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### History, Methods, and Psychology of Illustrations in Children's Literature

Kelsi Coleman

*Ouachita Baptist University*

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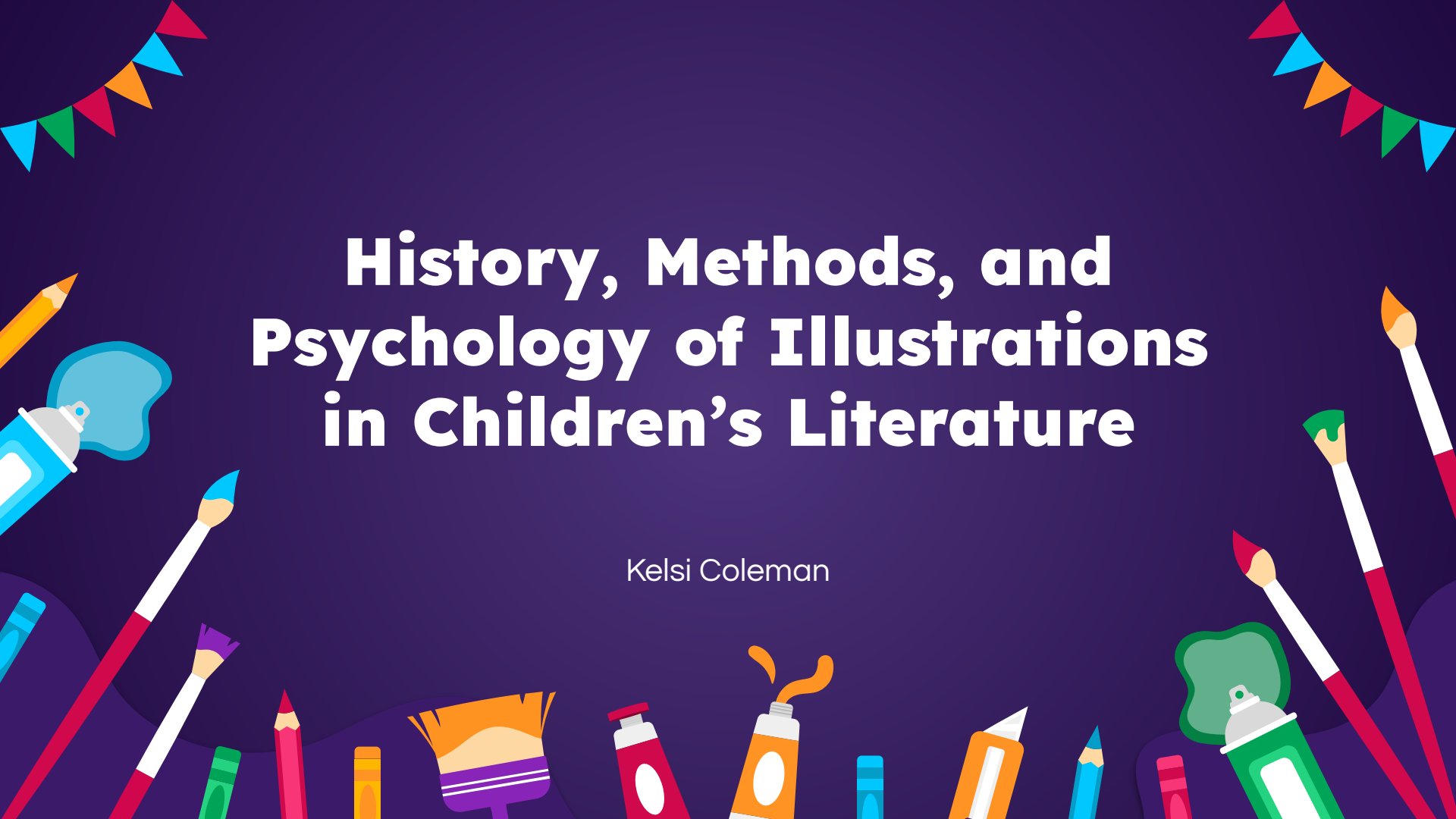
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# History, Methods, and Psychology of Illustrations in Children's Literature

Kelsi Coleman

# An Overview

This was a two-part project that included a research element and a creative element. The essay paper includes research in multiple areas within illustration in children's literature including the history of how illustration has developed in children's literature, some of the methods in which children's illustrations are created, and the psychology behind the effects of illustration in children's literature.

The second part of the project was the creation of a children's book. This book is designed to educate readers on the basics of illustration methods and to inspire children to value creation and creativity!



# Part 1: Research

# Findings: History

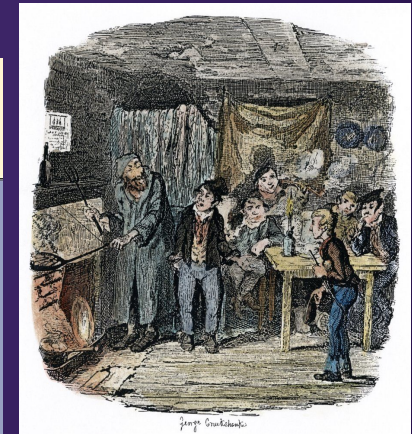
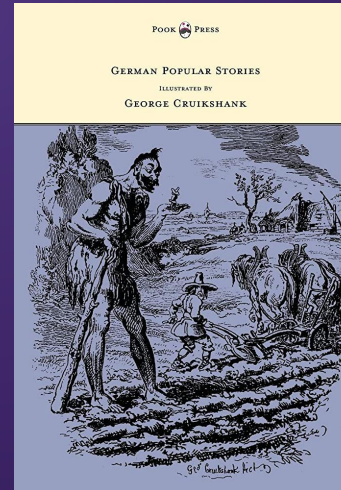
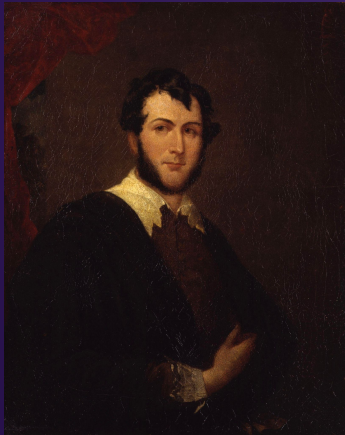
## General History

- Children were seen as miniature adults, books were created to reflect that
- Industrial Revolution (printing press) made mass production of books possible
  - New demand for children's literature
- Began with censored fairy tales and nursery rhymes
  - Heavily moralistic
- Late-seventeenth century philosophers, educators, and researchers began to advocate for specific focus on meeting children's needs
  - Children can learn from literature if they are having fun
  - Children must have creative elements of play for engagement

# Findings: History

## Important Illustrators

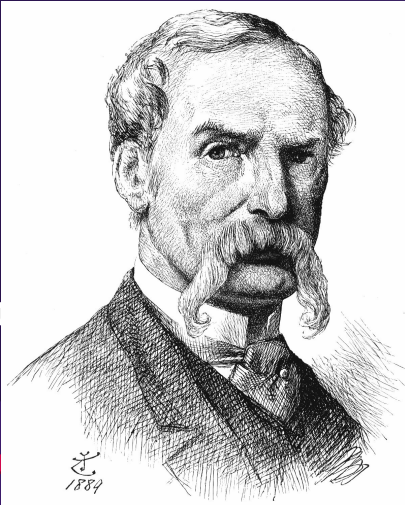
- George Cruikshank (1792-1878)
  - Political caricaturist who illustrated *German Popular Stories* and many Charles Dickens novels



# Findings: History

## Important Illustrators

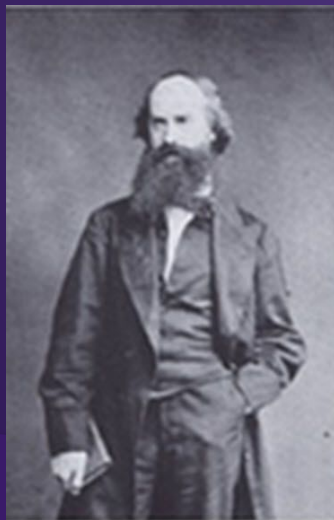
- John Tenniel (1820-1914)
  - Political cartoonist who was inspired by Cruikshank, became the illustrator of *Alice's Adventures in Wonderland*



# Findings: History

## Important Illustrators

- Edmund Evans (1826-1905)
  - Improvement of toy book from Victorian era
  - Brought on many artists to help create newly colorful art for these interactive books

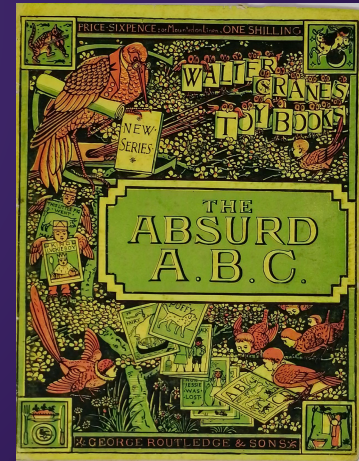
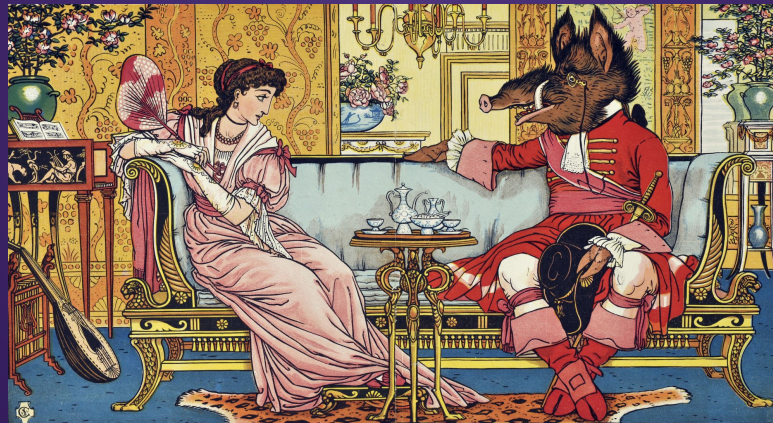
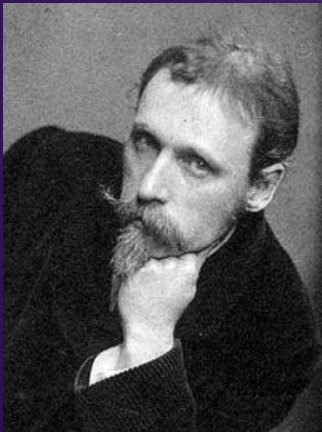




# Findings: History

## Important Illustrators

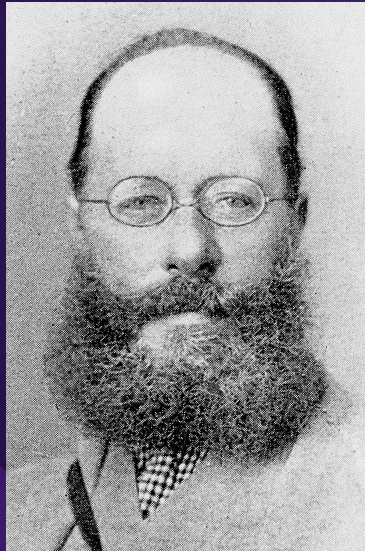
- Walter Crane (1845-1915)
  - Worked with Evans to create thoughtful illustration styles that specifically appealed to children



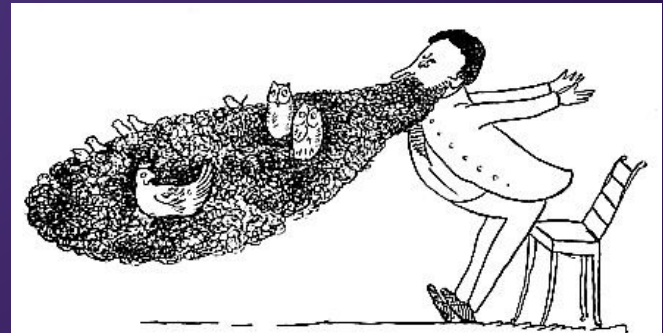
# Findings: History

## Important Illustrators

- Edward Lear (1812-1888)
  - Created children's books for the sole purpose of entertainment



There was an Old Man on the Border,  
Who lived in the utmost disorder ;  
He danced with the Cat,  
And made Tea in his Hat,  
Which vexed all the folks on the Border.

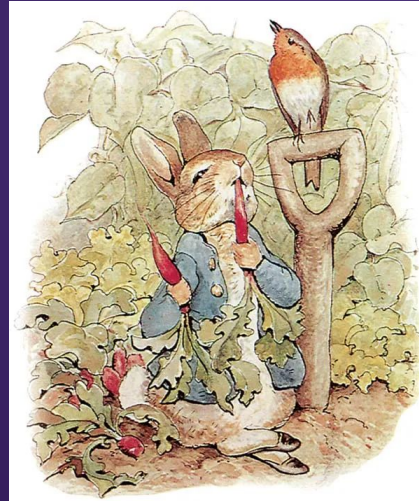


There was an Old Man with a beard,  
Who said, " It is just as I feared ! —  
Two Owls and a Hen, four Larks and a Wren,  
Have all built their nests in my beard."

# Findings: History

## Important Illustrators

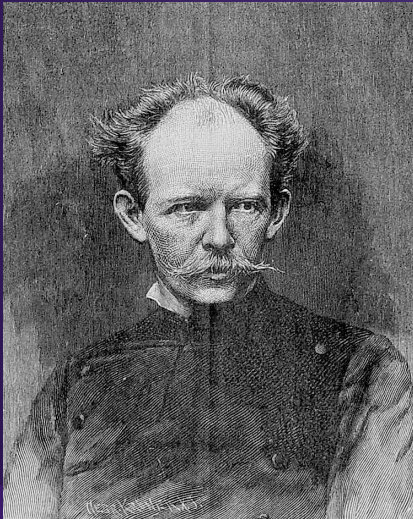
- Beatrix Potter (1866-1943)
  - Set the bar for all children's literature to follow, appealed to curiosity and imagination



# Findings: History

## Important Illustrators

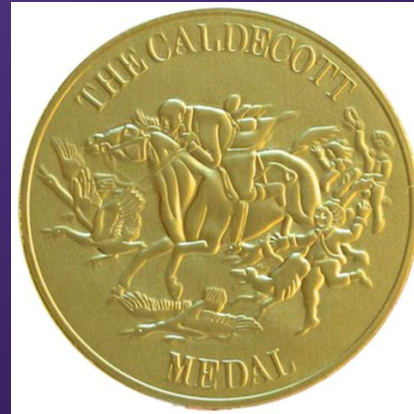
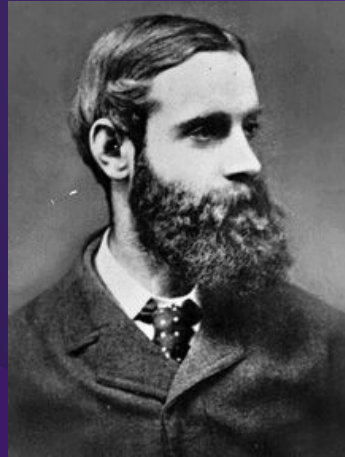
- Lothar Meggendorfer (1847-1925)
  - Produced multidimensional moving books so that even children who can't read can still interact with literature



# Findings: History

## Caldecott Award

- Randolph Caldecott (1846-1886) set new standard for the interaction between text and illustration
- Newberry award existed for the most distinguished American children's book
- Caldecott award was created to commend most distinguished American picture book for children



# Findings: Methods

## History of Production Methods

- Storytelling through pictures goes back to cave painting
- First instance of widespread mass production of illustration came with the printing press
  - Woodcut frontispieces for cover pages
  - Woodcut was created by carving out negative spaces to create a stamp
- Lithography came next in 1796, sped up process from woodcutting
  - Discovered by German playwright Alois Senefelder
  - Uses chemical reaction between grease and water to create images



# Findings: Methods

## History of Production Methods

- Color printing was discovered by two separate men in the 1830s
  - Previously, color had to be added manually after black and white was printed
  - One method used multiple plates that aligned perfectly to print various colors to create a whole picture
  - Other method only used blue, yellow, red, and black ink and overlapped colors to create wide color spectrum
- Currently the most popular production methods are offset lithography and digital printing
  - Offset lithography is almost the same as lithography, just more efficient
  - Digital printing allows direct printing from computers, no need for printing plate

# Findings: Methods

## Mediums

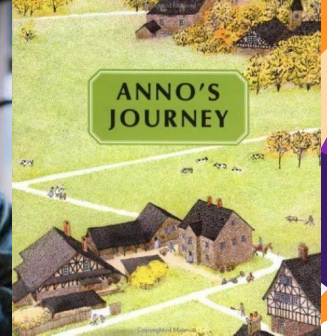
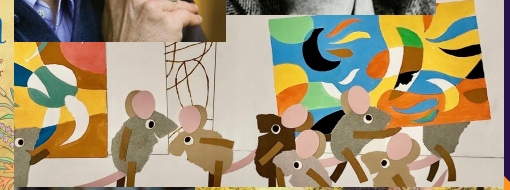
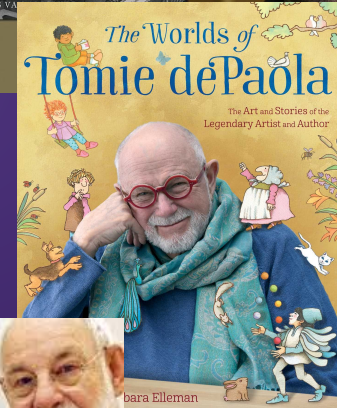
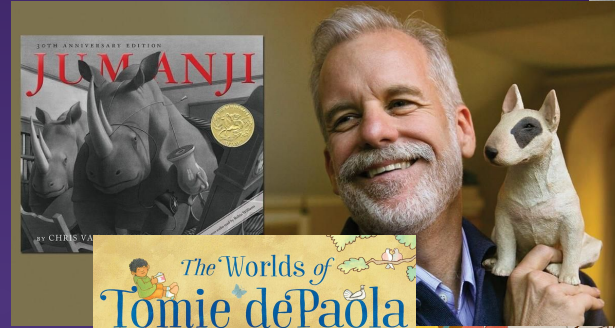
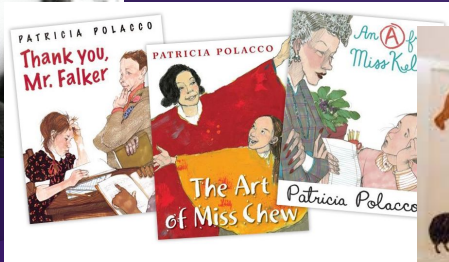
- Paint
  - Watercolor, acrylic, oil
- Drawing
  - Pens, pencils, colored pencils
- Pastel
  - Chalk, oil
- Multimedia
  - Collage, digital, any blending



# Findings: Methods

## Significant Illustrators

- Eric Carle: Tissue paper collage
- Leo Lionni: Cut patterned paper collage
- Tommie DePaola: Acrylic paint
- Mitsumasa Anno: Watercolor and ink
- Patricia Polacco: Pencil and marker
- Chris Van Allsburg: Charcoal and pencil



# Findings: Psychology

## Comprehension and Recall

- Research study done in 2014 (Greenhoot, Beyer, Curtis) found that recall is enhanced through illustration
  - The pictures are most helpful when someone is guiding the child to make connections between text and picture, making explicit connections
  - Pictures also encourage more discussion and attentive listening
- Other studies support the idea that illustrations have significant value by encouraging interactions with books and helping children visualize

# Findings: Psychology

## Pictorial Thinking

- Picture books help introduce children to the idea of using pictures for communication of ideas
- Using pictures is a way to reach children “when they don’t have the language to express what they are experiencing” (Martin Salisbury)

# Findings: Psychology

## Creativity

- Illustrations helps children connect abstract thinking to concrete thinking
- Illustrations can inspire children to process the world and their experiences in a creative expression



# Part 2: Illustratia



# ILLUSTRATIA

Written and illustrated by Kelsi Coleman

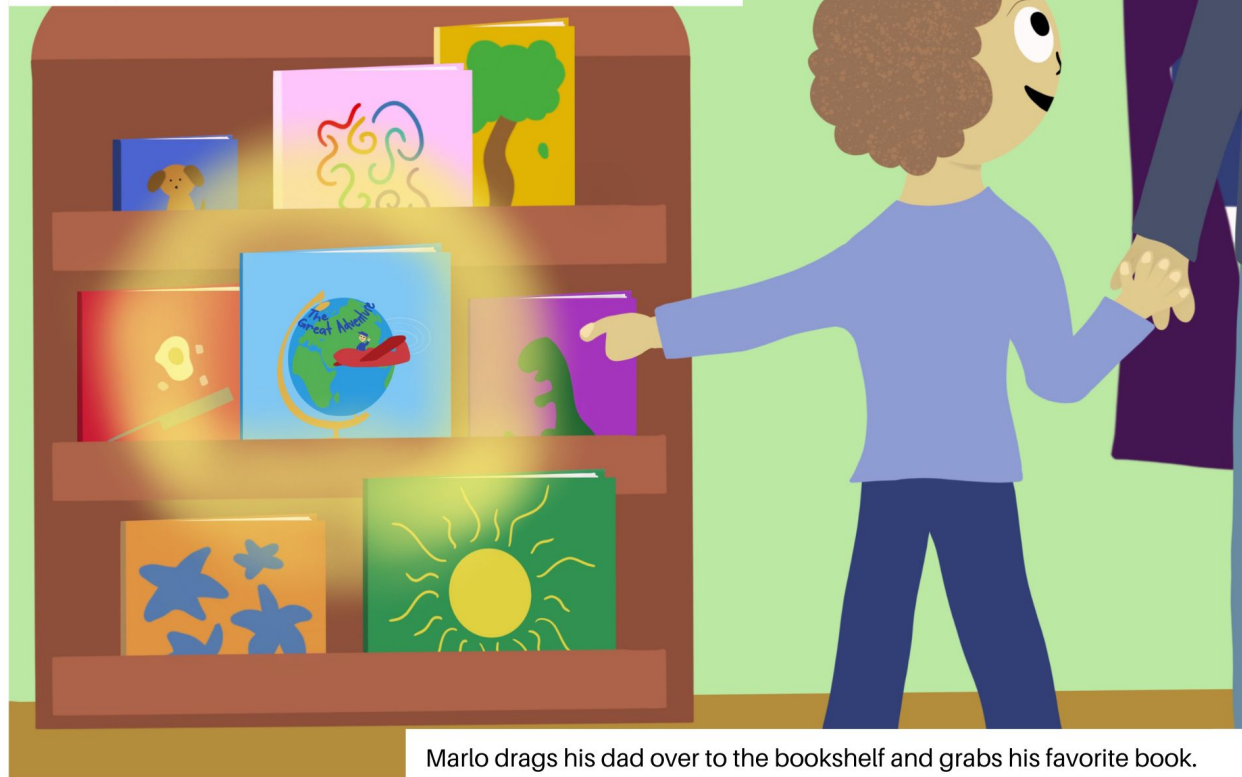


Every night before bed, Marlo and his dad choose a book to read.

Every night, Marlo chooses the same book.

**"Wouldn't you like to hear a different book tonight?"** asks Marlo's dad.

**"No! I only want this one"** Marlo insists.



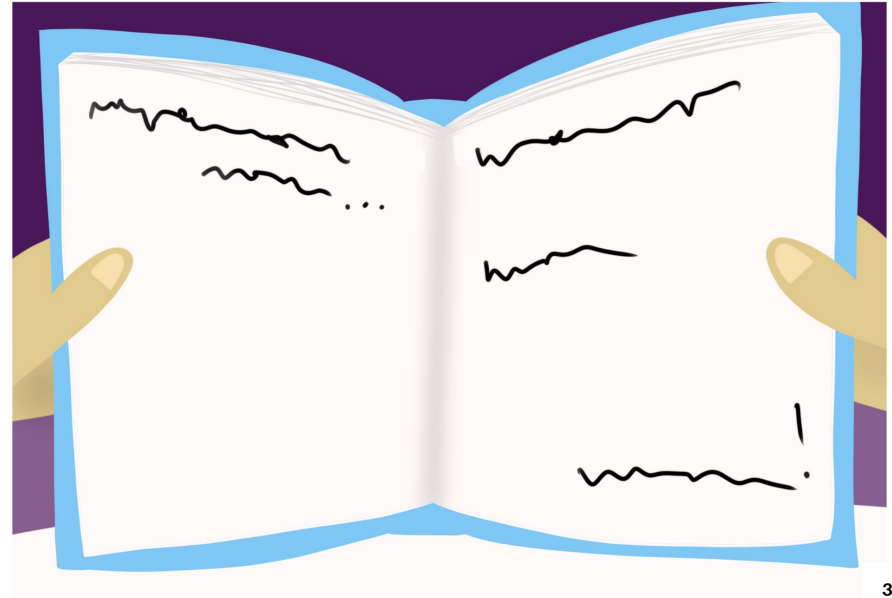
Marlo drags his dad over to the bookshelf and grabs his favorite book.





Marlo settles in. His dad opens to the first page and draws in a big breath, but then he pauses. **"What is this?!"** Marlo looks over to see what's wrong. His eyes grow round as dinner plates when he sees the problem.

All the pictures are gone!  
Marlo watches in disbelief as his dad flips through the pages. All that remains is a few words scattered about.  
Marlo felt his heart sink into his stomach.



"What are we supposed to do now?" Marlo cries as his dad closes the book.

**"It looks like you will have to choose a different book."**

But Marlo doesn't want another book. He is so sad that he decides to go to bed with no story. His dad puts the book away and walks toward the door. He looks back once more to see Marlo already fast asleep.



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Marlo isn't fast asleep though. He is planning how he is going to find the missing pictures. They couldn't have just disappeared. He would wake up early tomorrow and search all day.

Marlo falls asleep dreaming of the many places the pictures may have gone.



5

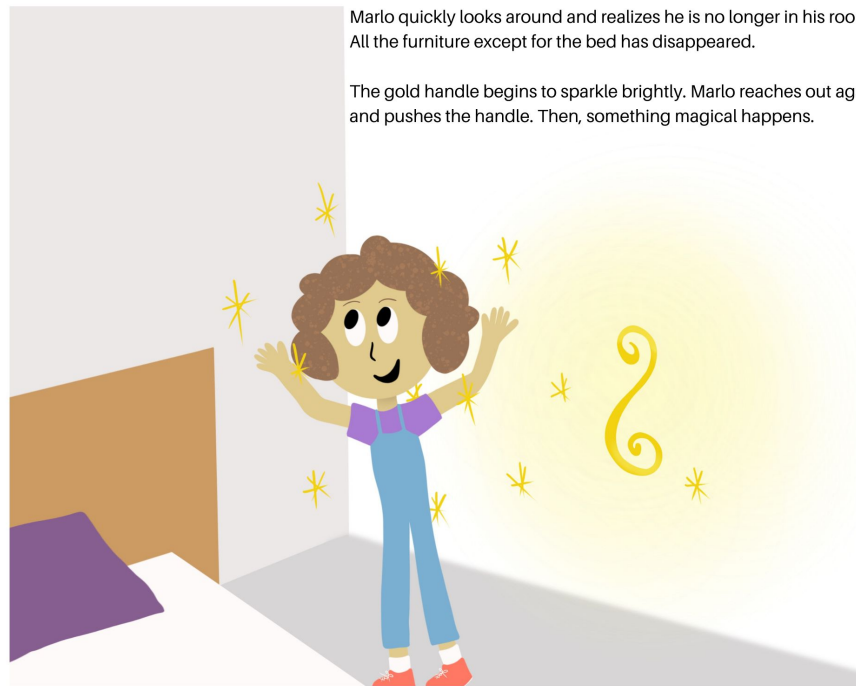
At 6 o'clock the next morning, Marlo wakes up. He swings his legs off his bed and walks to his bedroom door.

Still a little sleepy, Marlo reaches for the doorknob, but instead of feeling the familiar round knob under his fingers, he finds a shiny gold handle.



Marlo quickly looks around and realizes he is no longer in his room. All the furniture except for the bed has disappeared.

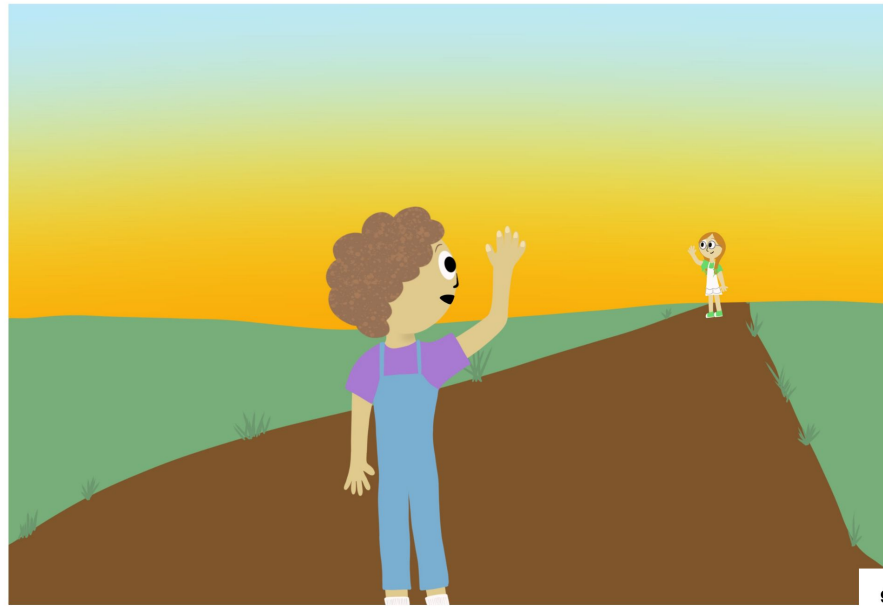
The gold handle begins to sparkle brightly. Marlo reaches out again and pushes the handle. Then, something magical happens.

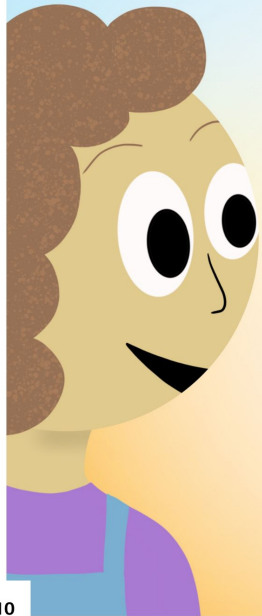


A shiny gold gate appears with shiny gold letters across the top! Marlo takes a step back to read the new words.  
WELCOME TO ILLUSTRATIA!  
"I must be dreaming!" exclaims Marlo as he skips through the open gate.



Once through the gate, Marlo steps onto a long path winding as far as he can see.  
"Hello!" he shouts to a person walking down the path. She turns around at the sound of his voice.  
"Hi there!" she yells back. She waits for Marlo to catch up with her.

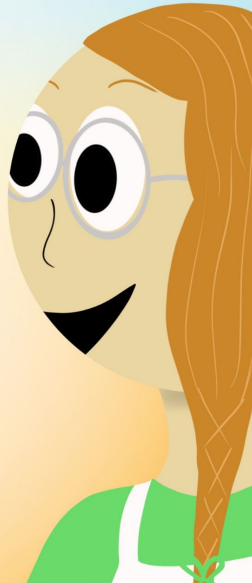




"You surprised me," says the girl. "No one usually walks to work this early except for me."

"Well, you see, I woke up here this morning, but I don't know where *here* is!" says Marlo.

"Oh! I can help you! My name is Maisy and this is Illustratia. Illustratia is a place where people called illustrators come to make pictures for their books. These pictures are called illustrations. The illustrations live here until it's time for them to go to their very own book. I am in charge of the place!" she says proudly.



As Maisy is talking, Marlo has an idea. "What about illustrations that were in a book of their own, but then they disappeared. Could they have come back here?"

"I suppose they might..." Maisy thinks for a second. "I know a few places we can look! We had better get going so that we have enough time."

With that, Maisy and Marlo take off to find the missing pictures.



Maisy and Marlo walk for about ten minutes before a round building appears along the path. Marlo follows Maisy through the doors as she tells him that this is the Drawing Dome. Maisy shows Marlo around the building, explaining all of the different tools.

"These are the graphite pencils. They are like the pencils you use in school. Illustrators have a variety of pencil sizes they can choose from when they draw with these."

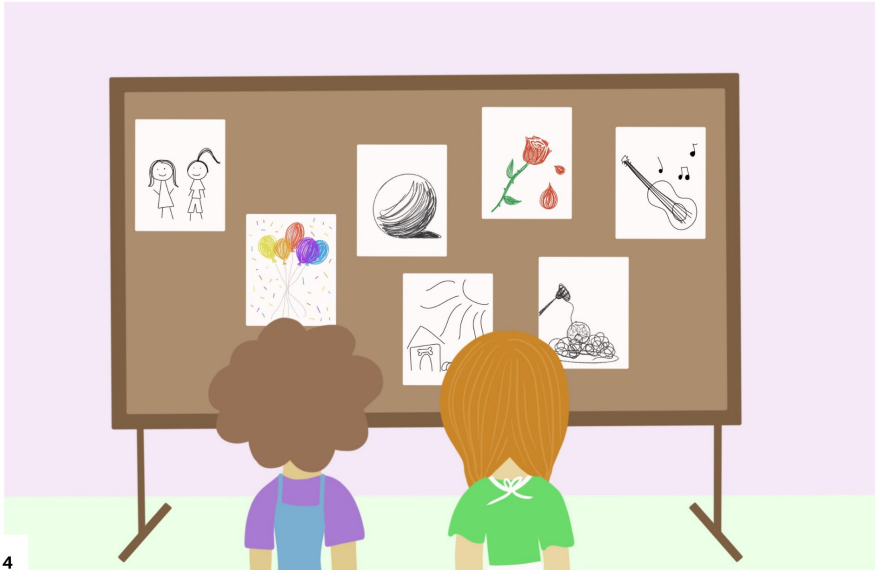
"These are the colored pencils. They are similar to regular pencils, but they come in more colors than just grey. These can add a pop of color to drawn illustrations!"

Maisy sees that Marlo is very intrigued with each of the tools, so she continues to talk.

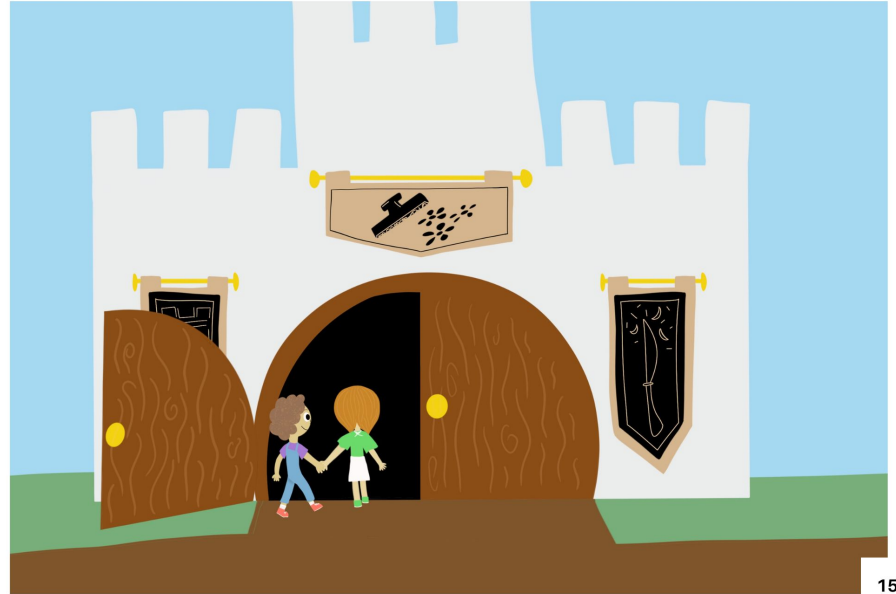
"This is called charcoal. It usually comes in sticks like this. Illustrators can make many shapes and shadows using this tool."

"Sometimes illustrators use pens to create their illustrations. There are lots of different kinds to choose from. Some have a little ball at the top. Others need to be dipped in a container of ink."

Maisy shows Marlo to a board with finished illustrations. They admire the work of the illustrators.  
"These are lovely! But none of them look like my pictures" Marlo sighs.  
"We still have plenty of other places to look!" Maisy exclaims, and they walk back to the path to head to the next building.



Maisy and Marlo reach the next building at noon.  
"This building is called the Print Palace. Printing works kind of like stamping. Illustrators that work here create different kinds of stamps to make their illustrations," Maisy explains.



There are three stations around this building that have different printing tools. Marlo watches the illustrators work as Maisy describes what they are doing.

"This is the stencil station. Illustrators here create their pictures by cutting out different shapes in strong paper or plastic to create a stencil. They put the stencil on paper and put paint or ink over it. Then they take away the stencil and only the picture is left."



"This is the woodcutting station. Illustrators carve out shapes that create their pictures. They get rid of the pieces they don't want so that only the pieces they do want can be stamped onto paper."



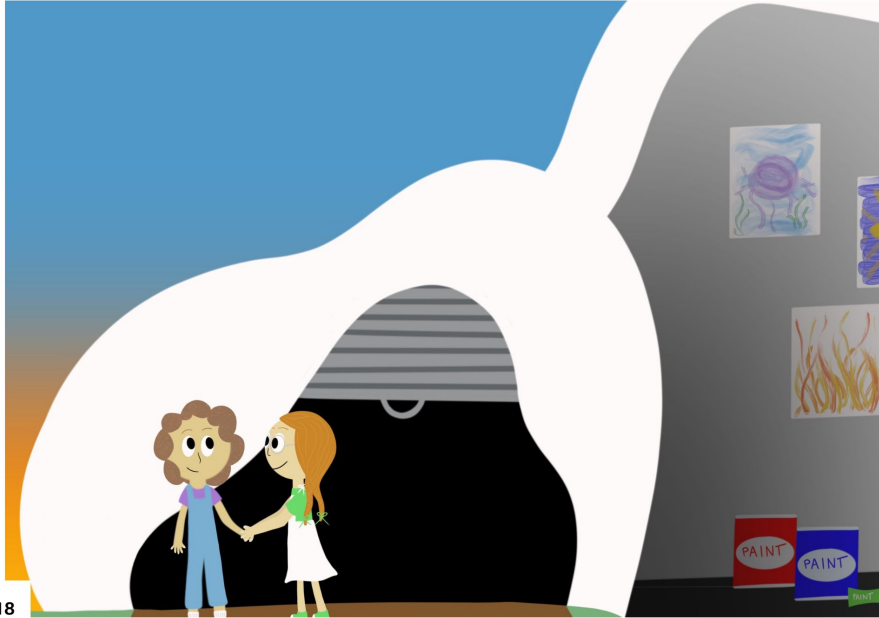
"This is the etching station. This station has metal sheets that illustrators cover in a special wax. They draw lines through the wax and then soak the metal in a special chemical. The exposed metal becomes etched. The wax is cleaned off and the pattern is left on the metal for illustrators to print!"

"These illustrations are so neat!" admires Marlo. "I didn't know you could make pictures this way. They still don't look like my book's pictures though."

"Follow me to the next place then!" sings Maisy as she skips out of the Print Palace with Marlo right behind.



They arrive at the next place as the sun sinks in the sky. **"This is the Paint Park. This building has more paint than you could ever imagine. Come on! I'll show you!"**



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The walls are covered in paintings of all kinds. Maisy tells Marlo about the different types of paint illustrators use.



"Many artists use watercolor paints. This kind of paint is translucent. That means it is a little bit see through. Watercolors start off dry, and illustrators add drops of water and mix it around to get the colors ready to use."

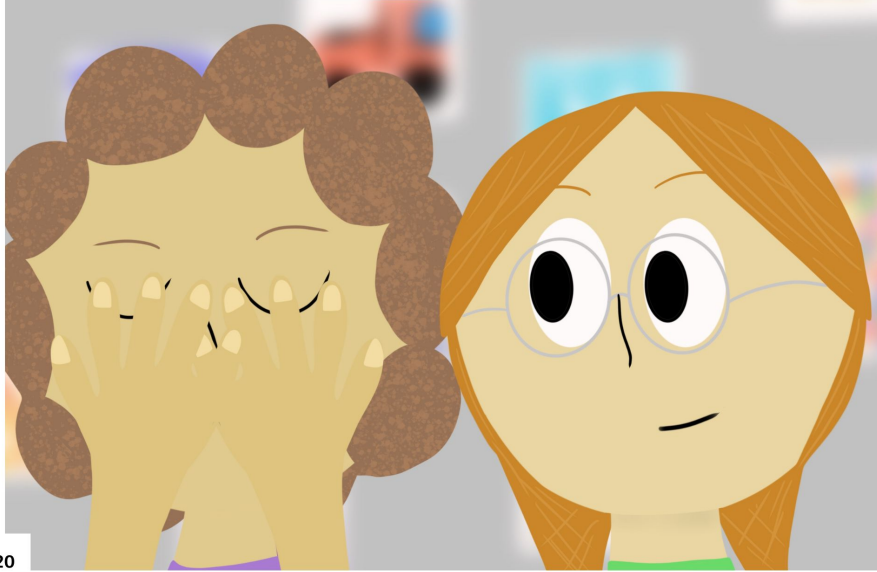
"Acrylic paints are more opaque than watercolors. That means they are not see through. They are bright, and they dry fast. Illustrators like to use acrylic paint because it is easy to use and easy to clean up. When acrylic paint dries, it is not shiny."

"Oil paint is also opaque, but when it dries, it is shiny. Illustrators like oil paint because it is good for mixing. It dries slowly, so they don't have to worry about the paint drying before they get the right color."

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Marlo spins around sadly as he looks at all the illustrations. **"None of these illustrations look like my missing pictures. I am never going to find them!"** Marlo feels like he might cry.

Maisy smiles softly and says she knows one more place to look. Marlo crosses his fingers for good luck and follows Maisy back to the path.

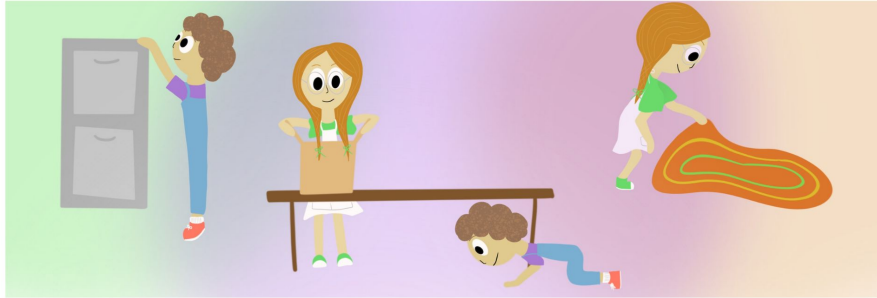


It is completely dark outside when they get to the last building.

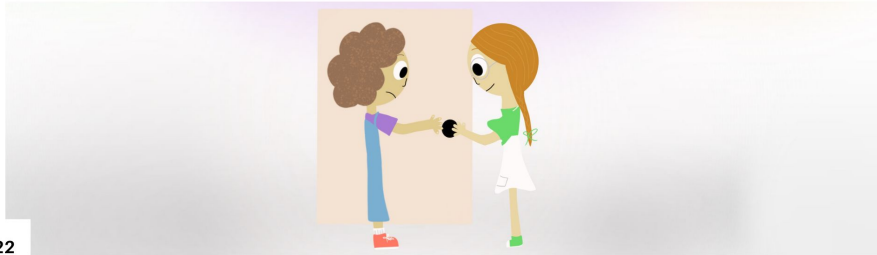
**"This is our Creation Station. This is my favorite building because illustrators come here when they want to get extra creative! They can mix up all the different tools to create brand new styles. This is where my favorite illustrations are made."**



Maisy and Marlo Explore the whole building, high and low. They check inside every box, on top of every cabinet, and under every rug and table. They still have no luck!



Finally, there is only one closet left to search. Maisy and Marlo give each other a nervous glance as they push open the door.



The room is full of all of the missing pictures! They are stuck all over the walls!

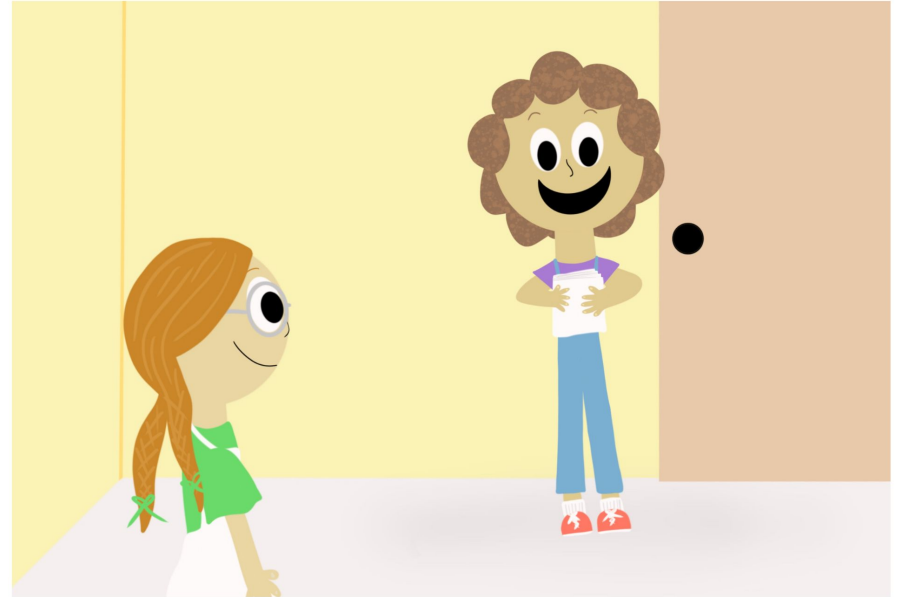


Marlo runs around happily, gathering all the illustrations into a pile. Underneath the pictures, he finds a note.

Dear Marlo,  
We are sorry we were not there for  
bedtime. We wanted to do  
something special for you to  
show how much we  
appreciate you! Check the  
last page of our book the  
next time you read.

Sincerely,  
The Illustrations

24



Marlo is so happy that his smile reaches from one ear to the other. With all the illustrations safely in his arms, he walks toward the door to go home.

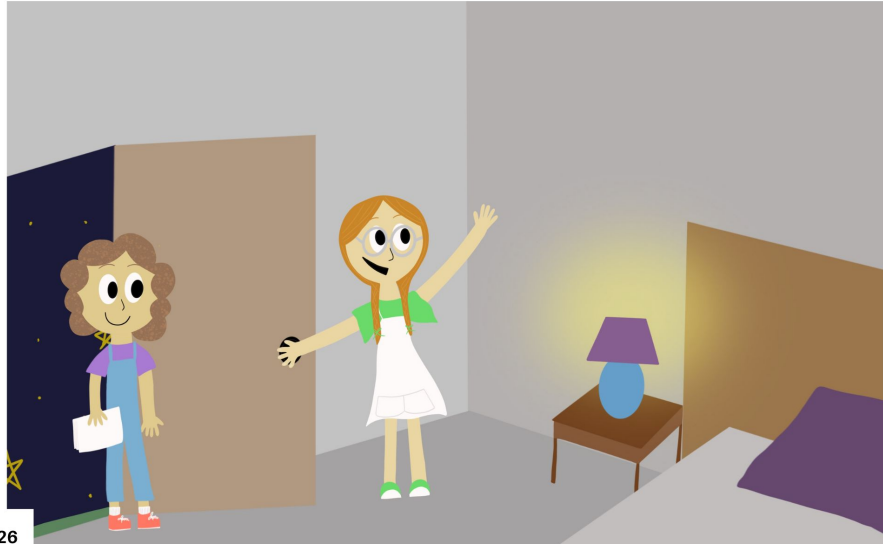
Suddenly, he stops walking as he realizes he doesn't know how to get home.

25

Maisy sees that Marlo looks confused. **"You should probably stay here tonight Marlo. It's getting pretty late. I know a little place you can go for the night."**

Maisy shows Marlo to a little room connected to the Creation Station.

**"This is usually a room for illustrators who need to take a quick nap to recharge during the day. I think it will be cozy enough for one night though!"**



Maisy makes sure Marlo is settled in before she heads home. Marlo crawls into bed with his illustrations clutched tightly to his chest. He closes his eyes, exhausted after his long day. He falls asleep in no time.



Marlo wakes up to birds chirping outside his window. As if his journey had all been a dream, Marlo is back in his own room. He jumps out of bed, rushes over to his bookshelf, and grabs his book. All of the illustrations are back! He eagerly flips to the last page.

