
Business, Art

WORK EXPERIENCE

2009-present
Special Projects Coordinator, International Programs, College of
Agricultural Sciences, Penn State University (PSU)

2001-2009
Study Abroad Coordinator, College of Agricultural Sciences, PSU

1999-2000
Staff Assistant, Unions & Student Activities, PSU (1/3 time each
HUB Galleries, Arts & Crafts Center (CFAC) and Work Study
Hiring and Payroll

7/31-10/7/99
Preferred Temp, short -term secretarial positions, State College, PA

4 - 6/99
Secretary/Receptionist, Centre Analytical Laboratories, State
College, PA

1996-1999
Child Care Provider

1991-1995
Director, International Hospitality Council, State College, PA

1989-1991
Child Care Provider

1987-1988
Administrative Secretary, Assoc. Dean of Engineering, University
of Illinois at Urbana-Champaign (UIUC)

1985-1987
Secretary, Office of the Dean, UIUC
1984-1985 Clerk Typist, Slavic Languages, UIUC
1983-84 Secretary, Nonacademic Affirmative Action, UIUC
1980 Admin Data Processing, Shawnee State Community College, Portsmouth, OH
1978-1980 Secretary, Planning & Evaluation, UIUC
1977 Clerk Typist, Assistant Vice Chancellor of Academic Affairs, UIUC
1976-77 Clerk Typist, Dept. of Agricultural Economics, UIUC
1974-1976 Manager, Monique Fabrics, Columbus, Ohio, 1974-76
1973-1974 Evening Receptionist, Main Lobby & President's Office, Proctor & Gamble International Headquarters, Cincinnati, Ohio

EXHIBITIONS/ACCOMPLISHMENTS
Invited Lecture, Washington State University, “Insects in Art”, March 2010
Undergraduate Oregon Ink Spot Print Exchange, 2008 and 2009, Participating Artist
Presented Lecture, Entomology 202, Penn State, “Insects in Art” Four semesters, 2007-2009
ARTS CRAWL, Demonstrated in Printmaking Studio 2007, 2008; coordinated Printmaking 2009
PSU School of Visual Arts Student Booth, Central PA Festival of the Arts, 2008 (juried)
T-Shirt Design, Penn State Century Bike Ride, Spring 2008
HUB Corner Cases, Hand Made One-of-a-kind Fabric Dolls, Fall 2000
Commissioned Calendar, United Methodist Women, Kenton, Ohio, 1995-1998
Commissioned Paper Doll Artist, SASHA Conference, 1994
Commissioned Conference Souvenir, SASHA Conference, 1993
SASHA Paper Doll Contest, 3rd Place, SASHA Conference, 1992
Artist-In-Action, Central PA Festival of the Arts, 1991
Designed International Hospitality Council logo, in use 1992-1999
Owner, Upside Down Doll Patterns, 1980-present
Owner, Marilyn Made, one-of-a-kind commissioned jointed fabric dolls, 1988-present
Crafts Coordinator and Instructor, Clermont, Ohio, County 4-H Camp, 1981, 1982

GRANTS RECEIVED
2010 Thesis grant-in-kind from Schreyer Honors College, College of Arts and Architecture, School of Visual Arts
2007-2011 Partner University Program (PUF) Grant, French Embassy, Creation of MS Student/Faculty Exchange Program

AWARDS
2004 LaMarr Kopp Staff Award for International Achievements (for coordinating World Food Day awareness at PSU)
2003 Trailblazer Award, College of Agricultural Sciences (for creating undergraduate international opportunities)
1990 Volunteer Recognition, Centre County Council for Human Services

MEMBERSHIPS
Golden Key Member, Inducted 2006
Pi Delta Chi, National Honor Society for Adult Learners in Continuing Higher Education, Inducted May, 2010
Visual Art Student Alliance Member, 2007-2009

COMMUNITY SERVICE
2001-2009 Coordinated World Food Day activities, Penn State University College of Agricultural Sciences
1998-2006 Sunday School Teacher, Martha United Methodist
1996-98 Elementary Class Room Volunteer
1996-98 Assisted with Brownie Troop #1497
1988-95 Coordinator, Intl. Spouses & Children English as a Second Language Group

INTERNATIONAL EDUCATION
2005-2010 Coordinated and co-taught “Comparing US/French Agricultural Systems” embedded international experience course, included 2 weeks at AgroParisTech University, France
May 2008 Received Honors Kinesiology 093 credits for planning and completing bicycle trip from Namur, Belgium to Paris, France
January 2002 Moscow, Russia, and Lviv, Ukraine. Coordinated Internships for students participating in a semester abroad at Moscow State Agroengineering University

LANGUAGE PROFICIENCY
French