

LIST OF ILLUSTRATIONS

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INTRODUCTION

Picture books are the child's prelude to reading. Adults who share picture books with their young children realise that the child 'reads' the pictures while the adult reads the text aloud. Through imagery as well as text the picture book combines two distinct art forms. Literature and graphic art fuse to create an integrated whole.

Picture books play a vital role in a child's development. Many graphic artists enjoy the challenge of working in picture books. They provide the illustrator with the opportunity to express values they think important to pass on to the child. While providing a visual interpretation of a narrative, the illustrator has the power to convey a particular emphasis or to suggest meanings which he recognises as important. He can thus communicate to a child through the content and style of his work.

Maurice Sendak, the renowned contemporary American illustrator during a question and answer session at the Library of Congress in 1970 stated that "England invented the children's picture book as we know it. Randolph Caldecott's toy books, to me, herald the beginning of the picture book. In Caldecott's picture books there is a juxtaposition of picture and word, there's a counterpoint which never happened before, words are left out and the picture says it. Pictures are left out and the word says it. It's like a balancing act, it goes back and forth. And this, to me is the invention of the picture book."¹

In 1936 The American Librarian's Association decided to inaugurate an annual award to the American picture book of distinction, agreeing to call it the Caldecott Medal in honour of the 19th century illustrator. It is the Caldecott Medal and the contemporary American picture book that is the main concern of this thesis. Initially the thesis will briefly document the general history of the picture book, charting the transition from the wood engraved black and white illustrated books of the early nineteenth century to the highly elaborate wedding of text and full colour pictures that one finds in the work of the great nineteenth century illustrators thus distinguishing the picture book from the illustrated book.

The development of the picture book in America was slow compared with England. America did not witness the technological advances made in the colour printing process until the turn of the century. The events which brought about the eventual development of the picture book in America, which subsequently led to the inauguration of the Caldecott medal (awarded annually to a distinguished American picture book) will also be discussed.

The main concern of the thesis, however, will be an analysis of a selection of Caldecott medal winning picture books. The analysis will not be particularly concerned with the aesthetics and influences on the artist's illustrative styles, but with the picture book as a whole, particularly in the way the artist/author has combined the two crucial communicative elements, the visual and the literary to create an effective and stimulating narrative for the young child. In effect, it is hoped that the analysis will distinguish between those picture books which continue in the Caldecott tradition and those which continue to be illustrated texts, where the emphasis is on the aesthetics of the illustration.

All of the 46 Caldecott medal winning picture books still in print were looked at and read. The analysis begins with 1954, by this time the award was established and artistic influences were wide and diverse. Specific picture books were chosen from each decade and discussed in relation to the Caldecott tradition. The books which were selected for analysis were so, primarily because of the 46 books. Still in print, they have become the most popular and widely circulated. A specific analysis of the 1964 Caldecott winner 'Where the Wild Things Are' by Maurice Sendak is included because it was the most controversial yet it became the most successful of all the medal winners, today it is considered a contemporary classic. Also Maurice Sendak has talked extensively about Randolph Caldecott's influence on him as a picture book maker. Through the analysis it is hoped to discover if the Caldecott medal winning picture books receive the award primarily for their illustrative content, or for the picture book as a whole.

CHAPTER:-1- *The development of the picture book in England.*

The beginning of the 19th century found the imaginations of English artists, writers and poets addressing the most appreciative of audiences - children. In 1820 the first English translation of the German Grimm brothers tales was published accompanied by George Cruikshank's lively and highly imaginative illustrations which children loved and in which they revelled. At last there was a book of fairy tales with pictures that reiterated and illuminated the text in a highly imaginative and satisfying way. The amusing illustrations were aimed specifically at children, while remaining sophisticated enough to be appreciated by adults. Edward Lear's Book of Nonsense and Mary Howitt's translation of Hans Christian Andersen, both published in 1846, were also important happenings in the history of children's literature and in the history of pictures for children's books because in them, nonsense and fantasy gained a certain amount of honourable respectability. Nineteenth century artists enjoyed the challenges involved in illustrating these lively and highly imaginative texts. Richard Doyle began illustrating the stories of Charles Dickens, aiming his gentle whimsical illustrations towards the young adult. In 1850, Doyle turned almost entirely to illustrating fairy tales for children, enjoying the challenges involved with interpreting the fantastic texts which were aimed first and foremost at children.

Literature for children soon became very fashionable in the Victorian Era. More authors began to write specifically for the younger age group, preferring their texts to be accompanied by suitable illustrations. In 1866 Lewis Carroll's 'Alice in Wonderland' was published, followed six years later by 'Through the Looking Glass' (1871), both illustrated by John Tenniel. These books stand out as perfect examples of author and artist being as one. Lewis Carroll and John Tenniel collaborated closely on the books. Carroll supervised and influenced the visual creation of his characters while he omitted a whole chapter of 'Through the Looking Glass' at Tenniel's suggestion. The result was two books which successfully married the text with illustration and which appealed on the whole to children.

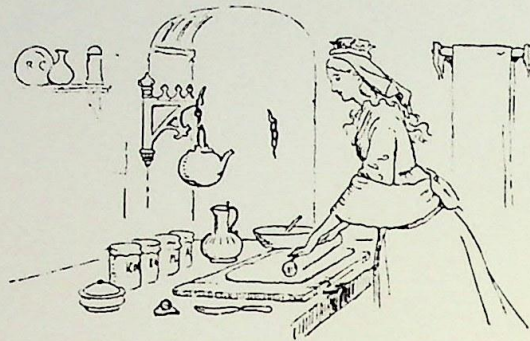
During the 19th century, illustrated books for children began to grow in popularity. However, it is important to mention here that in the illustrated books published prior to 1860 the illustration almost always remained subsidiary. The greater emphasis was on the text, while the illustrative content was a bonus which served at best to illuminate the text. Although Lewis Carroll's Alice in Wonderland successfully married illustration and text it is fair to say that the text would succeed on its own in terms of literary quality. It is necessary to distinguish between the illustrated book and the picture book. The former like 'Alice in Wonderland' is a book whose text is accompanied at intervals by an artist's visual conception of specific excerpts from the text. The greater emphasis is on the text as a narrative while the illustration serves as an imaginative visual reiteration of the text which visually illuminates the imaginative qualities contained in the text.

Until the mid-nineteenth century, the illustrated book was printed entirely in black and white. The most widely used method of producing the illustrations was by wood engraving. The process was painstaking and time consuming, however, the growing Victorian interest in the illustrated book contributed to the technological advances achieved in the colour printing process during the latter half of the century. This subsequently led to the development and production of the four colour children's picture book wherein the emphasis switched from the text to the picture.

The man responsible for the eventual development of the four colour printing process was Edmond Evans. He raised the standards of book production at a time when it was most needed and conceived the idea of mass producing picture books for children. Evans eventually developed techniques of reproduction that made quality colour illustration commercially viable for the first time. He also persuaded three well known artists of the day, Walter Crane (1846-1901), Randolph Caldecott (1846-1886) and Kate Greenaway (1846-1901) to work for him. Together these three artists transformed the illustrated book from a text with pictures into a highly elaborate



THE Queen of Hearts,



wedding of text and pictures wherein the picture takes precedence over the text. Walter Crane illustrated great big full colour ornamental, flamboyant images. They were pictures which were inserted into a minimal text. The greater emphasis was on the imagery because of its visual interest and beauty. Crane's books were expertly designed around his pictures; the text was simply fitted in. In Kate Greenaway's books it was always the pretty pictures which held the greater interest; the nursery rhyme texts were often incidental. Her books were often bought for the aesthetic quality of her pictures. Of the three, it was Randolph Caldecott who was to push the picture book to its pinnacle. In all of Caldecott's books there was a unique use of picture and word, in a counterpoint which never happened before. Words are left out and the picture says it. Pictures are left out and the word says it. Crane was a better designer than Caldecott and his books were competently put together, yet his illustration was purely decorative: there was not an integration between the text and image.



She made some Tarts,



All on a Summer's Day:

Sixteen Caldecott picture books were published over a period of eight years, beginning in 1879. His illustrative style was always jovial, animated and refreshingly spontaneous. He was not concerned with illustration as decoration which puts the facts of a text into simple attractive imagery. He used his illustration to stimulate an interest in the narrative. Not only did his illustration reiterate his text, it also expanded the narrative. Caldecott could take three verses of a simple nursery rhyme and expand them through the integration of his text and imagery into a small book. His illustrations for The Queen of Hearts are one instance of this new development. The book begins quite conventionally with Caldecott illustrating the first line of the text (ill.1) 'The Queen of Hearts, She made some Tarts'. The illustration reiterates the text simply and straightforwardly. Then he begins the purely Caldecottian inventions, enriching and building the nursery rhyme into a fiasco of elaborate and comical complications. He achieves this with brilliantly animated scenes that run and dance from page to page. In Caldecott's books there was also a use of image and word which was never seen before. He sometimes leaves

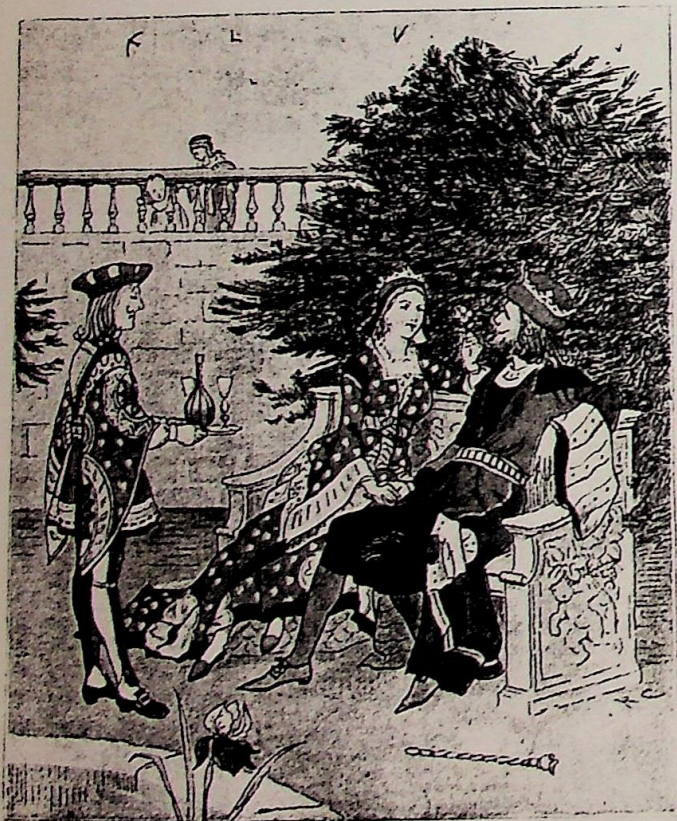
illus.1.



The Knave of Hearts,



He stole those Tarts,



illus.2.

out the words (ill.2) and allows the image to continue the narrative. His imagery and text were so combined that they ultimately became an integrated whole. He also delighted in elaborating on a given text, adding subtle human elements to predominantly fantastic situations. In Hey Diddle Diddle we read 'and the dish ran away with the spoon' which is accompanied by a drawing of the happy couple (ill.3). However, there is a sudden unexpected tragic end as we turn the page to find a picture of the dish broken into many pieces, obviously dead (ill.4). There are no words in the text to suggest such an ending - it is a pure Caldecottian invention.

Thus during the latter half of the 19th century, the picture book as we conceive it today was invented. Undoubtedly, there were intermediary books such as The Butterfly's Ball, which dates back to the early 19th century or Lear's Book of Nonsense, 1846, both of which had a large pictorial content. Yet it was not until the late 19th century, when the emphasis switched from illustrated text to the highly elaborate wedding of text and picture, found in the work of the great 19th century illustrators, that the picture book was distinguished from the illustrated book.



illus.4.

And the Dish ran away with the Spoon.

illus.3

CHAPTER:-2- *The origins of the Caldecott Medal.*

The development of the picture book in America was slow compared with England. America did not witness the technological advances made in the colour printing process until the turn of the century. Subsequently, the majority of literature published for children prior to the 1920's was imported from Europe, especially from England and France. Editions of Mother Goose and books illustrated by Maurice Boutet de Monvel, Beatrix Potter and L. Leslie Brooke were, and still are, favourites. However, by the turn of the century, there had been an upsurge of attention to children's books. Public libraries in America had begun to expand on their collections of reading material for children while the major publishers had begun to open separate departments solely for the publication of children's books. Many good books for children could be found in the children's rooms of the major public libraries. These collections usually consisted of older books which through their popularity had won continual use. Added to these collections was a small number of new books, yet there were no strong significant influences which were directly influencing the American writers of children's fiction. However, like every other aspect of American life, children's books were ultimately affected in their own way by the First World War. The most significant and most immediate aftermath was the huge influx of refugee authors and artists.

In 1919 Anne Carroll Moore, supervisor of Children's Services at the New York Public Library, began publishing her critical reviews of children's books in The Bookman (a monthly periodical). This was followed two years later with The Three Owls, her column for the 'New York Herald Tribune'.¹

In 1921 the American Librarian's Association decided to hold a children's book week under the chairmanship of Frederick G. Melcher a successful New York editor. It was a busy and successful week at the end of which Mr. Melcher presented to the A.L.A., a unique proposal. The idea was for the award of an annual medal for a distinguished children's book. Mr. Melcher would supply the medal himself as well as its name. He had no doubt as to whose name

the medal would bear; it would be the Newberry Medal after John Newberry, an eighteenth century London bookseller who first published books specifically for children. The directors of the A.L.A. approved the project without hesitation. The consequences of the inauguration of the awards were significant as children's librarians began to take a greater interest in each season's new books and more importantly, the Newberry medal inspired more authors to write for children. However, the inauguration of the Newberry Medal effectively illuminates the slow rate at which the American picture book achieved its respectability. The Newberry Medal was awarded to an author; the fact that an award winning book may have been illustrated was inconsequential as the Newberry Medal was primarily a literary award.²

Fifteen years later, Frederick G. Melcher was to turn his attentions to children's books once again. Many of the artists who had emigrated to the United States after the First World War, who had been trained in Europe and had been influenced by Expressionism Abstraction and other modern artistic movements, began to turn to illustrating children's books in order to make a living. Frederick Melcher felt that the work of the illustrators of the 1930's needed full critical attention. The work of the artist deserved recognition equal to that which authorship enjoyed. More importantly, Mr. Melcher felt that books for younger children with the emphasis on the picture, had not fared well in competing for the Newberry Medal. However, some members of the committee felt that a second medal would detract somewhat from the prestige of the Newberry Medal. Nevertheless, after much deliberation the directors of the A.L.A. gave their consent to Mr. Melcher's new plan for the inauguration of a second children's book award. It was left to Mr. Melcher to choose an illustrator of children's books whose memory could be most appropriately honoured.

He chose the 19th century English illustrator, Randolph Caldecott to bear the name of the award that was to become synonymous with the American picture book. His reasons for choosing Caldecott were relatively vague. "The advantage of the word Caldecott," he

wrote to Murial Gilbert, the incoming A.L.A. Chairwoman in 1937 "is not only that it has pleasant connotations for everyone, but his work was very definitely the kind of thing where the interest was in the pictures, yet there never was a book where the text was inconsequential. It would be my impulse to say that we should include in the wording of the final statement that we suggest that the books be judged by the pictures, but that the text should be worthy of the pictures. It would be specified that the text would not necessarily be fresh material, that it would have to be in English and the book as with the Newberry Medal book would have to be manufactured in America."

In June 1937 the directors of A.L.A. convened in New York. The feature item on their business agenda was Frederick G. Melcher's Caldecott Medal. They passed the following resolution: "That the picture book medal offered by Mr. Frederick G. Melcher be accepted. The name of this medal shall be the Caldecott Medal. This medal shall be awarded to the artist of the most distinguished American picture book published for children in the United States during the preceeding year. The award shall go to the artist who must be a citizen of the United States, whether or not he be the author of the text. Members of the Newberry Medal committee will serve as judges. If a book of the year is nominated for both the Newberry and Caldecott awards, the committee shall decide under which heading it shall be voted upon, so that the same title should not be considered on both ballots."³

With the award resolved by the committee, Mr. Melcher began thinking of ideas for the design of the new medal. He enlisted the help of the New York sculptor Rene Chambellan and, together they came up with a simple uncontrived design (ill.1) cast in low relief bronze, the medal has the image of Caldecott's John Gilpin taking his famous ride from The Diverting History of John Gilpin. The words "The Caldecott Medal" are placed unobtrusively above and below the image. Pleased with Chambellan's designs, Frederick Melcher presented them to the A.L.A. Along with the presentation of designs

Mr. Melcher reiterated and elaborated upon his reasons for choosing Randolph Caldecott:- "First, we should not use the name of a living person. Secondly, in the history of the picture book, Caldecott has an important place. Thirdly, it supplies us with a name that has pleasant memories - memories connected with the joyousness of picture books as well as with their beauty. Whatever direction new picture books may take, I think that joyous and happy approach is one thing we should be gently reminded of."

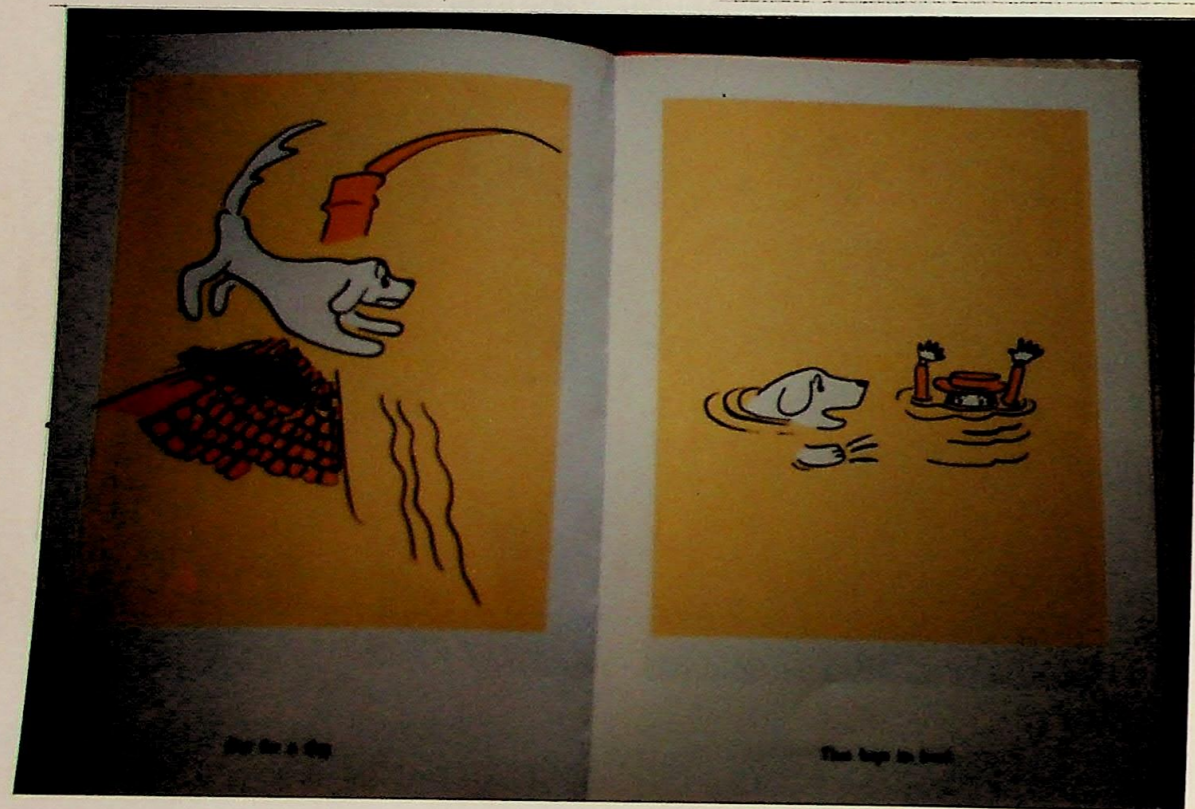
The first Caldecott medal was presented to Dorothy P. Lathrop in 1939 for her distinguished picture book Animals of the Bible written by Helen Dean Fish.

After World War II there came another sport in picture book publishing. One of the important social developments that contributed to this growth was an emphasis on new visual stimuli such as technicolour cinema and television. Also, there was an increased interest in child development following a dramatic rise in the American birth rate. At the same time, advancements in reproduction and printing technology offered the artist greater freedom to experiment with diverse media and innovative forms of expression. Subsequently, a greater number of artists turned to children's book illustration to satisfy their needs for creative fulfilment.⁴

When analysing a selection of medal winning books it would be both presumptuous and contrived to try and trace any illustrative pattern which could be related to Randolph Caldecott. Undoubtedly, the picture book has progressed since the inauguration of the Caldecott award in 1936. Numerous illustrative, conceptual and compositional influences have strongly affected the subsequent progression of the contemporary American picture book. The primary aim in analysing a selection of Caldecott medal winning books is to distinguish between those books which continue in the Caldecott tradition with a stimulating integration between the text and image and those which are merely illustrated texts, thus discovering if the picture books discussed received the award primarily for the aesthetics of the pictorial content or for the picture book as a whole.



illus.7.



illus.8.

similarity in terms of concept form and content in both books.

In ill.7 from Caldecott's The Mad Dog, the imagery and graphic simplicity of design and layout is uncontrived. Caldecott's illustrative style is loose and sketchy when you consider the technical complexity of his colour plates. Together the images show a man getting out of bed, dressing and then leaving the room. The illustrations are sketchy and simple, with no background detail yet they still narrate visually. The text on the first page reads "When he put on-" the sentence is finished on the following page, it reads "his clothes". The combination of the text and image creates the stimulating Caldecottian narrative, where is he going? who is he? etc. Ludwig Bemelmen uses the same narrative concept throughout Madeline's Rescue. In ill.8 from Madeline's Rescue the composition of the pages allows for the emphasis on vertical imagery with the text below. The highly simple and sketchy images collectively show a dog jumping into the water to save the drowning Madeline. The text teasingly reads, "But for a dog-" the sentence is finished on the following page with "that kept its head". The text and imagery combine to create a dramatic page turning stimulus. To find out what happens next we must turn the page.

Ludwig Bemelmen continues to combine the text and imagery to create exciting page turning narratives. The monotony of Bemelmen's monotone sketchy illustrative style is broken at intervals by full page and full colour detailed oil paintings. (ill.9) Although attractive, they do not narrate visually, or have the excited animated feel of his two colour illustrations. Inserted at intermediary intervals throughout the plot, their main function is to decorate and break up the frenzied rush of the narrative.

On the whole, Madeline's Rescue follows closely in the Caldecott tradition. The main bulk of the narrative is carried by the animated sketches. The full colour intermediary illustrations are a bonus which interrupt the pace of the narrative in the same way that Caldecott's full colour illustration did (refer ill.2). The wedding between the text and image and the frenzied rhythmic



Once upon a time a poor widow, getting on in years, lived in a small cottage beside a grove which stood in a little valley. This widow, about whom I shall tell you my tale, had patiently led a very simple life since the day her husband died. By careful management she was able to take care of herself and her two daughters.

illus. 10



She had only three large sows, three cows, and also a sheep called Molly.

illus. 11

Chanticleer and the Fox received the Caldecott medal in 1959. The text is adapted from Chaucer's 'Canterbury Tales'. The plot concerns a proud cock and a wiley fox, who through flattery manages to capture the cock. However, with the help of some nearby villagers, the cock manages to escape from the fox. The book is both adapted and illustrated by Barbara Cooney.

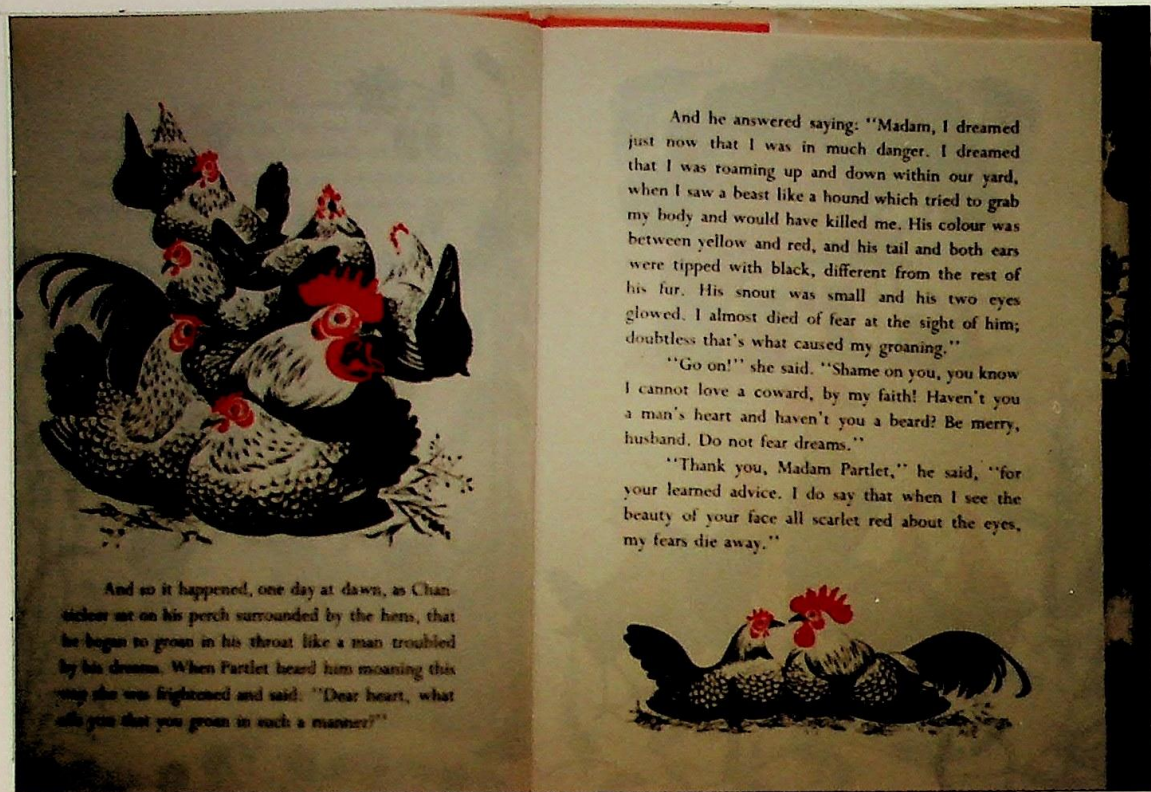
Barbara Cooney's illustrative style is at times stilted and overly decorative. Her characters appear wooden and doll-like. The four colour monotone reproduction with the emphasis on black for form and structure gives the illustration an overall bland and dated look. In her adaptation of the Canterbury tale, Cooney has emphasised and illuminated the moralistic element contained within the text, i.e. persuasion by flattery can only lead to hardship. The last line of the text reads "See", said widow as the fox slunk into the grove, "that is the result of trusting in flattery". The emphasis on the moralistic element in the tale is valid when you consider that the book is aimed specifically at the young child. However, presenting a lengthy text with a moralistic element in the format of a picture book in its truest sense is difficult to achieve. 'Chanticleer and the Fox' illuminates many of the technical difficulties involved in such an adaptation.

The first double page opening emphasises the decorative qualities of Cooney's illustration (ill.10). Although the pictorial content takes precedence over the text in terms of the size and space allocated to each, it is the text which provides the main bulk of the narrative. The text is long and descriptive, while the illustration simply reiterates what is said in the text. There is no integration between the two. The illustration is not visually stimulating - it is simply pretty and decorative. The following double page spread is better (ill.11). The text placed in the left hand corner is simple and minimal, it reads, "She had only three large sows, three cows and a sheep called Molly." The emphasis is on the illustration. The illustration describes the text visually and expands on the limited narrative. The characters are shown feeding and tending to the animals. It is an interesting stimulating scene with a feeling of

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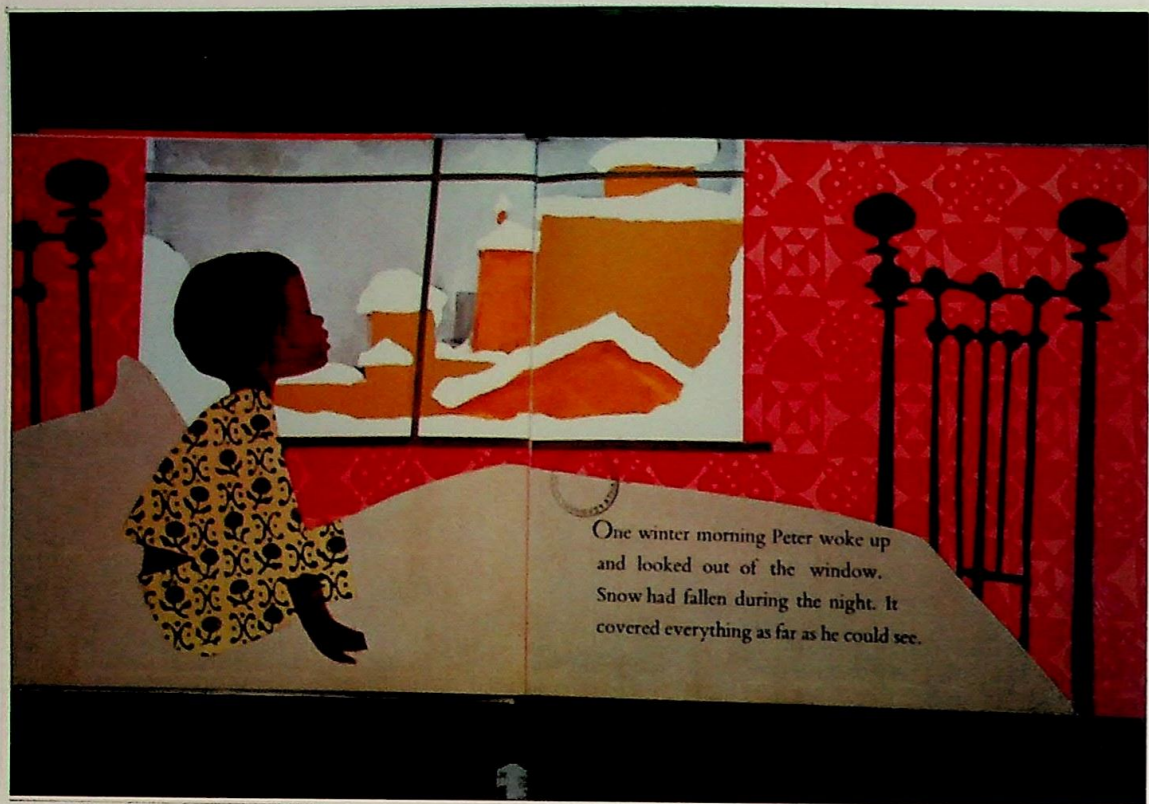
illus.14.

Where illustration is concerned, a variety of influences may occur which question the degree to which literal portrayal of a subject matter is necessary in order for it to illustrate successfully. The illustrative influences may derive from various sources such as the historical, cultural or geographical stance of the artist at a particular time or simply from his experimentation with various media to create an appropriate image. Such is the case with Ezra Jack Keats, who received the medal in 1963 for his book 'The Snowy Day'.

As a picture book 'The Snowy Day' has an overall contemporary feel. Keats' illustrative style rendered in collage and guache converts simple representationalism into forms that are stylised almost to abstraction. However, to analyse the book fully, it is necessary to read it and observe how Keats has interwoven his words with the abstracted imagery, thus discovering the influences which stretch beyond the illustrative.

What immediately differentiates this book from Barbara Cooney's is the fact that Keats is concerned purely with the picture book as a creative stimulus and experience for the young child. Cooney's book was simply an illustrated narrative in the guise of a picture book. Keats' illustrative style is experimental and innovative, which might lead one to suggest that 'The Snowy Day' is little more than a vehicle for the exploitation of the artist's or author's need for creative fulfilment and self-expression. However, an analysis of 'The Snowy Day' illuminates Ezra Keats' intentions.

The story simply concerns the joy and excitement that a child experiences during a day playing in the snow. The first double page opening describes how Peter wakes up to discover through his window a landscape covered in snow (ill.15). The mixed media illustrative style is simple and effective. The text placed in the right hand corner is integrated efficiently into the overall composition of the page. The last line of text reads "It covered



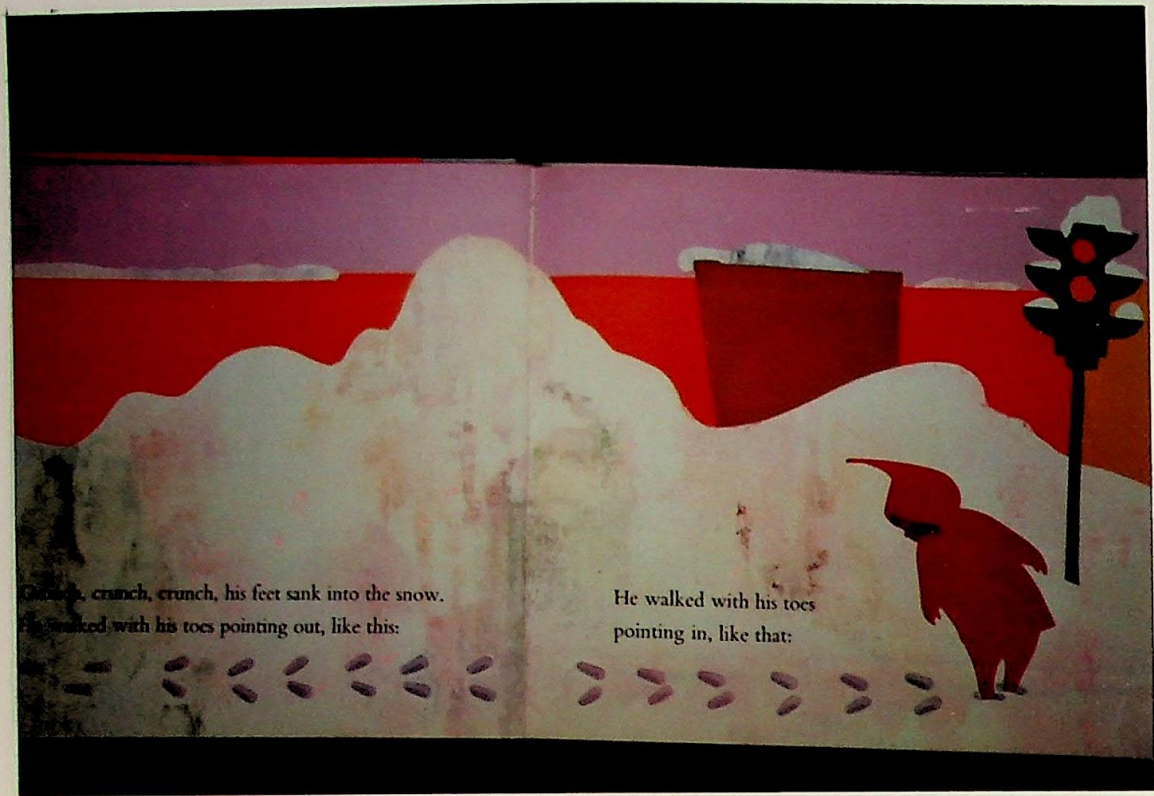
illus.15.



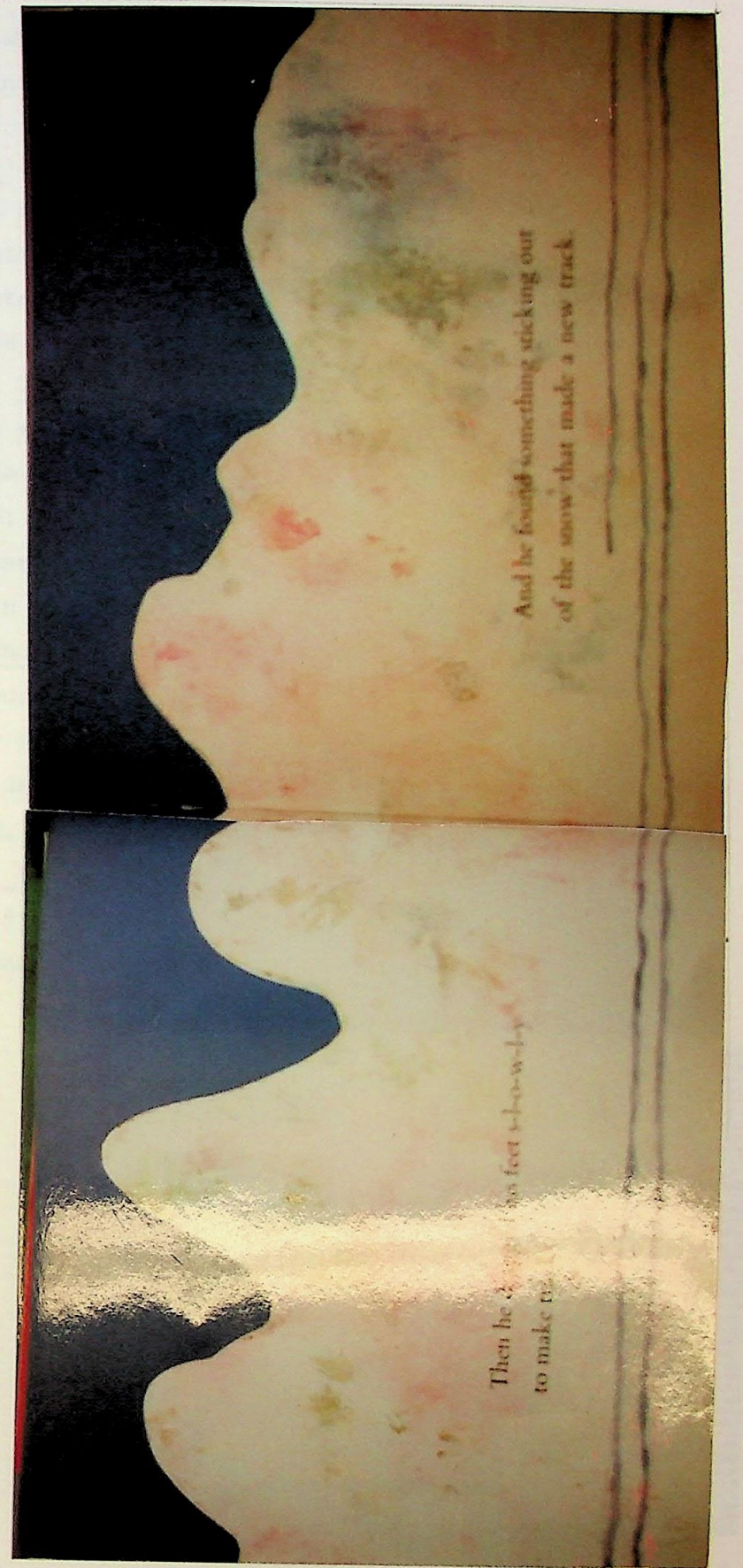
illus.16.

everything as far as he could see." This line forces the reader to explore the image which ultimately leads to Peter's restricted and abstracted view of the snow covered landscape. There is an effective interaction between text and image. We read the text which stimulates us to explore the image, discover the snow and ultimately to turn the page to explore further. On the second double page spread Peter has ventured out into the snow (ill.16). The imagery is pleasantly abstracted yet explanatory and visually stimulating. The accompanying text which is integrated beautifully into the overall design and composition of the page does not describe the scene in detail, it simply illuminates the image. The following double page spread is a supreme example of Keats' effective use of the basic Caldecottian conception.

Peter has walked along the path from the following page, the text which follows his footsteps reads, "Crunch, crunch, crunch, his feet sunk into the snow. He walked with his toes pointing out like this:" the copy ends to allow the image to take over the narrative (ill.17). The overall marriage between the text and abstracted imagery is beautifully achieved in this instance. There is no plot - there is just the enjoyment of sharing Peter's experiences in the snow. The following double page spread is abstracted (ill.18) to the ultimate of simple imagery. Again, Keats' Caldecottian conceptual influences are apparent. The picture shows the tracks made in the snow by Peter, the text reads, "Then he dragged his feet s-l-o-w-l-y to make tracks." The following page mysteriously shows the beginnings of a third track. The accompanying text which is set to follow the lines, reads: "And he found something sticking out of the snow which made a third track." Compare this to ill.19 - Bye Bye Baby Bunting, where Caldecott presents us with an image of a man with a gun and whip. Underneath the image is the word "Father's". On the following page there is the mysterious image of a boot disappearing behind a wall being sprightly followed by a curious dog. The word underneath the image reads "gone". Together the words and images tell us "Father's gone" yet to find out where and why, especially with a gun, we have to turn the page. Keats' imagery and text work in exactly the same



illus.17.



illus.18.

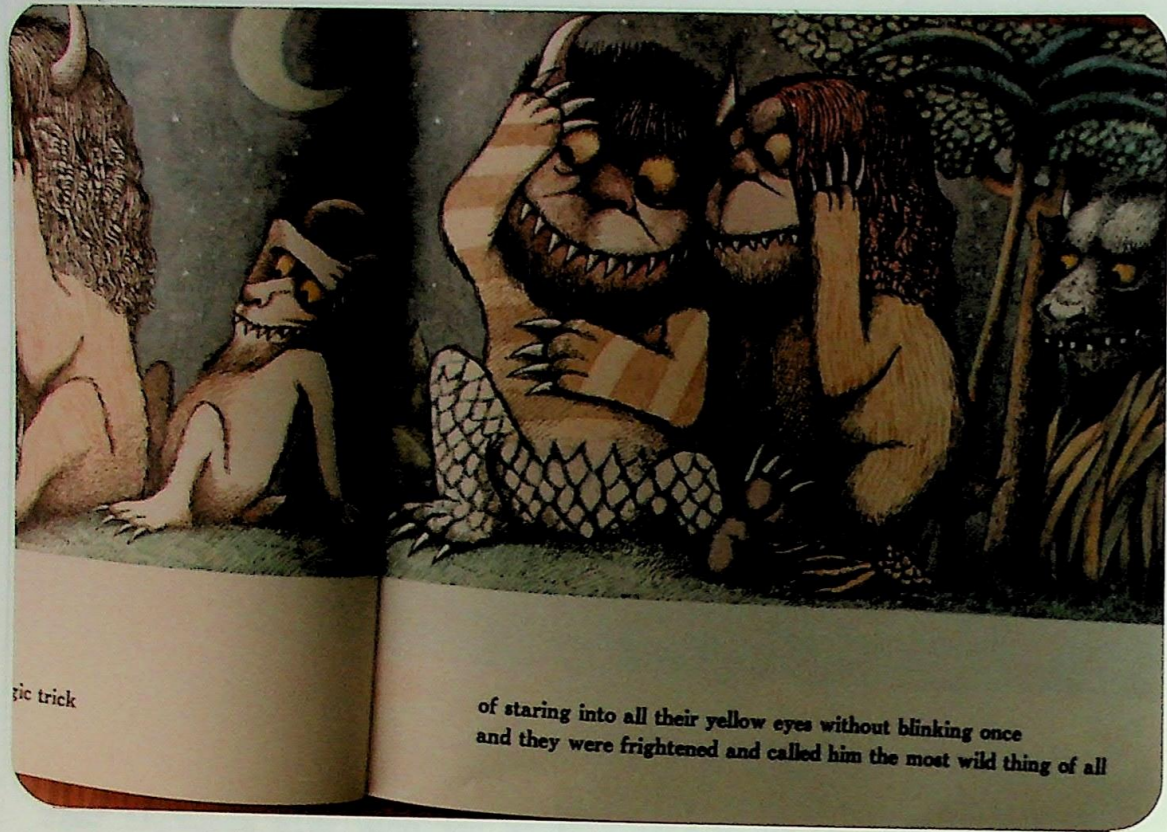
The following year (1964) Maurice Sendak received the Caldecott Medal for "Where the Wild Things Are". The plot concerns the adventures of the mischievous Max, who mysteriously wills himself into a mystical land ruled by the fearsome 'wild things' and who eventually adopt Max as their King and ruler.

Before beginning the analysis of 'Where the Wild Things Are' I will quote an excerpt from Maurice Sendak's Caldecott acceptance speech which was given at the meeting of the American Librarians Association in St. Louis, Missouri, on June 30th 1964.

Sendak: "This talk will be an attempt to answer a question. It is a question that is frequently put to me and it goes something like this - Where did you get such a crazy scary idea for a book? Of course the question refers to 'Where the Wild Things Are'. My on the spot answer always amounts to an evasive 'out of my head' and that usually produces a curious and sympathetic stare at my unfortunate head as though a-la Dr. Jekyll. I was about to prove my point by sprouting horns and a neat row of pointy fangs."

"It is an incredibly difficult question but if I turn to the work of Randolph Caldecott and define the single element that, in my opinion most accounts for his greatness, then I think I can begin to answer it. Besides this gives me an excuse to talk about some of the qualities I most enjoy in the work of one of my favourite teachers."¹

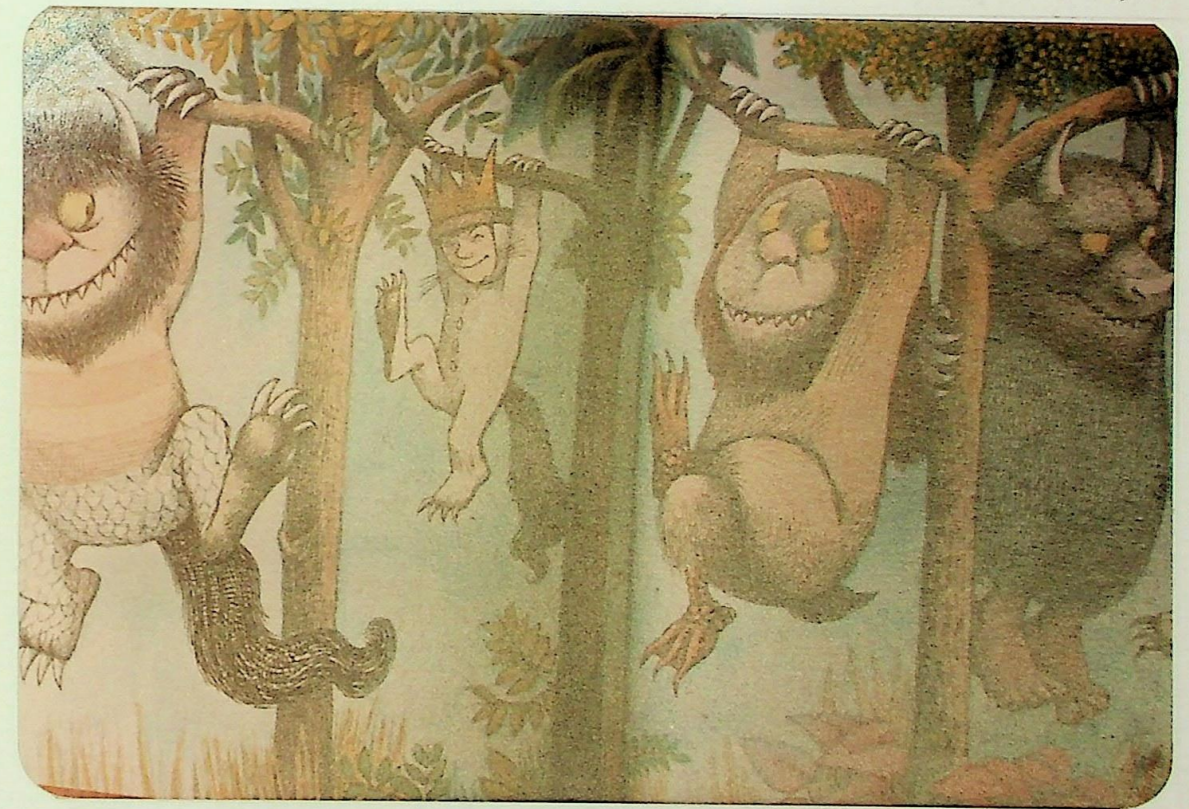
Sendak continues to talk about the many qualities he admires in Caldecott's work, ultimately proclaiming his absolute supremacy as a picture book maker. This analysis of "Where the Wild things are" will be supported by further reference to Sendak's acceptance speech, to discover just how much "Where the wild things" borrows from the Caldecott tradition.



illus.24.



illus.25.



illus.26.

rhyme texts, instilling in them elements of truth to which a child would identify and relate. For example, in Bye Bye Baby Bunting Caldecott finishes the tale by depicting Baby Bunting's startled realisation that the rabbit skin she wears comes from a creature that was once alive. He achieves this simply by depicting the baby bunting wearing the rabbit skin walking with her mother. The baby looks back mournfully at a group of rabbits palying in the background. This is a true human element added to a fictional situation to make it believable. Sendak illuminates another instance of Caldecott's truthfulness most effectively in his acceptance speech.. Sendak: "My favourite example of Caldecott's fearless honesty is the final page of Hey Diddle Diddle. After we read 'And the dish ran away with the spoon', accompanied by a drawing of the happy couple, there is the shock of the turning of the page anf finding a picture of the dish broken into ten pieces - obviously dead - and the spoon being hustled away by her angry parents, a fork and a knife, there are no words which suggest such an end to the adventure - it is a purely Caldecottian invention." In true Caldecott style he could not resist enlarging the dimensions of this simple nursery rhyme by adding a last sorrowful touch. Sendak, in an attempt to answer the question "Where did you get such a crazy scary idea for a book?" re-phrases it. The question now becomes, "What is your vision of the truth and what has it to do with children?" "I have watched children play many variations of this game, they are the necessary games children must conjure up to combat an awful fact of childhood. The fact of their vulnerability, to fear, anger, hate and frustration. All the emotions they can perceive only as ungovernable and dangerous forces. To master these forces, children turn to fantasy, that imagined world where disturbing emotional situations are solved by satisfaction through fantasy. Max, the hero of my book, discharges his anger against his mother and returns to the real world, sleepy hungry and at peace with himself."

The explanation illuminates the extent to which Where the Wild Things Are is an elaboration on many Caldecottian ideals. Caldecott's world was fantastic with an element of truth.

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2

Where the Wild Things Are elaborates on the childhood truths by illuminating the child's constant vulnerability and how it manifests itself as fantasy. Sendak: "It is my involvement with this inescapable fact of childhood - the awful vulnerability of children and their struggle to make themselves King of all the 'Wild Things' that gives my work whatever truth and passion it may have."

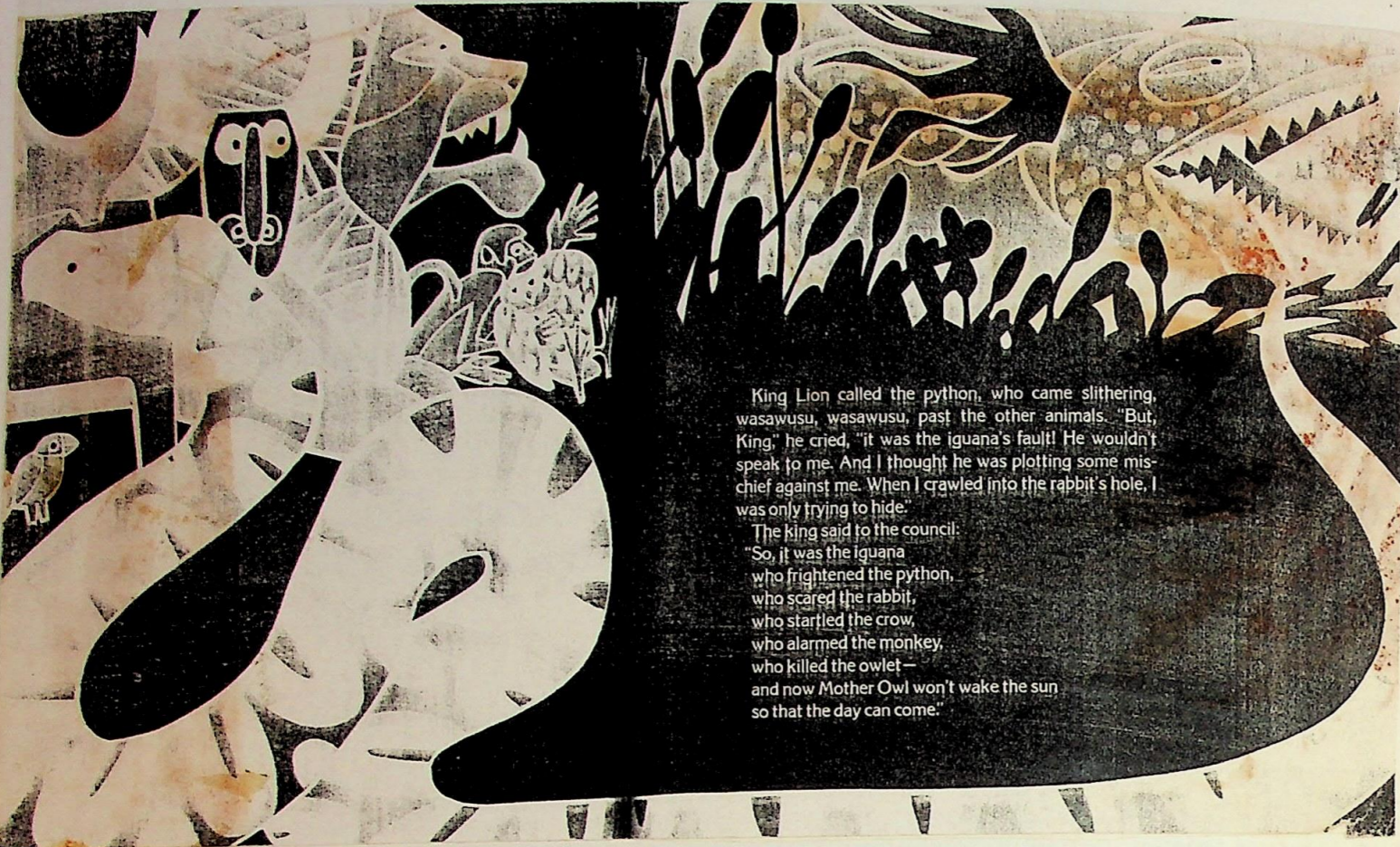
Thus Where the Wild Things Are is a less tame and much more indepth rendition of many childhood truths which Sendak has brilliantly captured in a picture book. As Sendak himself has said, it was a concept he borrowed from Caldecott and elaborated on in order to create an exciting and stimulating contemporary picture book which deserves its contemporary classic status.

CHAPTER:-5- Caldecott Medal winning picture books.....(part.2)

During the 1970's there were a number of Caldecott medal winning books which were an attempt to introduce the young child to non-western, tribal cultures through the medium of the picture book. Two such books were Why Mosquitoes Buzz in Peoples Ears and Ashanti to Zulu: African Traditions, both written and illustrated by husband and wife team Leo and Diane Dillon.

Why Mosquitoes Buzz in People's Ears, has a lengthy informative text which is based on a lighthearted traditional African tale. Primarily the book appears to be a showcase of Graphic design and technical finesse. The bright colour and glossy air-brushed surfaces are slick, the abstract composition is striking, but the pictures are a complexity of abstracted motifs, all clamouring for attention. There is no integration between the text and imagery in fact, without the text the images are indecipherable. Even with the text, they are puzzling. In ill.29 King Lion is reproaching the python for scaring the rabbit, who in turn blames the iguana. The images appear as separated motifs, the iguana with his jaws agape in the right hand corner, the python across the length of the double page spread and a cocophony of indecipherable creatures in the left hand corner. There is no interaction between the text and image. The python, presumably crying out in self defense appears glum and lifeless. One could argue that the Dillons wanted to be imaginative and not illustrate the scenes literally. But, as Ezra Jack Keats has shown with The Snowy Day, this works best when there is an integration or working together between the text and imagery, ultimately creating a stimulating marriage between text and image which narrates effectively.

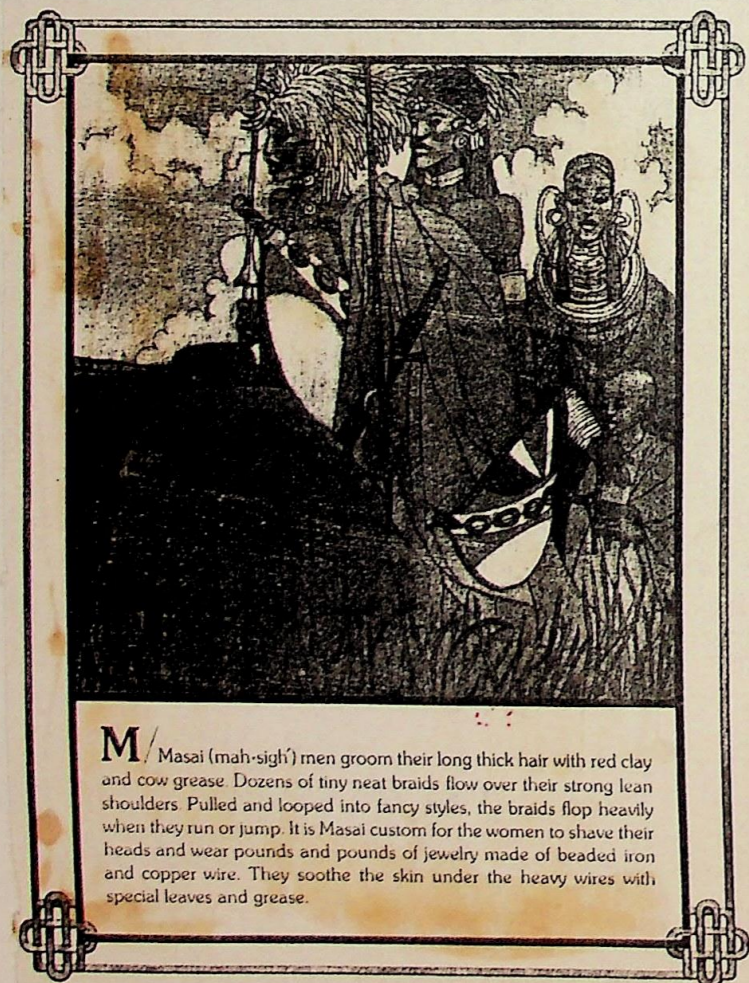
In 1974 the Dillons received the award for the second time with Ashanti to Zulu: African Traditions. The text is an assemblage of African traditions based on customs and practices of African tribes. The multiplicity of African tribes with names that span the alphabet (e.g. Quimbande, Xhosa and Zulu) allows for an A.B.C. of tribes which the Dillons use to introduce the child to African tribes and their customs. However, the book is little more than a collection of curious and, in some respects, quite misleading



King Lion called the python, who came slithering, wasawusu, wasawusu, past the other animals. "But, King," he cried, "it was the iguana's fault! He wouldn't speak to me. And I thought he was plotting some mischief against me. When I crawled into the rabbit's hole, I was only trying to hide."

The king said to the council:
 "So, it was the iguana who frightened the python, who scared the rabbit, who startled the crow, who alarmed the monkey, who killed the owl — and now Mother Owl won't wake the sun so that the day can come."

illus.29.



illus.30

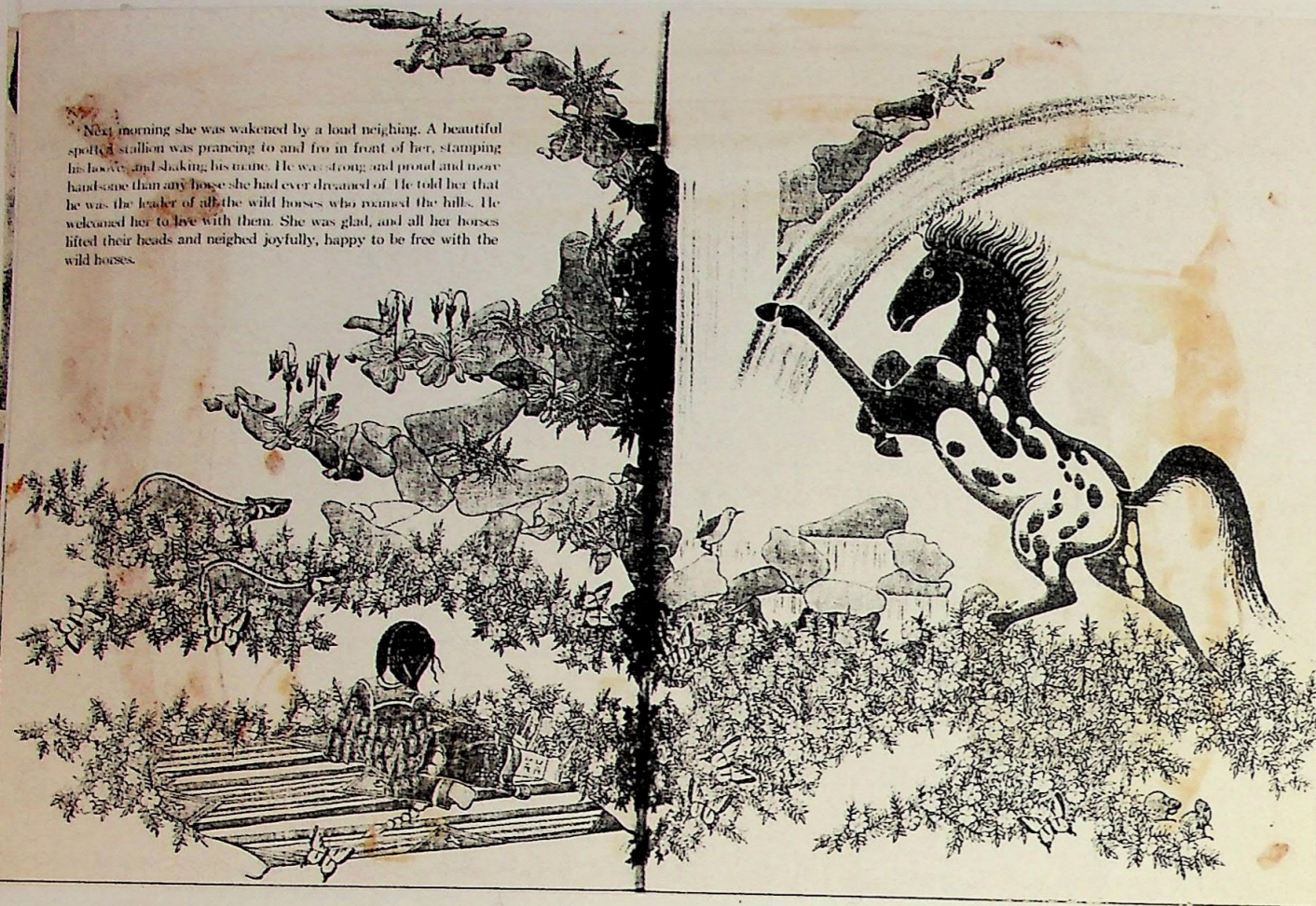
M Masai (mah-sigh') men groom their long thick hair with red clay and cow grease. Dozens of tiny neat braids flow over their strong lean shoulders. Pulled and looped into fancy styles, the braids flop heavily when they run or jump. It is Masai custom for the women to shave their heads and wear pounds and pounds of jewelry made of beaded iron and copper wire. They soothe the skin under the heavy wires with special leaves and grease.

as the customs and practices, however significant or unusual, are not explained. The information given is generalised and often is simply an explanation of the accompanying illustration. The format of the book, with its emphasis on the vertical is monotonous in a design sense (ill.30). Every page consists of an illustration with the text below, surrounded by a decorative border. No attempt has been made to change the design format; even the decorative borders are the same throughout the book. The illustrations are said by the Dillons to typify the life and milieu of each tribe and to be accurate in detail. However, all the illustrations appear similar, with lean statuesque figures arranged in symbolic groupings. There is no descriptive or narrative content within the illustrations. The text is often arbitrary and generalised bearing little relevance to the decorative illustrations.

Illustration 30 depicts a grouping of four Masai warriors together with the symbolic image of a lion which dominates the overall composition. The text tells how they groom their hair and smooth their skin, however, there is no reference to the imposing lion or why he is included in the grouping, which would ultimately confuse the inquisitive child.

The last non-Western culture book to receive the medal was awarded to Paul Goble in 1977 for The Girl Who Loved Wild Horses. The plot inspired by red indian folklore, involves a young girl's infatuation with wild horses. Like the two previous books, there is little interaction between the text and illustration. (ill.31) Goble's illustrative style based on the flat planes and silhouetted forms of Indian skin painting, produces some attractive design effects, however, at times they appear stilted and arbitrarily stylised. The text is lengthy with a detailed and informative narrative. The illustrations are primarily decorative, confusing and do not illuminate the narrative.

Next morning she was awakened by a loud neighing. A beautiful spotted stallion was prancing to and fro in front of her, stamping his hooves and shaking his mane. He was strong and proud and more handsome than any horse she had ever dreamed of. He told her that he was the leader of all the wild horses who roamed the hills. He welcomed her to live with them. She was glad, and all her horses lifted their heads and neighed joyfully, happy to be free with the wild horses.



illus.31.

There are two approaches to illustrating picture books for the young child. First, there is the direct approach, which translates the facts of a given text into simple down-to-earth images. Secondly, there is illumination, where the illustration becomes an enlargement of the text allowing the child to comprehend the words better.

Peter Spiers received the Caldecott Award in 1978 for The Great Flood. The book is interesting because Spiers has expanded on the illustrative approach by omitting the text, allowing the illustration to narrate on its own. The Great Flood is Spiers' adaptation of the Old Testament parable 'Noah's Ark'. On the first double page opening (ill.32) a contrast is drawn between war and desolation and Noah peaceably tending his crops. Spiers achieves this through the use of colour. On the left the colours are grey and menacing, on the opposing side the colourway is bright, warm and sunny. Placed in the bottom right-hand corner is one line of simple hand rendered text. "But Noah found grace in the eyes of the Lord". The illustrative style and composition work as a detailed narrative. The picture is read from left to right until eventually the eye falls upon the single line of unobtrusive text, whose function is to act as a spring board into the following illustrative narrative. Overleaf, the title page spread shows the assembling of provisions accompanied by an old Dutch moralising rhyme. ("They were killed/for the guilt/which brought/all to the fall") which is not particularly suited to children. The rest is wordless picturisation in a combination of large scenes and small comic-strip-like vignettes.

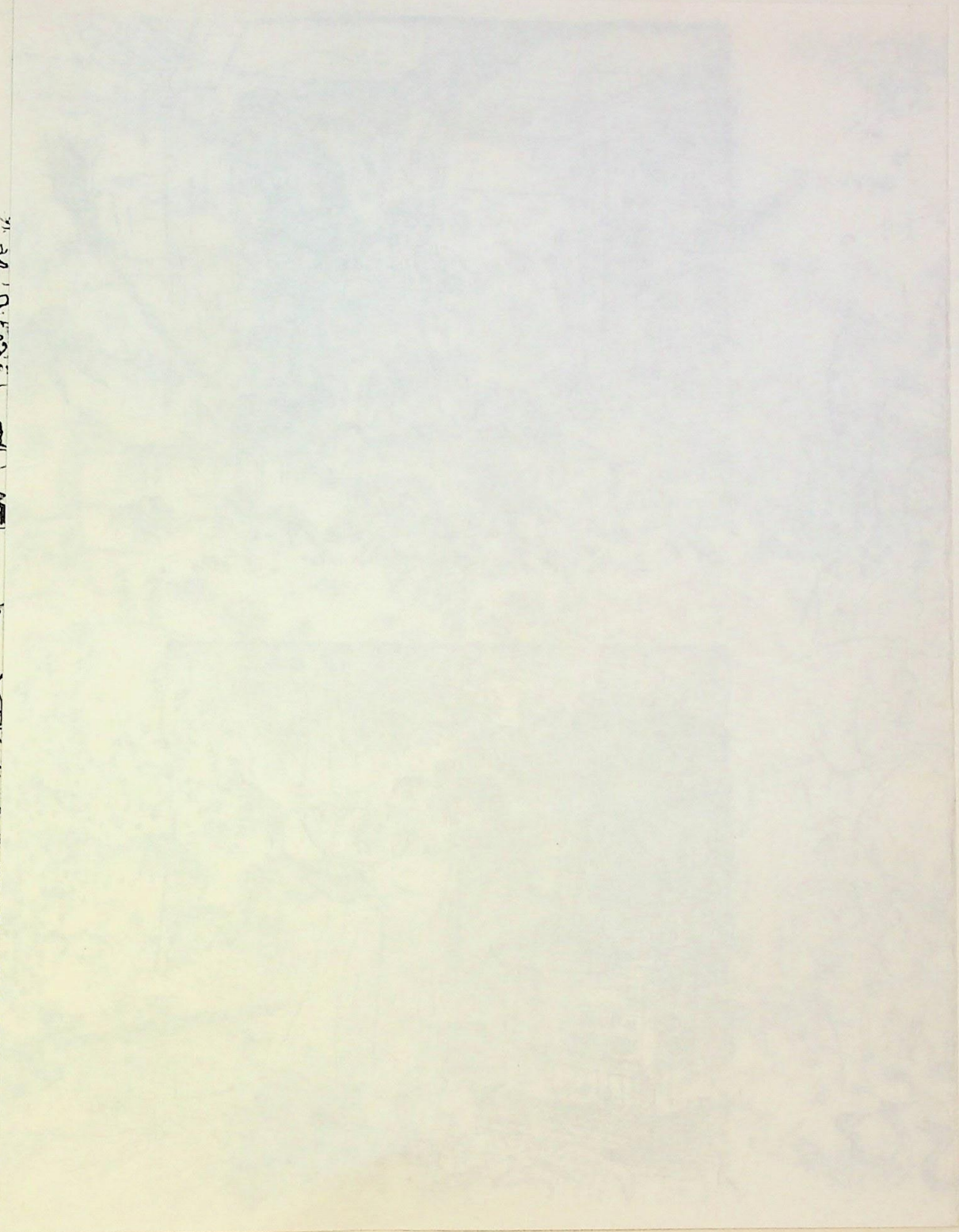
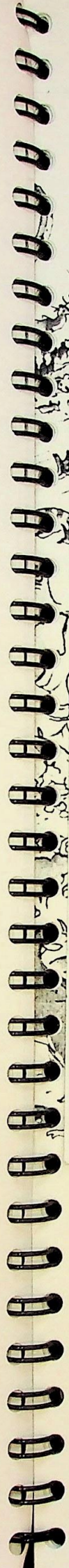
The second double page opening is broken up into three illustrative blocks. One large illustration (ill.33) takes up $3\frac{1}{4}$ of the space and reads from left to right. In the right-hand corner there are two sub blocks of illustration. Spiers has incorporated a grid like system into his pages which allows for various design layouts throughout the pages. The information is broken by means of this grid system into the general (main picture) and the specific (the vignettes). The reader scans the page from left to right, finally



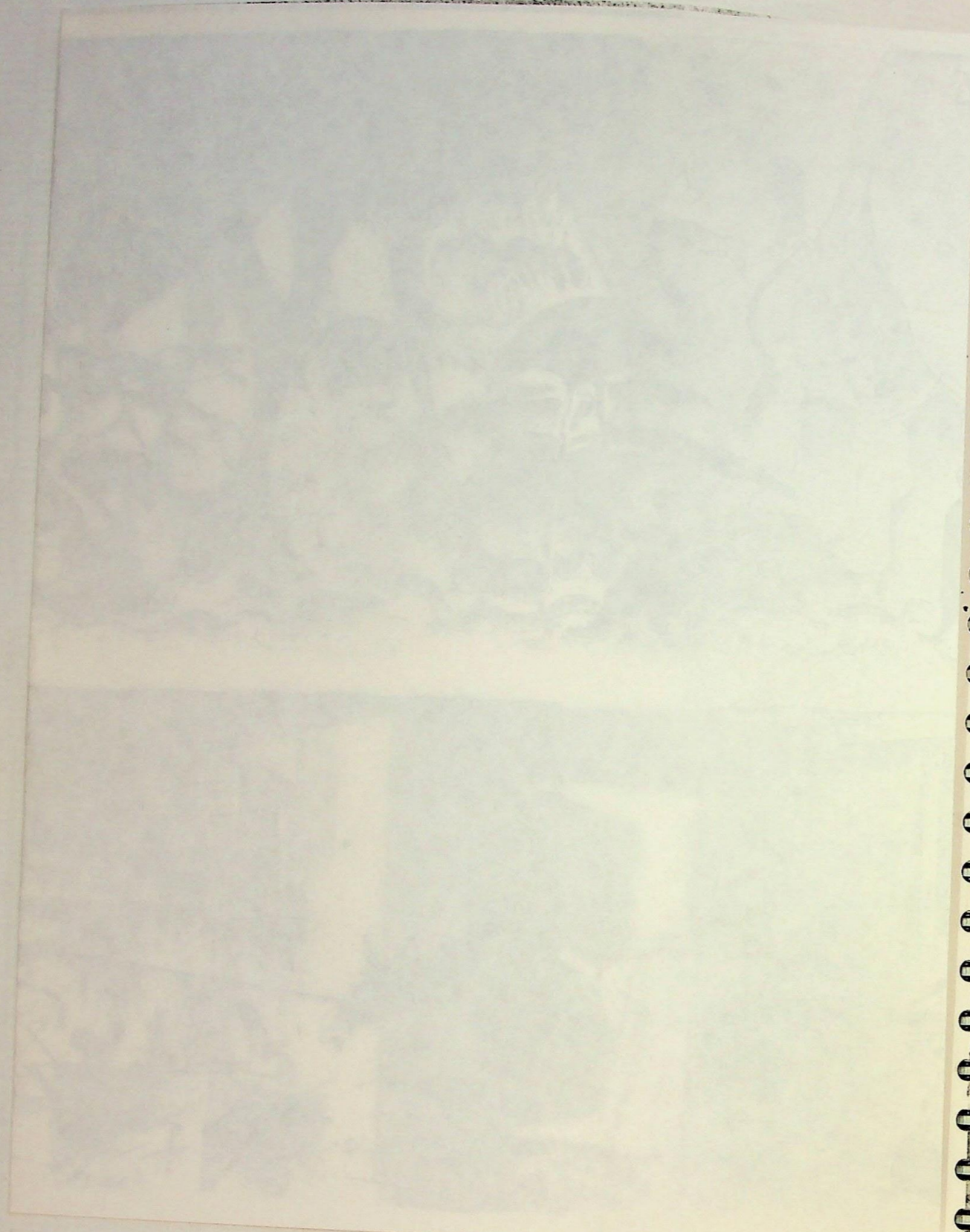
illus.32.



... But Noah found grace in the eyes of the Lord.



illus.33.



illus.34

absorbing the specific illustrative information in the sub blocks. On the following pages the image is cut in half horizontally (ill.34). One large elongated image on the top is a general chaotic scene showing the stampede of animals onto the Ark. The bottom of the page is divided into four specific areas of illustrative information showing various aspects of the human struggle to get the animals on board. The last block of illustration shows Noah closing the doors of the Ark, effectively closing the opening chapter of the story.

Spiers uses the four columned grid system throughout the book. The illustrations are presented in varied layouts throughout avoiding monotony and creating a rhythmic progression through the pages. The uniformity of the grid system is broken at intervals by large double-page illustrations

Through the integration of illustration and design, The Great Flood narrates effectively. Spiers begins with one line of text which spearheads the series of wordless picturisations. Caldecott, in his picture books, usually began with one line of text (e.g. "Hey diddle diddle"), using it to develop a series of illustrations (not always accompanied by text) which unfold a definite illustrative narrative, creating a story primarily through imagery from an eight line verse. In effect, by using one line of text followed by straightforward picturisations, Spiers expands on this theme. However it is fair to say that the success of Spiers' visual narrative relies heavily on the fact that Noah's Ark is a well known tale, which lends itself particularly well to an illustrative approach which survives without a supporting text.

Ox Cart Man received the medal in 1978. The book is interesting for a number of reasons. Firstly, it is Barbara Cooney's second Caldecott winner (she received the medal in 1954 for Chanticleer and the Fox). Secondly, of all the books so far discussed, Ox Cart Man is the only one with a text which is not written by the illustrator.



illus.36.

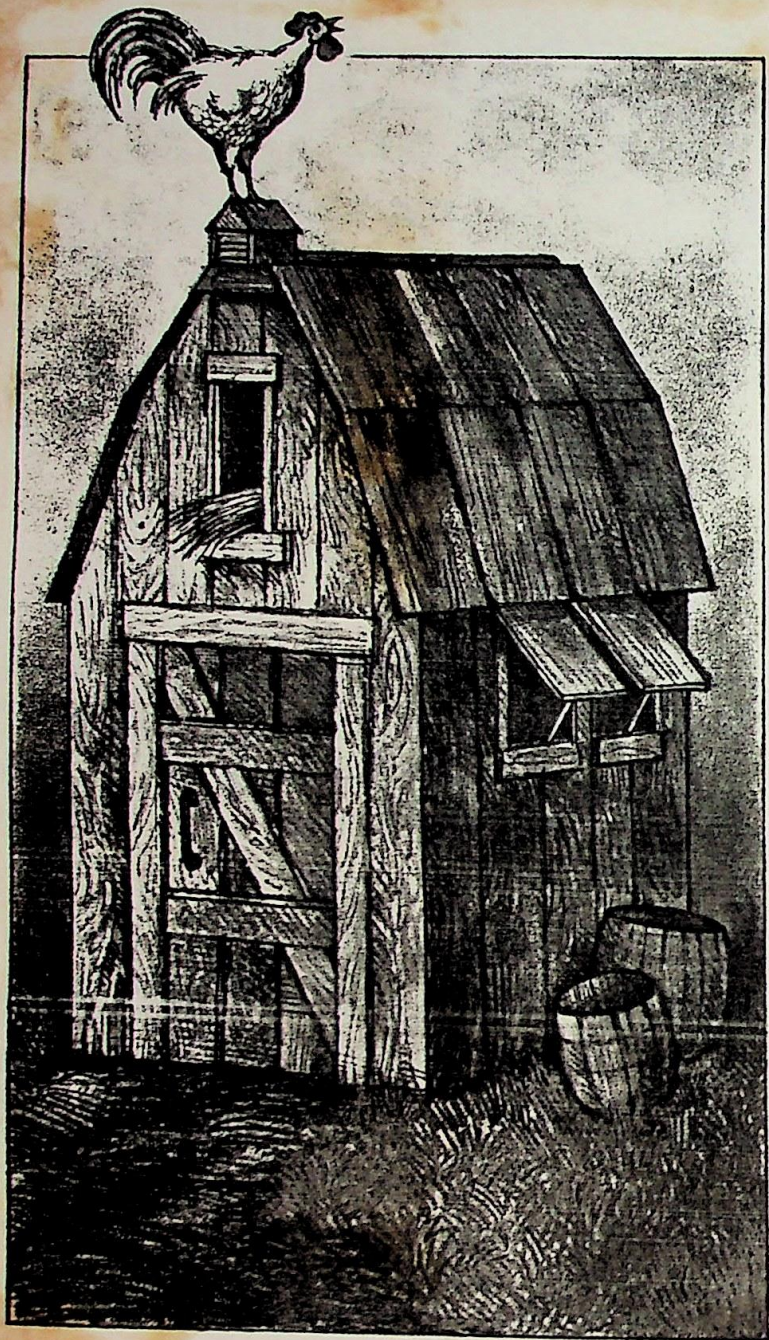
successfully. Each remains separated by the individuality of the various people involved in the various facets of the book's production.

Barbara Cooney's attractive illustrative content does make Ox Cart Man an undoubtedly attractive picture book. However, Ox Cart Man is not a picture book which continues in the Caldecott tradition, it therefore appears to have received the award primarily for the aesthetics of its pictorial content.

Since the inauguration of the Caldecott medal in 1936 only nine award winners have had separate writers. The majority of medal winning books were conceived, written and illustrated by the same author - four books were collaborations of husband and wife teams.

From 1938 to 1979 a joint Newberry/Cadlecott committee made the award, but since 1980 there has been a separate Caldecott committee consisting of fifteen members who work over an eighteen month period. Seven members and the chair person are elected by the membership of the Association for Library Service to Children, while the other seven are appointed by the incoming president of the Association. The committee generally includes children's librarians working in schools and public libraries, supervisors of library service to children, library school faculty and on occasion art educators. They came from different geographical areas of the country and represent diverse cultural, political and personal points of view. Committee members are expected to read all picture books published in the United States for children during the year preceding the presentation of the award (there were approximately one thousand books in 1984). Members of the Association as well as the committee submit suggestions of books they consider worthy of the award to the chair person. Final choices are made at the annual mid-winter meeting of the American Library Association using the following criteria:-

"Excellence of execution in the artistic technique employed, excellence of pictorial interpretation of story, theme or concept



illus.37.

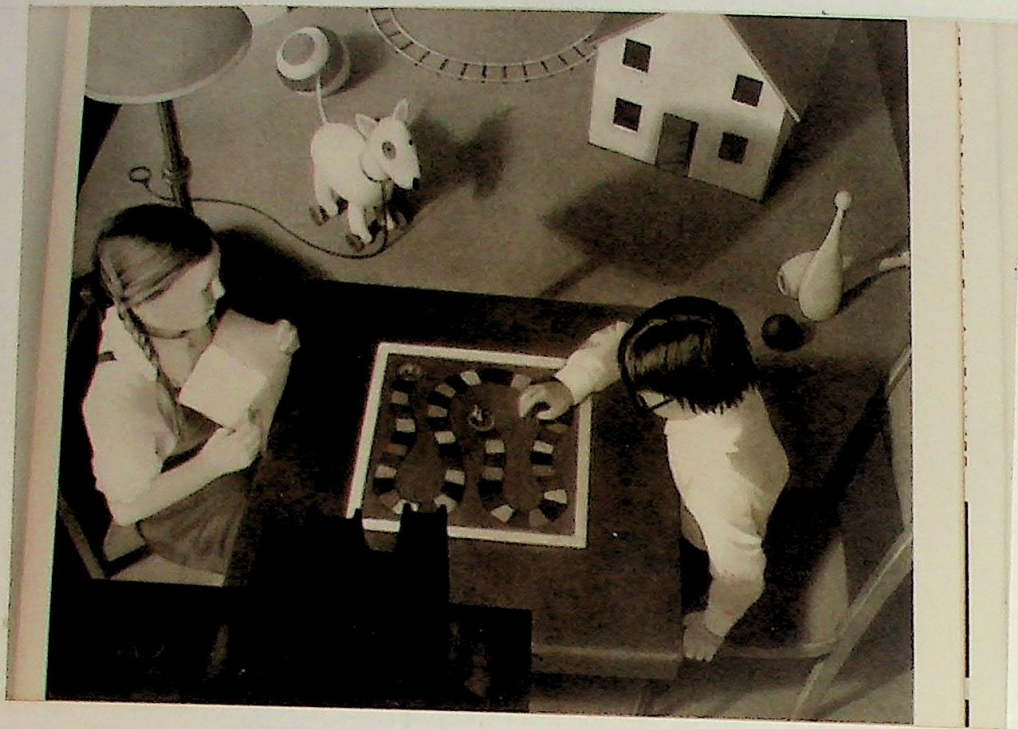
of delineation of plot, theme characters, setting, mood or information through the pictures, and excellence of presentation in recognition of a child audience".¹

This new 1980 judging criteria places the bulk of its emphasis on the picture. Criteria for merit primarily concerns the various aesthetics of the illustration. The plot or integration between text and image is overlooked in this new judging criteria. A general analysis of some of the most recent Caldecott medal winning books illustrate the new direction of the contemporary American picture book.

The first book to receive the award under the new judging committee was Arnold Lobel's Fables (1981).

Fables consists of twenty small stories, all of Arnold Lobell's invention. Written in the Aesop tradition, the book is presented in a vertical format. Each double page spread has the fable on the left accompanied by its appropriate illustration sedately framed with ample white space, a design format which seems to put the picture on formal exhibit - as in a Gallery. However, the emphasis is on the picture, each one competently and attractively rendered depicting a different animal character. The accompanying texts are merely overlong rhymes. The illustrations become monotonous and similar they neither illuminate the text nor do they stimulate any interest. In ill.37, a fable entitled "The young Rooster", the first line of the verse reads, ' A young Rooster was summoned to his father's bedside'. The fable goes on to tell of the rooster's sadness at his father's death. The accompanying illustration is bland and dull, depicting a bleak solitary shed (not mentioned in the text) with the rooster crowing away sadly on top. The continually changing fables, all accompanied by remarkably similar illustrations become distracting, creating a monotonous and boring picture book which has no stimulating features for a child to latch onto.

In 1982 Chris Von Allsburg received the medal for Jumanji. The plot concerns a mysterious and sinister board game which when



illus.38.



illus.39.

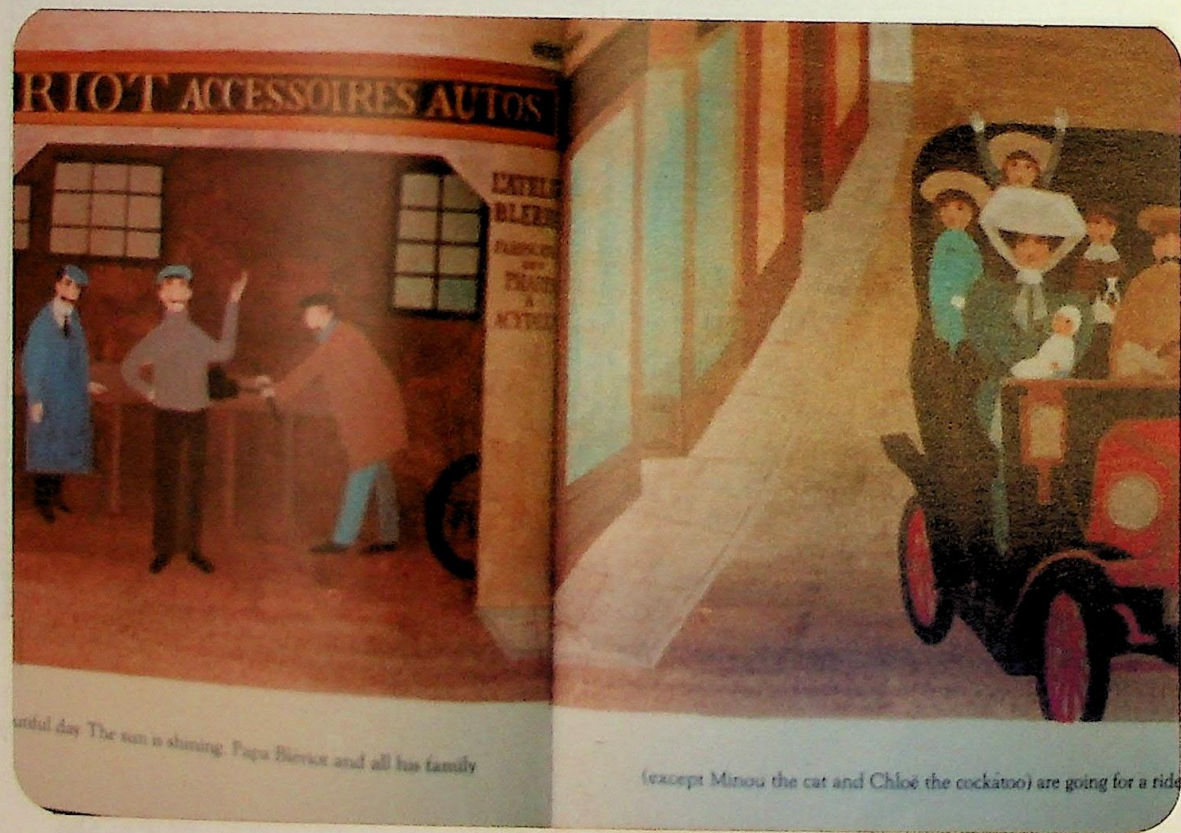
played by the boy and girl in the story, becomes reality, plunging the two main characters into a bizarre and exciting adventure.

With Jumanji the emphasis is solely on the illustrations. The text is bland, overlong and uninteresting. As the illustrator, Von Allsburg is a master of theatrical effects, his slick conte illustrations have a suave magical realism. He delivers visual shocks and thrills, which would undoubtedly enthrall and fascinate a young child. The writing in Jumanji is ordinary. The plot is unexciting and has no sparkle: the story exists solely as an excuse for the artwork. Von Allsburg through his use of perspective, scale and lighting, manages to make the very ordinary eerie. When (ill.38) the boy and girl sit down to play the game the overhead perspective creates a sense of nightmarish foreboding. The children appear to be watched from an unknown, threatening source. The startlingly realistic imagery captivates the interest. Working with conte dust used with conte pencil, Von Allsburg creates a striking sense of colour in his black and white illustrations (ill.39). By setting objects close to the picture plane, he brings the viewer directly into scenes, and, by careful placement of other objects, he creates a strong sense of depth and space (illus 39). In Jumanji the text is entirely subsidiary. The startling, striking imagery enthralls and intrigues. Jumanji is not a picture book in the traditional Caldecottian sense. There is no interaction or working together between the text and imagery. What is captivating about this book is its remarkable imagery. The story is merely a framework for Von Allsburg's artistic virtuosity.

In 1985 a husband and wife team, Alice and Martin Provensen received the medal for The Glorious Flight. The story concerns Louis Bleriot's pioneering flight across the English Channel in 1901 (ill.40). The book begins ordinarily with a formula type of layout. The illustration is on the right and the text on the left. The watercolour illustration is loose and unlaboured. On the following double page spread the layout is changed. The illustration (ill.41) fills the



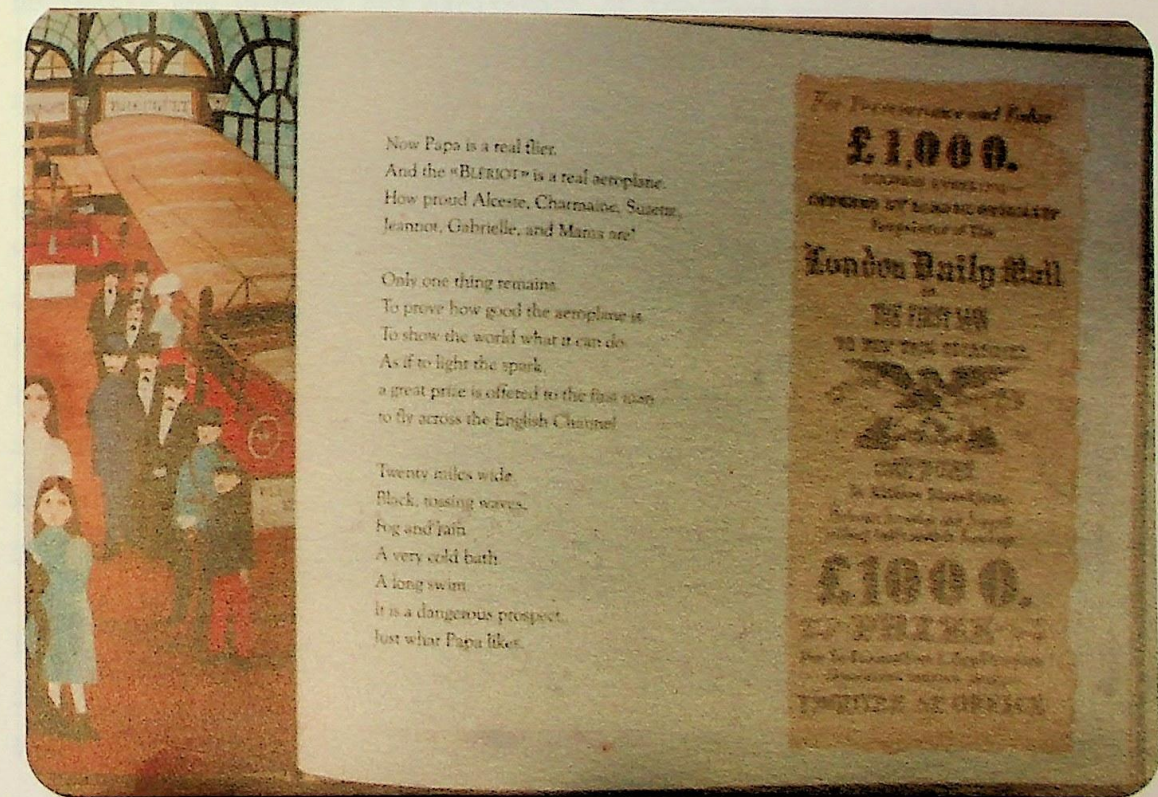
illus.40.



illus.41.

entire horizontal layout and a small narrow strip is left for the text (ill.41). The pleasing and attractive illustration with its emphasis on period detail reiterates the text effectively. Throughout the book the Provensens change the layout, which ultimately creates a much less laboured picture book. The changing illustrative layout relieves the monotony of the formulaic design of some picture books.

Illustration 3 expands onto the opposite page allowing a vertical strip for the text. The book continues with its changing design format. However, despite the effective design and illustration there is little interaction between the text and the imagery, which is disappointing. In ill.42 on the right page is an illustration of the Bleriot family in a photographic type of pose. The following page has the text accompanied by a poster which proclaims a £1000 reward for the first man to cross the Channel. The text refers to the Bleriot family and the £1000 reward, while the accompanying imagery is set down almost diagrammatically. No attempt has been made to integrate the two images in a more stimulating way.



illus.42.

CONCLUSION

This study of Caldecott medal winning picture books was an attempt to discover if any of the medal winning books continued in the Caldecott tradition. The analysis was not particularly concerned with the various aesthetics of the artist's illustrative style, but in the picture book as a whole, particularly in the way the artist/author has combined two crucial communicative elements the visual and the literary to create an effective and stimulating narrative for the young child. All of the forty-six books still in print were looked at and specific books were chosen for discussion. Those selected span a period of three decades concluding in 1986.

The earliest award winner discussed was Madeline's Rescue (1954) which was written and illustrated by Ludwig Bemelmens. The book followed closely in the Caldecott tradition, in terms of design layout and narrative concept. The narrative was fast paced with a minimal verse-like text supported by a strong visual narrative. The author's spontaneous and sketchy illustrative style echoed perfectly the urgency and excitement of the fast paced narrative. The full colour illustrations interrupt the narrative, providing an attractive alternative to the sketchy two colour illustrations.

Barbara Cooney's Chanticleer and the Fox (1959) has a lengthy text which to a certain extent, dictates the visual layout and subsequent narrative of the book. The lengthy text means that the illustration becomes a mere decorative device filling the spaces created by the large blocks of text. The illustrative content is attractive and competently rendered yet the lengthy text does not lend itself particularly well to the traditional Caldecott format. Chanticleer and the Fox is primarily an illustrated book.

In 1963 The Snowy Day received the award for Ezra Jack Keats. The illustrative style is experimental and the imagery is abstracted to the ultimate of simplicity, yet the imagery is supported by a clever

well written text which integrates effectively with the illustration. The text forces the reader to scan the imagery and the imagery forces us to read the text. The book succeeds as a creative and stimulating visual and literary experience for the young child which follows closely in the Caldecott tradition.

The following year (1964) Maurice Sendak received the medal for Where the Wild Things Are. The book is conceptually influenced by the Caldecott tradition. Sendak has talked extensively on Caldecott's influence on him as a picture book maker. "When I came to do my own picture books, it was Caldecott who put me where I wanted to be".¹

Where the Wild Things are is a book which follows closely in the Caldecott tradition, with its interaction between the text and the pictures and the metaphorical musical accompaniment.

On the whole, the books which won the Caldecott medal prior to 1980 and which follow in the Caldecott tradition are few and far between. There are those which appear to follow closely in the Caldecott tradition (Where the Wild Things Are and The Snowy Day) and those which are merely illustrated texts, with the emphasis on the aesthetics of the pictorial content (Chanticleer and the Fox and Ox Cart Man) where the text is only secondary to the illustration. During the 1970's, however, the majority of the books which reaped top honours did so because of their artistic merit. Books like Ashanti to Zulu and Why Mosquitoes Buzz in Peoples Ears, have highly elaborate and decorative imagery. The emphasis is on the aesthetics of the picture while the text is subsidiary and, as a result they are poor picture books in the traditional sense.

Interestingly, the books which followed most closely in the Caldecott tradition were both written and illustrated by the same person. In those books with a separate author (i.e. Ox Cart Man) the illustration and text remain separated, which effects the rhythm of the picture book. It makes the narrative less stimulating and places all the emphasis on the aesthetics of the picture.

37

In 1980 the judging criteria was changed. The criteria for merit was placed almost entirely on the aesthetics of the illustration. A brief look at the most recent Caldecott winners illustrates the pictorial emphasis. Books such as Fables (1981), Jumanji (1982) and The Glorious Flight (1984) all have the greater emphasis on the illustration. All of these books were written and illustrated by the same person, yet the text and illustration remain separated. The texts are overly long and are secondary to the illustration. In these books it is the aesthetics of the illustration that seems to have reaped the honours, the text merely acts as a framework for the artistic virtuosity of the artist/author. Subsequently, in honouring the artist's work alone, too little notice is taken of the picture book as a whole, which ultimately creates a less stimulating picture book.

In its fifth decade, the Caldecott medal remains entrenched as ever. A picture book which wins the Caldecott medal is guaranteed optimum sales and a long shelf life. The award has served to keep medal winning books in print: of the 47 medalists, 46 are still in print.² Children, of course, have the final say in the life of a picture book. Ellin Greene says in her book The Illustrator as Storyteller, "Children's favourites among the Caldecott medal books seems to be Make Way for Ducklings (1942), Madeline's Rescue (1954), The Little Glass Slipper (1955), The Snowy Day (1963), Where the Wild Things Are (1964) and The Great Flood (1978)." Interestingly, four of these books continue in the Caldecott tradition, however the Caldecott medal appears to be primarily an artistic award. The books which reap top honours generally do so because of their illustrative content. Whether or not they continue in the Caldecott tradition or whether they are simply good picture books seems to be incidental, it is the work of the artist which is the primary concern in a Caldecott medal winning picture book.

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Jones, Elizabeth Orton, Prayer for a child by Rachel Field, 1945.
Petersham, Maud and Miska, The Rooster crows. 1946.
Weigsgard, Leonard, The Little island by Golden McDonald, 1947.
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