PICTURING STORIES:

THE INTEGRITY AND MARGINALIZATION OF VISUAL STORYTELLING IN CHILDREN'S PICTUREBOOKS

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Abstract

Picturing Stories:

The Integrity and Marginalization of Visual Storytelling in Children's Picturebooks

by Stella East

This thesis examines how illustrations in children's picturebooks can be considered a picturing of the story, rather than a picturing of the words. My interest in the integrity of the picturebook has developed within my work as a picturebook illustrator where I consider my role as that of a visual storyteller rather than as a mere decorator of an author's textual narrative. My interdisciplinary approach to this thesis investigates picturebook illustration as visual language, and as an art form, within a visual storytelling tradition. These properties are demonstrated by discussing thirteen narrative works including picturebooks. The integrity of these works is then contrasted with biases practiced in the publishing and cultural community, which lead away from the appreciation and development of the picturebook's visual story. The importance of the picturebook image is manifested in its role as a child reader's introduction to visual literacy, visual art, and the visual narrative.

Dedicated to Severin and Isadora Sæther,
who have always known about visual storytelling

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Chapter 1

Introduction

Work for this thesis began as an attempt to demonstrate how illustrations in children's picturebooks are a picturing of the story, rather than a picturing of the words. The purpose of this thesis is to demonstrate the integrity, as well as the marginalization of visual storytelling in children's picturebooks. To do this I will investigate picturebook illustration as "visual language," and as an art form, within a visual storytelling tradition. I will then investigate diverse practices from the publishing and art world that demonstrate biases, such as indiscriminate visual editing, and the omitting of illustrators' names in marketing, that are detrimental to the appreciation, development, and market value of these properties.

My interest in the picturebook's visual story as tradition, art, and language has developed within my work as a picturebook illustrator where I consider my role as that of a visual storyteller rather than as a mere decorator of an author's textual narrative. Within this role, I believe I share a responsibility with the author of the verbal text to tell the story in the most interesting way possible while remaining true to the story itself. The act of storytelling may include changes to the story's "fabula" as well as adding or modifying elements and information. Therefore, the act of storytelling, whether in a novel, a painting, a medieval tapestry, or a picturebook, is a creative process involving various

degrees of authorship. The integrity of the visual story, whether it is Rembrandt Harmensz van Rijn's painting "The Return of the Prodigal Son,"[1] The State Hermitage Museum, St. Petersburg, (Fig. 11), or Jindra Capek's visual story in the picturebook Tales of a Long Afternoon (1988) written by Max Bolliger (Fig. 6), is crucial for the readers', scholars', and reviewers' faith in the object of their experience as an authentic work. Furthermore the integrity has importance for the continuous evolution and expansion of visual storytelling. Through my experiences, I have found that the roles of the illustrator, as well as the picturebook pictures themselves, are sometimes undervalued and even marginalized by reviewers, book marketers, designers, editors, curators, galleries, critics, art historians, and so forth. This investigation, then, is done also in the context of biases that exist within the picturebook and publishing industry, the fine art industry, as well as the cultural community at large.

1.1. Outline of Thesis

As an introduction to this thesis, I will begin by providing an overview of what a picturebook is. In Chapter Two I will then provide theoretical and descriptive argumentation with respect to how pictures represent, are capable of narrative properties, and are interpreted, through a semiotic system that I call "visual language." Form and colour constitute the vocabulary and foundation of mediated meaning within this

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[1] In this thesis, all titles of images, no matter which medium they are created in, or for whatever purpose they were created for, will be presented in quotation marks. This will give them a commonality for the sake of discussion, while separating them from books, which are presented as underlined.

language, which is then arranged within a composition or field, which is the pictorial syntax. I will simultaneously demonstrate theoretical support for the consideration of images as language.

In Chapter Three, I will describe and demonstrate some of the traditional and historical issues in the creation and uses of pictures as narrative and situate the visual story found in children's picturebooks as part of an ongoing form of traditional and modern visual storytelling. Picturebook illustrations, which contain both communicative and aesthetic properties, can be seen as belonging to a genre similar to pictures with narrative structures conventionally considered fine art. In turn, fine art has a long tradition of visual storytelling.

In Chapter Four, I will discuss four static narrative images including those from picturebooks. I will demonstrate how narratives are represented within single pictures and across multiple pictures, situating the picturebook image, its creator, and its audience within a larger field of visual narrative. By doing so, I propose to demonstrate that the differences between each of these images are not those of their relationship to words, or to already told stories, or to their technique of reproduction. The differences lie rather in the integrity of each image as an independent articulation of narrative with aesthetic signification.

In Chapter Five and Six I draw upon diverse practices that demonstrate biases detrimental to the development and appreciation of the picturebook's visual story. These practices, including my own experiences and observations as well as from written texts,

will demonstrate how the picturebook image has currently come to be regarded in some circles, outside of art, tradition, and language.

I then argue that recognition of visual storytelling in children's picturebooks as language and art, within a visual storytelling tradition, contributes to a wider understanding and appreciation of the visual story, which in turn may assist the illustrator in maintaining or reclaiming necessary authorship. The importance of this recognition is also manifested in the picturebook's intended audience: the child reader. As a language, the visual story may be a child's introduction to visual literacy. As an art form, it may be a child's introduction to art, allowing its reader the possibility of a numinous experience, and providing a link to an integral part of western and international art history, the visual narrative.

1.2. The Picturebook

The children's picturebook is a composite form of storytelling using two modes of structured, human representation: words and pictures. A pictorial representation is *motivated* as it has a natural bond through resemblance to the object it represents. The word has an *arbitrary* bond as it does not resemble in any way the object it signifies. According to Saussure, *written* language is the visual representation of language (Course 23), and though not all written language is arbitrary, the [verbal] language itself, is (Saussure, Linguistic 37). The opposing roles between the *arbitrary* words and the *motivated* pictures and the sharing of the same physical area or syntax, within the same book, allow the degree of modification that occurs between these two forms of

communication as they interdependently participate in the construction of the narrative. Because these two forms of communication are both mediated and structured they therefore have similarities. Whereas most semioticians assume that pictorial signs only acquire understandable meaning with the help of linguistic signs (Silverman 5), I would argue that pictures in picturebooks are not dependent on the written words to be understood as they have their own semiotic systems and narrative structures. It is instead the picturebook story that is dependent on both written words and visual images since it has been articulated by this composite media. The brevity of the picturebook text, and the often-elaborate narrative structures of the picturebook images, strengthen this symbiosis. Because word and image in picturebooks usually only share the pages spatially once the book is printed, the picturebook is itself an original. In other words the inaugural appearance of the words and images that have been prepared so as to share the same pages and the same story within the format of the same picturebook are usually separate physical entities as manuscript and pictures until the picturebook has been printed and bound into book format. As these two forms of communication share the same pages and book, they also function as one language, modifying and inflecting on each other, creating additional forms of information. The unique genre of the picturebook, has therefore, also its own language, the language of the picturebook, which then has commonalities with other forms of mixed media or composite texts such as drama or cinema. According to David Lewis, the picturebook is like a "single fabric woven from two different materials" and therefore to understand and analyse the language of the picturebook, it cannot be removed from the normal context of its use (4, 136).

In this thesis, for the purpose of argument, I will separate these "two different materials," the images and words, from each other, to analyze how the picturebook image and visual story converse with their reader, both independent from, and interdependent with, words. This can then be compared with separating and then analyzing the verbal narratives of plays, films, and picturebooks though they too participate in composite languages. Furthermore, as most picturebook analyses has been made by scholars with literary backgrounds and an acquired understanding of illustration, I hope to offer a contrasting viewpoint as an illustrator with an embedded understanding of illustration and as someone who thinks and converses in images.

A typical modern[2] picturebook has a front and back cover, endpapers, a title page, a copyright page, and twelve to fourteen or more double-page spreads[3]." When an image crosses over two pages some of that information will be lost or distorted in the gutter[4]. Each picture, each section of verbal text, and each spread then becomes a segment of story arranged discursively, with a beginning, middle and end, held together within the front and the back covers of the book.

The cover bears the book title, an image, and sometimes the name of the publisher. The name of the writer and the name of the illustrator usually appear in equal

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[2] The use of the word "modern" in this context refers to the technological advances of the last fifty years, allowing the full colour, mass production, and the mass distribution of this product (Lewis xvi).

[3] Spread: two open facing pages in a book. In picturebooks an image might use a whole "spread" as its field, or have two separate images on each page, use just one page, or an image might, in part, cross over the two pages.

[4] Gutter: the fold in the middle of the picturebook spread where the two facing pages are joined and where the binding is in the book.

size. This information then represents the three main contributors to the book, as well as to the story itself. The book cover image is different in several ways from all the other images in the story, as is the story's title different from other verbal constructions in the story. In several ways the cover is an advertisement or packaging for the content of the book, signalling and promising to the reader what is inside. The cover image tells something general, or as a whole, about the story, contrasting the illustrations inside the book, which are visual segments of the story, arranged discursively, with a beginning, middle and end. The endpapers are either blank, coloured, decorated, or with images belonging to the story. The title page bears the book's title, the illustrator's and author's names in equal sizes, and usually also an image. The image on the title page can be an element taken from the finished visual story, a vignette, or a full-page illustration. The copyright notice may have its own copyright page or share space with the endpapers, title page, or even the first spread in the book. A typical picturebook has full colour throughout.

According to David Lewis, "Apart from the first and last images in a picturebook the pictures are always preceded and succeeded by other pictures and the whole is held together in reading through ecological processes of anticipation and retrospection, along with the interanimation of word and image" (130). These images, presented in sequence, tell only sections or segments of the story, as the fragmented verbal sequences also do. The gaps between the pictures and the words, between each page or spread of story-section, can only be constructed with the help of what Lewis calls "semantic links" (33) in the mind of the reader during the "reading event":

> The varieties of interanimation that occur in picturebooks do so in the intercourse of books and readers and nowhere else . . . . The pictures and words work together at a semantic level, the level where meanings are apprehended . . . .The only relations they share on the page are spatial ones and if any animating gets done it is because an active, meaning-seeking reader is at work. (54, 55)

Lewis also suggests that "we carry with us something like semantic traces that colour or inflect what we read and what we see . . . as our eyes move from word to picture and back again" (35). In addition to the visible content on the picturebook pages, Evelyn Arizpe and Morag Styles have observed how children reading the ambiguous, multi-layered images aid the construction of meaning by bringing to the new story what they already know, such as memories, personal experience, as well as knowledge from previous stories (44, 97, 98). According to Mieke Bal memory is part of a "point of view" and therefore a narrative act (Quoting 147). The reader's creative process at work, combining these fragments of memory and segments of visual and verbal information, is, according to Arizpe and Styles "the unconscious in collaboration with cognitive activity" (44-45). Children can feel empowered when sharing a picturebook with an adult through their sophisticated ability to read and interpret pictures (Arizpe and Styles 25). The child who is being read to by an adult can simultaneously experience the pictures as he or she listens to the words. This can then be compared with theatre, where orally spoken words are simultaneously experienced with the theatre's costumes, the backdrop, the props, and the gestures of the actors.

The picturebook illustrator and the picturebook writer share the storytelling role, in very different, yet equally valuable, ways. The telling of the story is therefore the goal of both the illustrator and the writer. According to Barthes, "the words are then fragments of a more general syntagm, as are the images, and the message's unity occurs on a higher level: that of the story, the anecdote, the diegesis" (qtd. in Lewis, David 36). The illustrator is not, as many scholars, critics, and others seem to insinuate, describing the finished textual narrative, telling a story already told or picturing a finished text, but is taking part in the authorship and integrity of the storytelling itself. The role of *storytelling,* then, must be seen as a separate task from that of *story creating*, though the role of storytelling involves both a responsibility to the story and a manipulation of the fabula during the storytelling process. The reader of the picturebook experiences the story while receiving information from both the words and the images. At the same time these words and images modify and inflect each other by being situated within the same story and syntaxical space. As David Lewis suggests, the picturebook has long been under scrutiny: "There has long been a broad consensus about the basic characteristics of the form, its combining of two distinct modes of representation . . . but it is precisely this doubleness, this two-sided quality, which has led to so much confusion and disagreement" (xiii). It is not though, just the "combining of these two distinct modes of representation" that creates "much confusion and disagreement"; it is also the blurred boundaries between the verbal story, the visual story, the creating of a new story, the retelling of a known story, the roles of the storytellers, and the story itself.

Although these two forms of representation, the visual and the verbal, articulate the narratives found in caves and computers, stained-glass-windows, and film, the visual story in the picturebook often seems locked in a role as the betrayer of the pure image through its association with the word, or may be considered a decorative by-product of a verbal text rather than as having independent narrative properties.

The structure of the picturebook's written text has its own unique character, defined by the physical form and function of the picturebook, and by its sharing the narrative with the visual story, just as the structure of the picturebook picture has its own unique character defined by the form and function of the picturebook, and by its sharing the narrative with the verbal story. This is unlike the genre of the novel, which has descriptive text because of its lack of images, or the cinema text, sharing the narrative with moving images and sound. It is also unlike the illustrated book or storybook where the verbal story carries the main narrative, and the pictures play a minor yet important role. According to Uri Shulevitz,

> The pictures [in storybooks] have an auxiliary role, because the words themselves contain images. . . . In contrast, a true *picture book* tells a story mainly or entirely with pictures. . . . A picture book says in words only what pictures cannot show. . . . It could not for example be read over the radio and be understood fully. In a picture book, the pictures extend, clarify, complement, or take the place of words. Both the words and the pictures are "read." Naturally, such an approach leads to using fewer words - or sometimes none at all.

> The difference between a storybook and a picture book, however, is far more than a matter of degree, of the amount of words or pictures - it is a difference in concept. (15)

This "ideal "definition of a "true" picturebook demonstrates the qualities of a unique genre, different from illustrated novels, comic books, art books, or of other mixed media.

Different countries have various ways of supporting and appreciating this picturebook ideal. The picturebook in Norway has benefited from the fact that Norway, being a small country, has had to develop several supportive programs to keep alive a high production of literature in a country of only four or so million inhabitants, and with three official languages. Without these programs, the picturebook with its expensive four-colour printing would not have been able to survive by market value alone. The Arts Council Norway (Norsk Kulturråd) (NK) needed to create a precise definition of the picturebook for "The Library Purchasing Program for Published Works in Norway." This was done so as to be able to offer financial support to this genre while excluding other word/image publications such as comic books, travel guides and illustrated books (NK). According to the NK guidelines a picturebook is "a book that presents its content through pictures (wordless picturebooks) or a book with illustrations on every spread, which together provide at least 50% of the book's total" (NK). Kristin Hallberg has adopted the guideline of "at least one picture on each spread" as one form of identification of the picturebook (qtd. in Nikoleva, and Scott Dynamics 226). Barbara Bader offers this broader definition:

> A picturebook is text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historical document- and, foremost, an experience for a child.
>
> As an art form it hinges on the interdependence of pictures and words, on the simultaneous display of two facing pages, and on the drama of the turning page. . . . (qtd. in Lewis, David 137)

Furthermore, scholars needed to invent new descriptors for the complex text and image interactions in picturebooks. Some of these descriptors are: "interanimation" (Lewis, David 35); "polysystemy", meaning "the piecing together of text out of different kinds of signifying systems" (Lewis, David qtd. in Sipe 98); "Interdependent Storytelling" (Agosto 267); "Imagetext" "composite, synthetic works (or concepts) that combine image and text" (Mitchell 89); "Iconotext" (Hallberg qtd. in Nikolajeva and Scott Dynamics 225); and "*counterpointing* dynamic," or "*contradictory* interaction" words or images that "seem to be in opposition" (Nikolajeva and Scott Dynamics 226). However, Nikolajeva and Scott claim that the words "*enhancing* interaction" or "*complementary*" describe "pictures [that] *amplify* more fully the meaning of the words, or the words expand the picture" (Dynamics 225-226) and that in Babette Cole's Princess Smartypants, "the sometimes bland text is *expanded*" by the pictures (Dynamics 232; emphasis mine). Perry Nodelman supports this claim by stating, "words and pictures in picture books both define and amplify each other" (viii). I believe pictures *cannot* "expand," "amplify" or "define" words but act as modifiers. They can expand the understanding of the story by offering additional information by answering the questions:

What? Which kind? Or how many? The word "prince," for example, outside of syntax, refers to *all* princes. When coupled with a picture, the word signifies that *one* prince or a prince with those features and this visual information comes from the mind of the illustrator and is not present beforehand as such in the word. The word has been modified, rather than expanded by the presence of the picture within its syntax. This fact can be demonstrated by studying the conventions of art books. The words of an art critic do not expand the artwork, nor does the artwork expand the critic's words.

The social conventions and experiential functions of the picturebook, as well as its physical structure, take part in its shaping of the picturebook picture. This is similar to how the function and structure of a theatre or a church influence the shaping and presentation of a play, fresco, or stained glass window. In turn the picturebook picture, stained glass window, and play may have a shaping influence on their surroundings and audience. The picturebook picture is not alone in the world as a mediated and coded image, with narrative structures, capable of articulating aesthetic, poetic signification and rational, expressive meaning. However, as I will argue in this thesis, the picturebook picture in the children's picturebook is often transparent to meaning and integrity because of its analogue-like language, and its shared role as storyteller with the dominantly perceived written word.

Chapter 2

Visual Language

In this chapter I will argue for a semiotic system, which I choose to call "visual language." To do this I will deploy common conceptualizations from verbal language such as *vocabulary*, *syntax*, *grammar* and the *parts of speech* such as *nouns* and *verbs* and their *modifiers* and discuss how these can be applied to visual language. Furthermore I will draw upon the descriptors that participate in Ferdinand De Saussure's definition of "the linguistic sign," such as the *arbitrary and discursive nature of words*, the word as *sound-image and concept*, words as *distinct signs corresponding to distinct ideas*, *langue and parole*, and the position of language in *time among a community of speakers*. I then further demonstrate parallel characteristics and principles within a definition of the pictorial sign. In addition to this I will discuss theories of Charles S. Peirce, W.J.T. Mitchell, Gunther Kress and Theo van Leeuwen among others. I thereby demonstrate how visual language may require additional descriptors besides those of verbal language. By using this comparison I will shed light on how the roles of these sign systems of visual and verbal language articulate and modify meaning by being situated within the same picturebook, creating a "third voice."

2.1. General Opinion about Visual Language

Because representational pictures resemble objects and events from the real world, the use of representational pictures can give the impression of unmediated information, an analogue to reality, without codes or rules. This impression was strengthened in the seventeenth and eighteenth century, when tracings made with the assistance of the "camera obscura," considered the ideal "eye," were seen as analogue to what the human eye could see (Armstrong 75). As late as 1960, the art historian Ernst Gombrich defined "a perfect representation as indistinguishable to our eyes from nature" (qtd. in Alpers 36). Norman Bryson blames part of this misconception on the doctrine of the so-called "Essential Copy," which "proposes that at an utopian extreme the image . . . will reproduce in perfect form the reality of the natural world" (Vision 13). In his "Rhetoric of the Image," Barthes asks, "can analogical representation (the 'copy') produce true systems of signs and not merely simple agglutinations of symbols?" (Rhetoric 192). An "analogical representation" is not a "copy" of reality, but a pictorial sign, which is a representation of an interpretation of reality. According to Bryson, a sign can only make sense to its perceiver if it relates to his or her interpretation of reality, "and not in relationship to an immutable 'universal visual experience' [and it is within this context] that the realism of an image should be understood" (Vision 13).

When photography took over the role of recording reality, it was often perceived as a mechanical copy of reality. Though Roland Barthes claims that photographs are

messages without codes (Rhetoric 195), Umberto Eco, states, in 1982, that the photograph is just one of numerous types of iconic codes: "The theory that the photo as an *analogue* of reality has been abandoned, even by those who once upheld it" (33).

Whereas most scholars now agree that all images are coded and therefore contain meaning in the form of signification, they often disagree that the *language of images* can be considered true language. According to Barthes, "Linguistics refuse the status of language to all communication by analogy--from the 'language of bees' to the 'language' of gesture" (Rhetoric 192). For Barthes, it is not just linguists who are sceptical: "general opinion too has a vague conception of the image as resistant to meaning" (Rhetoric 192). Some may argue, claims Barthes, that the image is too "weak in respect of meaning" as it is too "rudimentary," and for others "signification cannot exhaust the image's ineffable richness" (Rhetoric 193).

2.2. A Definition of Language

For Saussure, language is the intimate union or associative bond of "sound image" and "concept" (Linguistic 36-37) and therefore only verbal. The "concept" is the "signified" and the "sound image" the "signifier" and both parts of this "sign" are psychological (Linguistic 36-37). The choice of "sound image" for the "concept" is *arbitrary* as there is no natural connection, whereas pictures are *motivated* as they resemble the object they represent and are therefore only "natural signs" and "symbols" (Linguistic 37-38). "The linguistic sign," for Saussure, has "two primordial characteristics" of equal importance (Linguistic 37). The first characteristic, claims

Saussure, is that "the bond between the signifier and the signified is arbitrary" (Linguistic 37). The second characteristic is that "the signifier, being auditory is unfolded solely in time," representing a measurable span (Linguistic 39). Saussure claims that in writing, "the spatial line of graphic marks is substituted for succession in time" (Linguistic 37). As these two characteristics demonstrate how content and meaning are expressed and structured in language, then a starting point for a definition of a visual language can be seen as a practice that in some ways employs these two characteristics. Whereas verbal language has an arbitrary *bond* and discursive *structure*, the language of pictures can be considered as having a natural *bond* to the object they represent and a layered *structure* of information that can be read simultaneously. Though word and image have different modes of expressing and representing meaning, the "two primordial characteristics" are present in both systems. For Kress and van Leeuwen, "[b]oth [verbal] language and visual communication express meanings belonging to and structured by cultures in the one society and this results in a considerable degree of congruence between the two" (17). Furthermore, they are both forms of cultural activity and structured human communication, common to members of the same community.

Not all verbal communication, however, as later described in this chapter, is performed solely arbitrarily. Furthermore, some visual signs are arranged in part discursively, and contain non-mimetic properties (properties that do not resemble the object they represent).

To understand further how the term "language" is used, I have included the following two definitions from dictionaries. The first definition of "language" offered by

The Oxford Dictionary of Current English emphasizes verbal language and does not include visual language: "The means of human communication, consisting of the use of spoken or written words in a structured way" (508). Similarly The American Heritage Dictionary of the English Language defines "language" as "[c]ommunication of thoughts and feelings through a system of arbitrary signals, such as voice sounds, gestures, or written symbols."

Though this dictionary uses "arbitrary" as part of its definition of language, the examples it uses are often non-arbitrary. For example, "voice sounds" include the intonation and often embedded emotions of the speaker such as excitement, joy, or sorrow, and are therefore non-arbitrary. The expressive properties of intonation and gesture may also be consciously used to enhance or manipulate the message, mimicking human emotional expression. The visual language of "gesture," which often accompanies spoken language can also enhance spoken words in non-arbitrary ways, or is considered as a language in its own right when used as an exchange of information for mute persons (Lotman 1). Before the advent of written language and telecommunication, visual gesture and intonation were inseparable from the word and from the individual speaking that word. Originally all written words were handwritten and therefore embedded with a form of "visual intonation" or "deictic reference" (Bryson 89). Furthermore, a handwritten signature is a part of a person's identity. Additional information added to letters in the alphabet such as colour, size and form within the typographic realm, allow a form of non-arbitrary visual "intonation." Furthermore, some written languages such as Chinese are in

part iconic. From an historical point of view, the word, separated from its non-arbitrary component, is relatively new.

As earlier mentioned, Saussure's second characteristic of language is that words unfold in time in a measurable span (Linguistic 39). The discursive structure of a sentence can therefore be seen as non-arbitrarily mimicking how events unfold in time. The words that accompany the visual story segment that I have titled "Jack Frost Escapes" (Hall 19) are structured in such a way:

> [Groundsel] stoked the fire until it roared in the chimney, then he closed the windows tight and blocked every crack and cranny in the house. He waited. The room grew hotter and hotter. At last he heard the sharp crunch of approaching footsteps and Jack stepped inside. Groundsel leapt up and locked the door. (Hall 18)

The discursive grammar of these words mimics real life in the way these events appear in a chronological order. The events are arranged for the reader as they might be perceived in the real world and therefore makes some form of believable, non-arbitrary, logical sense. In contrast, the structure of a single picture often represents simultaneously the many-layered accumulation of events, which also relates to how some events in real life happen. As in reality, events happen both in succession and simultaneously. For example, at the same time as Groundsel "waited" "The room [also] grew hotter and hotter" and as "The room grew hotter and hotter," "he heard the sharp crunch of approaching footsteps" (Hall 18).

Visual language that represents events spatially unfolds in time discursively when presented chronologically, in picturebooks, film, comics, medieval works, and so forth. Words, which represent ideas only discursively, represent spatiality through description of a setting or object, giving an illusion of pausing in the forward movement of a story in spite of the words continuing to unfold one after the other. A sentence that contains two ideas can non-arbitrarily subordinate one idea to give importance to the other. The structure of a sentence, then, and not the words themselves, can give importance to one grouping of words over another, just as the structure of a picture can emphasize the importance of a character or object through central or marginalized placement, colour, or size, and so forth. For example, in the sentence "[Groundsel] had no idea where to start searching for Time, and besides he was much too tired" (Hall 18) the idea in the first half of the sentence is given more importance than the second half. This is not only because "He had no idea where to start searching" is placed first, but because the word "besides" de-emphasizes the second idea "he was much too tired." This proves to be true when Groundsel then *gets an idea* of "where to start searching" and he performs it in the very next paragraph in spite of his tiredness. Although verbal language is considered arbitrary and pictorial language non-arbitrary, these sign systems often employ both non-arbitrary and arbitrary forms. This allows these two sign systems a kind of common link in addition to their parallel use of the "two primordial characteristics."

2.3. A Definition of "Visual Language"

"Visual language" is a means of human communication, consisting of a vocabulary constructed from *colour* and *form*, in a structured way. How something is pictured has to do with the vocabulary and structuring codes of "visual language." A picture, however, is not only defined by content and how and what is represented. A picture is also defined by the cultural codes of the society that employs it, the trace of the tools and materials that form it, the "deictic reference" (Bryson 89) of the artist who executes it, the medium in which it may be transmitted, and the language itself. Pictures, therefore, not only contain mediated, rational meaning, but also social, cultural, and expressive meaning, and are a form of coded human communication.

A visual representation may include the artist's attitude to the object, the society and historical time frame, the artist's point of view, temperament, mode of representation, and style. A visual representation contains information embedded in the materials it has been created with, the surface and boundaries of the field to which the materials are applied, and the traces of the actual tools used. According to Juri Lotman, a visual representation containing artistic communication will offer more information to the perceiver than non-artistic communication because of the "high informational saturation of the artistic text" (49). Artistic communication is also capable of offering information about the language itself (Lotman 49). To demonstrate this, Lotman offers an example of someone listening to the news, obtaining information about events, but not, at least

consciously, from the language which is "'transparent' to information" (67), and may only be noticeable when used "in an unusual, individual manner: strikingly, figuratively, artistically--or else badly, grammatically incorrect" (49). As most visual representation circulates to some extent in society, a reproduced image will also contain additional information from the medium of reproduction such as digitalization for web format or "halftone" dot patterns for printed matter as well as "process printing colours." While these "codes of transmission" (Eco 35) are new added information, some of the original information from the image will have been lost or transformed in the process. This of course, is not relevant in the case of a non-transmitted original, or a picture created as an original in a transmittable medium.

2.4. The Definition of a Sign

"A sign, or representamen," for Peirce, "is something which stands to somebody for something in some respect or capacity" (5) and therefore includes audio signs, visual signs, and verbal signs, both arbitrary and motivated. For Peirce, logic is just another name for semiotics, the study of signs (4).

A sign, for Peirce, has a triadic relationship consisting of the "interpretant," the "representamen," and the "object" (5- 7). A "representamen," claims Peirce, can be, for example, a picture of an apple, that may represent a real apple, a key, that may represent a particular house that can be opened by that key, or a wedding ring, that may represent a past or present marriage (Peirce 5-7). The "representamen," refers to its "object" and creates an equivalent sign in the mind of a person, and that sign is the "interpretant" (5-

7). Peirce's "interpretant" of the "object" can be, according to Innis, seen as a "thought sign" (24). Every "interpretant" is connected in a triadic relationship with its "representamen" and "object" (Peirce 5- 7).

By comparing Peirce's triadic relationship within all signs to Saussure's dual relationship within a linguistic sign, the similarities between these two theories can be demonstrated. Peirce's "interpretant," for example, (the idea or thought created in the mind from contact with a "representamen"), is similar to Saussure's "concept." Peirce's "representamen" (the sign that represents its "object") is similar to Saussure's "sound image." For Peirce, the "object" does not need to exist to be represented (7-8). It can be a thought-of "object" that never existed, has existed, or will come to exist, a mixture of these things, or a quality, a relationship or a fact (Peirce 6-9). The "object," then, though not included by Saussure in his theory of the linguistic sign, can be seen as part of all sign systems, regardless of which system.

For the purpose of understanding and analysing verbal language, Saussure separates the language, as an object in itself, from the act of exercising it: "*Langue* is the abstract totality of language available to a linguistic community; *parole* is the concrete use made of this totality in individual utterance" (qtd. in Payne, Ponnuswami, and Payne 294). For Saussure, written language is not as Mitchell claims (109) or as Kress and van Leeuwen claim, the representation of spoken language (19) but the representation of language itself (Saussure Course 23). Linguistic signs, then, are given an audio form in speech and a visual form in written language (Saussure, Linguistic 39-40).

Just as writing is the representation of verbal language and not of speech, a drawing or a painting, then, such as of an apple, can be considered as a representation of the "interpretant" and therefore of the visual "thought sign." Visual language can be considered as the visual form of, or the representation of, visual thoughts. Therefore, the drawing of the apple can be seen as a representation of the sign in the mind of the artist. In other words, the "interpretant" can be considered the *Langue* and the drawing of the apple made from that "interpretant," the *parole*. This is then equivalent to the written word *apple* acting as a representation of the concept *apple* and/or of a specific apple whether real, pictured, or imagined.

For Peirce, there are three kinds of signs. A sign can be an *Icon, Index*, or *Symbol* (Peirce 9). An *Icon* is a sign that denotes its *object* by being a likeness of its *object,* an image of its *object,* an idea of its *object,* a "modification" of its *object,* or a possible substitute of its *object* (Peirce 10-11). Examples of *Icons* can be paintings, diagrams and algebraic formulas (Peirce 11). For Peirce, an *Index* is a sign that denotes its *object* by being modified by its *object,* or affected by it, and does not necessarily resemble it. Examples of *Index*es are photographs (Peirce 11), a sundial, a key, a clock, a knock on the door, a low barometer, a weathercock, a ruler (Peirce 13-14), and a line made by a paint brush or pen. For Peirce, a *Symbol* denotes its *object* by a convention or law and usually refers to general ideas, which include the *object* it denotes (Peirce 16), such as a badge, a ticket, a cheque, and also words (Peirce 18).

Though a picture is an *Icon* because it denotes its *object* by being a likeness of it (Peirce 10), pictures may contain *Icons, Indices* and also *Symbols.* This can be

demonstrated by examining Erwin Panofsky's "*three strata of subject matter or meaning*" (16), which provide analogous reference points for possible narrative images. Panofsky claims that the first "strata" of meaning is "pure *forms,*" of "line and *colour*" which create "representations of natural objects" that become "carriers of primary or natural meanings" called "artistic *motifs*" (5). For Panofsky, this "Primary or Natural Subject Matter" (5) can be "subdivided into Factual and Expressional" which then become carriers of "Secondary or Conventional Subject Matter" (5-6). Combinations of artistic motifs, claims Panofsky, create compositions which are images connected with themes and concepts and can be called "stories and allegories" (6). These images then, claims Panofsky, contain the third "Intrinsic Meaning or Content" which is "those underlying principles which reveal the basic attitude of a nation, a period, a class, a religious or philosophical persuasion" and are expressed in the "compositional methods" and "iconographical significance" (7).

Panofsky's "pure *forms*" of "*line* and *colour,*" which he also calls "pre-iconographical," can be considered *Indexical* as they often are created with materials and tools and therefore contain traces of these materials and tools. Furthermore a reproduced image often contains the *Indexical* traces of information from "codes of transmission"(Eco 35). Panofsky's "carriers of primary or natural meanings," called "artistic *motifs,*" denote objects from the real and imaginary worlds and therefore can be defined as *Iconic* signs. Panofsky's "secondary or conventional subject matter" can be then seen as *Symbolic* signs because this subject matter, being conventional, can only be fully understood by readers with acquired knowledge concerning these signs (11-12).

Many symbols are capable of expressing in purely visual terms as for example, pictograms that can inform readers where train stations and toilets are, independent of words. According to Peirce, other signs, such as barometers, can inform readers about rain, independent of verbal information, as can also a weathercock inform about wind direction (14). Whereas a perceiver may think of the words "wind," "rain," or "train station," these visual signs can represent their *objects* in place of a word or words, and can create instead a "thought sign" of the objects that these signs represent. As Panofsky claims, words cannot possibly match the readings in symbolic values of particular motifs and allegories: "we cannot hope to find an individual text which would fit those basic principles" (14).

Roland Barthes claims that the connotation of each image is a "lexical unit" or "lexia" presenting a number of possible different readings (Rhetoric 201). The readings, claims Barthes, are dependent on "the different kinds of knowledge – practical, national, cultural, aesthetic – invested in the image" and the different "lexicons" within each reader (Rhetoric 202). For Barthes,

> There is a plurality and a co-existence of lexicons in one and the same person, the number and identity of these lexicons forming in some sort a person's *idiolect*. The image, in its connotation, is thus constituted by an architecture of signs drawn from a variable depth of lexicons (of idiolects). . . . The variability of readings, therefore, is no threat to the "language" of the image if it be admitted that that language is composed of idiolects, lexicons and sub-codes. (Rhetoric 202)

Barthes' "'language' of the image" has parallels to Saussure's "*Langue*, the abstract totality of language available to a linguistic community" (qtd. in Payne, Ponnuswami, and Payne 294), and where also the "variability of readings . . . is no threat to the 'language'" (Barthes Rhetoric 202).

2.5. The Components of Visual Language

Susanne Langer claims that "[v]isual forms--lines, colors, proportions, etc. are just as capable of articulation, i.e. of complex combination, as words" (99), but, contrary to my argument, Langer claims pictures cannot be considered language. A basic question that must be addressed in arguing that there is a visual language is what the units of meaning in that language are. Langer argues that when a picture is broken down into parts, such as shadows and lines, those parts lose meaning outside of their context, that of the picture, which functions as one complete and complex, non-discursive symbol (100). The gradations and blotches within the picture, claim Langer, whether photographs, drawings, or paintings, cannot be named item for item as they do not have syntax or vocabulary (101). For Langer,

> . . . *every language has a vocabulary and a syntax*. Its elements are words with fixed meanings. Out of these one can construct, according to the rules of the syntax, composite symbols with resultant new meanings (100).

These ideas are supported by Umberto Eco, who claims that an iconic sign is usually just a seme, "something which does not correspond to a word in the verbal language but is

still an utterance" and can rarely be subdivided (35). Linguist Louis Hjelmslev suggests the term "figurae" as

> . . . semiotic elements of second articulation, a generalization of the linguistic *phoneme* (*morphemes*, such as words, are considered the elements of first articulation, those elements which can carry 'meaning' they are built up from elements of second articulation, *phonemes* and *figurae*, which do not have 'meaning'). (qtd. in Grauer 112)

According to Victor Grauer, however, most semioticians claim that pictures lack segmentation and therefore do not have "phonemes," considered criteria for a language (112).

2.6. Colour and Form: the Foundation of Visual Language

Contrary to Eco and Langer, and drawing on Hjelmslev, I propose that *Colour* and *form* can then be seen as "*figurae,*" "elements of second articulation." The signs that the combinations of form and colour create can be seen as the "morphemes" of visual language, comparable to words "with fixed meanings" which are then "elements of first articulation." Though there are an infinite number of forms and colours in the world, it is possible to break these forms and colours down into basic categories or units with limited numbers, thereby meeting what Grauer claims is a criterion for a language: "the total number of *phoneme* or *figurae*, in any given language must be strictly limited" (112). All forms could be said to fit into three basic forms: triangular, square or circular, or they could fit into one hundred basic forms including ovals and rectangles and so on.

Similarly, colours, as according to Johannes Itten's colour theory, can be reduced to twelve main colours or hues (114). According to Itten, hues are "undiluted colors in their most intense luminosity" (36). These twelve colours can be again reduced to no less than the three primary colours, red blue and yellow (Itten 114). From a limited selection of basic shapes and three to twelve main colours, millions of shapes and colours can be made.

As colour and form are capable of being reduced to a limited number of elements, the units of visual language are limited as in verbal language. According to Saussure millions of words in a language can be made from a limited number of letters in an alphabet (Linguistic 42). The most reducible parts of verbal language become meaningless, claims Saussure, when separate from each other, "for the syllable has no value except in phonology. A succession of sounds is linguistic only if it supports an idea" (Course103). Similarly, recognizable signs within a picture are composed of *colour* and *form*, such as recognizable linguistic signs are composed of *syllables* or *letters* in an alphabet. Just as the value of colour and form can be analyzed or experienced separate from mediated forms, letters in an alphabet can also be seen as having their own value independent of words with meanings.

When, for example, the colour red and a triangle are arranged within syntax, they are "colour" and "shape," while they simultaneously participate in representing or expressing "an idea." The colour red, a triangle, the sound/tone of the music note "A," and the spoken letter "E," are not just signs representing these possibilities, but are the possibilities themselves. When a child is being read to aloud from the picturebook

Groundsel the dialog between Groundsel and Jack Frost, "got you!" (Hall 18) is both a sign representing that dialog between Groundsel and Jack Frost and a real utterance, and not just a representation of a spoken dialog, performed by the reader. The colours and forms that create the representations of the imaginary characters Groundsel and Jack Frost are both signs representing these characters and real colours and forms.

Colours and forms also have similarities and differences within their own systems, and can be therefore logically named and analyzed objectively and separately as other systems such as notes in music, or letters in an alphabet. Just as the ear and the computer can differentiate numerous combinations of phonetic sounds in spoken language, the eye and the computer can differentiate each distinct written alphabetic letter and the differences between numerous combinations of colour and forms within a visual language as within one picture. An arbitrarily chosen colour can be correctly placed within a colour circle, or a colour system, based on a colour theory, just as a deciphered tone can be correctly positioned in a music scale, or letters can be systematically arranged in an alphabet. A colour circle system and a music scale system then are based on an indexical relationship, arranged logically in accordance with a natural or non-arbitrary system of order. For example, when the music tone "E" is positioned on a sliding scale between the tone "D" and "F," then "E" blends in harmony with "D" and "F" producing the least amount of contrast within this system. When positioned elsewhere in the system, the contrast is increased. This can be compared to the arrangement of colours as they appear naturally in a rainbow or in a colour circle. In a rainbow and in a colour circle such as Itten's "12-hue colour circle" (114; see Fig. 8a), the red colour, for example, is

positioned between the orange colour and the violet colour, and the yellow colour is positioned between the green colour and the orange colour and so forth. When arranged in this way the red harmonizes with the orange and the violet, and the yellow with the green and the orange, and cannot do this in any other place within this system. To rearrange the colours would create an increase in contrast and a decrease in harmony. Itten identified seven contrasts within colour including: a "light-dark" colour contrast (46), as in purple and yellow; a colour "contrast of saturation" (96), as between a mixed colour such as brown, containing more than two primary colours, and a colour that is a pure "hue," such as red or orange consisting of no more than two primary colours; a colour "contrast of hue" (36) as between the variations of all hues; and a "complementary" colour contrast" (78) as between red and its opposite colour green. In "Itten's Colour Circle" the "complementary" colour always appears at the opposite side of the circle. Green, for example, the greatest colour contrast to red, appears on the opposite side of the circle to its "complementary" colour, red. Orange appears on the opposite side of the circle to blue, and so forth. Each "complementary" colour is therefore positioned as far away from each other as possible within this system and with equal distance on either side. This "complementary" contrast diminishes if any colour other than red should be chosen in relationship to green. The three "primary colours," red, blue, and yellow are also positioned with equal distance on every side. These three colours create a "colour triad chord" and have the highest contrast of hue" to each other. Any other colour within the colour circle can also form a "triad colour chord" in conjunction with two other colours equally distanced from each other. A "colour chord" can also be

made with four, six, and twelve colours equally distanced. When colours presented in pictures are arranged with similar relationships, such as in a harmonious relationship, a complementary relationship, or as a "colour triad," they are capable of both performing as colours and simultaneously representing ideas within the story such as harmony, contrast, and balance. For example, the colours in David Blackwood's "Fire Down on the Labrador" (Fig. 16) represent objects from the real world while at the same time the total image is made up of almost only cold colours such as blues and greens. Because these colours are only from the one side of the colour circle they are imbalanced. The tiny burning boat expresses its importance in the story by being the *only* red colour and thereby restoring the picture's balance.

Itten's colour theories are based on observations of natural laws within the grammar of colour. Therefore, not only do colour and form have the ability to picture or represent objects through their constructions and combinations, but they have their own rules that they bring to the assembly of the picture. These logical rules, natural laws, and theories become part of the total rules and theories of a visual structuring or *grammar*. Within syntax these differences articulate meaning and value through position and comparison to each other.

2.7. The Pictorial Syntax

In pictures, visual signs are arranged within a field in relation to each other. Pictorial *composition* can be considered as the *syntax* of visual language. Eco claims, however, "[I]conic *figurae* do not correspond to linguistic phonemes because they do not

have positional and oppositional value" (qtd. in Grauer 108). Within the pictorial syntax, "positional and oppositional value" can be defined, allowing *location* communicative properties. Hjelmslev calls the syntax "the 'expression plane,' the realm of the signifiers" (qtd. in Grauer 114). Victor Grauer defines "syntax" "as a kind of organizing (tax), unifying (syn), rule producing, 'force-field,' controlling the [pictorial] structure" (114). According to Kress and van Leeuwen "Syntaxis, in pre-Hellenistic times, meant 'contract', 'wage', 'organization', 'system' battle formation'. . . . Only in the Hellenistic period does syntaxis come to mean (among its other meanings) '[verbal] grammatical construction'" (21). Therefore, the meaning of the word "syntax" once included not just the structuring of words, but also the structuring of other entities.

To illustrate how this view of syntax works in relation to images, I have chosen to discuss the following interpretation of Picasso's Portrait of "Ambriose Vollard" by Victor Grauer. According to Graur, the "Portrait of Ambriose Vollard contains a maze of lines that can look totally arbitrary . . . [A] pair of parallel zigzag lines demarcate what could have been a sign for a 'nose'; just below, a strong horizontal, seen in a certain way, reveals a 'mouth'" (111). Though Grauer may argue for Picasso's ability to allow a zigzag to represent a nose, I believe that at least in this case *location*, within the syntax of the image, carries much of the responsibility for the identification of the message, allowing colour and form the liberty of being also just colour and marks in their own right. This demonstrates the powerful communication properties that location designates within a composition or syntax. Whereas *location, colour,* and *form* within *syntax* can signify representational objects and events, not all three need to be equally present to

convey meaning. For example, in Capek's "The Wolf and the Dog" (Fig. 5), the sky is brown instead of a realistic blue, allowing *location* to carry the signifying role. For another description of how the roles of form and colour perform within syntax, Juri Lotman offers an example of a set of traffic lights where one light is smashed so its colour is white instead of green:

> [I]t is nevertheless possible to transmit signals with it, since the expression of the signal "green" does not exist as a separate sign, but as a part of a system designating "not red" and "not amber." Constancy of location in a three-member system plus the presence of the red and amber signals make it easy to identify the white and the green as two variants of expression of a single content. . . . The fact that signs do not exist as individual, disparate phenomena, but as organized systems, is one of the basic ordering features of language. (3)

The value rules change, therefore, within each new convention and syntax. Though green and red have specific meanings and values within traffic lights, they may articulate other values and meanings within another syntax. While syntax can describe the components of an image, other linguistic terms can be drawn upon to describe the construction of a picturebook.

Saussure calls the joining of two units within verbal language a syntagm: "The syntagm is always composed of two or more consecutive units. . . . In the syntagm a term acquires its value only because it stands in opposition to everything that precedes or follows it, or to both" (Course 123). Lotman adopts this term within the composite

language of cinema, "Syntagmatic construction is the union of at least two elements into a series . . . and a mechanism for uniting them" (68). Picturebook images represent a story by their syntagmatic construction, united within the format of the book. Each image, like each unit within verbal language, "stands in opposition to everything that precedes or follows it, or to both" (Course 123).

Readers differentiate between different value systems defined by different grammatical rules and also within the same field of vision. To exemplify this, Gregory Bateson uses an example of a picture hanging on a wall. "The frame around the picture," he argues, is a message intended to organize the perception of the viewer (139). Therefore, claims Bateson, "The picture frame tells the viewer that he is not to use the same sort of thinking in interpreting the picture that he might use in interpreting the wallpaper outside the frame" (139). Bateson's example of the picture frame can be applied to all forms of visual communication. Each domain such as wallpaper, framed paintings, advertisements, documentaries, television comedies, newspapers, magazines, websites, and picturebooks, demands different forms of interpretation. Bateson extends the interpreting of visual value systems into everyday life, explaining that we may interpret a gesture such as a punch, as playful, within the framework of play, whereas the same gesture may be interpreted as threatening outside of that framework (Bateson 135).

2.8. Values Within Language

Baskin Wade sums up Saussure's understanding of language as "a self contained system whose interdependent parts function and acquire value through their relationship

to the whole" (Wade xii). Saussure visually exemplifies how language is a "system of pure values" through a game of chess (Course 111). For Saussure the identity and value of each chess piece is established in the ways it differs from, and is positioned in relation to, all the other chess pieces within the same game (Course 111). In chess, players start out with an equal number of pieces. The castle is assigned a relative value of four points, the bishop three, the queen nine, and so forth. If a knight is destroyed, claims Saussure, then, even a figure with only resemblance to a knight, can be declared identical (Course 110) as the knight would still be equal in value to the previously destroyed knight and can be placed in the previous knight's former position. If an ivory chessman is used in substitute for a wooden, it would make no difference to the game (Saussure, Course 22). An increase or decrease in players, however, would affect the relative value of all the chess pieces within the same game (Saussure Course 22). For example, as the game proceeds, the remaining number of pieces in comparison to the opponent's number of pieces as well as their positions on the board changes the values of each piece. A pawn in a position to protect the king or a pawn in a position to become a queen has more value than a pawn at the beginning of the game or than another pawn stranded elsewhere on the board. For Saussure, "We see [the similarities to the rules of a game of chess] in semiological systems like language, where elements hold each other in equilibrium in accordance with fixed rules, the notion of identity blends with that of value and *vice versa*" (Saussure, Course 110). Not only does Saussure's example of a chess game demonstrate the rules of how verbal language works, and how a visual language works, but this example is also an explanation as to why the values of words and images can be

modified so radically when placed within the same syntactical space or story, as for example, within picturebooks. For example, in The Paint Box, because the words share the same page, and accompany the image of Marietta (fig. 15b), they identify the girl as Marietta, Tintoretto's daughter. Without these words the picture of the girl could have been one of many possible girls. If a different name were to accompany the picture, then that name would be assigned as the name of the image of the girl. Without the pictures, information about Marietta's face, clothing, and home would not be articulated. Because the picture share the same syntax as the words they become modifiers, signifying who and what kind. These two sign systems are affected by each other's presence within syntax and therefore work as one language. By not recognizing the visual as a language, the image in picturebooks may be perceived as only enhancing the words. For example, according to John Stevens, pictures do not have grammar, syntax, or linear flow, but freeze specific moments in time (qtd. in Nikolajeva and Scott, Dynamics 30). This description of images and how images work, masks their "characteristics" and ability to interrelate and is a misconception of how "languages" work.

All pictorial forms within a composition have a value in "opposition" or comparison to each other, according to the rules of visual grammar. This is similar to verbal grammar where specific words such as pronouns, adjectives, adverbs, and prepositions can only represent precise meanings in accordance with their placement within syntax. Nouns, for instance, are dependent on other words, within syntax, to help establish their value and specificity. For example the word *fire* is identical to another word *fire* when it stands alone outside of syntax or in an identical syntax. *Fire*, as a verb,

expresses different actions as a participant in "*fire* the gun" than as a participant in "*fire* the employee." When the word *fire* appears as a noun in the verbal syntax, "the blazing *fire* roared," it represents a different "concept" than when participating in the verbal syntax, "the tiny *fire* sputtered."

The *fire* in the picture "Jack Frost Escapes" (Fig. 1), from Groundsel (1982), written and illustrated by Fergus Hall (19), is symbolically and metaphorically different from the *fire* in David Blackwood's etching, "Fire Down on the Labrador," (1980), (Fig. 16). If Blackwood's *fire* and Hall's *fire* were placed side by side outside of syntax, a reader, doing a comparison, would possibly assign a greater importance to Hall's bigger and brighter fire. The tiny *fire,* though, within "Fire Down on the Labrador," represents the cause of a possible death of a group of people, whereas in "Jack Frost Escapes" the fire only represents an unsuccessful attempt to melt Jack Frost. Furthermore, while Blackwood's *fire* is placed far to the edge of the composition, Hall's *fire* is central within its composition; the *fire* within "Fire Down on the Labrador" is one of the smallest participants in the picture, whereas Hall's *fire*, playing a less important role in comparison to Blackwood's *fire* is large, bright red and centrally placed. The importance of Blackwood's *fire* is articulated partly by a colour comparison as the only red and "warm" colour within its blue-green, "cold" syntax whereas Hall's *fire* competes among other bright colours and forms within its syntax.

2.9. Parts of Speech: Colour and Form as Modifiers

The example of "Jack Frost Escapes" (Fig. 1) can be used to demonstrate the manner in which individual forms and colours participate as "parts of articulation" within a work through their placement. In this image, Groundsel the gardener, after being invaded by winter, has made a huge fire in the fireplace and is trying to trap and melt Jack Frost. Jack is dramatically escaping up the chimney. The red *colour* of the *fire* is both the colour red and a signifier of the fire's colour and temperature, offering precise, articulate information about that fire. The *form* that contains the red colour is both a form and a signifier of the fire's form. This is comparable to how verbal language works. A word is both a word and a signifier of a concept that acquires new and more precise meaning within its syntax from the help of, for example, adverbs and adjectives. This fire's importance, for example, is expressed by being comparatively the brightest hue, by its central position, and by its size, but only in comparison to all other elements within this particular syntax. The shape and colour not only represents a fire, but also tells about its values and properties, informing the reader that the fire is important to this segment of story. The vibrancy, size, and placement then become "pictorial adjectives" describing where and what kind of fire and could be translated into words such as "hot," "red," "bright" and "big."

The throne-like fireplace that symmetrically and architecturally frames the fire not only offers information about the role of the indoor fire but also has a supportive and

modifying "framing" function, informing the reader of the fire's importance. This can be compared to the word "important" that makes a verbal claim without saying how. This "importance" is exaggerated by the fireplace's pitch-black background, allowing the intensity of the red colour to be fully perceived (Itten 122). The fire's colours are further intensified by a "cold-warm" colour contrast (Itten 64) and a "complementary" colour contrast (Itten 78) that appears between the blue colour halo of the fire's outer flames and the orange-like aporia occurring in the combination of yellow and red flames. Therefore, the colours and shapes not only represent a backdrop to the "actors," offering information about setting and atmosphere, but also perceptively and structurally add supportive information, while modifying or being modified by other elements within the same syntax. This additional value and meaning articulated through the non-arbitrary rules of colour and form make up the "parts of speech" of the picture. A possible simple sign or pictogram representing "Jack Frost Escapes" containing only the "logical essence" of the main message can be compared with a skeleton outline or summary of a verbal story where the descriptive grammar is removed. Together, the composition, form, colour and the meanings these combinations within syntax come to represent, form the lexicogrammar of the image.

2.10.Representational Forms: "A System of Distinct Signs Corresponding to Distinct Ideas"?

Whereas Saussure says that verbal language is not just a "name-giving system" (Linguistic 35), he also claims that verbal language is "a system of distinct signs

corresponding to distinct ideas" (Linguistic 30). According to Langer, one of the criteria for a language is that it is possible "to construct a dictionary" and that the nature of [verbal] language "makes it possible *to define the meanings of the ultimate single words*" (100). To demonstrate a definition of a word, the Oxford Dictionary of Current English, for example, contains the linguistic sign for "horse" and which is described as a "a large four legged mammal with a flowing mane and tail, used for riding and for pulling heavy loads." Of course not every horse is "large," "has a flowing mane and tail," and not all horses are "used for riding and for pulling heavy loads." Therefore, not only is this information incorrect but also volumes of information are missing. Each part of the horse can be further defined. The "tail" for example is described as "the part at the rear of an animal, that sticks out from the rest of the body" (Oxford). As this description alone is not enough to understand what a tail is, the idea that the dictionary has given does not correspond with the *general* information embedded in the "concept" which is part of the linguistic sign. The concept, though, which is an independent sign system, cannot be pictured, materialized, recorded or fully described. It can only be represented. Therefore, *both* the linguistic sign and the pictorial sign offer unique limitations and remarkable possibilities for representing the concept. Though an image of a *horse* includes more specific information than one word, it also limits the generality of the concept. Whereas the word preserves the generality and therefore possibilities, it lacks information. At the same time it is this generality allowing numerous possibilities that makes verbal language an indispensable form of human communication.

Eco claims, "The image of a horse does not mean 'horse' but as a minimum 'a white horse stands here in profile'" (35). This example of specificity contrasts with the linguistic sign, which represents the meaning, *all possible horses*. For Saussure, "The linguistic sign unites, not a thing and a name, but a concept and a sound-image" (Linguistic 36). The "community of speakers" and not the dictionary contain the concepts and therefore the true definitions of words. I believe this is similar to what Saussure means when he states that [verbal] language is "a system of distinct signs corresponding to distinct ideas" (Linguistic 30). In other words, though written words can be listed in the dictionary, the "concept," the part of the sign that exists in the minds of a "community of speakers," cannot. Whereas the dictionary gives the illusion of containing articulate definitions, it is only a mere guide.

Therefore, the visual sign of a *horse*, the linguistic sign for a *horse*, and the concept of a *horse* are three different sign systems of various limitations and possibilities. The visual image is too specific for general use, the verbal description lacks volumes of information and is only general, and the concept cannot be recorded or materialized directly.

Though Langer claims words have "fixed meanings" (100), the word *horse*, signifying a general concept of a *horse*, changes in syntax when accompanied by adverbs such as "white," "sleek," and "big." In a larger syntax such as a paragraph or a whole story a word *horse* may acquire multiple and ambivalent qualities that are equally as, or more complex than, "a white horse stands here in profile."

2.11. The Fable and Multiple Metaphorical Meanings

To demonstrate the comparative shifting of meanings in pictures and words I will use as an example the Aesop fable "The Wolf and Dog." In this story, a starving wolf meets a well-fed dog in the middle of winter and asks him how he gets enough to eat. The dog invites the wolf to join him at his master's house without letting on what he must do to be a dog. Finally, the dog explains that the sore on his neck is from his master's chain. The wolf then tells the dog that he would rather remain hungry. In the verbal story, "The Wolf and the Dog" (Bolliger 16) the word "wolf" can be a metaphor for *wild, independent and free*, and the word "dog" a metaphor for the *domesticated and confined.* This metaphor is strengthened and exaggerated within the context of the story by the dialogue and choices these two animals make. In this fable the wolf says he chooses to be his own master though it is winter and he is hungry. He therefore, becomes a metaphor signifying all individuals who choose freedom and free choice instead of confinement, bad working conditions and so on. The well-fed dog in the fable chooses captivity though he has a "festering sore" on his neck from the chain of his master. Hé therefore becomes a metaphor signifying the underdog, the working class, the suppressed and all individuals who do not have, or cannot see, alternative choices. These metaphors are also independently expressed in the visual language of Capek's "The Wolf and Dog" (Fig. 5): The dog, his tail tucked between his legs, signifying subservience, and his plumpness signifying being well fed, walks with his head lower than the wolf's head with a bloody mark of domesticity on his neck. With his ears hanging, and with a sad kind of expression on his face, he is placed lower than the wolf in the composition of the illustration. The

wolf, thin yet graceful, with his head and tail held high, signifying his free status, is placed above the dog in the composition, signifying his superior position. The picture of the wolf and the picture of the dog are, like the words "wolf" and "dog," metaphors for freedom and captivity. Within the syntax of another fable, the wolf or the dog may represent other meanings. According to Jayne Elisabeth Lewis,

> In fables, animals signify only in opposition to each other, and in the context of the visible . . . field that they inhabit at a particular moment. They are not, that is, enslaved to traditions of static correspondence in which serpents always represent wisdom, lions power, diamonds knowledge, and so forth. (35)

Therefore, unless we know the story well, we are never sure which metaphorical role each animal plays or represents, or what their outcome will be, until the story is told. It is this tension of duality, unpredictability and ambiguity that is part of the fable's make-up. The reader is driven forward to finish the story and therewith resolve or calm this instability. The outcome of the story is the reader's reward, though the outcome may include a surprise twist, offering a new and unsolved ambiguity through the shift or exchange of identities and goals.

Mitchell "juxtaposes" the verbal "beast-fable," "The Bear in the Eagle's Nest" (53, 56) with what he calls a "multistable image," "the Duck-Rabbit" (46). "The Duck-Rabbit" is a puzzle pictogram that resembles both a duck and a rabbit depending which way one looks at it, whereas the "beast-fable," claims Mitchell, represents different animals who have the ability "to 'pass' for one another and co-exist in a 'friendship

pact'" (53). "The Duck-Rabbit" can be perceived either as a duck, or as a rabbit, or as both at the same time and therefore as a "hybrid" "Duck-Rabbit" (Mitchell 53). Within the same visual field, says Mitchell, the reader's point of view shifts, "flashing" between what might be the "listening" ears of the rabbit, or the open "quacking" beak of a duck (76).

In the fable "The Bear and Eagle," the eagles, in their wish to survive, create a "pact" in conjunction with the hunter, allowing the baby bear in their nest to pass as a baby eagle (Mitchell 53). Mitchell further explains this comparison,

> Certainly the rabbit and the duck don't "resemble" each other: like the Bear and Eagle they are "nested" together--that is, located, imagined, or pictured in the same gestalt, the one a narrative representation or fable, the other an equivocal picture. The duck-rabbit is about differences and similitude, the shifting of names and identities--that is, metaphoricity--in the field of vision. (56)

Mitchell claims that the "multistable image," "the Duck-Rabbit" "does not emerge against a background of stable, ordinary visual experience" (53). Nor does the "beast-fable" emerge against a background of stable, ordinary verbal narratives, or stable ordinary life experience. In fact it is partly this resemblance with the instability of life experiences that make the fable, for many, so fascinating. The outcome of the "beast-fable" results in the return of the hunter, and both the bear and the eagles are killed (Mitchell 53). The verbal promise made by the hunter, which proves to be the opposite of his actions, take part in demonstrating the "multistable" properties of verbal language in

that words can be both lies and truths. Not only then do the Bear and the Eagle shift identities, but so do the very words of the hunter, contrasting what has been said with what can be done, what is done, or what is seen. These shifting words, then, with their so called "fixed meanings," are "flashing" between perceived intentions and intended results within the syntax of the plot and against a background of everyday lies and truths within which the reader resides. For Mitchell, Wittgenstein used "the Duck-Rabbit" to help us understand that "seeing" can be "puzzling" (53). This can be compared with Aesop who used fables to help us see the "puzzling" in life.

"The Wolf and Dog" is also an example of a fable with "multistable" properties which are expressed visually in Capek's visual version of the fable (Fig. 5). Within this monoscenic image a blackish wolf and whitish dog walk together in a snowy winter landscape. The landscape creates a bright, white rectangular form at the bottom of the composition, geometrically framing these two animals. This signifies their importance, and silhouettes them into seemingly one entity, connoting their momentary merging of identities. On the right hand side of the page, there is a building with a light on in the window. Directly below the building is a snowman. These two structures connote the world of people. The dog walking slightly ahead of the wolf is compositionally entering or returning to that world, signifying his participation in it. On the left hand side of the picture, there are high trees, with three perched birds and bushes, connoting the natural world. Two birds fly from right to left, away from the human world and towards the natural world. This movement is against the natural forward direction of the book, and in the opposite direction of the walking animals below. Their freedom contrasts the

dilemma that these earthbound mammals share. The wolf has not yet, within the composition, left his side of the page, signifying his attachment to the natural world. Both he and the dog are also centred between the left and the right hand side of the page signifying their choices between the natural and civilized worlds. Which way will they go? Towards freedom and starvation, or food and domesticity? The dog has hidden a half-truth about himself. He is well-fed but he does not say why. Therefore, the wolf, who only sees the well-fed part of the dog, is willing to give up his identity as a wolf to be like the dog. The dog, hiding half the truth, secretly wishes to be like the wolf, yet not as the whole wolf. He wishes to be as free as the wolf but not starving like the wolf. Therefore, he continues to be a dog. This suggestive "shift" of identities is expressed visually in the pictorial composition as the one half of the wolf overlaps the one half of the dog. The wolf and dog are then "'nested' together," and for one brief moment their identities seem to "merge" and "shift." This identity exchange also connotes the history of the wolf and dog who in real-life, share identical DNA, yet are culturally, psychologically, and physically different (Mlot). The visual story "The Wolf and the Dog" is, then both a "multistable" picture, a "multistable" fable, and a representation of a "multistable" moment within a fable or within history. Like the "Duck-Rabbit" the doubleness within "The Wolf and the Dog" lies embedded in the image itself. "Multistable images" are also feature in masks, shields and ritual objects of "so-called primitive art" and "often display visual paradoxes conjoining human and animal forms, profiles and frontal views, or faces and genitals" (Mitchell 45-46). The parts and units of "multistable" images are in a constant change of meaning with each reading and each

reader. This is, then, not so different from the complexity of meanings in verbal stories such as "The Wolf and the Dog," even though each word may be considered as corresponding to "distinct ideas."

2.12. Emotional Signification

For Langer there are many facts, not belonging to the physical world that cannot be expressed in words (95). "The knowable," claims Langer, "is a clearly defined field, governed by the requirement of discursive projectability" (95). "Everybody knows that [verbal] language is a very poor medium for expressing our emotional nature. It merely names certain vaguely and crudely conceived states . . . all turned into nameless, emotional stuff" (Langer 104). Other kinds of communication like music and pictures may therefore be more adept at expressing emotions. "If feeling has articulate forms," asks Langer, "what are they like? For what these are *like* determines by what symbolism we might understand them" (Langer 104).

In Sentics: The Touch of Emotions, Manfred Clynes offers examples of visual shapes that express the unique individual qualities of particular emotions. These shapes claims Clynes, correspond to "a characteristic brain pattern" or inner "essentic forms" (15). According to Clynes an "acton," is an outer "essentic form" expressing an emotion or inner "sentic state." For example, though the gesture of throwing a stone has a clear beginning and end, Clynes differentiates between the visual form of stone throwing, unaffected by a sentic state, and the visual form of a stone being tossed playfully, or a stone being thrown in anger (23). The visual essentic form of gesture, which may include

voice and facial expression, are the outer visual expression of biologically programmed inner shapes expressing emotions. (24). Clynes claims sentic states such as anger arise from real situations, imaginary situations or from exposure to real or imaginary situations (17). A gesture expressing emotion will often produce emotion in the individual executing the gesture and in those who witness that gesture (Maranon qtd. in Clynes, 24-25). According to Clynes, the word "acton" is a visual representation of an articulated verb: a movement that is also a form, expressing an emotion and therefore a sentic state expressed in an outer visual essentic shape (23). Clynes developed a system of producing and measuring these inner forms by employing an arbitrary but standard "motor output" through the pressure of a single finger (27). Sentic states such as "anger" or "love" are expressed through pressure of the subject's finger while the subject tries to recreate a feeling of "anger" or "love" (Clynes 27). This pressure is measured by a "sentograph," which in turn creates a diagram or "sentogram," a shape of the pressure produced (Clynes 29). These sentograms, created by a variety of subjects, have surprisingly similar qualities from subject to subject for each unique emotion (Clynes 29). Common essentic forms of each particular emotion were found by averaging the variables in a computer (Clynes 29). Clynes offers comparisons of these "actons" with similar forms found in visual art, such as the "Pieta" by Michelangelo, expressing the form *grief* and an image by an Australian Aboriginal artist, expressing the form *joy* (plate 5, plate 8 n.p.). Clynes has therefore attempted to measure and rationally define forms that may universally express, communicate and even recreate in the reader the quality of an emotion. Visual forms mimicking essentic forms, and present in art, become part of the complex language

of the picture. These forms are comparable to the presence of words like *love* and *anger* in literature.

An example of how forms articulate emotion in art can be demonstrated in Capek's "The Wolf and the Dog" (17; Fig. 5). In this image the soft, rounded forms of the dog resemble and connote qualities such as being domesticated, well loved, and pampered. The wolf's almost knife-like, sharp-pointed face, and the sleek form of his body resemble and connote qualities of danger, alertness, and elegance. These forms then offer representational visual information about the inner emotional states of these two opposing animals. Bolliger's verbal information, that "merely names certain vaguely and crudely conceived states" (Langer 104), works interdependently with Capek's forms to tell the whole story.

Colour is often used to signify emotion, both in verbal and visual language. Some colours are perceived as warm colours, such as red, orange and yellow, while others are perceived as cold colours such as purple, green, and blue (Itten 64). This may be used symbolically, such as indicating red and blue colours on the hot and cold-water taps. The warm colours may be associated with warm feelings such as love and anger, the cold, with indifference and melancholy. This is also expressed verbally such as "seeing red" or "feeling blue." The colours used by the Norwegian expressionist painter Edvard Munch signify emotions and feelings rather than representing the colours of a possibly perceived physical world. In his painting "The Scream" (National Gallery, Oslo, 1893), the stretched and distorted face of the painting's screaming character is green and grey, and

the wavy, striped sky is red, lemon yellow, grey and blue. Munch uses also colour in his verbal description of the event that inspired this motif:

> I was out walking with two friends - the sun began to set - suddenly the sky turned blood red - I paused, feeling exhausted, and leaned on the fence - there was blood and tongues of fire above the blue-black fjord and the city - my friends walked on, and I stood there trembling with anxiety - and I sensed an endless scream passing through nature. (Munch, Edward qtd. in Arne Eggum)

The inner anxiety of the character in "The Scream" is expressed through the outer appearance of his stretched and distorted, green, grey face. The wavy coloured sky signifies the world as perceived through these inner emotions. The viewer then perceives both the character's inner emotional state and the character's perception seen through that state. These examples demonstrate how different emotions can be pictorially represented in both form and colour.

2.13. The Non-mimetic Properties of Pictures

The many-layered meanings within an image, whether digital or painted, include the mediums, such as paint or ink; the traces of tools used to apply the mediums such as brushes and pens; as well as the surface structure of the field, such as paper or canvas. This fact is true of all visual information. According to Meyer Schapiro these non-mimetic properties (208), are "sign-bearing matter" (221). Furthermore, claims Schapiro,

> With respect to denotation by resemblance, which is specific to pictures as signs, these elements have properties different from the objects they represent. Consider as examples the drawn line of the pencil or brush or the incised line produced by a sharp tool in representing the same object. (221)

The tools used to apply the medium, such as thick paint on a soft brush, or ink from a straw, signify their participation in the work by leaving a trace of their character in the lines and strokes they have formed. The medium will also interact with the surface of the picture's field such as, for example, crayon or paint applied to a rough canvas, or to a shiny surface, or to a porous watercolour paper. The stroke, scratch, or engraving, the way the medium is applied, also interact with and signify the physical gesture and deictic reference of the artist. This deictic sign, comparable to a written signature, is an indexical trace of the artist's identity, temperament, and craftsmanship.

This "sign-bearing matter" can then be defined separately from content, yet it is an integral part of the image. A brush stroke participating in the representation of an object signifies both a brush stroke and part of that object as well as the personal and emotional traits of the producer of that stroke. According to Schapiro,

> [F]rom the aesthetic point of view the line is an artificial mark with properties of its own. The artist and the sensitive viewer of the work of art are characterized by their ability to shift attention freely from one aspect to the other, but above all, to discriminate and judge the qualities of the picture substance in itself. (221)

Modernist painting focused on the non-mimetic properties of painting, allowing those qualities to be the dominant quality in a work. "Whereas one tends to see what is *in* an Old Master before seeing it as a picture," claims Clement Greenberg, "one sees a Modernist painting as a picture first. . . . Modernism imposes it as the only and necessary way" (6). Though Modernist painting can be considered a conscious appreciation of the non-mimetic properties in a painting rather than the iconic content, the only limits to the appreciation of the non-mimetic properties of an Old Master, may be as Schapiro claims, within the viewer's "ability to shift attention freely from one aspect to the other" (221). Therefore, the expressive qualities embedded in the materials and in the traces of tools, are not just exclusive to abstract art, but exist and can be perceived in narrative images such as the Old Masters and picturebook illustrations.

According to Bryson, however, one must look outside of Europe to China for the "temporality of process" and the cultivation of "deictic markers" (89) for painting that "has always selected forms that permit a maximum of integrity and visibility to the constitutive strokes of the brush" (89). For Bryson, "the subject is the work of the brush in 'real time' and as an extension of the painter's own body" (89). This form of painting allows, then, the non-mimetic properties to dominate a work even though the subject matter is representational. Instead of removing one level of signification to reveal the other as seems to be the case in Modernist painting, Chinese painting allows the artistic and deictic information to be cultivated in the marks themselves, independent of content. Whereas painting with a brush and ink on paper may allow the maximum of visibility and potentiality of these properties, this form of signification can be found in many other

forms of painting as well. Although Bryson defines the Eastern painting as deictic and temporal, and as a sign of the creator's movements, he claims that Western painting "suppresses deixis" (92). The practice of Western representational painting, claims Bryson, "has no interest in its own genesis or past, except to bury it in a palimpsest of which only the final version shows through, above an indeterminable debris of revisions" (92). Bryson's "indeterminable debris of revisions" can be seen as each choice made at each stage of the painting process and therefore the history of the painting and of the artist's process. The "final version" or final layer is a result of those choices and that history. To observe and experience this "history" one must examine an original "Western Painting." In the original, a blue colour may shine through a translucent yellow colour creating a third colour, green. When compared with its printed copy, it may only be possible to experience the resulting green colour. The experienced artist, when painting the blue colour, knows already in his or her mind that a final green colour will result from the application of the yellow colour, by allowing the blue colour to shine through. The trace of the artist and the temporal experience of the paint and brush are in each brush stroke but can be more easily perceived in the printed version of an Eastern form of painting than in a Western form of painting. These two modes of performing and perceiving can be compared to a melody played on a single flute, contrasted with a whole symphony where the different sounds blend to create one sound.

The indexical deictic signs, created by the same artist within the same works, such as a picturebook, help create continuity through a system of "grouping." In other words, the similarity between use of line, brush stroke or the way the material is handled,

including the deixis of the artist, expressed through line, marks, colour pallet, and so forth, give a commonality to each picture, signalling that the pictures belong together in a group. Whereas content and picture formats may alternate and change from page to page, this additional form of common signage also helps shape the unique identity of each picturebook, while creating a commonality between picturebooks created by the same artist. The similarities between picturebook pictures created by the same artist can be observed in the two storyboards, (Fig. 2 and 5). Taking one page from the one picturebook and placing it within another picturebook can demonstrate this, as the contrast between the visual signs makes the page appear out of place. Besides the images, everything within the picturebook becomes part of picturebook language: the flatness of the page, the thickness and quality of the paper, the thickness of the book, the size and format of the book, the visual appearance of the written words, and the "codes of transmission" (Eco 35), meaning the modified information in the images from the process of printingß.

2.14. The Mimetic Properties of Words

Written words, a form of visual language, must have a visual form, and that form will always have properties of its own. Even if the colour of the letters is only black, in a "twelve point" size, and "New Times Roman" style as in this thesis, the visual form is still a carrier of conventions and meaning. In contrast, many written words are often given additional mimetic properties. The "sentic states" once present in intonation, visual gesture and handwriting, are now replaced with supportive "actons" such as thick, softly

rounded red letters, connoting "warmth" or "love," and black sans serif letters connoting "modern" and "mechanical." Not only can written words now whisper or shout through size, colour, texture, transparency and form, but they can be structured with blocks of information in eye-catching banners, arranged in opposition to each other as segregated fields, participating in the communication itself (Kress and van Leeuwen 28, 30). Thus the modern visual representation of verbal language can be seen as stepping back into the domain of visual language. As words in picturebooks must also have visual form, not only do the meanings of the words participate in the narrative, but so do the font styles, structures, and placement of the written words themselves. The visual form and structuring of words may be chosen for aesthetic, functional, and communicative reasons.

2.15. Aesthetic Signs

The whole picturebook, as in other forms of creative discourse, is a combination of aesthetic, functional, and communicative signs. The ideal goal of a work might be to achieve the highest possible potential for all three parts. As this ideal is utopian, a dancer, film director, or picturebook illustrator may have to choose an aesthetic pictorial sign instead of functional or communicative sign or vice versa. In turn the one kind of sign may enhance the other so that, for example, an aesthetic sign may enhance the communicative. The functional qualities, then, that may be seen as a limitation can be considered as offering distinct possibilities for aesthetic choices. For example, the square page can be seen as detrimental for a picture, or as a field with challenging possibilities for an interesting composition and story. Two examples of this multiple signage can be

demonstrated in "The Paint Box Portrait" (Fig. 15a) where the hinges of the box are placed exactly in the gutter of the picturebook, allowing the opening and closing of the book to participate in the virtual opening and closing of the paint box in the image. In the next example, Tales of a Long Afternoon, (Fig. 6), a party of animals and birds exclude one guest at a time from their group. The excluded creature(s) are sent to the right hand page of the picturebook, while the members of the party remain on the left hand page. The division between these two opposing groups is strengthened by the physical crack between the creatures. At the same time this crack functions as the gutter, blurring the boundaries between aesthetic, functional, and communicative signs, and thereby creating a seamless articulation. In these two examples the functional properties of the gutter, which may be seen as detrimental yet necessary, now become also part of the communicative and aesthetic signs. That beauty, function, and communication can exist all in the same place at the same time challenges the assumption that art must be without function to be considered art. The form of a bird in real life, for example, can be admired as beautiful, while at the same time it is an integral part of the bird's unique identity, and its aerodynamic form is a necessity for the bird to function in flight.

The communicative properties of a story are supported by the aesthetic signs, which allow the story to transcend the mundane and become more accessible to the reader. For Roman Jakobson, "selection and combination" are the indispensable features inherent in verbal poetry (154-155). A writer can choose among various equivalent nouns and equivalent verbs to construct an articulation. Jakobson claims, "The poetic function projects the principle of equivalence from the axis of selection into the axis of

combination" (155). The importance of "selection and combination" can be demonstrated with the challenge of translating poetry, where not only the content of a poem must be maintained, but also the structure and the selection of words. Just as poetry is achieved through verbal structure, claims Jakobson, "selection and combination" can also be achieved within pictorial structure (148). In the construction of pictorial and linguistic communication, there may be no other logical explanation for "selection and combination" except for a *feeling*. An artist may, while composing a picture, choose for example, a round form to be aligned with an oval form or use certain combinations of colours. Not only do certain "selection[s] and combination[s]" *feel* better for the artist or writer during the creative process, but they may also *feel* better for the perceiver.

Because artistic discourse is unpredictable, the code that both the reader and creator share, cannot be known ahead of time (Lotman 49). This unpredictability takes part in the development, continuity, and change within all forms of creative discourse including visual language.

2.16. The Influence of "Time" in Language

Language, claims Saussure, is a system of signs that has only a potential life dependent on a community of speakers, which in turn are dependent on the presence of *time* for the allowance of both change and continuity (Linguistic 46-47). As visual language is also a form of human communication within a social context, it is influenced by *time*. That new images and forms of visual expression constantly appear demonstrates that visual language is constantly expanding and evolving. By studying the history of the

picture, certain forms, colours, motifs and themes, symbols and styles belonging to certain epochs and nations can be identified. Though there are more images circulating in modern times because of newer technology, new images are still being constantly created, indicating that not everything exists all at once. Panofsky discusses how figures such as Cupid and Father Time from Hellenistic and Roman art and literature were transformed over time by what he calls a "pseudomorphosis" (70): These figures changed age, personification, and clothing, lost or gained wings, griffons' feet, blindfolds, and so forth, as they were linked and re-linked with other Christian, Mediaeval, Renaissance and classical motifs and figures from art and literature *over time* (Panofsky 70 -128).

The façade of St Mark's in Venice is an excellent example of this "pseudomorphosis." On one part of the façade, claims Panofsky, is a Classical Roman work depicting "Hercules Carrying the Erymanthean Boar," made in 300 A.D (18-19). A similar motif has been made on the same façade, but it is a Christian allegory created one thousand years later, of a man carrying a stag (Panofsky 18-19).

The verbal storyteller is, like the visual storyteller, limited to the language of his or her time. However, both visual and verbal language have developed under influences pertaining to human migration, perception, religion, wars, and so forth. According to Saussure, "a language-state is not a point but rather a certain span of time during which the sum of the modifications that have supervened is minimal" (Course 101). This idea transferred to visual language can be demonstrated as follows: the representation of depth and humans and the narrative structuring practiced in ancient Egypt,ß as seen in the Egyptian wall painting; "Harvest Scene" (Fig. 9b), has conventions, form, and content

very different from that of the visual language from the Middle Ages, demonstrated in "The Bayeux Tapestry" (Fig. 12), or the conventions of the Baroque era, demonstrated in "The Return of the Prodigal Son" by Rembrandt, Harmensz van Rijn (Fig. 11). The visual "language-state" of Egypt (also discussed in Chapter three), lasted without major "modifications" for about three thousand years, whereas the Middle Ages and the Baroque era had shorter "span[s] of time." Saussure claims,

> If we considered language in time, without the community of speakers--imagine an isolated individual living for several centuries--we probably would notice no change; time would not influence language. Conversely, if we considered the community of speakers without considering time we would not see the effects of the social forces that influence language. (Linguistic 45)

When new ways of picturing, such as French Impressionism, and abstract Modern art, from the late nineteenth century, and the Canadian "Group of Seven" landscape paintings from the early twentieth century, were introduced, they created shock and misunderstandings. For example in 1874, Claude Monet's painting entitled "Impressions: Sunrise," was criticized for its "unfinished appearance (Willett)." The name, "Impressionist," was then used by the critic Louis Leroy "as a derisive term" (Willett). According to Jill Welke, communications officer for the The MacKenzie Gallery, Saskatchewan, "The Impressionists were really significant because they changed the way that people viewed art. . . . What was once avant-garde has become familiar" (qtd in Willett). In *time* these different forms of representation have become part of a commonly

used and perceived visual language. Picturebooks not only are affected by these changing and commonly perceived ways of representing and picturing in a particular time, but have also changed along with the advances in print technology. Because they emerged from other forms of printed matter, they only began to resemble the modern picturebook in the nineteenth century (Lewis, David xiii). The enormous variations in picturebooks participate in a pictorial development, which is sparked by the creativity, imagination, and playfulness of the picturebook's creators. For David Lewis, "Illustrators in particular tend to be magpie-like in their approach to the world of imagery" (99). The age group of the picturebook's community of readers and their ability to accept newness participate in the allowance of change. "The picturebook," claims Lewis, "is thus ideally suited to the task of absorbing and re-presenting the world to an audience for whom negotiating newness is a daily task" (137). In addition to this, because the picturebook is a story, the very act of storytelling demands change through a constant re-evaluation and re-working of content and structure, which in turn influences and is influenced by the complex, contemporary and changing world in which the illustrators and their audiences live.

2.17. Visual Language: an Articulation of Visual Thinking

Saussure claims that without words, our thoughts are "only a shapeless and indistinct mass" (Course 111). On the contrary, psychologist and Sandtray therapist Nena Hardie claims, "We spend our first two or three years on the planet before we have verbal language, though right from birth the cognitive apparatus is at hand." In contrast to Saussure, Peirce claims, "thought is the chief, if not the only, mode of representation" (6)

and "all thought . . . must necessarily be in signs" (2). Furthermore, drawing on Locke and Peirce, Innis states, "[N]ot only is the mind embedded in sign processes but it is structured as a sign process, for even 'ideas are signs'" (3). "Thought signs" can therefore be verbal, visual or audio in nature. If every thought, idea, and feeling are to have an outer form, then some sort of "visual language" constructed from form and colour is needed to express patterns, maps, spatial pictures, diagram, and architectural drawings and so forth. Drawing on Peirce and others, Innis claims that "self knowledge" comes "not from introspection" but "from reflection upon the field of expressions in which one finds oneself, individually and socially" (2). To demonstrate that verbal language cannot represent all forms of thought, consider the many visual tasks a computer performs which may be considered an artificial imitation of thinking. Translating visual information from a picture-processing programme to a word processing programme would result in an irreplaceable loss of information and communication. This can then be compared with translating visual thought to verbal representations of those thoughts.

In her Thinking in Pictures, the autistic inventor and author Temple Grandin, claims that when she visually invents complex factories and equipment, she does not use verbal language (27). Furthermore, Grandin claims that the inventor and visual thinker Nikola Tesla designed electrical turbines by building and operating each turbine first in his head (26). These forms of reasoning could not have found expression through words alone and neither could they have been thought through verbal thought alone.

Without speech until the age of three, Grandin translates all spoken words into specific pictures (19), constantly creating new images in her mind by piecing together

parts of previously stored images, gained through experience or spoken words (21). Grandin explains that the easiest words for autistics to learn are nouns as they can relate one-to-one with pictures (Grandin 29). Grandin once used associative pictures of windows and doors to represent verbs that she had no verbal language to define, such as leaving a school and taking a new step in life (34). For Grandin "thought does not have to be verbally sequential to be real" (164): Capek's ability to construct and render a representation of several ideas into a perceivable form is then comparable to Bolliger's ability to construct a representation of several ideas from the text and they are both grammatically constructed representations of thought.

2.18. Word and Image in Picturebooks

According to Saussure, if the "concept/sound image" union were to be separated it would no longer be language (Course 113). As a separate entity, the "sound image" would then be perceived as meaningless as a written word from a foreign language, absent of its "concept." The specific picture in a picturebook may be seen as replacing for the reader the generalized "concept" that would have otherwise appeared in the reader's mind upon reading the word. In a picturebook, then, the words which are "sound images" acquire *fixed* "concepts" through the images created in advance by the illustrator, instead of generalized concepts created in the reader's mind dependent on previous knowledge. This new sign, which appears in the mind of the reader instead of the *concept,* is transparent as information because it is a replacement of general knowledge. According to Peirce "the 'word' and its 'meaning' do not differ, unless some special sense be

attached to 'meaning'" (16) such as a modifier. This "special sense" can then be an accompanying picturebook picture. For example, if the word *horse* appears void of an image it bonds with the general concept of *horse* in the reader's mind. If the word *horse* appears within the same syntactical space as an image of a specific horse, this specific image will replace the concept and bond with the sound/image. The picture modifies the meaning of a word from its general meaning to the specific meaning embedded in the image. The message is then the result of a three-sign system: the sound image, the image, and concept, instead of what readers may believe they experience, "sound image/concept" *accompanied* by an image. Even writers and reviewers of picturebooks seem to make this assumption when they refer to picturebook pictures as a one-to-one picturing of the picturebook text or discuss only the verbal text as the narrative.

According to Peirce, a symbol, such as a word, "cannot indicate any particular thing; it denotes a kind of thing" (19) yet everything that exists is "particular" (Edward C. Moore 6). According to Moore, "If all our knowledge is universal, and if all that exists is particular, then our concepts have no external analogue" (6). Could it be that the visual language of the picturebook and of other composite languages such as cinema and comics as well as pictures, help bridge this huge gap between what exists and what is general concepts? I believe that at least for those children, who have not yet necessarily acquired specific information about the concepts that the linguistic sign represents, the picturebook may be a link to both the real and the imaginary world.

Chapter 3

Visual Storytelling

In this chapter I will provide theoretical and illustrative argumentation for the visual expression of stories in static pictures, which I choose to call "visual storytelling." By drawing upon common conceptualizations from narratology, such as "focalization," and "the passing of time," I will identify these conceptualizations and demonstrate how they function within a pictorial context. Though my focus within this thesis is the picturebook picture, I will provide argumentation for how narratives are represented within single pictures and across multiple pictures, and the traditional development of such image making. I will thereby situate the picturebook image, its creator, and its audience within this field. By juxtaposing visual storytelling in picturebooks with conventional practices within the visual arts, I will demonstrate the similarities and differences within these fields including their relationships to reproduction and to the written word.

3.1. Definition of Narrative

Stories or narratives, such as myths, legends, and fables, are present in novels, picture books, comics, songs, pictures, oral storytelling, drama, stained glass windows, film, and so forth. According to Barthes, narrative is also present in every age group,

every society, from the beginning of mankind and in all human groups (Introduction 79). Each medium and each form of representation offers both limitations and unique possibilities for the telling and the reception of the story. Stories may contain fragments of information from the storyteller's own experiences, memories of previously told stories, myths, secrets, puzzles, morals, warnings, historical facts and so forth. A story is a mediated account of real or imaginary beings and events, structured with a beginning, middle and end, and the passing of time. Furthermore, storytelling is a cultural and social act, involving language, tradition, conventions, codes and social responsibility.

To understand further how the term "story" is generally used, I have included the following two definitions from dictionaries. The first definition is offered by The Oxford Dictionary of Current English: "An account of imaginary or real people and events told for entertainment." The second is definition from The American Heritage Dictionary of the English Language: "a. An account or recital of an event or a series of events, either true or fictitious, as: b. An account or report regarding the facts of an event or group of events: *The witness changed her story under questioning.* c. An anecdote: *came back from the trip with some good stories.* d. A lie: *told us a story about the dog eating the cookies."*

According to Bal, a narrative is a unique form of expression different from other forms of expression such as poems or journal articles (Narratology 1997 9). Instead, however, of stating exactly what a narrative is and thereby delimiting its corpus, Bal articulates a theory for analyzing narrative, the theory of "narratology" (Narratology 1997 3). This theory, among other things, claims Bal, separates the narrative into three layers:

One of these layers is the language or "text": "a *text* is a finite, structured whole composed of language signs. A *narrative* text is a text in which an agent relates ('tells') a story in a particular medium" (Bal, Narratology 1997 5). This "text" can be words, paintings, a play, a comic strip and so forth. A second layer claims Bal, is the "story": "A *story* is a fabula that is presented in a certain manner" (Narratology 1997 5). The story can be a fable, a fairy tale, an account of a summer holiday, a trip to the store and so forth. A third layer claims Bal, is the "fabula": "A *fabula* is a series of logically and chronologically related events that are caused or experienced by actors" (Narratology 1997 5). The "fabula" is the order and composition of the story, which varies with each retelling, though the "story" remains the same. By discussing the narrative as these three separate layers, text, story, and fabula, the "language," whether it be word, image or a combination, claims Bal, can then be observed and analysed separately from the story itself (Narratology 1997 5-6). This also means that because the text, story, and fabula are three different layers, they therefore can be three separate processes, and also involve up to three separate sets of participants, the creator of the story, the creator of the fabula and the storyteller.

In the case of the picturebook, the "text" is the word and the image and the dynamic relationship between the two. The storyteller is both the writer and the illustrator, or the writer/illustrator. The creator of the original story can be external to the picturebook as in fairy tales or Aesop's fables. Whereas the author of the book is the author of the story, the illustrator as participating storyteller can greatly influence the fabula in the storytelling process. The illustrator can add or subtract visual elements and

narrative structures, independent of the verbal text. As storyteller, the illustrator can choose which scenes to enhance, diminish, ignore, or add, as well as to emphasise what levels of importance be given to relationships, characters, elements and so forth.

By using the example of "Tom Thumb," Bal demonstrates that a "text" is not identical to a story or a fabula. Whereas many people are familiar with the story, they have not always shared "Tom Thumb" in the same "text," such as just written words or just film. Furthermore, they may not have they always shared "Tom Thumb" in the same "fabula" (Bal, Narratology 1997 5), as the order of the story may change with each re-telling. Bal explains that not only can "Tom Thumb" be told in different media such as film, comics, a novel and so forth, but the fabula, the sequence of events can be interchangeable (Narratology 1997 5-6). Despite these differences, readers will still recognize the story as being "Tom Thumb," applauding the clever boy and rejoicing at the giant's misfortunes (Bal, Narratology 1997 5-6).

Furthermore, Bal defines the presence of narrative, whether in word or image, with a specialized vocabulary. The word "event," for example, is a "transition from one state to another state" and "actors," who are not necessarily human, are the "agents that perform [these] actions" (Narratology 1997 5). The "actions" that the "agents" perform cause an "event" (Bal, Narratology 1997 5). For Bal the most important relation in a narrative "is between an actor who follows an aim and that aim itself" (Narratology 1997 197). The aim, subject or "goal," says Bal, might be another "actor," or an object of intention, such as riches, wisdom, becoming powerful, or getting married (Narratology 1997 197)

As explained in the previous chapter, visual language is a means of communication consisting of the use of colour and form, and structuring codes. To tell a story visually, then, within a static picture or pictures demands the use of colour and form arranged as representational forms with narrative structures.

By applying Bal's narrative vocabulary to Hall's picture "Jack Frost Escapes," (Fig. 1) the visual narrative structures within the picture representing a segment of the complete story, seen in figure 2, can be identified. Groundsel and Jack Frost are the "actors," and their actions are causing an "event." The "event" is Jack escaping up the chimney. Groundsel's aim or "goal" is to catch Jack. Therefore, Jack is both "actor" and Groundsel's "goal." Jack's goal is to escape up the chimney. The clear sky outside is the materialization of Jack's aim. The curving chimney becomes a visualized map or "pictorial verb" of his escape route *to be* executed. The minute space between Groundsel's hands and Jack's feet describes the so-far-*completed* escape route. Right in the middle of this dramatic "map," Hall has placed a mirror. The mirror is a framed image containing a diagrammatic arrangement of objects from Groundsel's living room: a sofa, a piano, a table, and a cat. These static elements contrast with the dramatic narrative picture within which this mirror image is placed. Jack must pass behind this "picture within a picture" to escape.

The stupefied cat in the mirror, a minor "actor" and silent observer of the scene, paradoxically becomes the centre-point of the composition. The cat catches and returns the viewer's gaze, socially including her or him in the story. The viewer therefore shares the role of audience with the cat, while being sandwiched between the event and the static

living room scene, directly in the cat's line of vision. The viewer is, then, both compositionally drawn into Groundsel's living room and simultaneously witnessing the dramatic event from a similar "point of view" as the cat.

3.2. Focalization

According to Bal, in the context of narrative "We tell stories with a certain point of view" (Quoting 27). "Focalization," claims Bal, is a layer of the story between the text and the "fabula," "the relationship between the 'vision,' the agent that sees, and that which is seen" (Narratology 1997 146), and is the point of view from which the narrative is presented (Narratology 1997 142). What meaning the reader will assign to a story claims Bal, is often dependent on the point of view that has been constructed for the reader in advance (Quoting 27). Therefore, the "point of view" of the story is created by the storyteller and can be perceived independently of the reader's own background knowledge and viewpoint, which is comparable with the focalization or "point of view" present within a novel, a play, or a film. If the storytelling is successfully executed, the viewer's own point of view may subconsciously merge with the point of view that has been assembled for him or her by the visual storyteller.

Focalization in "Jack" (Fig. 1) positions the reader in the middle of the picture looking down on Groundsel who is failing to catch Jack, while looking directly across at the escaping Jack. The reader is then on the same level as Jack and looks up to his remaining route through the chimney. The mirror, however, is in the reader's centre of vision, which is paradoxically slightly tilted, allowing the reader's point of view to

ricochet downwards and backwards into Groundsel's living room and what Jack is leaving behind.

To further describe her theory of focalization within narrative, Bal uses the seventh century "Arjuna's Penance" from Mahaballipuram in Southern India, portraying three "events" chronologically in succession (Narratology 1997 144). The first "event" is a group of laughing mice, the second a cat in a yoga position, and the third is the wise man Arjuna from whom the cat is copying the yoga position (Bal, Narratology 1997 145-146). By analyzing these three "events," the viewer then "sees" or does not see what the "actors" in the visual story see or do not see. For example, Bal claims that the mice in the picture are laughing at the cat, which informs the viewer that the mice have seen the cat and what he is doing (Narratology 1997 145-146). That the cat is imitating the wise man Arjuna informs the viewer that the cat has seen Arjuna (Narratology 1997 145-146). Bal sums up the accumulation of events thus: "The spectator sees the mice who sees the cat who has seen Arjuna. And the spectator sees that the mice are right" (Narratology 1997 146). Whereas these three "events" have only "spatial relations to one another," claims Bal, "the contents (the fabula) can only be established by mediation of an interjacent layer, the 'view' of the events" (Narratology 1997 146). This is again not so different from what David Lewis refers to in the picturebook as the "reading event," where words and pictures on a picturebook page or spread have only spatial relations, yet become a composite message in the mind of the reader (54-55). In the first edition of Narratology (1985), Bal states, "This example, paradoxical because it is not linguistic, illustrates quite clearly the theory of focalization" (Narratology 1985, 103). In her later 1997 revised

edition of Narratology, Bal instead says, "This example illustrates quite clearly the theory of focalization. Incidentally, it also suggests that, and how, narratological concepts are relevant for the analyses of visual narrative without absorbing the image in language" (Narratology 1997 145-146).

This theory of focalization can also be demonstrated in the modern day illustration of Capek's retelling of Aesop's fable "The Wolf and the Dog" (Fig. 5). In this image a thin elegant wolf and a fat dog with a festering sore walk together in a frozen bleak landscape. The viewer is positioned between the flying birds moving freely overhead and looking down on the earth-bound animals below on the cold, white ground. The viewer, then, does not share their point of view, but is positioned somewhere between the freedom of the birds and these earthbound creatures. Because the wolf is placed higher than the dog, the viewer looks down more on the dog than on the wolf. This can be compared to the focalization of the verbal narrative, which also allows the reader to look down more on the dog as he chooses the master's chain instead of freedom.

The dog with its almost human face looks *upwards* and out of the picture at the viewer, as if acknowledging being observed, judged, and looked down on. The dog's gaze then creates a social interaction with the viewer, who together with the wolf becomes witness and judge of the dog caught between them with a festering, revealing sore.

3.3. Early Image Making

"The Wolf and the Dog" is part of an international and ongoing history of narrative and visual storytelling that reaches back to the first signs of representation. The visual story in the modern picturebook may therefore even be the cultural *missing link* between the one-of-a-kind, static visual stories of the past, executed in caves, churches, and palaces, and the often animated, proliferating, visual media of modern society. However, while many conventional histories of writing describe the development of alphabets and writings as evolving from iconic marks, the development of visual language as an important branch within this history is often forgotten.

The detailed, lifelike and rendered cave paintings in Lasceaux, France, from 18000 BC, were created before the written word existed, and therefore were the only form of scripted visual representation available to their creators. These drawings may have been part of a hunting ritual, accounting then for their lifelike features (Janson and Janson 10). The knowledge and understanding present in these representations demonstrate that these animals were found within the image-maker's realm and created from first-hand experiences with those animals. Whereas these images may have shared a role with spoken words, they are not a picturing of only what written words can express and neither can these images be replaced by written words.

The lifelike features of the Lasceaux paintings contrast with the stylized, simplified and more coded figures on the wall painting "People, Boats, and Animals," Hieraconpolis, Egypt from 4000 BC, (Fig. 9a), considered the oldest painting in Egypt

(Janson and Janson 9, 11). "People, Boats and Animals" allows signification by offering only the minimum of logical structure necessary to articulate meaning, and with little or no emphasis on aesthetic qualities. These images are more like generalized "concepts" of what they represent, rather than specific representations as the Lasceaux cave paintings show. The deer-like animal for example in the centre of the picture has no shadowing or rendering as do the Lasceaux animals. It is shown in profile for easiest identification and with stick-like legs, horns, and a tail attached to its body without depth or further description. Therefore, this deer-like animal can be considered as a symbol or iconic sign for *all* "deer." These stylized Egyptian images, containing only skeletal information, have more in common with single words without descriptive adjectives, outside of syntax, than with descriptive, life-like representations. They no longer *show* how an animal looks, as did the Lasceaux paintings, but simply *tell* that this is an animal. Whereas Janson and Janson argue that these images are part of a transition towards a form of writing (12), these images are also part of a transition towards a modern form of coded visual language as can be found in symbols and pictograms. A modern pictogram representing a person has the advantage of signifying a man or woman of any race, whereas, for example, a portrait or a photograph may offer an endless supply of information about one specific person or type of person.

An explanation for this transition between the life-like representations by the peoples of Lasceaux to the more encoded representations by the peoples of Egypt, claim Janson and Janson, is that the need for planning and information became more important as the Egyptians moved from a hunting society like that found in Lasceaux to a farming

society (12). According to Kress and van Leeuwen, each different form of representation "serves a particular purpose (recording/construction of histories, myths, interactions, etc., recording of objects, transactions, etc.)" (19). Changes in cultural structures and practices demanded changes in representation and structuring.

Not only, then, must the degree of life-like or coded representation be considered in examining the history of ancient images, but so also must the manner in which the visual narrative is structured. To examine the issues involved, the "People, Boats and Animals" image will be contrasted with another Egyptian image, that of "Harvest Scenes" (Fig. 9b). The stylized figures in the wall painting "Harvest Scenes" from a tomb at Thebes, Egypt (Janson and Janson 13), 1400 BC, are placed in discursive succession along several baselines. This form of coding is partly dependent on the reader having certain "reading" skills. The narrative structure allows the creator to suggest what is to be read first and last, contrasting with the more "naturally organized" composition of "People, Boats and Animals," where the information, or narrative, is presented simultaneously. In "People, Boats and Animals," the reader is not given any clues as to where the viewing is to begin or end. In contrast, "Harvest Scenes" is structured as linear and discursive, resembling how writing is organized so that the information can be read like a chain of events unfolding in time. "Harvest Scenes," therefore, may be a forerunner to hieroglyphics and written language. Just as historically important, however, is that this form of visual structuring is also a forerunner for a modern visual language. A continuation of this form of structuring, also called "continuous" (Lavin 2) or "serial

format" can be seen in "The Bayeux Tapestry," (Fig.12), the storyboards, Groundsel, (Fig. 2), and Tales of a Long Afternoon, (Fig. 5).

Another form of Egyptian structuring or coding was the "value perspective," which corresponds to and compares the social status of humans, instead of physical size, allowing slaves to be small, and Pharaohs to be large. These figures, then, arranged within the pictorial composition in opposition to each other, established their value within a coded system where the perception of the message was partly dependent on the acculturation into certain reading skills. A goal of this "value perspective" would have been to establish a convincing yet subjective hierarchy through a visual articulation that a perceiver could thereby transfer to his or her society as a truth: slaves are worth less, Pharaohs are worth more. The visual grammar or structure of "value perspective," developed over three thousand years ago, can still be found today in modern pictures, though in different forms. Similar to that of the Egyptians, this perspective can be often found in a pursuit to establish a favourable hierarchy for a product, party, or political behaviour. People, weapons, tools, books, elephants, cars, toys, and so forth can be drawn or painted in the same style, size and lighting, and with equal distance between each element, giving therefore the impression of belonging together, being equals, or functioning as "subordinates," and often with a "Superordinate" (Kress and van Leeuwen 81). This form of classification can also be seen as a form of focalization, arranging a "point of view" for the viewer. Just as the "value perspective" of the Egyptians is not a definition of what is large and small in the physical world, advertising

and propaganda imagery define within the composition for the reader what is equal and what is not.

These "classificational processes," as Kress and van Leeuwen have called them, have only comparative values within pictorial composition, and not outside of it (81). A modern reader, however, may perceive the Egyptian "value perspective" as false and the contemporary form of "classificational processes" as realistic or natural. Both modern coded images are, and ancient Egyptian coded images were, dependent on readers being able to transform distorted facts into information, while at the same time not necessarily recognizing the codes as distortion.

However, according to Wittgenstein and Langer, the presentation of facts always contains a "law of projection" (qtd. in Langer 90). A musical score, claims Wittgenstein, may not appear "to be a picture of a musical piece" and the letters in "phonetic spelling" do not "seem to be a picture of our spoken language" but "there is a general rule by which the musician is able to reconstruct the symphony from the line on the phonograph record and from this again by means of the first rule—construct the score (qtd. in Langer 90). Furthermore, claims Langer, "A child looking at a map in Mercator projection cannot help believing that Greenland is larger than Australia" (90). For Langer "a mind educated to appreciate the projected image brings the eye's habit with it. After a while, we genuinely 'see' the thing as we apprehend it" (90).

3.4. "Egyptian Life Class": An Example of Past and Present Coding

As a representative of coded modern and ancient Egyptian images, as well as of the history of word-and-image representation, I have chosen to discuss the relatively recent cartoon "Egyptian Life Class" (Fig. 10), and the dialogue it has generated. This example focuses on Egyptian representational visual codes while simultaneously exemplifying how visual codes, demanding particular knowledge of interpretive practices, are almost invisible in their own time, yet obvious when from other eras. "Egyptian Life Class," claims Mitchell, shows "a class of Egyptian art students 'drawing from the life,' rendering a figure of a nude model, who stands in a stiff, flat pose" (42-43). This "pose" is similar to the posed figures in "Harvest Scenes" (Fig. 9b). The cartoon is an independent pictorial statement that does not rely on verbal language to communicate its visual joke, nor does it need a verbal translation to communicate its meaning. In this way it has a historical and functional commonality to the previously discussed early images and all other forms of independent visual works created throughout history.

The art historian Ernst Gombrich though, placed Alain's cartoon in his book, Art and Illusion: A Study in the Psychology of Pictorial Representation, along with a verbal joke in response to the cartoon's visual joke (Mitchell 43-44). Gombrich's joke explained that the cartoon provided "a key to the riddle of style in the history of art, the puzzling fact that ways of picturing the world are different in different times and places" (qtd. in

Mitchell 43). The placement of the picture and the verbal joke appropriates, modifies, and narrows the picture's many layered and ambiguous meanings. Gombrich thus shifts what is funny from the visual language of the image into verbal language of his own words and to what he considers funny. This verbal modifying can be considered representative of how art historians use words to quote and verbalize art in art books, television, websites and so forth, influencing the way pictures and the "history of art" are perceived. However, Mitchell offers a characterization of Gombrich's interpretation of Alain's cartoon,

> . . . "that they [the Egyptians] perceived nature in a different way" or, . . . that they did not see nature at all but merely copied the same formula that they already knew: "We have often looked back to the Egyptians," says Gombrich, "and their method of representing in a picture all they knew rather than all they saw." (44)

Mitchell ousts Gombrich by claiming that he brings his stereotype of "Egypt" to the picture, and fails to mention what is funny about the drawing (44). What is "funny," claims Mitchell, is that although Egyptians supposedly "perceived nature in a different way," the Egyptian students "are shown drawing exactly what they see, not some 'stereotype' or conceptual schema" (44). Neither are they shown as exotic nor alien says Mitchell, "but behave just as modern, Western art students" and "just like us." Mitchell then asks on whom the joke is played. Gombrich, claims Mitchell, thinks the joke is on the Egyptians who cannot see or depict nature "because they are trapped in stereotype conventions" (44). A second reading, says Mitchell, would be that the stereotypical

sameness we project onto the Egyptians is actually a reflection of our own conventions; the practice of our "progressive" drawing in the life class is as "entrenched in sameness" as Egyptian art. Mitchell then claims that his own reading of this picture is dependent on Gombrich's first reading (45).

What neither Gombrich nor Mitchell mentions, however, is that the cartoon itself, both the form, and the drawing style, are part of a stereotypical schema. The life model is both a stereotypical drawing of a stereotypical Egyptian drawing and of a stereotypical artist's model. The art students are stereotypical drawings of both stereotypical art students and stereotypical Egyptian men and act in a stereotype of art-student-fashion. They are therefore far from being shown as "just like us" or "modern." Alain's representation follows the strict conventions of the modern editorial cartoon and therefore is representative of a strongly coded form of stereotypical visual culture, comparable then to the coded Egyptian visual language.

According to Mitchell, the cartoon "depicts a classical narrative of art history as the progress of visual representation from the ancients to the present day" (43). This claim supports the purpose of Alain's cartoon demonstrating heavily-coded forms of visual representation governed by interpretive practices within a chapter concerning visual storytelling. It is not only the content of Alain's cartoon that represents modern narrative, but the formula drawing itself as a modern form of coded visual communication, making a joke on an ancient form of coded stereotype that is embedded within it. As an independent image, this cartoon is not dependent on verbal language to communicate social meaning, yet it has generated reams of written language. This

cartoon has commented visually on the codes of the past while its own present day codes remain elusive to the art historian and the critic who have appropriated and theorized it. This cartoon, which has migrated from The New Yorker Magazine, to Gombrich's Art and Illusion, to Mitchell's Picture Theory (43), and then to this thesis, can therefore be seen as representative of how art works circulate within society, and how art historians, scholars, and students alike, perceive and validate their ideas about images. Because of this, the cartoon can possibly be considered as Gombrich claims, "a key to the riddle of style in the history of art" (qtd. in Mitchell 43).

3.5. The History of Art and the Picturebook

Until recently, almost all art history was presented as a visual sequence that moves from the cave paintings of Lasceaux to the glass windows of Chartres France to the Old Masters of Europe, and then almost irrationally seems to end up with abstract paintings, installations and postmodernism. This description, though very superficial, would possibly fit into many history of *art* classes, or typical history of *art* books, such as The Story of Art (1995) by Ernst H. Gombrich, and The Story of Painting (2000) by Wendy Beckett and Patricia Wright. A presentation, however, of the history of the *picture* would look very different. The invention of the camera, film, video, computer, ipod, and cell-phone-camera would present sweeping changes and transformations. These points in history would not only show the technological inventions of image capturing and image reproduction but changes in picture content, new ways of seeing and imaging the world, new uses for images, new forms of distribution and circulation, different forms

of word/picture relationships, changing values of pictures, new methods of picture-making and new picture-makers. Instead of history leading us in a chain of images from the Old Masters to Postmodernism gallery art, it would lead us to family albums, advertising, mug shots, computer game animation, multimedia messages from cell phones, and so on.

Furthermore, Berger claims, there is a direct continuation from the "European oil painting tradition" of post-Renaissance European pictures to the imagery of modern advertising (84). The language of oil painting created conventions and norms about how things, people and property and so forth, could be pictured. Modern advertising has adopted those conventions and therefore "speaks in the same voice about the same things" (Berger 135). The modern, pictorial language of advertising, claims Berger, "is to the spectator-buyer what oil paint was to the spectator-owner" (140). Though works by the Old Masters were exceptions to this tradition as a whole (Berger 87), the picturing of sellable products and the picturing of objects and property during the "oil painting tradition" may be more closely linked to the modern advertising tradition than what art history typically chooses to present.

However, parallel to this tradition, claims Marilyn Aronberg Lavin, pictures and pictogram-like images were the main form of scripted visual communication before widespread literacy in Western society (1). "Great cycles of religious stories were spread across the walls of ecclesiastical structures almost as soon as Christianity became the state religion, and they remained a major medium of public communication for over a thousand years" (Lavin, 1). The visual stories pictured on the walls of medieval churches

have an enormous presence and tradition in western culture and are then part of a history of narrative practices, visual storytelling, art, and language. These highly developed methods of visual storytelling laid the basis for the narrative structure of film (Lotman 9) and picturebooks.

Visual storytelling in picturebooks shares a history with the history of these pictures, the history of art, the history of narrative, the history of composite texts, which then includes the history of books, and the technological history of printing, allowing picturebook images a solid place in an historical, cultural, and economic context within contemporary society.

The need, however, for visual narratives in churches waned with the advent of literacy and printing presses and eventually books and writing took over their role of storytelling. Richard Rorty claims that society moved from being visually oriented to being verbally orientated, and characterizes this change as a "linguistic turn," (qtd. in Mitchell 11). The static visual storytelling that once only existed on the stationary walls of caves, palaces and churches can now be observed as moving images in film, computer games, websites, and as multimedia messages from cell phones, and e-mails. Mitchell therefore claims we are now in a "visual turn," a shift towards a visually orientated society (11). Kress and van Leeuwen call this "visual turn" a "semiotic shift" from the "old literacy," where visual information was secondary to the message in the text, to the "new literacy," where the verbal text often only comments on the visual information (21-30). Though this "semiotic shift" is possible only in part because of newer technologies

such as film and the Internet, there was a need for visual information and visual narrative leading up to these technological possibilities.

According to Vanessa R. Schwartz, "The Paris Morgue," for example, which was open free of charge to the public between 1864 and 1907, could have forty thousand visitors each day and sometimes up to one hundred and fifty thousand (88, 92). "The Morgue" claims Schwartz, "served as a visual auxiliary to the newspapers, staging the recent dead who had been sensationally detailed by the printed word" (90), and was visited by women, men, and children, from all walks of life (88). Furthermore, says Schwartz, the Musée Grevin Wax Museum in Paris, which opened in 1882, considered by some as a continuation of the popular Morgue, "attracted a half a million visitors yearly" and was envisaged as "a living newspaper" (94). Therefore, one might conclude that although the newspapers offered verbal information, this news without visual information, was experienced by readers as insufficient.

This modern need for visual narrative can also be demonstrated by, for example, the practice of filming the Harry Potter books by J. K. Rowling (1997 – 2007). Whereas these books have sold 325 million copies worldwide, films picturing each book have been made (Rich). While many of the visual narratives in the churches were made for an illiterate society (Lavin 1), the visual storytelling in Harry Potter films are made for a literate society. The existence of this practice demonstrates, that though a society is verbally literate, there is still a need for visual narrative. These examples might be considered as a contradiction to Nodelman's claim: "Our heritage of many centuries of great un-illustrated literature makes it clear that stories can be told adequately by words

on their own" (1). But one might also as easily conclude that it is not the word that needs clarifying as, for example, Harry Potter is already adequately represented by words alone, but that these two separate sign systems are both desired and even necessary as forms of human communication.

3.6. The Representation of Time in Visual Storytelling

All forms of visual telling, whether ancient Egyptian, medieval, in film, or that of contemporary picturebooks, must in some way or another deal with the passing of time. According to Franz Wickoff there are three narrative modes of representing the passage of time in static images:

> *monoscenic*, in which the main elements of a story are concentrated into one framed scene – the main figures are shown once in a defined space, performing a single action that telescopes much of the story; *polyscenic*, meaning more than one moment is represented – the figures are still shown once but are doing more than one thing, moving the story ahead by more than one episode; and *continuous*, in which the same figure is seen more than one time in a continuous setting. (qtd. in Lavin 2)

Examples of *monoscenic* images within this thesis are Capek's "The Wolf and the Dog," (Fig. 5), and Blackwood's "Fire Down on the Labrador," (Fig. 16). An example of a *polyscenic* image or (what Werner Wolf, discussed later in this chapter, calls) a "Multiphased painting" is "People, Boats and Animals," (Fig. 9a). Examples of *continuous* images or (what Lavin calls "serial format"images) are "Harvest Scenes,"

(Fig. 9b), and "The Bayeau Tapestry" (Fig. 12). I would also like to add a fourth mode of pictorial narrative: *narrative segments*. A narrative segment is a segment of a whole story such as the pictures inside a picturebook. Though often capable of standing alone as works in their own right, these images were created as part of a larger work. Each narrative segment such as Deines' "The Jump," (Fig. 13), and Hall's "Jack Frost Escapes," (Fig. 1), is preceded by or precedes other narrative segments. Most pictures with storytelling structures are a combination of several narrative modes.

Monoscenic pictures often have a kind of quietness about them, as if time stands still, allowing the viewer to take in the whole picture. Monoscenic pictures are often used on picturebook covers and have monumental-like compositional structure. The visual narrative segments inside the book may have a more transient, unfinished feel about them. Verbal and visual narratives slow down, pause, and move forward depending on the story's structure and content. The discursive nature of words carries the act of reading forward in a continuous flow, simultaneously as the story seems to pause when the reader is offered a description of a setting, object, or person. When verbal narrative describes action, both the reading of the words and the story move forward together. In visual stories the process is the opposite. Both the reading flow and story must physically pause to read the many-layered image, whether portraying an action in time or a scene at a standstill. On page 19 in Groundsel, "Jack Frost Escapes" is a split fragment in time, showing an escape after it has begun and before it has ended. The reader pauses to read the picture as the story seems to go forward. On page 23, only two pictures later, the reader and the story pause as Father Time sits monumentally and peacefully on a salt-

timer as if "time stands still." He seems to have been there for ages, which he has been, and will continue to be.

Wolf, however, asks in his "Narrative and Narrativity," whether a work of the basically non-temporal visual arts can be called "narrative," "or a purist view, according to which 'narrative' should be reserved for verbal, perhaps even for literary texts alone" (180). This so called "purist view" and other viewpoints in Wolf's article concerning visual and verbal domains, have relevance to my argument as a materialization of assumptions that may belong to a wider public, and have consequences for how the visual story in picturebooks is perceived. I identify three assumptions in Wolf's article: (1) narrative is composed of verbal text, (2) visual artworks are singular pictures, and (3) visual storytelling is a picturing of a written text. According to Wolf:

> There is a general feeling that a narrative, though it can appear in many different media and genres, will most frequently occur in the form of a verbal, especially fictional text, such as a novel or a short story. One would consequently assume that literary studies is the most appropriate discipline to answer theoretical questions about the nature of narratives and narrativity. (180)

The assumption that narratives are composed of verbal texts or that illustration is a picturing of a written text is often reflected in the way picturebook reviews are written. As will be described in Chapter Five, reviewers exclaim how words, instead of stories, are illustrated or "enhanced," or how the illustrations are "a complement" to a "told story."

In an attempt to address the question "whether visual artworks can be called 'narrative,'" Wolf proposes a variety of narrative concepts, and then offers to apply them "to the visual arts by referring to the medium of painting" (181). Though Wolf mentions a series of images, such as The Bayeux Tapestry, as a possibility for creating narrative (189), his methodology applies these theories to a "so-called '*multiphased picture,*'" a painting with the "incorporation of several scenes," called "*Het Sint Nicolaasfeest*" by Jan Steen (Rijksmuseum, Amsterdam, c 1660) (190). This artist has, instead of using a whole church, picturebook, tomb wall, or film reel as a storyboard, created a story within the limitations of one canvas. As Malcolm Andrews claims in his Landscape in Western Art, "[w]hat most scholars have in mind when using the term 'narrative' or 'narrativity' in discussions of pictures is still either the reference by means of visual representation to some literary narrative, as opposed to static, descriptive images, but hardly ever the *representation of a story proper*" (qtd. in Wolf 180). The polyscenic or multiphased painting though, is only one form of traditional painting among many that has storytelling properties. By using a singular picture to represent the visual arts, Wolf is not discussing the limits of narrative in the visual arts, but the limits of narrative within one kind of visual art. This demonstrates the assumption that a visual artwork is presumably a singular picture.

According to Wolf, the "cultural 'script,'" a previously written text, "supplies the temporal dimension necessary for a narrative interpretation . . . This indirect introduction of narrativity into the visual arts through extrinsic, intertextual or rather intermedial reference is an especially noteworthy and frequently employed device" (191). Wolf

claims that previous knowledge of "verbal stories, as stored in myth, religion, historiography or fictional literature" allows a necessary "filling in" for the painting to function as narrative (191). This demonstrates the assumption that visual storytelling is a picturing of a finished written text rather than of a story. It also demonstrates that the visual arts are assumed dependent on verbal narratives, instead of both visually known, and verbally known stories. According to Bal, narrative in the visual arts has not been popular in art history, as interpretations of an image were believed to have relied on the verbal narratives that the image supposedly illustrated (Narratology 1997 161). Furthermore, Wolf claims that the verbal caption is a narrative device that helps us to verbalize the visual narrative in accordance with the "cultural 'script'" (190-191). This viewpoint can infer that visual art is wordless. Yet according to Marilyn Lavin, even in the art of medieval church narratives there were two branches of tradition that recognized the role of visual storytelling. Pope Gregory the Great, who lived between 590-604, "believed that the mimetic aspects of pictographic forms made stories, and the ideas they conveyed, universally communicable" (Lavin 1): The narratives in this first branch of tradition relied solely on visual elements to tell a story (Lavin 1). "The other branch of medieval tradition" claims Lavin, "assumed a public at least semiliterate, for whom pictures and *tituli*, or inscriptions, worked together in an explanatory symbiosis" (1). Olivier Bouzy, from the "Mediateket," Orleans, France, argues that the insertion of verbal texts in artwork as demonstrated in "the Bayeux Tapestry" (Fig. 12), appear wherever images alone cannot articulate particular segments of the story (Bouzy). Narrative in early films [and picturebooks] is constructed in a similar way (Lotman x). Lavin claims

there is a "difference between *narrative illustrations* and *narratives that communicate in direct visual terms*" (Lavin 2-3; emphasis mine).

Furthermore, Bal recognizes that the filmmaking of a novel is not a one-to-one translation of the story, but a visual reworking of the story and its meaning (Narratology 1997 164). This reworking or retelling can apply as fully to an image in a picturebook such as "Jack Frost escapes" (Fig. 1), or to Rembrandt's "The Return of the Prodigal Son" (Fig. 11).

3.7. Visual Stortyelling: "The Return of the Prodigal Son"

To demonstrate the limits and potential of narrative within a single painting, I have chosen to discuss Rembrandt's "The Return of the Prodigal Son" (Fig. 11). In this biblical story, "The Return of the Prodigal Son," a son leaves home, squanders his inheritance, returns destitute, and is forgiven by his father. The father therefore, arranges a feast, despite a disgruntled brother who had remained, working hard on his father's farm. The prodigal son was lost and is now found. The story "The Return of the Prodigal Son" comes from the "The Gospel According to Luke, XV: 20-24" ("State Hermitage"), and was part of Rembrandt's religion and culture. Rembrandt painted this story in about 1669, and possibly used the role of the pre-text, the common visual and verbal knowledge of the biblical story, to participate in the telling of the story for his readers. This allowed the painter the freedom to take the next step and freely focus on the expression of human emotion through gesture, the aesthetic beauty of forms and colours, and the materiality of paint. Readers familiar with this culture could and can combine the pre-text and the

painting to access a more complete story. Even if the "reader" of this painting only partly knows the story, the missing parts can still be filled in through familiarity with self-lived or observed human experience, and without any words present. Just as in a picturebook, the story is dependent on both word and image, whereas the picture, with its own structure and qualities, is not. Much of the message in this painting can be understood independently through both the language of gesture, the visual narrative structures, and the aesthetic qualities of colour, form, and paint, which are in themselves carriers of meaning. Rembrandt's visual story, then, has commonalities with a visual story in a picturebook where the word and image have interdependent roles yet each have their own communicative, aesthetic, and narrative structures. The verbal title "The Return of the Prodigal Son" which appears with the painting assists in linking the painting to the verbal Biblical story. The nominalization of the verb "Return" within the title tells the reader what has happened, and the noun "Son" who has done the returning, while the adjective "Prodigal" points out how it has happened. The role of titles on works of art could be considered what Kress and van Leeuwen call the "new literacy": where the words have only a commentator role to the image (21-30). This role of verbal presence within the visual domain is a convention and tradition comparable to a pictorial book cover on a novel or a woodcut vignette on the title page.

Some of the multiple ways this story can be read are: as a Bible story, a story of human relationship, father and son, mercy and forgiveness, a universally understood proverb, a myth from another time and place, visual poetry, the present forgiving the past, a composition of reds and browns, and as tránslucent layers of paint. This visual story

masterly composed by Rembrandt, and considered high-art, have many common communication forms as to that of a picturebook picture, such as aesthetic signs, connotative signs, non-mimetic signs, colour, form and so forth. Whether a narrative painting or a picturebook picture, the visual storyteller employs narrative codes and structures familiar to its readers.

The visual story, "The Return of the Prodigal Son," shows a father dressed in the clothes of a wealthy man, embracing his kneeling son, who is dressed in rags, surrounded by four onlookers. The spotlit father and son are on the far left-hand side of the composition, contrasting with a brown/black backdrop. The four other figures, whom might be servants, or witnesses, or the brother, and/or possibly the mother, stand in monotone shadows. This signifies their presence but also their less significant roles as witnesses to the powerful father-son scene.

The father wears jewels and a warm, red coloured cloak. This stands in contrast to his poor son dressed in almost colourless clothing. The father's clothing, signifying his wealth, creates a colour "contrast of saturation" (Itten 96) to the son's clothing signifying poverty. The father's deep-red coloured cloak, made even redder by the warm spotlight, and therefore the reddest hue within the composition, signifies the brightest warmth, the brightest love, and wealth, whereas the son in contrast lacks such colour and therefore those qualities. Yet where the son buries his head in his father's lap, there is no difference between the two colours, and they therefore become as one, signifying union. In addition to this, some of the warm red colour from the cloak reflects on the son's face, signifying the abundance of symbolic warmth, radiating the red colour from the father to the son.

The son is kneeling, making himself the size of a young boy once more, and allowing the father to tower over him, signifying the relationship of both the past and the present. This allusion is strengthened by the fact that the son's head is almost hairless--like that of a small child. His head is turned to the right, whereas the father focuses his eyes down and slightly away to the left. According to Bal,

> Where the head of the son turns slightly to the right, the father's eyes turn in the opposite direction, signifying the irretrievable loss of the relationship between them . . . The unity of father and son is there only to be imperfect, an imperfection that is signified by the divergence of looking. (Bal, Reading 354)

The father has one hand on the middle of the son's back and one on his shoulder, open and firmly placed, signifying different kinds of touch within the father-son relationship. The hand on the son's back may represent comforting, support of the son's body, or a support for the son to go forward in life. The hand on the shoulder may represent guidance and also acceptance. The son's feet are turned up so that we see the soles. They are in the foremost section of the compositional plane, exposed for the reader's viewing. One shoe is off and one worn shoe is still on. On the purely representational level this could inform the reader about poverty, a long journey, and proves he has made it home with both shoes, but only just. On a symbolic level, the contrast between the on and off shoe could mean: clothed-naked, hidden-revealed, protected-vulnerable, or the subconscious and conscious.

The golden stage that the father and son occupy could connote a golden moment or golden opportunity. Aesthetically and symbolically the golden colour is in an indexical relationship between the red of the father's clothing and the brownish white of the son's clothing, representing then the neutral standing-point that they both share. These three mentioned colours could also be read aesthetically, red, off-white and gold, as alluding to a kind of "triad colour chord" connoting completeness, harmony and balance in the moment.

Whereas the father and son have the leading roles, their importance is not expressed through central placement or through size. They instead receive value through the use of theatrical storytelling properties, such as theatrical spot-lighting, being on stage, and being surrounded by an audience, which includes the viewer. The viewer of the picture then becomes a witness, joining the four onlookers and completing a semicircle around the stage. The son's feet pointing to the left suggest that he has entered the scene from the left side of the picture. The father has moved to that side of the composition to meet him, expressing a willingness to meet more than halfway rather than in the middle. The placement of the figures around the main actors, and the direction of vision from the onlookers' eyes, create compositional lines or invisible rays leading to the son's head, allowing his head the value of a visual centre, as with the rays from a star. The father's arms and shoulders also create a circle around the son's head, framing it within an egg-like shape, like the shape of a uterus holding a foetus. The father's head, bright from the lighting, contrasts with the dark background, and becomes a lonely dot above the self-contained son, whose arms do not embrace his father. These connotative

functions of the compositional structures are formed within the syntax of the composition by elements that denote the picture's primary functions. The combination of content, material, and structuring create the many-layered language of the story.

Rembrandt's painting represents the scene near the end of the story, at the moment of forgiveness, which is also the emotional peak of the story and part of the conclusion. "The Return of the Prodigal Son" therefore also visually represents the human emotions of forgiving, love, repentance and mercy. Knowing that this is Rembrandt's last painting, painted the year of his death ("State Hermitage"), strengthens the visual presence, portrayal, and connotations of these emotions, and gives the proverb-like story added meaning n reference to Rembrandt's own life. Like all good stories, "The Return of the Prodigal Son" is not just a depiction of the prodigal son, but suggests also a higher message.

3.8. The "Story" as an "Abstract Totality"

The creating of a story and the telling of a story are two different processes, as is the composing and the playing of music. The written musical composition uses a sign system different from that of a musical performance (Saussure, Course 18). Both the written music and the performed music represent the composition. Just as mistakes and variations in written language, such as in spelling and grammar, do not disturb language (Saussure, Course 119), the original musical composition is not influenced by incidental errors during the performance.

"The Return of the Prodigal Son," for example, can be retold in numerous ways, taking on a new form in each retelling, yet these variations will not destroy the "story." Though the played musical sounds in the performance are *real sounds*, just as the colours and forms in the visual telling of "The Return of the Prodigal Son" are *real colours and forms*, the performing of a musical composition is *a representation of a particular musical composition*, just as the telling of "The Return of the Prodigal Son" can be considered *a representation of that particular story*. Just as language is "the abstract totality of language available to a linguistic community" (Saussure qtd. in Payne 294), a "story" can be considered as the "abstract totality" of a particular story. Just as "language" is a sign system different from that of spoken and written words (Saussure, Course 119), the eventual "form" or "text" of the story, whether musical, visual, verbal or a combination, can be considered as different sign systems and as a representation of "the abstract totality," which is the "story." Though the story becomes specific within the telling of the story, the reader brings memories, knowledge, and fragments of previously told stories to the reading or telling. A story in a picturebook, therefore, is not just the sum of words, or words and picture arranged within the book.

From these ideas, one could conclude that written words, which are representations of language, which again represent objects and events from the real and imaginary worlds, can be arranged with narrative structures to represent a "story"; and images composed of colours and forms, representing visual language, capable of representing objects and events from the real and imaginary worlds, can be arranged with narrative structures to represent a "story." Images cannot possibly just represent the

meanings of written words, which are representations of verbal language, which is a representation of objects and events, and which then represent the story. Therefore, visual motifs and visual themes from, for example, mythology, the Bible, and Aesop's fables, have properties of their own which represent objects, events and the "story" itself.

3.9. Visual Storytelling: Aesop's Fables

Some of these ideas about visual storytelling can be demonstrated by taking a closer look at the visual storytelling of Aesop's fables. These fables, usually involving personified animals, are credited to Aesop, a slave and storyteller from Ancient Greece. The orally told story was the verbal representation of the fable. The Book of the Subtyll Histories of Aesop, 1486, was one of the first books printed on the first English press by William Caxton (Lewis, Jayne Elisabeth 17). This written version of Aesop's fables is not only in another language but is a result of a story passed down through word-of-mouth and formulated as a written text. In seventeenth and eighteenth century England, Aesop's fables were printed in small inexpensive Chap-books (Ashton 463, vii). In both these examples the text was printed with letterpress, and *illustrated* with often one simple woodblock engraving, representing the whole visual story through one familiar scene (Ashton vi). These scenes, often a form of monoscenic narrative structuring, usually represent the moment of deception, or changes of positions and possessions between beings. Jindra Capek's visual versions of Aesop's fables are inserted as single monoscenic images within a larger story in Tales of a Long Afternoon, (Fig. 6). Similar versions of these Aesop's fables structures can be found in "The Bayeux Tapestry" (Fig.

12). Aesop used the spoken word to articulate and share the fable that otherwise would only be within his mind. William Caxton used the printed written word as a representation of the same story and the Chap-books, Capek, and "The Bayeux Tapestry" have used images as a mode of representation.

3.10 "The Bayeux Tapestry" and the Aesop's Fable

"The Bayeux Tapestry" (Fig. 12) is an English and Norman version of the Norman Conquest, and was designed and created for display in a Norman church (Stenton 11). According to the Musée de la Tapisserie de Bayeux, "The Bayeux Tapestry," from between 1066 and 1077, has among its fifty-eight embroidered scenes, "Harold's journey to Normandy, "[t]he death of King Edward, the preparations for the Norman invasion," and "the landing in England . . . followed by the Battle of Hastings" ("Musée"). Within these scenes are "over six hundred characters, two hundred horses, around fifty dogs, five hundred other animals, several dozen trees, about thirty buildings and forty ships" ("Musée"). About four hundred and fifty of the birds and animals fill the upper and lower borders and include nine Aesop fables (Lewis, Susanne 59-60). The fox in these fables looks similar to most other representation of a fox, the wolf like other wolves, and the raven as other ravens. They are neither different in features nor medium from the other images of foxes, wolves, or ravens within the same tapestry. What differentiates these animals and makes them Aesop's fable animals, are their codes of gestures and their monoscenic narrative structures. For example, Capek's visual telling of "The Fox and the Raven" in Tales of a Long Afternoon (Capek 5; Fig. 6), is

grammatically similar to the visual narrative structures of the monoscenic portrayals from "The Fox and the Raven[5]" in the Bayeux Tapestry (Fig. 12). The fables in the Bayeux Tapestry, claims Susanne Lewis, are aligned with characters and events in the central narrative, causing "intertextual connections created in the juxtaposition of fable and epic history" (Lewis 60-61). These [*monoscenic*] fables with their "abbreviated economy," claims Lewis (61), contrast the [*continuous* format] of the tapestry's main narrative which is a "relentless, unbroken surge of events" (60). According to Lewis, the otherwise mute animals and birds are then given speech, and their "acts acquire moral, social, and political value," contrasting the human silence in the main narrative (Lewis 61). An example of these "intertextual connections" can be demonstrated by the fable "The Fox and the Raven" (Fig. 12) which appears in three different places within the Bayeux story, articulating three different stages of the fable. In "The Fox and the Raven," a fox seeing a raven sitting in a tree with a piece of cheese, flatters the bird by telling him how beautiful he is. When the fox asks the raven if his singing is as beautiful as his appearance, the raven opens his mouth, and the cheese (the prize) becomes the fox's possession. All three versions within the tapestry show the raven, the fox, the tree and the cheese. The structuring of these four story "elements" is all that identifies them as belonging to the same Aesop story. The raven sits always in the tree while the fox always sits attentively below. The cheese is either in the raven's mouth and therefore in the raven's possession, in mid air and therefore after the moment of deception, or in the fox's mouth and therefore in the fox's possession, depending on the picture's position within the fable. In

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[5] Susanne Lewis calls this fable "the Fox and the *Crow*.

the tapestry's first scene of "The Fox and the Raven" (Fig. 12), the cheese is suspended in midair between the open mouths of the fox and the raven. This scene represents the climax of the fable when the raven has just lost the cheese, and is an identical narrative structure to the moment portrayed in Tales of a Long Afternoon (Capek 5; Fig. 6). In the second scene within the tapestry, the fox holds the cheese and the raven's mouth is empty. Normally, this would be the final scene of the fable, with the fox as winner of the prize. However in the tapestry's third "fox and raven scene," the raven holds the cheese and the fox's mouth is empty. This, claims Susanne Lewis, reveals the Bayeux Tapestry's "reversed order" of the unforeseen outcome of the fable, as it juxtaposes, assesses and comments on the main narrative (63-64). In other words, the fable has visually commented that the "cheese," and therefore the prize, was not lost, and neither was he who possessed it fooled. This silent "discourse" relies on the reader recognizing the properties, codes, content and meanings within the fable. These meanings might be, claims Lewis, the control and possession of the cheese, "the unforeseen transfer" and "the crow's [or raven's] misperception of the fox's deceptive scheme" (63). The intended reader of this , says Lewis, must therefore have belonged to "an elite court society" where fables and oral stories were accessible (61).

The crude monoscenic woodblock images from the early chapbooks, the monoscenic embroidered images from the medieval "Bayeux Tapestry," and the detailed monoscenic picturebook images from Caprek's Tales of a Long Afternoon all have a similar recognizable pictorial structure, though they are created in different media, for different audiences, and across a time span of over one thousand years. The picturebook

author rewriting or retelling of a known story, such as Aesop's fables in Tales of a Long Afternoon, has a similar role to that of the illustrator: to tell the story within his or her mode of representation, in the most interesting way possible, bringing something new to the story, but remaining true to the "abstract totality" of that story.

Historical and religious themes in picturebooks are good examples of how both the illustrator and writer may use equivalent sources of reference to gain knowledge to tell their stories.

3.11. Embedded Knowledge in Visual Stories

The specific nature of images demands that the picturebook illustrator must often do intensive research to articulate what he or she plans to represent. Whereas a picturebook's illustrator and writer may be discussing the same things, they may be looking for different kinds of information from the same or similar sources. During the research for an illustrated book about Joan of Arc, The Heart That No One Could Burn (2008), the author Jon Ewo and I both travelled at separate times to the same towns and cities in France to research her story. Though the story is known, there are many verbal and visual variations in a mixture of fact and fantasy. Whereas Ewo gathered verbal facts, I collected hundreds of images of how Joan of Arc has been depicted. I also visited the place where she was burned, where she was born, where she witnessed the crowning of the king, as well as the places where she led battles. I therefore experienced how she was seen and probably something of what she saw. As Ewo has not yet written the story, my visual story is based on the "abstract totality" or concept of the story and what I learned

through research. Just as Ewo made choices within his version as to what Joan of Arc actually might have said and did, I made choices about how to depict her flag, her armour, her facial features, the colour of her horse, and how she carried her sword. Just as the verbal story could be told with another set of illustrations instead of mine, so could my illustrations tell the Joan of Arc story with a different verbal manuscript.

"Buddha as King of the Monkeys" (2003) (Fig. 18) is one of numerous versions of the 550 Buddhist Jataka tales from 500 AD (Bringsværd 61) and is part of the picturebook Buddha written by Tor Aage Bringsvaerd and illustrated by me. As part of my research for this image, I showed a member of the Hoi PgVn Tai Buddhist Community in Bergen the pre-drawings for "Buddha as King of the Monkeys" asking if I had captured the personality and spirit of the Buddha. She told me I had not. My monkey was "too sad" and he did not have "*inner goodness*." However, she could not explain to me with words what this *inner goodness* looked like, nor what my version of Buddha was lacking. Instead she "showed" me other images of Buddha, explaining that these images expressed Buddha's spirit and *inner goodness*. Although "Buddha as King of the Monkeys" is an illustration, and therefore considered by some as a picturing of words, there were no existing words that could or can describe the most important part of the painting: *Buddha's inner goodness*. Furthermore, the only verbal information about this monkey-king on the picturebook spread was that "[he was] king over eighty thousand monkeys!" (Bringsværd 5). My concepts and knowledge of Buddhism and monkeys were based instead on the sum of what I have heard, read, and seen, as well as my own experiences including an earlier journey to Buddhist shrines in the Himalayas and

Kathmandu, Nepal. To understand this story deeply enough and to understand how Buddha could be pictured, I researched both visual images and verbal sources as did the writer. Most of my research for this visual story did not come from readings or scholarly works, but from absorbing, studying and coming to understand thousands of pictures of traditional Buddha images.

This painting, estranged from the mundane realities of the everyday world, can be read as a visual truth from Buddha's real life, giving us information about Buddhism and who Buddha was, what he looked like and how he lived. "Buddha as King of the Monkeys" can also be read as within a mythical tradition or as a metaphoric language, embedded within a world religion and therefore a form of truth. It can also be read as a magical, mythical tale, visual poetry of decorative shapes, of warm browns and cool greens and blues, and a metaphor for goodness, kindness and tolerance.

These examples demonstrate the presence of a story before it is re-told, the illustrator's influence within the storytelling process, the similarities and differences between the verbal and visual storytelling, and how the source of knowledge does not and cannot come from the words alone.

Chapter 4

The Integrity of the Visual Narrative

In the previous chapters I have discussed the principles of visual language, the structures of visual storytelling, and the history of the visual story. In this chapter I will use the ideas from these chapters to discuss a group of four narrative works: Fergus Hall's Groundsel (1982), (Fig. 2): Frida Kahlo's "The Little Deer" (1946), (Fig. 17): Jindra Capek's Tales of a Long Afternoon (1988), (Fig. 6): and David Blackwood's "Fire Down on the Labrador" (1980), (Fig. 16).

Conventional opinion might separate these works simply into two categories: *illustrations* and *art*, on the grounds that the pictures in the picturebooks only tell a story already told, whereas those pictures considered *art* have been created with the integrity of the artist. I propose to demonstrate that the images presented in this chapter, picture stories with the integrity of the storyteller, whether considered *illustration* or whether considered *art*, or both. Each of these images has a relationship to words and previously told stories each in its own way. The picturebook Groundsel, for example, is told both in words and images by the same author, and is interwoven with previously told stories such as "Father Time." "Fire Down on the Labrador" is based on oral storytelling about fishing trips to Labrador combined with Blackwood's own experiences. "The Little Deer" is based on stories and motifs from Mexico and Europe, re-worked and woven together

with Kahlo's own life. Capek's Aesop's Fables in Tales of a Long Afternoon is a visual re-telling and re-working of traditional tales that have been re-told numerous of times by others in various mediums. The verbal storyteller and the visual storyteller are therefore, in this case, in the same position, re-telling and re-working visual or verbal motifs and concepts of previously told stories, abiding with particular conventions, grammar, and content of the story's own storytelling traditions. Furthermore, all four of these works circulate within a community of readers, chronologically arranged in picturebooks, on websites, and in art books.

The differences among these images, whether created for presentation in a picturebook, a gallery, a postcard, or a poster, are not those of a relationship to words or reproduction techniques, or whether they are defined as illustrations or fine art. The differences among these images lie rather within the integrity of each image as an independent articulation with aesthetic and narrative signification. By identifying the diverse storytelling properties present in these four static works, I will position the picturebook's visual story within a larger field of visual narrative. With the use of narrative concepts such as the passing of time, focalization and so forth, I will describe how colours and forms, the pictorial syntax, as well as previously told stories and visual motifs articulate these concepts. By comparing the content and narrative structures of these modern images with earlier narrative images, I will place these works within a visual storytelling tradition.

4.1. Fergus Hall: Groundsel

In Groundsel, by Fergus Hall, Father Time never gets around to visiting the three counties of Wookey Hollow, so Groundsel's home, situated within these counties, remains constantly in summer, and without time. In an act of revenge, the bird Maggot-Pie *tells* on Groundsel by informing the spirit of "Winter" about forgotten Wookey Hollow. After Jack Frost's arrival, Groundsel seeks advice from both Walter the Owl and Merlin a magician. Eventually Groundsel takes the matter into his own hands, tries to trap and melt Jack, which results in Jack escaping up the chimney and dislodging a clock key (Fig. 1 and 2). When Groundsel puts the key to use, Father Time is summoned; he gets rid of Jack, and leaves Groundsel with a map of time, "The Calendar."

The visual story in Groundsel (Fig. 2) consists of fifteen full-page illustrations, a book cover, a title page vignette, and a back cover vignette. Hall's crisp and three-dimensionally rendered images allude to a fantasy, fairy tale world where orderly homes, landscapes, and gardens are free of cars, pollution, and supermarkets. Hall has constructed an imagined world from fragments of cultural concepts such as Father Time and Jack Frost. Though Groundsel is a picturebook, many of its narrative segments have monoscenic-like properties. This is partly because of the highly-saturated individual content of each image, with its rendered forms and rich palette, introducing new characters, new settings and/or new "events" into each new image. Whereas the monoscenic-like structuring slows down the forward flow of the story, the words, representing narrator's voice and character dialogue, participate in the role of carrying the story forward. The picture, "Jack Frost Escapes" represents the climax and turning point

within the story. The continuation after "Jack Frost Escapes" describes the solving of the problem that Jack Frost has created.

In "Jack Frost Escapes," the mass of pictorial structure resides in the bottom half of the picture and tapers to a point of spewing smoke at the top of the chimney, arranging the main pictorial structure into a massive *triangular* shape (demonstrated in Fig. 3). Kress and van Leeuwen claim that the role of form or "visual structuring" within images creates different forms of mediated discourse (43-45). For example, the moon and pregnant bellies have round forms, and skyscrapers and briefcases have rectangular forms (54-55). Conversely, a *triangle*, claim Kress and van Leeuwen, "especially when tilted . . . can convey directionality" by pointing at things, and therefore is an active participating "vector" within the picture (53). The visual structure in "Jack Frost Escapes" is composed of various pictorial elements, pointing to where Jack will escape, creating a *tilted, triangular-shaped vector*. The power and the thrust of this "pictorial verb" are strengthened by its being a triangular form within an even wider supportive triangular form (Fig 3). Furthermore, this large form is echoed and contrasted by a minute clock key, articulating a tiny golden triangular structure, pointing downwards in the opposite direction. Jack's arm and leg, and the top of the fire, enclose an upward pointing, black triangular shape, strengthening this contrast to the downward pointing triangular form of the golden key. The directional line of the black bird's stare, from outside the window, points to this key, linking bird and key in a storytelling clue, and compositionally adding to its importance. This key which is so tiny it could have easily been missed, is then given visual importance through the social interaction of the directional line of the bird's

stare, its being framed between Jack and the fire, a large/small size-contrast created by the large/small triangular shapes, and a form-contrast from the triangle shapes pointing in opposite directions. Furthermore, the *golden* key creates "light-dark" colour contrast against the *black* background, while at the same time the colour *black* allows the brilliance of the *yellow* to be fully perceived (Itten 46, 122). These "pictorial adjectives" and "modifiers" within the composition therefore visually signify the importance that this tiny object represents within this image, while signalling its further importance in the central narrative within the story. The six remaining *visual segments* in Groundsel have various kinds of triangular shaped "vectors" such as a pointing flashlight (Hall 13; Fig. 2); or pointing fingers (Hall 25; Fig. 2); or a pointing space ship (Hall 27; Fig. 2), signifying action and purpose, while allowing "Jack Frost Escapes" to be the strongest "pictorial verb" within the syntax of the story.

To demonstrate the division of labour between words and images and the overlapping that occurs between these two sign systems, I have included Hall's text, which accompanies the image "Jack Frost Escapes":

> HE HAD NO IDEA where to start searching for Time, and besides he was much too tired. Instead, he relit the fire and sat gazing into the orange flames. Suddenly he remembered what Merlin had said about the sun melting the frost.
>
> "Might as well try something else before setting out on another wild goose chase," he thought.

> He stoked the fire until it roared in the chimney, then closed the windows tight and blocked every crack and cranny in the house. He waited. The room grew hotter and hotter. At last he heard the sharp crunch of approaching footsteps and Jack stepped inside. Groundsel leapt up and locked the door.
>
> "Got you!" he cried. "Now you're going to stay here until you melt clean away, Jack"
>
> Jack looked about him apprehensively. Already a drip was forming on the end of his nose. He had to do something quickly. In one bound he was at the fireside.
>
> "You don't get rid of me so easily, Groundsel. See you soon," he called and leapt straight up the chimney, dislodging soot and snow and all manner of rubbish as he went. (18)

Of the seventeen sentences in this text, only two sentences have anything directly to do with the accompanying illustration. The first fifteen sentences lead up to the moment portrayed. One of these two remaining sentences is dialogue and not part of any aid for the description of an image. Even in the following one sentence that resides in the same time frame as the image, there are very few words that offer "concepts" to aid in a one-to-one picturing: "'You don't get rid of me so easily, Groundsel. See you soon' he called and leapt straight up the chimney, dislodging soot and snow and all manner of rubbish as he went" (Hall 18). The verbal story tells the reader that Jack "called." The visual story though, articulates Jack's open mouth blocked by his tongue and without *calling* ability.

The verbal description, Jack "leapt straight *up* the chimney," contradicts the image of a curved chimney, blocking the "straight up" action. The verbal "soot and snow and all manner of rubbish" is visualized with a few sprinklings of undefined particles. Among these particles is the very important "key," representing a turning point in the story. This key as described above is given great importance in the visual narrative, but not even mentioned in the accompanying verbal caption. The picture and the text therefore have only a miniscule overlapping of meaning and with each their own roles and structuring.

Eight of the sixteen full-page illustrations, including the cover, have *monoscenic*-like structures introducing new information and characters to the story. To be able to discuss these contrasts, I will call the *monoscenic*-like pictures *portraits.* Therefore, within Groundsel, a *portrait* is a picture presenting a formally posed new character or object, showing descriptive details and visual clues. The eight such *portraits* are shown on Hall's cover, and pages 5, 7, 9, 11, 15, 17, 23 (Fig. 2). Of the eight remaining images, are "Jack Frost Escapes" (Hall 19; Fig. 2 and Fig. 1) (as also discussed in Chapter Three) and an image I will call "The Calendar" (Hall 29; Fig. 2) which has *continuous* narrative structures as a story within a story.

Groundsel is first presented on the book cover as a smiling and posed *portrait*, showing his head and upper torso. The blue, flat sky frames and contrasts with Groundsel's warm-coloured, rounded shapes, as he towers over a country landscape and path. Groundsel, holding a dandelion and a net-captured magpie, has apple cheeks, a leek beard, a potato nose and peas for eyebrows, offering narrative clues to what kind of surrealistic and playful story can be expected inside. In this picture Maggot-Pie is the

"goal" that has *been won* whereas within the story Maggot-Pie is the "goal" that *cannot be won.* This contrast between *outer* portrait and *inner* story, represents the relationship of rivalry, or of Groundsel's wishful thinking, rather than what actually happens. While Groundsel looks playfully at the reader with his "goal" or "bird in hand," the bird eyes her "goal," a clock key positioned at the cover's base. The bird sees the key while the reader sees the bird, the key, and Groundsel. Groundsel only sees the reader while the reader's point of view offers both a narrative clue and a peek at a secretly placed element that will be the "goal" within the main goal of the story.

This *monoscenic* formal composition alludes to seventeenth century European portrait conventions or to the famous Baroque vegetable portraits by the Italian painter Giuseppe Arcimboldo, who lived approximately 1527-1593 (Esaak). It also alludes to the Tarot card number "0," "The Fool," which according to Stuart R. Kaplan may signify "beginning adventure," "something new," and "folly" (14). Tarot cards signify different stages or choices in life, both visually, numerically, and verbally (Kaplan 14). The conventional representation of "The Fool," as in the seventeenth century "Tarot of Marseilles " from 1760 is portrayed walking along a country path, his possessions tied up in a cloth-bag attached to a stick and carried on his shoulder (Scarabeo). Hall, familiar with this Tarot imagery from the composing of his own famous Tarot deck, "Tarot of the Witches" (Hall "Tarot"), seems to be quoting the tarot imagery on the Groundsel cover. Groundsel's net is carried on his shoulder as the "Tarot fool" carries his cloth bag. The path on the cover alludes to the path of life that a fool may walk, and the whimsical "concept" of Groundsel alludes to the "Tarot fool," an outsider of cultural and social

conventions who does not see what is going on behind his back. The imagery of the Tarot migrated from medieval Europe and northern Africa into twenty-two allegorical-motifs, and may be considered as what David Lewis calls "a 'semantic pool' from which those inducted into the culture may draw" (120).

Father Time is another of several characters Hall has drawn from his "semantic pool," as he is seen, wiping the sweat from his brow, at a path's end in the tangled woods on the first page inside the book (Hall 3; Fig. 2). In this image, the reader shares Father Time's "point of view" both visually and verbally by being positioned by his side. The reader then sees what Father Time sees, "a thick briar of wood" (Hall 2) blocking the path and reads Father Time's words: "impossible to get through here" (Hall 2). The path and sickle, Father Time's nose, and handkerchief all become "vectors" pointing the way Father Time had planned to go. His body, however, is curved as if braking and resisting the forward movement of his own foreseen direction, and of the forward movement of the book and story. The mesh of briarwood blocking Father Time's actions in the picturebook's first page, representing the first clue of an eventual problem, has resonance with the mesh of garden flowers on the picturebook's final page after this problem has been dealt with.

On the second spread the reader is presented with a *portrait* of Groundsel's unusual home placed high up on a hill (Hall 5; Fig. 2). A cat in the middle of Groundsel's garden returns the reader's gaze. The cat's gaze informs the reader of his or her position or "point of view," which must be flying in the air towards Groundsel's home. Whereas Amy M. Schmitter and other scholars discuss in detail the exact position of the viewer in

Velazques's painting "Las Meninas" by referring to the validity of a rudimentary pictorial perspective system (257-266), Hall has simply used a cat's gaze.

On the next spread and *portrait* picture, a smiling Groundsel is watering his plants monumentally placed high above an idyllic landscape (Hall 6; Fig. 2). The reader now shares Groundsel's view after being flown through the air from the bottom of the hill with Father Time's "point of view."

In the next illustration Maggot-Pie is flying through the air with a golden key in his beak (Hall 9; Fig. 2). The garden hedges and the top of the picture symmetrically frame and "freeze" Maggot-Pie and the important key against a rectangular form of bright blue sky. This is then both an important portrait of Maggot-Pie, *the problem-maker*, and a portrait of the key, *the problem-solver,* displayed on the top half of the page, and viewed from Groundsel's "point of view" on the bottom half of the page. The flying Maggot-Pie, and Groundsel's thumb and nose perform as pointing "vector" forms. This image is positioned a quarter of the way within the story marking the beginning of the narrative problem, and a change of circumstances.

When Father Time makes his monumental appearance (Hall 23), he is portrayed enthroned upon an hourglass and filling almost the whole page. Father Time's powerful symmetrical form towers above the viewer who is positioned at Father Time's red-winged boots. His pointed hat and garments allude to those of a magician while his long grey beard curls around his body as he holds a globe-like clock. On Father Time's left hand side sits a monkey above a pear, holding another clock. On Father Time's right

hand side is a sickle. A snail leaving a silver trail is about to pass in front of this whole scene.

Just as words represent shared concepts for volumes of information this image represents volumes of information as a personified and historical concept of time. The characteristics that make up this particular Father Time are the result of what Erwin Panofsky calls "pseudomorphosis," an evolutionary synthesis of borrowing and adapting various, similar motifs and meanings from different religions and epochs (70). The description of specific characters, their artefacts and how they look, dress, and act become carriers of abstract concepts like death, love and time. These concepts become part of the total story they are placed within. According to Panofsky,

> In Renaissance and Baroque art, Father Time is generally winged and mostly nude. To his most frequent attribute of a scythe or a sickle are added, or sometimes substituted, an hourglass, a snake or dragon biting its tail, or the zodiac; and in many cases he walks with crutches. (71)

Whereas some of these above artefacts were used to represent time in ancient art, none of these features were at that time a part of Father Time (Panofsky 69-93). The Father Time as known today is mainly the result of two merging motifs, including both their visual and psychological qualities (Panofsky 71). The one motif, according to Panofsky, is "Kairos," or "Opportunity," who is usually shown as a young nude man in "fleeting movement" with wings on his shoulders and heels (Panofsky 71). The other, says Panofsky, is "Kronos," the Roman god Saturn, who was old, and carried a sickle as a "patron of agriculture" (73). One reason for the synthesis of these two characters was that

the Greek word for time, "Chronos," was similar to the name for the Roman God "Kronos" (Panofsky 73). A third influence from ancient art, says Panofsky, was "the Iranian concept of Time as 'Aion' . . . the divine principle of eternal and inexhaustible creativeness" (72). The Father Time as he is sometimes known today, claims Panofsky, is then "Half classical and half mediaeval, and half oriental" (81). The Father Time in Groundsel seems to represent on the one hand the concept of "Kronos," with his grey beard, and scythe, and on the other hand, the concept of "Kairos" with his winged boots and winged *time* machine. As Groundsel is a story about time, Hall has created a personification of time from the motifs and concepts that are a part of a common visual language shared by a community of image readers.

4.2. Frida Kahlo: "The Little Deer"

Frida Kahlo, 1907 – 1954, the Mexican - German painter has also borrowed from a "semantic pool" to picture the story of her life through paintings. Though her paintings are often considered surrealistic, they tell, with the use of motifs and metamorphism, truths about her own life. As Kahlo says of herself, "They thought I was a Surrealist, but I wasn't. I never painted dreams, I painted my own reality" ("Mexican Autobiography"). Through a personal use of visual language, Kahlo materializes her understanding of the world around and within her. The motifs she uses to transport complex concepts such as pain, betrayal and inner personal emotion come from her heritage of both the indigenous cultures of Mexico and of Europe. Whereas it is also said that her paintings include

"Realism" and "Symbolism" both the realistic values and symbolic values have been re-worked by Kahlo in such a way that they too become part of her own ongoing story. In Frida's real life, she suffered, as a young woman, serious injuries from a vehicle accident. The damage done to her body at that time tormented her for the rest of her life. Besides thirty-five operations and the eventual amputation of her right foot, she could not bear forth children and she was bedridden for many years (Herrera, Frida 47-50; plate 10 n.p.; 345, 346; plate 36, plate IV, plate VI n.p.; 416 and Frida Kahlo 75). In addition to this, her husband, Diego Rivera, had many affairs, including one with Kahlo's own sister (Herrera, Frida 185) and though they divorced, they also remarried in 1940 (Herrera, Frida 277, 309). Some people see Frida Kahlo as a symbol of all womanly suffering because she experienced miscarriages, stillbirth, unfaithfulness, and divorce. When art historians such as Helga Prignitz-Poda or Hayden Herrera present her work in art books such as La Gran Ocultadora – The Great Masquerade, and Frida Kahlo: The Paintings, they present it chronologically as a story with a beginning, middle, and end, linking each painting verbally and visually through words and photographs, to her marriage struggles, her lovers, her many surgeries and her inner despair.

"The Little Deer" (1946) (Fig. 17) is a self-portrait of Frida Kahlo's story and suffering. Although "The Little Deer" portrays a half human, half animal creature, this bizarre combination may not seem surrealistic, as the realistic face of Kahlo and the realistic materialization of her suffering, in the form of arrow wounds, are convincingly factual. Frida's calm, womanly face adorns the body of a stag, darting across the forest floor. Nine arrows pierce the stag's body and the antlers crowning her head have nine

points. A broken bough with nine branches of fresh green leaves lies in front of the stag's feet. There is a body of water, lightning, clouds and sky behind eleven cracked and leafless trees. The deer has passed between two of these trees as through the pillars of a gateway. There is a wall of nine trees in front of her but they do not seem to be an obstruction. Frida's face stares out of the picture-plane at the viewer positioned in front of her, while her body displays in profile each wound to be viewed. Her facial expression acknowledges being seen but does not seem to acknowledge the severity of her wounds or the fact that she is a deer. The act of staring, and the acknowledgement of being seen seems to contrast and contradict the act of running forward. "The Little Deer" is therefore for a moment seemingly suspended in mid air. Though she is a woman, the testicles and antlers identify her body as male. The deer then is not male or female, animal or human, but all these things and, in this way multistable. She is wounded yet calm, running yet suspended, and alluding to the imaginary world of myths and gods, but also to the world of nature and humans.

Like Kahlo at the time of her accident "The Little Deer" is young and agile. The only greenery within the forest is the young branch that is, alas, broken and lying under her feet. The arrows point to the deer's body in two separate clusters. The one cluster points to her heart, and the main cluster of arrows points to the centre of her body, which is also the picture's centre. Her body becomes then a compositional "target" and spectacle that all arrows point to, and yet Kahlo's face is unharmed as she lightly springs forward on nimble legs. Unlike the accidental wounds of her youth, this stag has been preyed upon nine times by carnivores. Her crown of antlers, and her flesh, mark her as a

prize to be won. However, a reader without further knowledge can still metaphorically decipher Kahlo's story as wounded prey to a world of hunters.

Diverse commentators, however, have deciphered Kahlo's painting in numerous ways and with multiple meanings. According to Hayden Herrera for example, the nine points in the antlers may represent the nine affairs by her husband, and that the deer is male may refer to her recognition of her own bisexuality (Frida Kahlo 191). Furthermore, Herrera claims, "Frida [often] presents herself as incapable of changing destiny" and that message in this painting is further strengthened by the word "CARMA" written in the lower left hand corner (Frida Kahlo 190). Whereas surrealism influenced Kahlo, says Herrera, Mexican culture was her true source of magical imagery (Frida 358). For example, a deer with a human head may refer to pre-Columbian art, which often contained half-human and half-animal beings (Herrera, Frida 357). Furthermore, the Aztecs believed that each newborn child had an animal counterpart that influenced that person's fate (Herrera, Frida 358). The little deer and wounded stag also appear in Mexican folklore and poetry (Herrera, Frida 358). The broken branch, claims Herrera, may refer to a broken youth, and/or to a pre-Hispanic custom of placing a dry branch on a grave, allowing the appearance of green to be a signal of resurrection (Herrera, "Frida" 190). According to two of Kahlo's friends, this painting relates to 'the agony of living with [husband] Diego'" and "the arrows signify Kahlo's suffering due to male oppression" (qtd. in Herrera, Frida 357).

Contrary to these ideas, Helga Prignitz-Poda believes the motif of "The Little Deer" originates *only* from "The Aeneid" where Virgil recounts the story of Dido, who

under the spell of Amor falls in love with Aeneas (234). Dido takes her own life when Aeneas must return to the duties of the Gods (Prignitz-Poda 234). When Aeneas enters the underworld and breaks off the "sacred bough of Juno," he meets Dido who wanders there as a wounded deer (Prignitz-Poda 234). According to Prignitz-Poda all the motifs are present in this painting. Aeneas is also present, but in the position of the viewer and to whom Dido, "The Little Deer" turns to observe. Beneath her feet is the bough broken by Aeneas (Prignitz-Poda 234).

I believe that Kahlo's painting is not just a picturing of the one story or the other, but of all these things. Just as "Father Time" is not defined by a strict set of features and artefacts, a story can be visually expressed in numerous ways by borrowing and re-linking with other motifs and stories as well as being influenced by the teller's own point of view. Kahlo's "semantic pool" was from both Mexican and European cultures, as she masterly matched and synthesized imagery, story, motif and emotion. Kahlo has woven "The Little Deer" in a metaphorical way comparable to that of Hall who used commonly known motifs to portray complex concepts such as time and winter. What *is* known about "The Little Deer" is that it was a thank-you present for two friends, delivered by Kahlo one month before a major surgical procedure (Herrera, Frida Kahlo 188). The present includes a poem about a wounded deer in the forest who would soon be "cured" and the wounds "erased" (qtd. in Herrera, Frida Kahlo 188).

Furthermore, Frida, had a pet male deer called "El Granizo," photographed with her as a fawn by Nickolas Muray in 1939 (Murray qtd. in Grimberg 29-31). "El Granizo" is also the participant in another painting by Kahlo, "The Wounded Table" (1940)

(Herrera, Frida 280). The little deer "El Granizo" was therefore a real part of Kahlo's life, offering inspiration and visual knowledge as model, and linking the mythical world to the natural world.

"The little Deer" is positioned after the shift or deciding moment of the story has taken place. This is also so in Blackwood's "Fire Down on the Labrador" (discussed later in this chapter), but unlike Capek's "The Wolf and the Dog" and "The Fox and the Raven" (discussed earlier and later in this chapter), where the shift of identities or possessions is actually happening and the outcome is still unclear. Kahlo is wounded and bleeding within the painting and within her life and life story. As a moving "target" she has been hit in her heart and her journey through the barren, decaying forest will soon reach an end. Frida Kahlo was born in 1907, seriously injured in 1925, married Rivera in 1929 (Herrera, Frida Kahlo 7, 34, 48), and painted "The Little Deer" in 1946 (Herrera, Frida Kahlo 188). Eight years later her life ended. In "The Little Deer" her head is held high and crowned with antlers as she looks at Diego, or Aeneas, or at another admirer as she darts by.

Both Kahlo and Capek have created animals with human features. Whereas "The Little Deer" as a multistable, half human, half animal may recall associations to so-called primitive art and nightmares, Capek's animals that talk and sometimes walk on two legs belong to a tradition of talking and walking animals within the storytelling conventions of children's culture. Both these stories use animal-human qualities and conventions related to those qualities, to express important abstract concepts about human life, which is also the tradition of the Aesop's fables.

4.3. Jindra Capek: Tales of a Long Afternoon

Whereas the characters in Groundsel such as Father Time, Jack Frost, and Merlin the magician have migrated from other stories, bringing with them "concepts" of identities and representation, the Aesop's fables that are woven into Tales of a Long Afternoon belong to the larger, ancient and ongoing Aesop tradition.

In Tales of a Long Afternoon (Fig. 6), a crow, a raven, a dog, a fox, a turtle, a peacock, a hare, and a wolf have a storytelling party in a meadow. Each of the animals tells a fable, which includes themselves plus one other animal from the same party. The fox tells the first fable about "The Fox and the Raven" (Bolliger and Capek 4-5): the turtle tells the second about "The Turtle and the Hare" (Bolliger and Capek 8-9): the peacock tells the third about "The Peacock and the Crow" (Bolliger and Capek 12-13): and the wolf tells the fourth about "The Wolf and the Dog" (Bolliger and Capek 16-17). As each story is told, one animal becomes humiliated and a rivalry develops. When the rivalry turns into a fight, a lion appears and tells the fifth fable about "The Lion and the Mouse" (Bolliger and Capek 22-23). When the last fable is understood, a mouse overhearing the fable joins the party. The conflict has then been solved and the "goal" for everyone to become friends has been reached. Tales of a Long Afternoon is a story composed of five Aesop's fables inserted within a larger story about an animal party. ("The Wolf and the Dog" has been discussed in Chapter Two and Three and "The Fox and the Raven" in Chapter Three).

The visual story in Tales of a Long Afternoon, then, alternates between two forms of narrative structuring. As instrumental in discussing this story, I will call the five monoscenic Aesop fables for *monoscenic fables,* and the main story about the party, for the *continuous party.* The focalization of the story then shifts between this *continuous party,* which is one long "event," and each *monoscenic fable*, which thus results in five separate "events." Each fable is a complete but separately told story inserted within the main story, the *party*. Each of the five fables is told visually on one page, accompanied by the verbal telling on the facing page. Except for the last page, the *party* appears before and after every *fable*, as a double page illustration.

In the *party* the animals are arranged along a strip of grass, running along the bottom of the pages, the *baseline*. The *baseline* appears in some form or another in every picture with subtle variations, creating continuity throughout the book, and except for the final page, with a lack of depth. The *party* and the *fables* have each their own time frame. The *party* lasts from the first page to the final page, portraying *real* time from the one morning until the next. In contrast, the fables, lasting in *real* time from minutes to hours, create a pause in the forward flow of the main story by telling a whole story on a single page. This insertion of one time frame within another time frame creates an irregular rhythm within the total syntax of the picturebook. The rhythm and structure can be formulated thus: 1: cover (monoscenic) / 1-2: endpapers (continuous) / 0-1: title page, *party* (continuous) / 2-3: *party* (continuous) / 4-5: first *fable* (monoscenic) / 6-7: *party* (continuous) / 8-9: second *fable* (monoscenic) / 10-11: *party* (continuous) / 12-13: third *fable* (monoscenic) / 14-15: *party* (continuous) / 16-17: fourth *fable* (monoscenic) / 18-

19: *party* (continuous) / 20-21: *party* (continuous) / 22-23: fifth *fable* (monoscenic) / 24-25: *party* (continuous and monoscenic) / 1-2: endpapers (continuous) / 1: back cover *vignette*. In addition to these fluctuations in narrative structure, the *party* changes in colour from page to page from an orange-yellow to dark turquoise, as the climax is reached and both the day and the book come to an end. This "continuous" colour change contrasts the colours belonging to each inserted fable and therefore strengthens the rhythm as described above. Besides its aesthetic qualities, this use of colour alludes to time passing and contribute to the discursive construction of suspense, leading the reader to the final outcome.

In the inserted monoscenic fables, the trees, cliffs, buildings, and sky allude to a theatrical backdrop and the constant *baseline* alludes to a stage. During the telling of each of the five fables, the *party* is visually and literally absent as if in a play where the first act is absent when replaced by the second act. As also in a play, the "actors" in the *party*, are also the "actors" in the *fable.* This strengthens the theatrical allusion, creating continuity by linking the *party* segments and the *fables* together like a chain in spite of their two unique forms of narrative structuring and colour palettes. The reader, situated in front of this *baseline,* can watch the stories unfold as audience, or choose a point of view as participating guest at the party in the meadow.

The first endpapers, situated between the front-cover and the title page, physically and decoratively link the cover to the rest of the story. The composition of three baselines, one on top of the other, adorned with trees, and walking silhouette-like animals, give these endpapers a pattern-like, decorative function. The monotone purple

colours separate these pages in terms of colour from the rest of the story. They also suggestively tell of animals travelling by night with the forward movement of the book towards daylight and to the party, which is the story's beginning. The identical endpapers at the back of the book, situated between the last page and the back cover connote animals at night time leaving the party, leaving the book, and leaving the story to go home. These endpapers masterfully link the cover with the book's contents, while decoratively participating in the story.

On the following title page (Capek 1; Fig. 6), three participants, the dog, fox and raven, are on their way to a party and travel along the *baseline* from left to right as "actors" arriving on the stage. The orange sky signifies morning, harmony, and the beginning of the day and a story. On the following first spread (Capek 2-3), all the animals except the lion and the mouse are present. These "actors" participate in the party, while simultaneously introducing themselves for their audience with their unique size, shape, colour, and identity. The yellow sky connotes both sunshine and joy. The circular form of the solitary peacock alone on the left-hand page, mirrors the remaining animals on the right-hand page arranged in a circular form. This circular form is articulated by the hare, raven, and fox standing along the horizon of the *baseline* and the dog, turtle and wolf standing below the *baseline*, while the crow flies in the air. Their circular structure, expressing joy at the beginning of the book, resonates with the circle that the animals form in the joyous final scene on the last page of the story.

After the fox has told the first fable, "The Fox and the Raven" (Bolliger and Capek 4-5), and how the raven was so easily fooled, the raven is ridiculed and must leave

the group (6-7). In this "event" the remaining animals are grouped on the left hand page of the spread. The fox's paw and the animals' faces become "vectors" pointing at the solitary black raven on the right hand page. The black form of the lone pointed-at raven leaving the group, creates one downward-pointing and forward-moving dark "vector," contrasting the stationary group with a multi-identity. The raven's segregated hunched-over gesture, signifying isolation, humility and loneliness, allows child readers the chance to identify and emphasise with this poor ridiculed bird and thereby feel even more involved in the story. Whereas the *fables* are articulated through a combination of animal-like gestures and Aesop conventions, the narrative of the *party*, as mentioned earlier, is largely expressed through gesture alone. The gesture portrayed by the animals in the *party*, links them to their human reader while masterfully participating in the storytelling. According to Mitchell "one of the central features of Western history painting [is] the language of the human body as a vehicle for narrative, dramatic, and allegorical signification" (26).

In the Middle Ages, human gesture was an important visual narrative device, allowing the articulation of different forms of social interaction and discourse (Bouzy). The historical, social relations of the "The Bayeux Tapestry" (Fig. 12), like the dynamic social relations between the animals in Tales of a Long Afternoon, is articulated by gesture and the insertion of texts. When the book format of Tales of a Long Afternoon is displayed as a storyboard (Fig. 6), it demonstrates this resemblance. The narrative structures of Tales of a Long Afternoon resemble in some ways "The Bayeux Tapestry" (Fig. 12), which is also arranged discursively along a *baseline,* with little perspective and

close to the picture plane. The main narrative in "The Bayeux Tapestry," an "unbroken surge of events" (Lewis, Susanne 60), and similar to Capek's *party*, has a "continuous" narrative structure which can be read in a linear way. Within the tapestry there are at least nine [monoscenic] fables (Lewis 59) creating "intertextual connections" with the main narrative (Lewis 60-61). T hough over a thousand years separate these works, they use similar conventions to articulate meaning independent of, and interdependent with words, and therefore share a tradition within the art world and with visual storytelling.

The elegant, golden-brown lion, presented in full view on the cover, stands on a red-brown *baseline*, partly making a silhouette against a golden sky. Whereas his face, on the left side of the book cover, is turned in full towards the reader, his eyes are looking at a tiny mouse on the lower right hand corner of the book cover. The line of view, from his eyes on the left, to the mouse on the lower right, diagonally dissects the square-like-form that his own image creates, at a forty-five degree angle. This invisible compositional line is made visible by the guiding lines of his textured mane, along the shadow of his foot, until the reader too, like the lion, sees this tiny mouse. The reader, positioned below the *baseline* shares a similar point of view to that of the mouse and "looks up" at the lion and the underside of his stomach. The mouse and the lion, the story's two heroes, adorn the cover of the book and are shown as "friends"; friendship is also the final "goal" of the story. Therefore, like a narrative clue, a reader is *seeing* the outcome at the beginning of the book, beginning the story with the ending. The ending of the story can be *viewed* for a second time once the book is closed.

The initial "goal" of the characters in Tales of a Long Afternoon is to tell fables. When the fable-telling creates a conflict, a new, necessary "goal" becomes apparent: to create understanding and become friends again through the use of one final and new fable. The emotional content on the final spread, signifying the joyful outcome of this last and important "goal," is articulated through the warm, golden-green colours of a spring morning, the bodily and facial gestures of all the dancing, different animals and the circle they form, symbolizing their union of friendship. The lion and the mouse, who are in the circle's centre, are then the centre of attention. The lion looks at the viewer from the corner of his eye, socially including him or her in this celebration. Possibly the lion is also acknowledging the common understanding that he and the viewer now share: the deeper meaning of "The Lion and the Mouse." This image contrasts with the cover where the lion eyeing the mouse does not include the reader in the yet-to-be-revealed secret.

Each image, then, presented in this chapter, whether created for a picturebook and/or considered fine art, belongs within larger bodies of work telling an even larger story. The similarities between works created by the same artist are recognizable in spite of the different content and themes. This can be observed in the art book about David Blackwood, David Blackwood: Master Printmaker (2001), by William Gough, or by looking at various children's picturebooks illustrated by a single artist: e.g., The Firebird written by C. J. Moore and illustrated by Jindra Capek, and The Star Child (2000) written by Oscar Wilde and illustrated by Jindra Capek, and Tales of a Long Afternoon. Both David Blackwood and Jindra Capek have a personal and identifiable way of structuring

forms and colours, as well as portraying objects, people, and landscape. This personal and identifiable signage can also be seen in their treatment of the medium they use.

4.4. David Blackwood: "Fire Down on the Labrador"

Whereas tales spun from old traditions such as Aesop's fables may be used to tell people how to live in modern times, Blackwood's visual stories show people in modern times about old traditions and about how people have lived. According to Gough, "In a Blackwood print, every object also has its own life and history" (6). These objects may be patterned sweaters, mitts, toys, a diamond shaped window, or the marks on a cutting table (Gough 6-7). In the Newfoundland of yesterday where Blackwood grew up, buildings, boats, sweaters and toys had histories (Gough 6). "Older skippers," says Gough, "could look at the way a knot was tied, the way a gaff-handle was carved and tell who had made it" (6). For Gough, "Blackwood lived in a world where everyone was trained to *see*" (7).

David Blackwood recalls growing up with storytelling every evening (personal interview). All three teachers at his Sunday school, all women, were great storytellers (personal interview). Stories told by the older people were often repeated again and again (Gough 6), and were about everyday people, bravery, how to lead a good life, how to deal with problems, and how mistakes could lead to disaster (Gough 8). Blackwood's ideas are not only influenced by the stories he has heard, but also by the stories he has read, such as "The Rhyme of the Ancient Mariner," and by the pictures he has seen and studied (personal interview). "A student," says Blackwood, "once asked me if I'd studied

the pictures of Gustav Doré and I answered no, I hadn't" (personal interview). "Much later, I realized, that the dictionary in the back of the Bible that I had grown up with, and which was beautifully illustrated, with costumes, weapons, and so forth, was illustrated by Gustav Doré" (personal interview). Blackwood's once *everyday events* of nature and people, may seem for most modern readers as *faraway and exotic.* These images based on deeply embedded knowledge and self lived experiences, are also the re-workings of oral narrative traditions *and* visual storytelling.

According to a statement on Blackwood's website, Blackwood is considered "one of Canada's most respected visual storytellers. His narrative work reflects the legend, toughness and landscape of Newfoundland – an historic journey not far removed from in essence and time." Whereas Blackwood agrees that his images are very much a storytelling situation, he claims "I would never say that on my own accord" (personal interview).

The Canadian author Farley Mowat wrote a text to accompany the artist Blackwood's prints and drawings. Mowat's verbal stories based on Blackwood's visual stories, were also based on many of the same sources of reference that Blackwood had used. For example, the real people and the real stories pictured by Blackwood, are verbally told by Mowat (personal interview with Blackwood). This can be compared to the picturebooks about Buddha, Aesop's fables, and Joan of Arc where the writer and the artist use the same references and conventions from the same eras. Mowat's words and Blackwood's pictures were then printed and presented together in the book, Wake of the Great Sealers (1973). Blackwood claims critics and reviewers often referred to "David

Blackwood's artwork as illustrations in Farley Mowat's book" even though Blackwood's pictures came first and Mowat's verbal story second (personal interview). This has to do with people's ways of looking at words, says Blackwood, as they see structure and grammar in words but not in images (personal interview). They therefore see Mowat as providing the narrative structure, and are blind to Blackwood's narrative structure. This also has to do with people's belief in the primacy of text and text as narrative. Blackwood says of his own work, "Each image is a story that you could write a page or two about" (personal interview).

In the conventions of art books, the pictures also come first. The art book, David Blackwood: Master Printmaker, written by William Gough, with texts by Annie Proulx and David Blackwood, is a retrospective of one hundred and forty-one of Blackwood's etchings (David). The etchings and words are printed and arranged in chapters with categorical titles such as "Caught in Ice" and "Labrador" (Gough 119, 101). For example, the image, "Fire Down on the Labrador" 1980" (Blackwood qtd. in Gough 108) is placed in the fourth chapter, "Labrador" (Gough 101). Its preceding image is "Outward Bound for the Labrador' 1985" (Blackwood qtd. in Gough 106-107), and it shares the same spread with "'His Father Dreams' 1985" (Blackwood qtd. in Gough 108), and "'Night Passage Down on the Labrador' 1978" (Blackwood qtd. in Gough 109). Therefore, "Fire Down on the Labrador" is positioned within the syntax of the book, by previous and preceding pictures as well as verbal descriptions by Gough. The result of the chapter "Labrador," for example, is a verbal and visual telling of the Labrador traditions and stories seen through Blackwood's and Gough's points of view. Gough has organized

these visual story segments with monoscenic structures into book form, allowing Blackwood's visual story to be readable as one work, or story with a beginning, middle, and end. Though these thematically linked pictures are then arranged in a narrative way, they do not need to be arranged as such, or in book form to tell their story. Furthermore, it is as if the story that Blackwood is visually telling already exists, and with each new picture Blackwood creates, one more part of the total story is revealed.

Whereas in a picturebook, the pictures are often seen as the content already found in the words, the role of Gough's words in David Blackwood: Master Printmaker, is that of an additional verbal storyteller, rather than that of an art historian. He fills in all the parts he feels Blackwood has missed or cannot articulate visually. Gough's text, then, not only links the images together with each other, but also links pictures with verbal stories about specific people and facts from the geographical and cultural landscape where these visual stories originated, and with the chronological history of the artist himself. Gough tells of Blackwood's growing up in Wesleyville, Newfoundland, Canada, in the 1940s and 50s, while providing background information and additional stories to the themes Blackwood has pictured, such as Blackwood's family and neighbours, the sealers and fishermen, seafaring traditions, making kites, the burning of the church, the "magic of mummering," the relocating of homes, and the sealing party that was lost at sea.

After reading the words in the art book David Blackwood: Master Printmaker, one then can look at Blackwood's images with new eyes. The anti-realism of a house being pulled through the water, a woman sitting by a window and staring out at a seemingly empty sea, and "mummers" (veiled people masquerading under layers of

clothes at Christmas time) are actually analogous to the real world. Whereas "The Little Deer" is composed of the surreal to tell of the real, Blackwood uses the real to tell of the seemingly surreal. Whereas the motifs of Father Time and Jack Frost express complex concepts such as time and winter through their features and artefacts, time is expressed in a Blackwood image through the realism of the waiting by a window, and winter, by a landscape frozen in time.

According to Blackwood, "Fire Down on the Labrador" is inspired by a real story that happened on a regular basis (personal interview). Fishing boats would be going from the island of Newfoundland to the rich fishing waters off the coast of Labrador, which was seven hundred miles away (personal interview). "The one thing you dreaded the most," claims Blackwood, "was fire" (personal interview). Boats travelled to Labrador annually from Wesleyville for economy and adventure (Gough 103). According to Gough, Blackwood could also "picture what had happened before his time. . . . [H]e could see the events painted by words" (Gough 104). The visual knowledge Blackwood needed to create these images was of course not in the words, but what he himself had seen and experienced and this is what also makes his images unique.

In "Fire Down on the Labrador," a huge whale moves under the green blue water, close to the picture plane and with the base of an iceberg as a backdrop in the distance. The tops of the towering iceberg float on a choppy sea. The reader's knowledge about the size of whales and pictorial perspective, leads the reader to fathom the iceberg's enormous size by an understanding of the measurable distance to the iceberg and in comparison to the whale. Far off in the distance, a fishing boat is burning. A tiny lifeboat

is filled with people, presumably survivors from the fire, who row away from the burning boat.

The "Fire Down on the Labrador" (Fig. 16) has a colour pallet almost entirely of "cold colours": greens, blues and blacks. The only reddish and "warm colour" in the picture is of a fire in a burning boat, tiny in comparison to the other elements, and marginalized by being placed in the right hand corner of the composition. As a "complementary colour" to green and blue, the red contrasts with all the other "cold" colours. The black sky behind the reddish flames adds an additional dark-light contrast, allowing the full intensity of the red colour to be experienced. This solitary red harmonizes with the rest of the picture, instead of performing as a foreign element, because there is no "contrast of saturation" between the unsaturated red colour and the other pale colours of the sea and icebergs. As the red flames and the blue ice have similar amounts of whites, they harmonize. This is in spite of, and in addition to, the warm-cold contrast, allowing then, the solitary red to be experienced as bright "red" even though the red colour is actually quite pale. Therefore within the syntax of this image, the fire demands attention, in spite of its pale colour, its small size, and marginalized placement. The whale under the water demands attention from its sheer size, occupying almost half the composition, and its dark form in contrast with a pale ice-blue background. The ice demands attention because of its whiteness against the black sky. The tiny lifeboat, one of the smallest elements in the picture, demands attention because of its human content in a perilous position within the story and within the composition. It is positioned between these three extremes, ice, fire, and a watery grave signified by an underwater mammal.

Blackwood says about his images, "the connection has to do with the human element within the work" (personal interview).

What is possibly the most disturbing about this image is its point of view. As on the cover of Groundsel, where the reader sees what Groundsel does not see, in "Fire Down on the Labrador" Blackwood shows what the people do not see: the watery grave that awaits them under the surface of the ocean. Blackwood's point of view shows where they will end up, without showing how they will end up there. The ease and agility of the whale underwater, contrast the helplessness the humans may experience when in the same position. Whereas this knowledge may shock the viewer, he or she can still but hope another boat might drop by. This human element of hope that the reader may bring to the story allows an additional possible ending. "Fire Down on the Labrador" is positioned within a story once the turning point has happened. The fire and lifeboat inform the reader that the turning point has occurred and the end may be near, as do the arrows in Frida Kahlo's "Little Deer."

The form of the iceberg and the whale articulate triangular-shaped vectors pointing downwards, creating "pictorial verbs" that map out a dramatic future route under the sea for both the whale and the humans. This structure can be compared with the "pictorial verb" in "Jack Frost Escapes" (Fig. 1), which maps out Jacks escape route going upwards into the sky. Figures 3 and 4 demonstrate these narrative structures through the use of overlaid coloured forms. The *important* tiny key in "Jack Frost Escapes," responsible for a turning point in the story, points downwards in the opposite direction to the huge main "pictorial verb;" whereas in "Fire Down on the Labrador," the

important "fire," solely responsible for a turning point in the story, points upward and in an opposite direction to the downward vectors of the grave.

Unlike the animals in Tales of a Long Afternoon and "The Little Deer," Blackwood's whale is given no human traits. The human-like gestures of the animals in Tales of a Long Afternoon and the human face of "The Little Deer" allow the viewer social interaction through recognition and empathy. However, in "Fire Down on the Labrador," only the whale has social interaction and eye contact with the viewer. The viewer both sees the whale and feels seen by the whale. This perception of social "interaction" socially includes the viewer in the image while at the same time eerily confirming his or her position under the water, separated from human life.

"Fire Down on the Labrador" and "The Little Deer" can be considered as monoscenic images, situated in and belonging within larger ongoing visual stories. "The Little Deer" is one part of many images telling Kahlo's own story as autobiography and as myths interwoven with that story. "Fire Down on the Labrador" is one part of many images telling the ongoing stories that Blackwood has collected and experienced.

These four images, positioned within larger stories, employ the use of themes and motifs, narrative structuring, and human creative processes. Furthermore, each of these images whether made for a picturebook or not, is influenced by pictures, written texts, the artists' own lives, and the influence of the lives and stories of others, as well as firsthand experiences and knowledge, acquired through travel, models, events and so forth. In this way all of these images have commonalities and demonstrate the potential of human creative processes, articulation and visual narrative.

Chapter 5

The Visual Story in Children's Picturebooks: Mere Decoration for a Written Text?

The children's picturebook can be a haven for the contemplation and appreciation of the static narrative image, allowing the possibility for a story and an experience to be shared between an adult and a child. The picturebook is also a unique arena for the development of pictorial language and visual storytelling. The visual story in picturebooks, however, is often undermined and marginalized by biased assumptions that influence crucial decision-making. These biases then have profound consequences for the potential of each picturebook and the reader's possibility of a numinous experience.

In this chapter I will draw upon examples from my own experiences as a picturebook illustrator, as well as examples from the publishing industry, the fine art industry, the cultural community, as well as written texts to demonstrate practices detrimental to the picturebook's development and integrity. I will identify claims and practices, no matter how subtle, which I believe, indirectly or directly, undermine the role and importance of visual storytelling in picturebooks and the consequences this undermining has for the illustrator, the picturebook audience, and the picturebook itself. These claims and practices include: misleading reviews in the media, or the lack of reviews altogether; the absence of the illustrator's name in cataloguing and marketing; narrow-minded marketing interests; badly prioritized financing; biased support

programmes for the arts; misunderstood pictorial editing practices; an attitude of indifference during the printing process; flawed literary criticism: misguided assumptions about visual authorship, visual literacy, storytelling and art; as well as everyday terminology that includes vaguely defined words such as "fine art" and "commercial art"

5.1. Literary Criticism

Interest in children's literature as an arena for literary criticism heightened around 1960, with interest in the picturebook emerging since the 1980s (Arizpe and Styles 23). This has produced some excellent scholarly works about picturebooks, such as David Lewis's Reading Contemporary Picturebooks (2001), or Arizpe and Styles's Children Reading Pictures: Interpreting Visual Texts (2003). In 1988, Perry Nodelman, though, wrote Words about Pictures. According to Arizpe and Styles Words about Pictures is one of the first and most influential scholarly works about picturebooks (23-24). Although Nodelman deserves credit for his pioneering work in this field, some of his work has been detrimental to the understanding of the picturebook. Many of his claims appear to lack an overall understanding of how pictures and picture-makers work. Nodelman admits that he came to picturebooks "from a background in literature" and then educated himself in "subjects like perception and art theory" (x). Nodelman is also inconsistent, claiming on the one hand that picturebooks are "serious art, and deserve the respect we give other forms of serious art" and on the other that "the nature of picture-book art is shamelessly dependent on the works of others and shamelessly eclectic in its use of that work" (x). Like some *men* writing about gender equality, or some white people writing about racial

equality, Nodelman writes about picturebook art (the other language that he cannot take part in) as "serious art," which is "shamelessly dependent on the works of others" (meaning his language, the one he can take part in).

Nodelman's most atrocious claim, however, seems to have gone unchallenged since Words about Pictures was published in 1988. According to Nodelman,

> [T]he very essence of the work of illustrators demands that they most often work to communicate the styles of people other than themselves - the distinct qualities of the authors of the texts they illustrate as expressed in those texts. Illustrators are subsidiary artists, their work a parasite on work that already exists. (79)

That this view goes unchallenged may have several reasons: first Nodelman compares the author's integrity with the myth of the subservient illustrator, portrayed as non-author. This myth is possibly so ingrained in society it is not accessible to readers. Nodelman does not offer real examples of how an illustrator is parasitic. The picturebook illustrator is also taken out of an artistic context and judged separately from other forms of creative discourse: an actor interpreting a role in a play does not need to write the play to be considered an actor, a musician is not "a parasite" playing someone else's compositions, nor is Rembrandt a "subsidiary" artist by using a known story or "pre-text" to create a personal work of art, "The Return of the Prodigal Son." Furthermore, the illustrator is supposedly turning the pre-defined "styles of people other than themselves - the distinct qualities of the authors of the texts" into a picture "style." The illustrator's "style," as it would also be for the writer, is influenced by the story itself, whether humorous,

historical and so forth. The congruency between the forms of expression has more to do with the fact that they are articulating the same story, in the same time epoch and culture. In addition to this, the illustrator, like the writer, is partly bound to his or her own "voice." Also words and images have opposing properties. The writer and illustrator are therefore not capable of imitating each other's styles. For example, no matter how much, or how well, an art historian writes about Rembrandt's "The Return of the Prodigal Son" he or she will not be able to imitate that "style" or "the distinct qualities" of that artist. Jindra Capek's illustrations for Tales of a Long Afternoon, compared with his illustrations for The Firebird written by C. J. Moore, and his illustrations for The Star Child written by Oscar Wilde, demonstrate the independence of the illustrator's "distinct qualities," in spite of three different writers and stories. The numerous and varied ways Aesop's fables and fairy tales have been pictured demonstrate that artists can maintain their own style, independent of the retelling in the verbal text. The "distinct qualities of the authors" are expressed in their own texts and nowhere else.

The word "parasite," which Nodelman claims characterizes the illustrator's work in relationship to the written word, stems from the Greek word, "parasitos 'person eating at another's table'" (Oxford). The actual word "parasite" means "to live off someone else" (Oxford), something a visual storyteller definitely does not do. According to Maurice Sendak, "To be an illustrator is to be a participant, someone who has something equally important to say as the writer of the book – occasionally something more important but certainly never the writer's echo" (qtd. in Lorraine 326)

5.2. Art and Purpose

Further, Nodelman claims,

> Picture books . . . are unlike any other form of verbal or visual art. Both the text and the pictures communicate differently from pictures and texts in other circumstances.
>
> We tend to assume that the main purpose of the paintings we see in art galleries is to provide visual stimulation or to excite our aesthetic sensibilities. But while the pictures in picturebooks may do those things it is not their main purpose; they exist primarily so that they can assist in the telling of stories." (vii)

This statement is partly true. Picturebooks, both as physical objects and as a composite language, are forms of expression, "unlike any other form of verbal or visual art." Films, for example, are animated pictures, novels are mostly only words, and art books have other kinds of conventions. Nodelman, though, is separating the pictures we see in picturebooks from other forms of artistic discourse such as "the paintings we see in art galleries" while at the same time he mystifies them. By claiming that "[w]e tend to assume that the main purpose of the paintings we see in art galleries is to provide visual stimulation or to excite our aesthetic sensibilities," Nodelman insinuates that gallery art exists for these two purposes, free from the workings of capitalism. For the investors, curators, sponsors, reviewers, as well as the gallery owner, the main purpose of the paintings may not be "visual stimulation" and "aesthetic sensibilities." These participants in the art industry may have financial, marketing and career interests. This, then, is in

contrast to the picturebook picture's un-mystified "purpose," which might be to provide an experience for a child. For the artist creating a painting be to exhibited in a gallery, the "purpose" may be to appeal to a corporate office, shock the public, fit over a sofa, make a political statement, win a prize, pay the bank loan, or fulfill a commission for a church or a king. According to artist Andy Warhol "the finest art of all business is the business of art'" (qtd. in Arisman 3).

The purpose behind the cave paintings in Lasceaux may have been ritual (Janson and Janson 10), whereas the purpose behind "Harvest Scenes" (Fig. 9b), may have been to record the history of the Egyptian kingdom in a positive light. One might also consider the "purpose" behind the *fine* art that was created during the "European oil painting tradition" of post-renaissance Europe from 1500 to 1900. According to Berger this "tradition" consisted of hundreds of thousands of canvases and paintings sold and bought throughout Europe (87), which, therefore, had monetary functions. Unlike the storytelling frescoes painted on walls and belonged to that one special location, oil paintings were commodities that could be bought and sold, or they were works that were commissioned for purposes belonging to the one commissioning. The elaborate oil paintings of this tradition, often portrayed the commissioner him /herself within a religious or mythical scene, or the painting was of the commissioner's possessions and a reflection of his lifestyle, such as his (and sometimes her) family, property, clothing, jewellery, horse or his mistress. According to Berger, "The oil painting showed what its owner was already enjoying among his possessions and his way of life . . . [and] was addressed to those who made money out of the market [the spectator-owner]" (142). For Berger this tradition not

only served the interests of the ruling classes but was "a way of seeing the world, which was ultimately determined by new attitudes to property and exchange, [that] found its visual expression in the oil painting, and could not have found it in any other visual art form" (86-87). The realistic portrayal of objects that were owned, and passive reclining unclothed females in the form of Greek goddesses or female figures from Christianity (Berger 50-57) continues to appear legitimately in the form of publicity today (Berger 138-140). Whereas one might claim that unclothed females in paintings "provide visual stimulation," "the oil painting tradition" developed within a tradition of picturing objects, property, and people that could be possessed, and not from a purely aesthetic standpoint. The Old Masters are considered an exception to this "oil painting tradition" (Berger 110). Rembrandt, considered one of the Old Masters, painted commissioned portraits as a secure source of income (Partsch 173). The value of a Rembrandt painting is now equal to how much money buyers are willing to pay. A high-art painting, therefore, not only provides "visual stimulation," but has a monetary market value. An example of the market value of "art" today can be observed at artnet.com where eventual art investors and purchasers can "[d]etermine how much an artwork is worth before buying or selling. . . . Track market changes in artists' works, [and] Compare values of different categories within an artist's career."

The utopian assumption kept alive by Nodelman and many others, that art presented in galleries is true art with only two main purposes, may be an attempt to purify the art of one tradition through comparison with another, the art of the visual story in children's picturebooks. As Bal points out, "The opposition high-low is intrinsic not to

the object under scrutiny but to the assumptions we bring to these (or any) works" (Reading 8). The motivation behind a work, whether commissioned or not commissioned, whether well paid or not well paid, whether presented in a gallery or in a book, or whether telling a story or picturing a mistress, is often multiple.

5.3. The Business of Art

The motivation behind what a private art gallery, whether small or large, chooses to hang on its walls always has some sort of connection to business. As a business, a gallery usually will only exhibit what the gallery can sell, and has also interest in prestige, marketing and monetary values. Therefore, what hangs in a gallery has a double purpose both for the artist and the gallery.

Because the majority of the population never visits the art museums (Berger 24) or corporate companies, where original art is kept, much of the original visual art of a society, as well as its meaning, history, and purpose, remains mystified and culturally isolated. This is partly possible because of a widespread visual illiteracy and learnt assumptions about art (Berger 32, 33, 88, 108).

Even galleries considered non-commercial are not just interested in purely aesthetic values. For example, when New York's Metropolitan Museum exhibited three hundred paintings and drawings of Andrew Wyeth in October 1976, Robert Hughes of Time Magazine made the following comments,

> Starting with Jackson Pollock, one can easily think of a dozen modern American artists who have not had retrospectives at the Met but whose

> works possess richer cultural and historical meaning than Wyeth's. Why, then, the immense accolade? The reason is simply box office. The Metropolitan Museum hopes to make at least $2 million from the sales of Wyeth catalogues and souvenir reproductions alone. To ram the point home, a boutique has been set up at the show's exit, and visitors have no choice but to run the gauntlet. Hard sell Hoving strikes again; and one sees another small but distinct step in the Met's transformation from the greatest encyclopaedic museum in America into a grandiose West Side extension of Bloomingdale's. (Hughes)

What is also striking about this argument is that although this is a criticism of New York's Metropolitan Museum for having monetary interests, it is also a criticism of Andrew Wyeth, who is a skilled painter of visual stories. According to Time,

> . . . a large public considers [Andrew] Wyeth the Great American Artist — or that the opposition to him has been, in some quarters, as violent and irrational as the worship. For it is also the custom to attack Wyeth as a *mere illustrator* . . . (Hughes; emphasis mine).

I do not believe that it is Wyeth's ability as a painter that attracts criticism, but the narrative and representational structures in his paintings. When The Metropolitan Museum is accused of commercialism, an artist who makes abstract art is juxtaposed with an artist whose makes narrative and representational art. In contrast, according to "K626," a website which pays "a tribute to the great musicians, artists and scientists," when [fine-artist] Jackson Pollock moved to a *more* commercial gallery, the work

pressure induced this sensitive artist to seek shelter under alcohol" ("Jackson"). Furthermore, in response to the pressure of having to exhibit in a commercial gallery, Pollock's "alcoholism deepened" ("Review Painting"). Pollock, therefore, in spite of practicing commercialism, is portrayed as the victim of commercialism, rather than one who enjoys the benefits of commercialism. The myth is then maintained in spite of reality.

According to Marshall Arisman, "The fine art world does not want illustrators in its club, and when art critics want to punish a painter in a review they call the paintings '*illustrations*'" (3; emphasis mine). This form of punishment is then exemplified by Emund P. Pillsbury, director of the Kimbell Art Museum in FortWorth, "[who] said [Andrew] Wyeth is *no artist but a mere illustrator*" (qtd. in McCorduck; emphasis mine). In other words, "a mere illustrator" is a "non-artist." Yet if the mere presence of visual narrative defines an artwork as being subservient to verbal language then Wyeth's work creates a paradox. Wyeth visually tells of his own surroundings, his landscapes, and his neighbours. His images do not stem from literary texts at all; they are themselves, the text.

In the Modernistic painting tradition, pictures with depth and representational, rendered objects were seen as art using "art to conceal art" (Greenberg 6). The non-mimetic properties and therefore the non-representative properties became the factors that defined a Modernist painting and that were to remain in the painting once all trace of narrative and illusion was removed (Greenberg 6). Any sign of depth or representation

then, would be then seen as a threat to the painting's autonomy and independence (Greenberg 6).

5.4. Abstract Structuring and Narrative Structuring

One of Modernism's foremost critics, Clement Greenberg, influenced much of what was art in the 1950s and 1960s (Wright). According to Sarah H. Wright, "In postwar America, if a work didn't fit in the 'Greenbergian universe,' it was not seen as art" (Wright). According to Greenberg, for a work to be considered as a *work of art*, any literary theme would first have to be translated into visual terms in such a way that there was no trace left of the literary character (8; emphasis mine). Therefore, the assumption that narrative painting is a picturing of the words, and thereby belonging to the literal arts, rather than a picturing of the story was expressed through the motivations of Modern art. Since visual narrative structure was seen as a trace of "literary character," nothing recognizable from the real or imaginary world could remain on the canvas. For Greenberg, "Flatness" was eventually defined as the only property that painting did not share with other art forms (6). By removing all literary character, claims Greenberg, art is "rendered 'pure', and in its 'purity' [one can] find the guarantee of its standards of quality as well as its independence" (5-6). In other words, if art is *pure* when void of narrative structures and representational forms, then picturebooks, which have narrative structures and representational forms must be *impure*. Even though, the visual story in a picturebook may express ideas in purely visual terms, the "Greenbergian" ideology would define it as *impure* and without *guarantee* or *independence*.

At the Cornish Institute of Allied Arts, Seattle, USA, where I studied in 1976/1977, Modern painting was considered by the majority as the absolute and only way to make visual art. Many students painted quite similarly to each other, with colours and forms expanding from a central point in the canvas, as if at a loss to find their own personal way. As the emperor in the "Emperor's New Clothes," who believed he wore clothes because he was told so, students were told by teachers, who had been told by others, what was, and what was not a work of art. Many art students that I knew in the 1970's never learned other complex forms of picture making or other ways of visual structuring. Even if students began at art school through a love of drawing from life or memory, the pressure to paint non-figurative, abstract paintings was so great that few could stand against it.

Margaret Atwood masterfully describes these two schools of thought in her Cat's Eye (1988): Isolated from the trends of other art students, the talented Elaine Risley (Atwood 281) studies life drawing at night classes and paints the real objects that are around her in her spare time. Her art student boyfriend meanwhile, paints "Action Painting," "swirls and innards," and then later "pictures in which all the shapes are either straight lines or perfect circles." "He calls these paintings things like *Enigma: Blue and Red*, or *Variation: Black and White*, or *Opus 36*" (Atwood 325). Elaine, knowing her work is not fashionable, keeps it secret. She says,

> "[H]e would call this *illustration*. Any picture that's a picture of something recognizable is *illustration*, as far as he's concerned. There is no spontaneous energy in this kind of work, he would say. No process. I

> might as well be a photographer, or Norman Rockwell [who is an illustrator]." (Atwood 327; emphasis mine)

What does it mean when several generations of future artists paint images devoid of narrative structures and representation, and therefore devoid of certain kinds of articulated knowledge and craftsmanship? This is not to say that one way is wrong and one way is right. Each way of picturing serves different purposes and audiences, as is the case for the variety of music making and writing. If a whole generation of writers, however, stopped writing novels and academic papers, and only wrote Haiku poems, society would lose important links in the development and understanding of other forms of verbal structuring. Furthermore, many ideas, feelings, and thoughts that needed to be expressed would go unsaid and unread. The conformity that existed in the art schools during the Modernistic era, exist in another form in art schools today, with trends such as *installations* and *happenings,* and which may replace more traditional forms of expression such as drawing and painting.

The rule-breaking Modernistic painting and readership, as other forms of articulation, changed with time. What once shocked art viewers and critics alike, no longer even surprises. Abstract painting's strict ideal would have been an unrealistic and monotonous goal to impose as the only way to paint, over a longer period of time. It has instead become part of a painting tradition and convention, conserved in museums and art books, kept alive by groups of dedicated artists, and limited by the very rules that the movement itself developed.

Non-representational, abstract paintings may be considered as non-narrative. The abstract painting may therefore offer a good example of opposing pictorial structures and ideology to that of the visual story in picturebooks. The assumption that visual narrative is derived from literature though, is continued by critics as a way of discussing narrative in various artworks and picturebooks. Furthermore, the myth of artistic *purity* in non-narrative works, free of representational forms and illusion, continues to exist, but only as a *concept* as does the idea of a visual art uncontaminated by words. A purely visual art according to W.J.T. Mitchell, "is both impossible and utopian, which isn't to dismiss it, but to identify it as an ideology" (96). Few or no paintings ever reached a *purist* ideal during the Modernistic movement and even Greenberg suggests, "The flatness towards which Modernist painting orients itself can never be an utter flatness . . . and the configurations of a Mondrian still suggest a kind of illusion of a kind of third dimension" (8).

Although art theory typically comes after the art has been made, Mitchell claims that the theory for modern art often functions as a "constitutive pre-text" (222). Whereas volumes of words might accompany an artwork in a gallery in the form of artists' catalogues, reviews, debates, and art books, a picturebook picture needs usually only a precise picturebook text articulated with prosaic brevity. Mitchell points out, the fewer the "narrative clues in the title or in the picture, the more the painting would generate discussions" (219). Though the goal of Modern art was to purify it of the word, "narrative clues" were replaced by the discourse of theory and Modern art became dependent on the written word (Mitchell 220). The Modern art painting can also be considered an

illustration of a Modern art theory (Mitchell 82). According to the comedian Tom Wolfe, the answer for believing Modern art was not "'seeing is believing,' . . . 'believing is seeing,' for *Modern Art has become literary: the paintings and other works exist only to illustrate the text*" (qtd. in Mitchell 220). This demonstrates that though the picturebook picture is assumed dependent on the word and the abstract painting free of the word, the truth may sometimes be the opposite.

Art theory, though, may project power and qualities onto a picture that it might otherwise not have. The verbal dependency developed under Modern art may have also participated in giving away the power of the image. What once were theories about art became theories for defining art and therefore did not just initiate a viewer into understanding some kind of secret code.

The complex and intellectual forms of verbal discourse believed necessary to decipher abstract art can be compared to the Japanese ritual of "Etoki." According to Ikumi Kaminishi, this ritual consisted of "Buddhist canons and moralizing stories" (191) expressed through narrative paintings, composed in an "entangled order" (Kaminishi 198-199). Because these images were "entangled" they needed to be given order through an explanation by words (Kaminishi 193). Minamoto Toyomune, however, defends these compositions by claming, "since the paintings constituted a work of art, and compositional order took precedence over narrative order, they [the paintings] were thus free from chronological restrictions" (qtd. in Kaminishi 199). However "precedence over narrative order," claims Kaminishi, ensured the need for words through Etoki "the 'magic' act of decipherment" (194). The muddle and mystification of these visual

structures, then, allowed those with verbal knowledge to maintain their power. The visual experience was presented to the people during a "ritual of deciphering," by a specialist, a preacher, or a high-ranking clergy, and where people paid to attend (Kaminishi 195). This "act of decipherment" resembles the role of the contemporary art critic performing as judge and verbal interpreter of hidden meanings, preaching purity and condemning the impure. Pictures that have untangled and un-mystified structures such as those in picturebooks may not need to be deciphered. They may therefore be of less interest to art critics and historians.

Mystification processes separates verbal and visual articulation into intellectual work and intuitive work; narrative paintings and abstract art into "mere illustration" and "pure art;" and picturebook art and fine art into commercial art and real art. Furthermore, picture makers are sorted into two genres: real "artists," and "non-artists" (or in other words "commercial artists"). Illustrators placed in the commercial genre are thereby given an identity of "otherness" within the art world. This "otherness" that the illustrator may experience is unique within the image-making world and exists in the minds of both creators and patrons. The absurdity of this *art* terminology can be detected in the following rant by Brad Holland, who, according to the Washington Post, is "an undisputed star of American Illustration" ("International support"). Holland was also nominated by The New York Times for a Pulitzer Prize ("International support") and inducted into the "Society of Illustrators Hall of Fame" in 2005 ("Hall of Fame").

"That's Not Art, That's Illustration"

> Everybody is an artist these days. Rock and roll singers are artists. So are movie directors, performance artists, make-up artists, tattoo artists, con artists, and rap artists. Movie stars are artists. Madonna is an artist, because she explores her own sexuality. Snoop Doggy Dogg is an artist because he explores other people's sexuality. Victims who express their pain are artists. So are guys in prison who express themselves on shirt cardboard. Even consumers are artists when they express themselves in their selection of commodities. The only people left in America who seem not to be artists are illustrators. (qtd. in Heller and Arisman 16)

This social comment may not be considered the calculated work of an academic critic, but it expresses the sentiment of a gifted, successful and dedicated picture maker, having dealt for a lifetime with vague or ambiguous ideas about *art* as expressed by Pillsbury, Hughes, and Greenberg. The terminology used for discussing pictures and picture makers makes these discussions even more complicated and is unlike the terminology available for other forms of creative discourse.

The genre ekphrasis, for example, is the verbal representation of a pictorial representation (Mitchell 159-160) and is considered a form of literature. It is not considered a lesser form of literature, and neither are writers who use this form of literature considered inferior to other writers. One might claim that the reverse of ekphrasis is how illustration is so often defined, as a pictorial representation of a verbal representation. The writer, who makes a verbal representation of a pictorial

representation, maintains the status of a writer, whereas the artist who makes a pictorial representation of verbal representation is suspect and a mere illustrator.

5.5. The "Purity" of Narrative Art

According to Arisman, "[t]he painter who illustrates is suspect. The illustrator who tries to find a gallery is tainted" (3). The characterizations that "Fine art is pure" and "Graphic Design is commercial art," claims Arisman, have never been written down but are part of a formula for a major at art school (3). Says Arisman, "This would be amusing except that these definitions directly affect the status and marketability of the artist" (3). Picturebook illustrators may be, for example, barred from particular galleries, and excluded from artist privileges such as artist-in-residence programmes and public funding. This prejudgement is not based on the quality or the level of the work, the craftsmanship, or the materials used, but on attitudes and assumptions about illustrators. Though writers and musicians within children's culture may receive less respect than adult authors and musicians, an author, whether he or she writes a novel or a picturebook for children, is still an author. A musician is also still a musician whether he or she performs for adults or children, with or without lyrics. These characterizations of pure and commercial, fine art and illustration, infiltrate other areas of culture and have enormous consequences for how the business and funding of picturebook illustration is practised.

For example, according to an employee of the Ontario Arts Council, OAC illustrators are not eligible for artists' grants because picturebook illustrators are

"commercial artists" (informal conversation). When I questioned this assumption the employee explained that the word "commercial" was not actually used as referring to a quantity of money paid, but that the work was made for hire, assigned by the publisher. Yet the OAC supports writers who write picturebooks (Ontario Arts Council "Granting") regardless of whether the writers are commissioned by publishers or not. Since both a writer and an illustrator are paid royalties, the illustrator is not working for hire any more than the writer. How can telling a story visually be more "commercial" and less artistic than telling a story verbally? To tell a story is a creative, artistic process within a tradition of narrative. The Tale of Peter Rabbit by Beatrix Potter for example began as an illustrated letter to a child in 1893 (Hallinan). The tradition of visual storytelling is no younger, no older, no better nor worse, than the tradition of verbal storytelling.

Furthermore, it is not unusual for a Canadian picturebook illustrator to be paid as little as $5000.00 to $7000.00 in Canadian dollars to illustrate a complete book, a task that can take one year and sometimes up to two years to execute. Some of this salary may be needed, as would for writers, for a lawyer fee for reviewing the contract, and research costs such as travel, books, and models, as well as a possible agent. In addition to this though illustrators may need studio space, insurance for artwork, and materials. One conclusion that might be drawn from this is that illustrators of picturebooks, exemot from funding and underpaid, work mainly for artistic and idealistic reasons, allowing the monetary purposes to be secondary. Few professionals, let alone artists in Canada, could possibly be paid less than an illustrator for his or her work.

Valerie Hussey, former president of Kids Can Press, Canada (personal interview), and art director Micheal Solomon of Groundwood Books, Canada (informal conversation), claim that a picturebook illustrator cannot expect to be able make a living from their work and must therefore expect to supplement it with commercial work. The illustrator is only paid according to what the market will pay because, explains Hussey, in America the prices are so low that Canadian books must be priced to compete (personal interview). The printer, designer, book distributor, bookbinder, and those otherwise employed by the publishing house receive at the least a minimum wage if not much more. Whereas Hussey claims picturebook illustration is "commercial art," she says it is not called commercial because of monetary reasons. How can a picturebook artist be considered commercial, and not get paid as if their work is commercial? The word "commercial" is not attached to the author of the verbal picturebook story, nor is the picturebook author exempt from public funding. Furthermore, the author, as the first link in the process of creating the picturebook, may use the time appropriate for creating that story rather than working to a fixed deadline.

The author may have already taken years to perfect his or her manuscript when a publisher accepts it for publication. The publisher may take months or years finding an illustrator. If an artist needs a year to illustrate a book, and the book, for marketing reasons, needs to be finished a year ahead of the publishing date, as many as two, maybe three years, have already been used before the illustrator has begun. The illustrators, then, may be given a very limited time to execute their artistic and communicative work while

at the same time they are expected to do commercial work to supplement their low income while finishing other freelance commitments that they are already engaged with.

When David Blackwood was asked to illustrate Ann and Seamus, 2003, written by Kevin Major, he was given only three months! According to Blackwood, the publisher could have contacted him two years before: instead the request came at the last minute and he felt caught in a trap. Blackwood claims they did not seem to realize that there was time involved, and although they had expected etchings, he instead, given the time restraints, had to come up with a medium that was quick and spontaneous (personal interview).

When I was once asked to complete a book in a matter of months, I estimated that I could not take the job upon reviewing the request as there was not sufficient time to do the job well in the medium and technique that I master.

The publisher, the marketing people, the writer, the printers, the book binders, and so forth all take the time they need to do the job, whereas the artist or illustrator, who is considered by some as the most important contributor to a picturebook, is expected to compromise the time needed, if deemed necessary for various reasons. Such practices promote a limited type of illustration, or illustration shoddily produced because of insufficient time. These practices in turn perpetuate the assumption that illustration is hackwork and "commercial" compared to "real art" and literature.

The perception of difference between art and commercial art rarely has to do with comparative artistic qualities or monetary values of work. For example, Maxfield Parrish, "one of the greatest illustrators of the 'Golden Age of American Illustration,'" a period

from about 1895-1930, painted a good portion of his extraordinary illustrations during the Depression years (Cutler 8, 242-244, 263, 270-282). Whereas Parrish, claims Laurence S. Cutler, only exhibited approximately thirty times "in the 'right galleries'" (12), he exhibited his works in storefront windows for line-ups of viewers, from all walks of life (Eaton). By contrast, according to the exhibition catalogue for the retrospective exhibition of Jasper Johns at the Museum of Modern Art, "Johns and co-worker Robert Rauschenberg used a pseudonym when creating displays for Tiffany and Bonwit because they didn't want their commercial work confused with what they considered real art" (qtd. in Roeder). These are not examples of the differences between artists and illustrators, but examples of the mystification process within society that keeps the ideas of "artist" and "illustrator" separate, and in some cases, as in this case, for monetary reasons.

Although the claims that Nodelman made may seem outdated, as almost an echo, Barbara Kiefer, in 1995, states that the picturebook is "different from other visual art forms" (141). Again one could agree that the picturebook is different, except that in a previous statement Kiefer claims,

> . . . . an artist may choose to envision a story, capture a moment in history or time, explore an intellectual vision, or express some purely inner feeling, with little concern for how the audience will perceive the finished product. The illustrator, on the other hand, is bound to a specific idea or narrative and has some intent, at least, to convey a specific meaning to an audience. (120)

Kiefer does not imply if the artist "express[ing] some purely inner feeling" is commissioned such as Rembrandt was to paint portraits (Partsch 173), or if he or she is commissioned to paint murals such as Diego Rivera. For example, among Rivera's many commissioned murals, he was paid ten thousand dollars in 1932 to paint murals celebrating Detroit's industry, and in particular the Ford Motor Company's automotive industry (Herrera, Frida 133). In these two cases the artist "is bound to a specific idea and audience, no less than that of a picturebook illustrator. The audience is of great importance whether the artist intends to hang his or her work in public or commercial galleries, or both, such as Jackson Pollock *chose* to do ("Jackson").

If the work of art has an audience, such as gallery-goers, a gallery owner, the mayor, The Arts Council, patrons, friends, investors, curators, sponsors, reviewers, family and passers-by, then the vocabulary, content and structure of the artwork will have some form of communication and information exchange with that audience. The artist will therefore have some concern for how the audience will perceive the finished product, even if only subconsciously, which in turn will influence the artwork. Therefore, Kiefer is comparing a *hidden* and mystified purpose given to the artist, with the picturebook illustrator's *unhidden* and un-mystified purpose.

Film, drama, or the novel, which "convey a specific meaning to an audience," are given artistic acclaim, as does the picturebook writer's text and a film created as a reworking of an already written novel. None of these examples are deprived of being considered art even though they do more than "explore an intellectual vision, or express some purely inner feeling."

Neither Nodelman nor Keifer is making comparisons between real illustrators and real artists or specific works within society's creative sphere of where such works are actually produced. Instead they compare the *myth* of an artist with the *concept* of an illustrator.

5.6. Art and Mass Production

It is not just the picturebook picture's relationship to "purpose," narrative, or words that gives it its otherness. The picturebook picture may be considered devalued when mass-reproduced as printed matter and sharing a page with words. This does not apply, however, to *fine* art when it is mass-produced in an art book, and shares a printed page with words. This may be because these works must remain referred to as "original" to legitimate power within a tradition that according to Berger, belongs to "the culture of the ruling class," isolating oil paintings in palaces and houses (Berger 32). Today, it is the corporations and museums, representing the national, cultural power, which isolate and preserve original works. Therefore all reproductions of these originals, as, for example, in art books, must remain as mere symbols of the absent originals, and not be themselves called art. The fine art then may contrast with the printed picturebook image by presenting itself as an original, although it too *must* be printed or digitally reproduced to circulate among a wider audience accompanied by words. Whereas popular artwork is circulated in the form of posters, place mats, t-shirts, art books, framed reproductions, television images, websites and so forth, the picturebook picture seldom takes part in this

tradition in the same way and therefore may be considered "just" a mechanical reproduction and a betrayer of this *fine* art tradition.

Whereas many picturebooks in Canada and Norway rarely have a higher print runs than two thousand, the picturebook picture may be considered as inferior to fine art because the mass production of art is considered detrimental to art. Yet in the literary and music world, the larger the mass production equals the bigger the success. Authors strive to have their work published and musicians strive to have their work recorded.

Furthermore, the printed book is considered and reviewed as literature, and recorded music is considered and reviewed as music. As mentioned above, the mechanical reproduction of *art* instead refers to its "original" somewhere else in the world. It is not considered art but a mere copy of art. Whereas the most advanced modern, digital techniques can reproduce colours as faithfully as the sound can be reproduced on a CD, the mechanically reproduced picture is still not considered art. If an artist uses silkscreen, etching, lithography, or artistic photography to reproduce his or her pictures, the printed images are considered art even though the artist may hire someone else, or a company, to do the actual printing or developing. A painting, however, cannot be reproduced by hand. Many galleries, who sell graphic art such as etchings and so on, refuse to sell prints of artists' work that has been digitally reproduced. Neither the novel, nor the recording on the CD-Rom, is expected to be reproduced by hand to maintain artistic value.

William Moebius continues this discussion about what is *art* and what is not by claiming, "Unlike the framed settings of a Biblical text of a Raphael or Rembrandt, the

pictures in a picture book cannot hang by themselves" (141). By using "Raphael and Rembrandt," who are recognized artists, Moebius may be establishing an argument that real art hangs in frames and the pictures in a picturebook do not. However, many illustrators, including myself, sell and exhibit both original artwork and prints of picturebook illustrations in frames. On the other hand, whether or not a picture can hang by itself is not a measure of art. In fact one of the reasons paintings were created in frames was to make them transportable commercial commodities, for buying and selling (Berger 85). Medieval fresco paintings and stained glass windows on the other hand, created scene for scene as in a comic strip, were not meant to hang alone, and they were not meant for sale. Therefore this form of narrative art can be seen as the truly *un-sellable* art, whereas the paintings in frames are the *sellable* and buyable. The illustrator who then frames illustrations, creates transportable commercial commodities from works of art not originally intended for sale.

The frescoes and stained glass, considered a part of art history, were part of the architecture of a church, cave, or palace. The uniqueness of the art was therefore part of the uniqueness of the place where it belonged and resided (Berger 19). In some ways picturebook art can be seen as part of this tradition, belonging and residing within the unique picturebook that it was created for, and unlike the framed paintings that are a commodity. The picturebook can be considered the unique spatial arena where the artwork can be experienced. Furthermore, the picturebook resides in stores, schools, homes, and libraries, and can be viewed by a child in the lap of an adult, while it houses

the visual story, protecting it from the words of art historians, the wallpaper of living rooms, and other modifying properties.

5.7. Art Appreciation and the Visual Story

According to Nodelman, picturebook pictures should *not* be used to teach art appreciation,

> Attempts to use picturebooks to teach art appreciation are misguided . . . [A]s depictions of single incomplete actions, moments of disruption and chaos, the individual pictures in picture books rarely possess the harmonious balance we believe ought to exist and seek out in other forms of visual art. (vii)

Nodelman's argument can be compared to claiming that the chapters in novels should not be used to teach writing appreciation, or that acts in plays cannot teach theatre appreciation, or that the words in the picturebook are without "harmonious balance." Obviously Nodelman is only discussing each visual segment and not the whole visual story as a complete work. Many illustrations can function as independent pictures, more or less, depending on their position within the syntax of the story. Yet the whole picturebook is also one work, such as one decorated church, one film, one opera, or one play, consisting of several acts.

The concept of art being one rectangular shaped single image, portraying one motif or theme, and with a picture title, is kept alive by popular art history. "The Bayeux Tapestry" (Fig. 12), for example, is represented in the two popular art books, The Story

of Painting (Beckett and Wright), and The Story of Art (Gombrich). In both books the images span only the width of one page and resemble all the other rectangular artworks within these books. For example, in The Story of Painting, by using only a detail, "The Bayeux Tapestry" is shown as a "normal" rectangular picture, 18.8 cm x 9.8 cm, with one motif, and a "normal" picture caption, "The Death of Harold's Brothers" (Beckett and Wright 49), created by the book's authors as a "simple description" (4). On the following two pages a detail of this detail fills both pages as one big cropped rectangular shape. In The Story of Art, "The Bayeux Tapestry" is shown similarly as two rectangular pictures, one over the other, each 14.1cm x 8.0 cm. The pictures are titled "King Harold swears an oath to William of Normandy and then returns to England" (Gombrich 168). The height of the original tapestry, "fifty centimetres," is written beside the image, whereas the length, approximately seventy metres, is not mentioned. The original "Bayeux Tapestry" has a visual structure that is discursive, repetitive, and rhythmic. This tapestry would have had to cross many pages to have expressed and demonstrated the unique power that belongs to this work. The Roman "Trajan-pillar" from 113 AD fits also within a rectangular shape as a picture of a pillar (Gombrich 122), and as a rectangular detail (Gombrich 123, and Beckett and Wright 31) yet its visual story is one hundred and eighty metres long and contains two thousand five hundred human figures, and one hundred and fifty episodes in succession (Beckett and Wright 31). Besides these examples, the two books present details taken from the visual stories of European stained glass windows, Byzantine mosaics, prehistoric cave paintings, European manuscripts, and Egyptian, Minoan, Chinese, and Etruscan frescoes. A reader glancing through these books may be

given the impression that: *art* is not discursive, *art* always consists of singular rectangular pictures, *art* is usually framed, *art* has always one motif, and *art* has always a verbal title referring to that motif. Like Kress and van Leeuwen's "classification processes" where objects of unequal size are "grouped" to appear equal (79-88), there is little difference between the format and structure of a manuscript, the format and structure of "The Bayeux Tapestry," and the format and structure of gallery art, say after the 1800s. The impression given is that these works of art, or even all works of art, have similar conventions. The cropping and sizing of these pictures is subjective and represents a certain art historian ideology and the viewpoint the art historians want us to see. The paradox is that many of these "details" are "depictions of single incomplete actions, [and] moments of disruption" presented in an art book and therefore are contrary to what Nodelman claims to be "the harmonious balance *we believe* ought to exist and seek out in other forms of visual art" (emphasis mine). Therefore, "[a]ttempts to use picture books to teach art appreciation" may prove to provide a link to the powerful yet elusive storytelling properties within a common art history.

5.8. Visual Literacy and the Visual Story

According to librarian Joanne Shwartz, from the Lillian H. Smith library for Children's Books, Toronto, many children are taught about art by being shown copies of Picasso, Van Gogh and pictures by other famous artists who exist elsewhere in the world. Instead says Shwartz, beautiful picturebooks could be used for teaching art (informal conversation). Keifer supports a similar idea by claiming that picturebooks should be

used in education to "investigate children's visual literacy" and to "understand how children learn to mean in the world" (qtd. in Arizpe and Styles 47). As children often see features in picturebooks that adults miss, they may feel they share a secret with the illustrator that the adult does not see. This, claims Keifer, may help them create sensitivity for the aesthetic qualities of the work (qtd. in Arizpe and Styles 48). Keifer also observed through her working with children and picturebooks "how children seemed to grow in understanding the meaning-making power of visual art" (qtd. in Arizpe and Styles 47).

Both child and adult receive visual information each day from film, advertising, magazines, television, computers, and so forth. According to Kress and van Leeuwen, whereas images are important outside of school, in school children continue to be taught that imagery is a form of self-expression, rather than of communication (15). The visual arts are seen as a marginal subject for the specially gifted, and separate from technical drawing, a subject with limited and specialized application (Kress and van Leeuwen 33). Furthermore, the visual arts are presented as offering two future career options: fine art or commercial art (Arisman 3).

Visual literacy is often underrated and even sometimes "despised" (Arizpe and Styles 27). Some of the following examples demonstrate this claim. In Vexed Texts: How Children's Picture Books Promote Illiteracy, Protheroe claims that in picturebooks, children "do not have to imagine anything . . . .How can [children create meaning for themselves] if 'meaning' is always provided in the form of objects or pictures?" (qtd. in Arizpe and Styles 27). Furthermore, Protheroe claims, illustrated books "may

permanently stunt [children's] intellectual growth" (qtd. in Arizpe and Styles 27). According to psychologist S. Jay Samuels, "when pictures and words are presented together, the pictures . . . function as distracting stimuli and interfere with the acquisition of reading responses" (qtd. in Nodelman 2). Furthermore, Catherine Snow and Anat Ninio sees a one-to-one relationship between word and image, claiming, "[p]ictures are for naming. In other words, the proper response when seeing a picture in a book is to say something appropriate to it" (qtd. in Lewis, David 78). This opinion, though debatable, may be shared by some people who see the picturebook as a way to teach children reading skills. (Lewis, David xiv). If one accepts the idea that the picture is replacing the "concept" part of the word, this may explain why some picturebook readers see the image as an intrusive or otherwise a copy of the words instead of an articulation to be appreciated as a separate sign system with properties of its own.

According to Arizpe and Styles there have been few "systematic attempts" to ask children questions about pictorial texts that may lead to their appreciation of artistic techniques and visual literacy (1). In their research for Children Reading Pictures: Interpreting Visual Texts, some of the questions Arizpe and Styles hoped to find the answer to: "How do children understand narrative through pictures in complex picturebooks?", "What is the relationship between thinking and seeing?", and "What do complex picturebooks teach about looking?" (2)

To demonstrate the complexity of understanding the relationships between words and images, Arizpe and Styles give examples of dialog with children about picturebooks. When asked how picturebook illustrators work, a five-year-old explained that the

writer/illustrator probably must first write the story and then think of "a good picture to 'match' because 'words and pictures match exactly'" (qtd. in Arizpe and Styles 199-200). Another child, eight years old, believed that after the illustrator/author had drafted and corrected the text, "he" draws pictures that "match" the text: "Like others, she believed in the 'matching' of words and pictures" (Arizpe and Styles 200). One of the picturebooks Arizpe and Styles used to conduct their interviews was Lily Takes a Walk (1983) by Satoshi Kitamura. In this book the words describe Lily's walk, whereas the pictures alone describe all the things her dog does, during this walk, as well as all the scary things that the dog sees, including a monster (60-63). In this book no words mention the dog or the monster. When asked though, "whether the words or the pictures told the same story," (meaning that the pictures repeating the words) many children just said "yes" (Arizpe and Styles 195). Later when prompted, the children explained that they now realized that the words only told Lily's story, but not the dog's (Arizpe and Styles 196). This shows how hard it is to see what is what in a seemingly seamless combination of two modes of communication. The example demonstrates that the story itself is experienced as one, as one would experience a play or film. This is also an example of how the two modes of communication, word and image, collaborate to tell a story. Furthermore, this example demonstrates the invisibility of the picturebook illustrator's work as it shares the storytelling with the dominantly perceived written word.

When children are asked to "choose their favourite Canadian" picturebook for "The Hackmatack Children's Choice Book Award," on the basis of the written text (Hackmatack), I do not believe that the children read the words independently from the

pictures. Yet in this children-juried competition, it is the author alone who is given the honour for the book, on the grounds that this is a competition for the best writing. According to the Hackmatack project Coordinator Norene Smiley, the Hackmatack is a reading program and so far [it has] only been listing writers. Certainly it must be possible to award certain parts of a work, and not always the whole work. For example, one could give a prize for the best script for a play, or the best filming in a film. This is only possible, however, if the judges are trained to separate what is the script and what is the play, and what is the filming and what is the film itself. In this case, though, the children are not taught the difference between what are words and what are pictures. They are asked to vote for what they like. They like a book and its story, where the words seemingly express beautiful pictures. In 2002, Dreamstones (2000), written by Maxine Trottier and illustrated by me, won the award. However, the book has been presented on the Hackmatack website since that date with only the author's name. The illustrator's name is absent even though both illustrator and writer told the story. In addition to this, the illustrator's cover image is presented on the website, with the author's name as if credited to the author. There is also a verbal commentary on this site which includes information about the pictures: "The exceptional illustrations in this book glow as they bring to life the beauty of the Arctic landscape and the lore and legend of the Inuit people . . . A jewel of a book for ages 8 and up." The book then is presented as a complete work with both a visual and a verbal part, yet with only the author's name, and the total absence of the visual storyteller's name. It is not just the "Hackmatack Awards" that participate in this kind of confusion. Several other institutions have a similar practice:

"The Shining Willow Award for Books Written for Young Readers" present winning picturebooks on their website with only the author's name. For example, You Can't Rush a Cat written by Karleen Bradford and illustrated by Leslie Elizabeth Watts, is presented with Watts' cover image but only Bradford's name ("Shining"). Of course it is common practice to show the cover of a book, such as for novels, when presenting the book for an eventual reader/buyer. The cover is an advertisement, or packaging for a book, signalling to the eventual reader what is inside and is part of the book's identification. After seeing the visual cover presented in the media, an eventual reader may visually recognize it on a shelf of a store or a library. The difference with a picturebook cover, however, is that it is as much an advertisement and identification for the visual story as for the verbal story and for the whole book. As part of the visual story, the cover of a picturebook is not just an identification and packaging of the verbal story, as is a cover on a novel. It is usually a specially made monoscenic image telling something general, or as a whole, about the story. Whereas some publishers may agree with Patsy Aldana, international president of The International Board on Books for Young People (IBBY) and publisher at Groundwood Books, that the illustrator and author are co-creators of the picturebook with complementary roles, picturebook practices do not always reflect this understanding.

5.9. The Privileging of Words

To understand further how the term "illustration" is used, I have included the following definitions from two dictionaries: According to The Oxford Dictionary of Current English the Latin word *illustrare,* means to "light up", and the word *illustrate* is

to "explain or make (something) clear by using examples, charts, pictures, etc." According to The American Heritage Dictionary, however, illustration is "[v]isual matter used to clarify or decorate a text." There is a huge difference between making "(something) clear," such as ideas, and clarifying or decorating a text. It is the second definition that I believe is detrimental to understanding and appreciating picturebook "illustration." Nodelman seems to support this second definition by claiming, "The pictures in picture books are literally 'illustrations' – images that clarify words and each other" (viii).

This relationship to, and the privileging of the written word, is demonstrated by Brian Alderson, "founder of the Children's Book History Society, and children's book consultant for The [New York] Times" when answering the question, "What are the underlying principles which determine the critical assessment of picture books? (6),"

> . . . I would like to maintain, more or less unchanged the critical position that I asserted . . . thirty years ago in my catalogue for an exhibition at the old National Book League: Looking at Picture Books 1973. Here I elaborated through thirteen chapters first the need to establish the primacy of text, and the adequacy of the text, in the critical estimate of a picture book, and second the importance of distinguishing the many variant subjects which may find themselves treated as picture-book texts. By text here I mean the narrative structure from front cover to back, even if it lack all words, or consists merely of letters of the alphabet or cardinal numbers, and if the composition and sequencing of that text is flawed it will not

> easily be redeemed by the most stirring or beautiful of illustrations . . . Furthermore, insofar as texts differ . . . they place interpretive demands on those who seek to illustrate them. The illustrator is servant of the text, not its master, and the task of judging how sensitively illustrators have responded to the character of the text can be a demanding craft. (6)

In this statement Alderson has completely missed the point of the picturebook. The point is to tell the story in the funniest, or the most beautiful, or the most ironic, or the most ingenious way possible, and in an equal or unequal division of labour between word and image. What else could it possibly be? It is only through a reworking of the "abstract totality" of that particular story, that a "story" can be well told. Efforts to alienate or hide the power of visual storytelling in picturebooks in favour of words may be what Mitchell calls "iconophobia," the "need to defend 'our speech' against 'the visual'" (12-13).

Similar ideas to those of Alderson and Nodelman are expressed by Barbara Kiefer: "When judging the quality of a picturebook, the critic must begin with the verbal text" (120). Kiefer defends this statement by claiming, "Even when artists are illustrating their own works, they usually compose the text first and then create the pictures" (120). To the contrary, the illustrator and writer, Anthony Browne who according to Arizpe and Styles is Britain's most popular artist with children and winner of the "prestigious Hans Christian Anderson Award" (205), says, "I don't write the story first . . . [I]t's really working out how to tell the story in twenty-eight scenes. And the two things [word and image] really do come together. I make a storyboard the first time with a few squiggles" (qtd. in Arizpe and Styles 206).

Illustrator and writer Jan-Kåre Øien, winner of the IBBY award for children's picturebooks, explains that he thinks in pictures and that therefore the task of writing the narrative structure of a picturebook is extremely difficult (personal interview). The Bandit Book (1987) by Øien reflects this, as solely the pictures, with the discursive structure of "comics," carry the "narrator's voice," whereas the words have only the role of dialogue. Øien further describes his working process in The Parcel from Australia: "First I worked with the story in my mind and then drew the cover image. I then made sketches in my sketchbook of a hare that played an accordion and a hedgehog that sang. I then found the title, and only then did I begin to write" (email).

According to the newspaper-commentator Ivar Kvåle, each week he creates one pen-and-ink illustration with a short verbal blurb, based on his own observations of local news and events. Kvåle creates his ideas, both verbally and visually, and there is no verbal information handed down to him from editors or journalists (Kvåle personal interview). The way in which people work to create texts is quite wide ranging. Both images and words are representations of "thought signs." As the construction of a picturebook demands a sharing of labour between words, pictures, and a total design, the word may be for some people the wrong end, or at least not the only way, by which to begin.

At the opening of the Canadian picturebook art exhibition, "Picture Perfect!" 2007, Leslie McGrath, head of the Toronto Public Library's Osborne Collection of Early Children's Books and curator of the exhibition, said to The National Post that illustrators,

though hard working, are underappreciated (qtd. in Sandals 8). When asked, "What's the biggest misconception about these artists?" McGrath answered,

> Well, there's no one misconception in particular except, perhaps, that [non-illustrators] think painting pictures must be fun and easy. Some artists point out that even simple-looking sketches can take over a year to make. Others do intensive museum research to get every detail right. But viewers don't see that; they aren't aware of the process's challenges. (qtd. in Sandals 8)

The resulting article, "How to Conquer a Bear and other Life Lessons," used a whole page in The National Post with both a text and large full colour reproductions of the picturebook artwork. Both the publishers and the writers of the books were mentioned. The illustrators' names were omitted. The paradox of this story is that though one might say that the omitted names were a mistake, the article actually focused on the illustrators' marginalization. Whereas the journalist had an interest in the pictures, she possibly, like many other picturebook admirers, perceived the pictures as extensions of her own experience of the words, and the illustrators then as literally *invisible*.

5.10. Biases in Reviews

In reviews about picturebooks, "verbal storytelling" and "narrative" are often discussed as if they are synonymous, leaving the "visual storytelling" without a role. The shared authorship of picturebooks is often not acknowledged even when the images carry a dominant part of the narrative in an unequal division of labour. This may be so even

when images independently provide qualities like humour and description, or when they provide irony in a verbal/visual interdependent collaboration. Joseph Schwarcz criticizes picturebook critics and reviewers who look at "picturebook images as merely tasteful or drab, beautiful or distinguished. At best picturebook images [are] said to 'harmonize' with the written text" (qtd. in Lewis, David 102).

For example, in a review of A Screaming Kind of Day (1999), written by Rachna Gilmore and illustrated by Gordon Sauvé, Valerie Nielsen claims, "The illustrations are a perfect complement to this beautifully told story" (Nielsen). This review suggests that the illustrations are only a "complement" to the finished "story" that Gilmore has already "told."

In some reviews the illustrator is not even mentioned, giving the impression that the writer alone has created all the atmosphere and description. For example, in a review of Camping (2002), written by Nancy Hundal and illustrated by Brian Deines, The Melanie Colbert Agency writes,

> Nancy Hundal's prose seems to dance off the pages in this valentine to camping. As with her previous bestsellers, NUMBER 21 and PRAIRIE SUMMER, CAMPING is filled with unique expressions and descriptive language so beautifully precise, it brings with it an almost electric shock of recognition.

Deines who has also illustrated Hundal's "previous Number 21 and Prairie Summer" is not mentioned and therefore these books are presented as if they are hers alone. Hundal's language may be "beautifully precise," but surely Deines, with his unique colour palette

and recognizable brush strokes, has participated in depicting the "almost electric shock of recognition."

Gilbert Bouchard could be discussing both text and image in the following review of Camping: " . . .[T]his book is the perfect primer to soothe the nerves of a skittish child who might be anxious about an upcoming camping trip, or it could be a good after-the-trip book to reinforce some particularly good memories" (30). The last sentence that follows here, gives the impression that the way the book "looks" and its "artistic value," are additional commodities: "Heck when a book looks this good you might *also* buy it for its artistic value" (emphasis mine). Could Bouchard have said, "Heck when a book [is written this well] you might *also* buy it for its [literary] value"? (emphasis mine).

The strong historical theme of The Paint Box (2003), written by Maxine Trotter and illustrated by me, demanded different kinds of research by both the writer *and the illustrator*. The Paint Box is a fictional story about a true person Marietta Tintoretto, the daughter of the Venetian renaissance artist, Jacopo Tintoretto, who was dressed up like a boy so she could work in her father's studio. Marietta is given a paint box and thereby the possibility to experience a new freedom outside the studio. Eventually this paint box becomes a gift for a slave boy who Marietta helps free. Part of this story is true, and part is made up. Both the author and I are telling about Marietta Tintoretto, her father Jacopo Tintoretto, and Marietta's life and home in Venice. Therefore, we must both acquire different kinds of knowledge about Marietta, her father, and her life and home, so as to be able to tell about these things with integrity and knowledge. There is no information in the words telling the eventual reader or the illustrator of how Marietta looks, the patterns

and colours of her clothes or about her home. With the aid of a model and library books about fashion in Renaissance, Italy, I painted Marietta a golden, decorative, tunic. These clothes not only identify Marietta as a rich girl of the Renaissance but contrast with the grey, rough tunic of the slave boy whom she meets in this story. Her outfit becomes a "narrative tool" in the visual storytelling, creating an archetypical contrast between the rich girl in gold and the poor boy in grey.

I travelled to Tintoretto's home in Venice to see, with my own eyes, Marietta's home and milieu. The real experience of seeing Marietta's home intact convinced me to mix photographs of the Tintoretto home with painting, creating a suggestion of documentation, which in turn represents the "real." I created a photo-collage from photographs I took of Tintoretto's home, sidewalk and canal, which I turned into one image in the computer. I made architectural changes to re-date Tintoretto's home, and removed the colours so I could paint the colours myself. I then transferred the finished photograph of Tintoretto's home onto the canvas. This image, or trace of Tintoretto's real home, now lies under the layers of painting that eventually portrays Marietta in the opening pages of the book. Marietta then proudly stands between the canal, representing a gateway to the inner city and the outer world, and between her home and studio, representing her identity and confinement. These buildings in reality existed before the story and when Marietta Tintoretto lived. This part of the visual story is a "trace" of that reality articulating the visual real that both was then and is now. Within The Paint Box, I have consequently used photographs and painting for buildings, and only used painting for people, creating then a language which functions uniquely within this particular book,

visually articulating that part of this story is true and part is made up. By gaining permission to enter Tintoretto's house I enjoyed the same view of the church, garden, and city that Tintoretto had enjoyed most of his life. This inspired me to show Tintoretto's view in the final image, instead of just the garden as I had originally had intended.

To find out what Marietta's paint box might have looked like in the Renaissance I asked a librarian at the Norwegian National Gallery library. The answer was "There were no paint boxes in the Renaissance." This knowledge allowed me to freely compose a fictional paint box in an historical picturebook based on my own experiences with traditional artist's tools. Using my own paint box as a model, I included earth-coloured chalk, handmade paper, a feather pen, pots for turpentine and oil, cups for holding the paint when in use, and ceramic pots containing ground paints made ahead of time, from pigment and oil. The depth of any storytelling is greatly influenced by the self-lived knowledge of those telling the story. I personally have experienced grinding my own paints from pigments and oil, making my own paper from plants and fibres, drawing with earth-coloured chalk, and making my own feather-pens for writing. Thus, the contents of the paint box that I am telling about come from embedded knowledge. This is comparable to a writer, writing about firsthand experiences. I found the shape for the playful palette and paintbrushes with wound threads holding their hairs onto the shafts, by studying a copy of a painting, portraying an artist at work. I gave Marietta a palette and paintbrushes with the same design.

Only by combining my own knowledge as an artist and seeing with my own eyes the Venice that Marietta also saw could I step outside my own limited concepts and

create a visual, story-like-portrait, telling real things about a real person. The visual research and knowledge gained by hands-on experience is expressed in the finished visual story. According to Heather E. Miller, however, in a review in School Library Journal,

> This poignant tale has its roots in historical fact. [Tintoretto] did indeed have a daughter who dressed in boy's clothing in order to work and study with him. Trottier's fictional story about Marietta and her friend seems plausible, due in part to *her descriptive* and *expressive writing style*. East's painterly illustrations are magnificent. Each spread captures the *feeling* of Renaissance Venice and *supports the accompanying text* . . . (emphasis mine)

For Miller, then, it is the author's "descriptive and expressive writing style" that makes the story "plausible." The images though "magnificent," are only capable of capturing "the feeling of Renaissance Venice," and supporting "the accompanying text."

According to an advertisement for the The Paint Box there is only one storyteller: "The Paint Box is a tale of longing and unfulfilled promises, frozen in time and framed by a master storyteller" (Archicool). Furthermore, in a review by Lynn J.R. Wytenbroek the illustrator's name is not even mentioned, and although she is reviewing a *picture*book, the participation of any imagery is overlooked. The review begins with a description of Trottier's earlier picturebooks, as if they are created by her alone. She then discusses The Paint Box in a similar way: "*The Paint Box* is Maxine Trottier's newest book in a long line of excellent picture books on historical subjects . . . .Her latest book is

no exception; in fact, it stands as one of Trottier's finest . . . ." Wytenbroek then continues the review with a description of the story:

> *Historical realism* is subsumed in *character portrayal*, so the story of a friendship is the conscious memory one is left with after reading this *cleverly written work.* We know both Marietta, with her longing for freedom, and Piero, with his longing for his family, as though they were real children with whom we are acquainted. That is *Trottier's magic.* (emphasis mine)

It is, of course, not just the "cleverly written work" that has created the "character portrayal" or the "*historical realism.*"

In another review for the picturebook Dreamstones, Andrea Deakin states,

> Maxine Trottier's fine text is flawlessly caught by Stella East's magical illustrations with their fine detail and wonderful sense of colour; a whale moving under the ice, a cold moon above, the roaring warmth of a fire filled with Inuit images of animals, the boy looking out from the glowing warmth of his cabin into a dark frozen landscape. This is not only a heart-catching story, it is also visually beautiful. (Deakin)

Whereas I deeply appreciate this review for its beautiful descriptions and recognition of my participation, the way it is written undermines the independence that these images actually have. For example, "fine text is flawlessly caught" gives the impression that the pictures have caught each word and mirrored them, yet several of the images that Deakin refers to in this review are not mentioned in the verbal text. No words, for example,

describe the "wonderful sense of colour; a whale moving under the ice," or "a fire filled with Inuit images of animals" (Deakin).

In the following review Dreamstones is described as "beautiful" but only the writer seems to be credited for this: "In this beautiful picture book, Maxine Trottier has skilfully woven together the worlds of dreams, myths and reality to create a haunting story of the Far North. The dreamlike atmosphere of the tale is enhanced by Stella East's paintings" (Saskatchewan!). In this review the illustrator is only an enhancer of the finished "tale."

Chapter 6

Biases in Marketing, Funding, and Publishing

It is not surprising that the marginalization of children's picturebooks demonstrated in reviews, teaching, art criticism, and scholarly works is also reflected in the marketing and cataloguing world.

6.1. Biases in Marketing

The National Book Service (NBS) is Canada's leading wholesale supplier of books to schools and public libraries ("National"). The NBS advertises "Cataloguing and Processing" services and suggests to potential customers "Let us do the work for you!" ("National") yet the illustrator is consequently removed from most of its materials. For example a search for illustrator "Brian Deines" results in zero books. Illustrator "Stella East" appears once as she is coincidentally mentioned in a description of The Paint Box. Otherwise, this cataloguing service is purely reserved for writers. Books that are given awards for illustrations are labelled as awarded books but without any credit to the illustrator who probably worked at least as hard or more as the author. The NBS gives false information to schools and libraries, which then may give false information to the users of schools and libraries, the very children for whom the books are made. NBS

informs that the *word* alone, and not the *word and picture,* is the language of the picturebook and that the writer alone, and not the writer and illustrator, has told the story.

This discriminatory practice continues in the marketing business and bookstores. Many bookstores cannot locate an illustrator's work for a possible purchaser unless the illustrator has both written and illustrated the story. The "World's Biggest Bookstore" in Toronto is connected to the American Chapters and Indigo's database ("World's"). Their search for illustrators "Deines, Brian" and "East, Stella," gives no results. Chapters in Toronto has absolutely no books listed under illustrators ("Chapters"). A search on its database for illustrators "East, Stella" and "Deines, Brian" gives no results. "Pages Books And Magazines," Toronto, a large independent bookstore, has no illustrators in its own database. They also use, however, the database "BooksinPrint" from "Ingrams" ("Pages"), which has according to Barbara Quint, more than one-and-a-half million titles in its database (Quint). A search for "East, Stella" gives several results, although "East, Stella" is listed under "contributors" instead of as "illustrator" or as "additional author" ("Pages"). Willow Books, Toronto, which sells both new and used books, uses the database "AbeBooks.com" which appears when "www.willowbooks.ca" is opened. Searching for "East, Stella" and 'Deines, Brian" gives several results at a variety of independent booksellers. Book City, Toronto, claims that it usually only catalogues picturebook authors, and not illustrators, in its personal database. Sometimes, however, if the illustrator is considered as popular, and also depending on who fills out the catalogue information, illustrators are included. In addition to this, Book City uses Bowker's "BooksinPrint" and receives a CD-Rom every month ("Book"), yet a search for "East,

Stella" and 'Deines, Brian" gives no results ("Book"). The full Bowker BooksInPrint though, covers nearly four million titles, including audio and video (Quint). Private booksellers selling picturebooks online at "Alibris" often omit the illustrator's name ("Alibris"). This may be in addition to a written sales-pitch that they themselves include about the beauty of the images in that very same book ("Alibris"). Of eighteen available Dreamstones copies at "Alibris," only ten booksellers include both author and illustrator ("Alibris"). Of fourteen available copies at "Alibris" of Number 21, by Nancy Hundal and Brian Deines, eight are listed without illustrators, whereas six mention both illustrator and writer ("Alibris"). Of eleven copies listed at "Alibris" of The Paint Box by Maxine Trottier and Stella East, only three copies list the illustrator as co-author ("Alibris"). The illustrators, then, are not only invisible in many cases, but also through their hard work and creativity, spread light and beauty on the writers' work, which, credited to the writers, may also weaken the illustrators' position financially.

According to Aldana of Groundwood Books and Hussey, former president of Kids Can Press, although the royalties for between author and illustrator are split evenly in a fifty/fifty split, one or the other creator can negotiate a better contract (Aldana, Hussey). This might mean a higher royalty percent after so many books sold, or higher rates for foreign rights. Because of the market value of writers, a publisher might even negotiate a better split for the writer, at a loss for the illustrator, to make their publishing house and their contract more attractive. How can illustrators build up any negotiating rights if their names are removed and are therefore invisible in the market, while their

hard work is placed under the name of the author in school library catalogues, awards, and bookstores?

6.2. Biases in Funding for the Arts

According to the CCA website, to be considered a *professional artist* in Canada, one must exhibit at "a public art gallery, a museum or an artist-run centre that pays a professional fee to participating artists." The CCA requirements for public funding in the Visual Arts allow only visual artists who are considered professional in this way, to receive assistance. Illustrators who are published are therefore excluded. In contrast a professional, creative writer *must* have been published before being able to apply for funding ("Canada"). Funding is given to writers "to allow writers to concentrate on their writing" or for travel in connection with research, as well as the cost of books, photocopies, and so forth ("Canada"). Though these costs are identical to the costs for a picturebook illustrator, an illustrator will often have additional costs for studio space, insurance of work, and materials. The illustrator then may work with additional costs and without funding as co-creator of a book, with a writer who receives funding for personal and artistic development. The published words, with or without pictures, are seen as a sign of artistic success and deserving support. By contrast, published pictures are for the CCA a sign of selling out and being "commercial." The illustrator is then left in the middle, ineligible for funding to soften the jaws of capitalism, yet omitted from the arena of marketing and advertising and therefore *invisible*. The CCA demonstrates, as do many booksellers, that the illustrator is neither artist nor author. Aldana claims that illustrators

should receive funding but admits she has given up trying to convince the CCA (Aldana). According to Aldana the CCA claims there are not enough funds to also support picturebook illustrators (Aldana). One wonders why the funds are not then shared. Why is one group favoured over another? For example, why is gallery art for adults favoured over book art for children? "I think that it is very necessary and important" states Leon Bloy in a discussion group on Amazon.com " for young children, no matter if they are independent readers at 2, to look at beautiful art, and storybooks present such work in an accessible form that fits in your lap." The CCA thus unjustly prioritizes verbal language over pictorial language, one use of visual art over another, and adult art over art for children.

However, the CCA claims that it supports the illustrator through its support to the publisher, thereby suggesting that there are funds available. These funds are then possibly badly applied, or not used in the best way to benefit the illustrator. By giving financial support to the illustrator through the publisher, the CCA actually weakens the illustrator's negotiating position instead of strengthening it. The CCA financially supports publishers who refuse illustrators the rights to approve their work in the form of proofs before printing, allowing publishers to change the artist's work lawfully without even considering or knowing the artist's intentions. (Examples of this procedure are offered later in this chapter). If the CCA truly intends this money to support the arts, then it should apply responsibilities and restrictions on those receiving funding for the arts so that the art of illustration and the integrity of the illustrator are truly supported. According to David Schimpky, Program Officer for The Canada Council for the Arts, "support to

book publishers is based on an evaluation of their literary excellence, contribution to Canadian literature, and their professional excellence. This is done annually by peer assessment committees (composed of writers, publishers, booksellers, and literary critics)" (Schimpky). Not surprisingly, there are no illustrators in the peer group at the CCA that approves the quality of picturebooks. Furthermore, the intentionality of the illustrator is kept invisible as the artist's original work is never seen or even considered by a peer group (Schimpky). Schimpky claims, "we support not only publishers but authors and illustrators, who are paid royalties by the publishers" (Schimpky). The argument that by supporting the publishers, the CCA is supporting the illustrator, is like arguing that by supporting the gallery or curators it is supporting the artist, or by supporting the music industry, it is supporting the musician.

One of the arguments for supporting the publishers is that without publishers there would be no picturebooks. This argument is not used for denying artists support in favour of galleries. There is, for example, no point in giving money to a zoo because one loves animals, if the zoo invests the money elsewhere and the animals are left starving and overcrowded. The policy, therefore, of the CCA, which considers itself a supporter of the arts, reinforces archaic assumptions about illustration and illustrators. The lack of grants given to promote and develop picturebook illustration, combined with market interests, assumptions about what illustration is, and a lack of established rights for picturebook illustrators leaves picturebook illustration in a vulnerable position, both artistically and economically. Furthermore, according to CANSCAIP, The Canadian Society of Children's Authors, Illustrators and Performers, some publishers ask illustrators "to pay

for insurance of their works while these are in publishers' hands (Collins 11): since many works are printed in Asia, the possibility of loss or damage in transit can be quite real. Whereas CANSCAIP disapproves of this practice, without any standard protection many illustrators and their work are victims of both politics and industry in the name of art. The publishers who thereby deny certain rights to illustrators can make more money by retaining more of the CCA support than those who do not. The picturebook illustration represents a form of power, beauty, and creativity that is produced in similar spheres as literary texts and fine art. It is not and cannot be produced in the same spheres as fast food, shampoo, and paper plates.

The CCA, however, offers grant money for producing art books, so as to mechanically reproduce the visual art that has already been exhibited in galleries. This art can now *safely* be represented in book form with words and not be considered "commercial." The artwork in the art book need not be of a higher quality or craftsmanship than the picturebook illustration. The difference of artistic quality may therefore only be by definition. Like the picturebook, the art book is printed matter composed of images that share pages with words. Even though the images in art books may be fragmented, modified and cropped to help the reader *see* what the words of the art historian want the reader also to *see,* the picturebook picture may be seen as a lesser form of visual art. For example, in Frida Kahlo: The Painter and Her Work (2003), by Helga Prignitz-Poda, squared details cropped from the painting "The Little Deer" are shown as separate fragmented pictures and therefore become compositions in their own rights attributed to Kahlo, but recomposed by Prignitz-Poda. The words in the art book may

also narrow and modify the meaning in the pictures. Unlike a picturebook where the words and pictures work together to tell a story, the words work to tell verbally what the pictures have already told visually or what they have missed. As in picturebooks, art book pictures are often placed discursively in chronological order with a beginning, middle and end, and according to the time they were made, or grouped into themes. The words often dictate to the reader what he or she "should be" responding to, as well as the meanings of the colours, content and compositions. Furthermore, art books often tell how the artists were feeling and what they were doing, where and when they were living, and whom they were married to when each work of art was made. Just as a picturebook can be criticized for depriving readers of their own verbal thoughts, art books may deprive some people of their own visual thoughts. Because the funding of art books promotes the book directly and not just the publisher, as funding for picturebooks does, the artist's integrity and negotiating power is retained. "The Writing and Publishing Section of the CCA," in collaboration with "The Visual Arts Section,"

> . . . encourages the production of high-quality illustrated [art] books on the contemporary or Aboriginal Canadian visual arts. The Writing and Publishing Section of the Canada Council for the Arts recognizes that such books entail high costs for their development and printing, and often for their distribution, and that the readiness of publishers to take on such projects is inhibited by a lack of funds." ("Canada" "Book Publishing Support")

This again demonstrates that the CCA has funding for picturebooks, but discriminates among different forms of picturebooks. This form of funding in Canada for *art books*, containing images by artists, is similar to how in Norway *picturebooks*, containing images by illustrators, are supported. From the viewpoint of the picturebook and the picturebook artist, the system in Norway is a success. I choose to describe the public support for children's picturebooks in Norway as a positive comparison and example for other countries. As mentioned earlier, because of Norway's small population and three official languages, a programme for supporting literature is essential. Instead of supporting the publisher directly, the picturebook itself is granted support based on the artistic quality of both the written text and the illustrations and how these two forms of expression work together to create a whole. In Norway there are several types of support for picturebook illustration, nurturing the presence, continuation and development of visual storytelling in children's picturebooks, as well as helping to shape the presence and status of picturebook illustrators within the culture. The most important kind of support for book illustration in Norway comes from "The Arts Council Norway" (NK), which offers three forms of public support for children's picturebooks: "The Development Support Programme," "The Production Support Programme," and support through "The Purchasing Programme for the Public Support of Contemporary Fiction and Non-fiction" (NK). Funding from the "Development Support Programme," based mainly on the quality of the illustrations, awards up to twenty-five picturebooks in progress annually. Applications judged by a peer group are based on at least two illustrations and the picturebook's manuscript. Successful projects receive CAD $7,400 (NOK kr. 40,000.),

which is shared between the illustrator and the publisher. Funding from "The Production Support Programme" awards up to 10 picturebooks each year through the publisher, based on the picturebook's finished manuscript, storyboard, and at least four illustrations. Each title can receive up to CAD $5,500 (NOK 30,000) (NK). "The Purchasing Programme for the Public Support of Contemporary Fiction and Non-fiction" has existed in Norway since 1965. This program gives annual support to new picturebooks, including new wordless picturebooks by guaranteeing the publishers of awarded picturebooks a sale of approximately 1550 copies (NK). These books are then distributed as gifts to public libraries and primary schools. Applicants are judged by a peer group, and based on the picturebook's literary and artistic qualities. The authors'/illustrators' royalties from these books are increased through a refund system, which gives the author/illustrator of a picturebook a 22.5 % royalty including the normal royalty of 10% given by the publisher (NK). If a book does not qualify for state support, the author and illustrator are not directly economically affected. Since the book has already been published, the main quality control is kept within the publishing houses and the Purchasing programme cannot be accused of censorship (NK).

Visual storytelling in picturebooks, like other forms of artistic work, scientific research, and other forms of developmental work, is not always sustainable through marketplace alone. The financial support of picturebook illustration benefits illustrators, child and adult readers, libraries, schools, publishers, printers, writers, designers, and scholars interested in language and art. The programme allows publishers to take chances, publishing artistic and exceptional picturebooks that might otherwise not be

financially sustainable (NK). In turn, readers can find the presence of these books in their local libraries, however small they are (NK). The very existence of libraries demonstrates that books are not just about money, but contribute to a country's culture, knowledge and wellbeing in numerous other ways. Furthermore,

> Two recent evaluation reports conclude that [the Purchasing programme] has produced a much-needed expansion of the markets for books and literature in Norway. Because of a small and scattered population, and the unusual situation of three official languages in Norway, a full-scale national book production scheme would be impossible if the market should rule alone." (NK)

According to the NK, this programme makes possible "the meeting between a book and its reader [which] is really what the program is all about."

Even when the market can sustain a good picturebook there is still no guarantee for creative development and integrity. According to Almanach Polscy illustratorzy dla Dzieci, a book about Polish picturebook art, the "rush for profit drives publishing houses to be 'negligent of cultural goals'" (qtd. in Salisbury 11). But it is not just in Poland that picturebooks are threatened. A "rush for profit" that does not protect the interests of the artists and writers is an international threat. Therefore, if funding is to help support the illustrator and illustration work it must support the book and not the publisher directly.

In addition to the above forms of support in Norway, both "The Norwegian Illustration Fund" and GRAFILL, "The Association of Graphic Designers and Illustrators," offer grants for the direct support of illustrators ("Norwegian Illustration

Fund," "GRAFILL). According to The Illustration Fund's secretary, Bjørg Omholt, "The Norwegian Illustration Fund" financed by "The Norwegian Library Lending Rights Programme" for the use of picturebooks in libraries, offers grants amounting to CAD $200,000 (NOK 1000,000) (Omholt). These grants specifically support illustrators and illustration art. Illustrators applying must show samples of published work of literary texts. "The Norwegian Illustration Fund" offers project grants, study grants, or travel grants. Twelve grants are set aside each year for book illustrators at all levels wishing to attend "The Annual Children's Book Fair in Bologna," Italy ("Norwegian Illustration Fund"). This book fair attracts children's book publishers, writers, and illustrators from all over the world. Those attending the fair can view an international showcase of children's books and original picturebook illustration. Without the presence of this particular grant most illustrators could not afford to attend. In Canada, by contrast, only publishers are subsidized to participate. As picturebook illustrators represent their country in similar ways to writers and musicians, the need to be exposed to the international development of visual storytelling at different times in their own artistic development is of great importance. "GRAFILL," financed by "The Norwegian Library Lending Rights Programme" for the use of illustration and design in libraries, and by "Kopinor," the "Reproduction Rights Organisation of Norway," for the use of copied illustration and design (Berner, telephone interview), offers grants amounting to CAD $120,30. (NOK 650,000) for both designers and illustrators of all genres ("GRAFILL"). "Kopinor," "The Reproduction Rights Organisation of Norway," is an organization similar to the Canadian "Access Copyright," which was established to compensate

creators financially for the photocopying of their work. According to The Writers' Union of Canada (TWUC), "Access Copyright" distributed more than CAD $20.5 million to rights holders in 2003 ("Writers'"). Kopinor distributed a similar amount among its right holders (NOK 107 million) in 2006 ("Kopinor"), but to a population one-sixth the size of Canada's. Since 1980 Kopinor has collected more than NOK three billion in reprographic fees ("Kopinor"). "The Norwegian Library Lending Rights Programme" is similar to the "Public Lending Rights" (PLR) programme in Canada. PLR is a system developed so that writers receive fair compensation for their books held and used in public libraries. With the exception of the United States, similar systems exist in most countries of the industrialized world ("Writers'"). It was not until 1992, however, that Canadian picturebook illustrators also could begin collecting compensation when the "Status of the Artist Act" passed into law ("Public").

This act "includes among its general principles 'the importance to artists that they be compensated for the use of their works, including the public lending of them'" ("Public"). The funding through the copying of works or by the reuse of works as in libraries is a way of reimbursing artistic contribution for public use. It is a way of reorganizing the economic flow, so that it does not just end up in the pockets of those who capitalize on the hard work of creative individuals, and also reaches those who have participated in the very source of that flow.

In Norway, the illustrators of children's picturebooks access resources similar to those of either a professional writer or a fine artist. The governmentally funded "Norwegian National Library Purchasing Programme" (NIBI) is another form of valuing

the hard work and contribution of illustrators by buying original illustrations each year for a total sum of CAD $18,500 (NOK 100,000) (Berner, telephone interview). In addition "The Arts Council Norway" has funded approximately CAD $55000 (NOK 300000), for the purchasing of older, book illustrations (Berner, email). This programme benefits illustrators economically, as well as the present and future public readership, through access to its collection. It establishes that the value of the original picturebook illustration is proven worthy of being looked after by and for future generations, as an aesthetic and narrative work, as a record of trends within society, and as a record of the artist's intention, such as no digital or printed copy can preserve. The picturebook original, whether in a museum, on the computer's hard-drive, or in the illustrator's studio drawer, will always have a value as a trace of the artist and a document of the artist's intention. The original image is like a quote or contract. Once lost, all distortions, whether intentional or unintentional cannot be judged or properly corrected. Losing the original image is like losing the original manuscript to a written story and then having only a translation left.

If the CCA gives money to publishers to support the arts, it should only do so if the artists' integrity is respected. If the artists' integrity is short-changed, then the readers of books are also short-changed, and money is wasted. Because picturebook illustrators represent a minority compared to writers and other artist groups, and because work is scarce, they are not in a position to create change alone.

6.3. Biases in Contracts and Agreements

Whereas, the writer hoping to get published can deliver a finished manuscript to the publisher, the illustrator who does not write stories, can usually only promote themselves by delivering a portfolio of printed samples. The choice of illustrator comes second, unless the illustrator has a successful collaboration with a writer, or the illustrator is illustrator/writer. The publisher and the market may see the written text as the most important. Though the illustrator who has delivered good work hopes to be chosen to illustrate an already accepted manuscript, the choice of illustrator may depend on many other factors besides talent, such as timing, the content of available manuscripts, or how demanding the illustrator might be. These facts are what separate the artist/illustrator from many other forms of artistic practice. Furthermore, despite the availability of talented illustrators, some publishers and booksellers have preconceptions about what is appropriate (Salisbury 10) and many illustrators must compromise their work, agreeing to bad contracts and potential censorship to survive.

Those who once controlled the printing presses controlled what was said, who said it, and what could or could not be read. Today, the whim of a designer, perhaps without visual narrative training, or the personal taste of an editor, may control the visual story in a picturebook. The illustrator who has the vision, talent and knowledge of visual language may be silenced. Because of the illustrator's position within the picturebook process, their negotiating powers are minimal. For example, according to CANSCAIP "many publishers, unfortunately, delay sending their contract and entering negotiations

until [the illustrator has] begun working on the illustrations" (Collins 2). Because illustrators often have a deep emotional attachment to their work, they may compromise the contract they receive after the work has already begun, so as not to lose the potential picturebook. The publisher, knowing this, may choose to gain negotiating power through this practice. One might say that the illustrator is foolish to begin before signing the contract, but because illustrators often must first read the manuscript to be able to decide whether or not they can take the job, they then begin working, through that process, with the potential picturebook images in their minds. To even know whether they can possibly find imagery for the story they may start putting ideas down on paper. I see this situation as very different from that of writers who after working on their own ideas, attempt to find a publisher. Illustrators can rarely, legally or successfully, take their work elsewhere to find a new writer and publisher as the hard work of planning sketches and a storyboard are done in collaboration with a specific story and fabula. In such a situation the illustrator has very depleted negotiating rights.

As illustrators have so little negotiating power and so little income for their work it might seem logical that at least their work and some of their wishes be respected. While signing a contract with a major Canadian publisher though, I attempted to add a demand to the contract for the right to approve the colour proofs before printing. I returned the contract expecting it to be returned with the publisher's signature. When I asked for my contract to be returned, the publisher claimed it was "lost." Later, this publisher claimed that showing the proofs to the illustrator was something they did not do (Publisher 3,

conversation[6]). I had planned my illustrations to the millimetre so that no important information (such as faces and hands) would be printed in the gutter and so that each page would function as the compositional field or syntax. After spending two years creating the book, the publisher's designer, using possibly only hours, cropped my pictures in very vulgar ways, removing parts of a face, and enlarging pictures so that important information ended up in the gutter. The enlarging of the images, allowed the images to be moved around on the page so that what should have been centred was now off-centre. He placed text over a picture and changed the colours on one of my paintings.

As an artist, I expected help from the CCA, believing that they were on my side as a supporter of the arts. In spite of long detailed emails and telephone conversations, the CCA ignored my case and in doing so supported the publisher. The CCA states it will only involve itself if there is a contractual dispute. They therefore, did not consider this case as a contractual dispute even though the publisher had "lost" my contract and I had a copy. According to Schimpky, Program Officer for The Canada Council for the Arts, "It is the responsibility of the author or illustrator to ensure that they are in agreement with the terms of the contract and that there are appropriate remedies in case the publisher fails to live up to terms of the agreement" (Schimpky). Just as the government is blamed for catering to the needs of farm labour contractors and not enforcing the rights of workers, the CCA caters to the needs of the publisher and not the illustrator. The publisher,

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[6] In this thesis I will only refer to publishers as "Publisher 1," "Publisher 2," and so forth. This is because this thesis is not a criticism of any particular publisher as the attitudes and practices expressed in this thesis can apply to all publishers. My criticism is directed rather towards the politics and attitudes that support practices detrimental to the picturebook's visual story.

therefore, continues to receive support without any form of reprimand, whereas I lost all I had earned in lawyer's fees. The greatest loss though was for the readers, who were invisibly robbed without their knowledge, of the intention and vision the picturebook could have had. With the help of a lawyer and lengthy negotiations, the book was correctly reprinted several years later but the original printing is still circulating in libraries, homes, and bookstores. If the creative visual storytelling in picturebooks is to be a part of the artistic fibre within a culture, provisions must be made so that the illustrator can retain integrity and authority of the work and its reproduction. The name of the artist on the book should authentically represent his or her work and not instead represent the hackwork of a designer.

I believe that the most important right for the illustrator is also the most important right for the reader: the guarantee of authenticity: that the name of the creator on the cover of the book truly represents book's content. Just as no writer would want to spend years writing a book only to have someone with less competence than he or she change the ending, no illustrator wants to spend years illustrating a book and then have someone with less competence change the visual story. Therefore, any publisher receiving CCA subsidies should be demanded to allow illustrators the right to approve proofs before printing. CANSCAIP's What to Look for in your Illustrator's Contract booklet refers to many "standards in the profession" (Collins 3) that have to do with payment, deadlines, publishing rights, and "freebies." On the last pages, the booklet advise the illustrator that "covers, formats, etc. . . . [are] "in consultation with the illustrator"(Collins 12) and "Try to make sure you're 'consulted' on design of the book and inspection of proofs. This can

sometimes be negotiated into your contract" (Collins 13; emphasis mine). By contrast, in a booklet compiled, printed, and distributed by "The Writer's Union of Canada," the writer is advised that "[n]o changes should be made to a manuscript without the author's approval. Ensure this by *insisting* on seeing the right to approve the final copy-edited manuscript prior to its going to the printer" (Hebb 13; emphasis mine). In a picturebook, the writer's name and the artist's name appear in equal size on the cover, which should be reason enough that both the writer and the illustrator *must* have the rights to approve the manuscript or proofs.

In negotiations with another major Canadian publisher I asked for the rights to approve proofs. I was told this was something they did not do because as publishers they had to have the last word and if the illustrator had the rights to approve there might be a disagreement (Publisher 1, telephone conversation). I eventually did not get the job. In a written interview in connection with this thesis I asked this same publisher about their policy for approving manuscripts. The editor answered, claiming, "as the author's name goes on the book, we feel that the author has the right to approve the final text and to have input every step of the way" (Publisher 1, email). When I asked about the illustrator's rights for approving proofs, she answered, "We do see the two processes as parallel, but this is not really my territory" (Publisher 1, email). How is it possible that the editor does not know something as crucial as approving the proofs and why cannot this be mentioned? Furthermore, as the illustrator's name appears also on the cover, why is it not a given that he or she also approves the proofs? According to another major

Canadian publisher, showing the proofs to the illustrator is only a courtesy provided by the publisher (Publisher 2, email).

In Norway, illustrators do not have to waive their rights to get published. Whereas it does happen that finished illustrations are edited before printing, such actions are seen as a breaking of the rules. Whether or not a nation or the world has the most talented, artistic picturebook illustrators, their work will never arrive to its audience of children and adults who read them, if badly managed, one-sided financial interests, ignorance, and an unsupportive political system stand in their way.

The cultural and the economic status of written texts, combined with the fact that publishers deal mostly with the written word, mean that editors usually have writing skills. Yet according to "GRAFILL," the graphic designer [who may edit illustrations], is referred to by the same title, whether this person has a Master's degree or only minimal experience and correspondence course credentials ("GRAFILL flyer"). In contrast, doctors or dentists cannot give themselves titles, or practice, until they have earned degrees. Unlike the text editor who may have published work behind him or her, self-taught or other designers may be seen as craftspeople, hired on the grounds that they are inexpensive, and/or do as they are told. Salisbury claims, "In some other areas of the graphic arts today, editorial, advertising and design for example, illustration has suffered as being regarded as the 'graphic designer's plaything'" (9). Wherever illustrators are without rights, designers may choose to see illustration as their "plaything" in any field of design work. A designer may also be blinded by the decorative qualities and not see the mediated, communicative content, the hours of research and planning behind the image,

and the many layers of meaning: in short the "visual story." In these digital times, a designer, editor, or publisher, with the press of a button can edit away or dramatically change the communication, the vocabulary, and the poetry of a picture. The technology that should have helped bridge the gap between the original image and the printed image, actually allows, without aesthetic or narrative discretion, the gap to become wider. Bad design work that changes instead of showcasing the visual story, can undermine the authorship and integrity of the work, invisibly robbing the audience of the artist's intention, the trajectory of the visual story, and a possible numinous experience.

6.4. Visual Storytelling as a Profession

Designers are trained to look at text as forms without reading the words, and forms within pictures without reading the pictures (Landa 14-32, 58-86). They do this so they can effectively arrange words and pictures on a page without being influenced by meaning and thereby concentrate on form, rhythm, balance and so forth. According to Robin Landa, the definition of "cropping" is "cutting an element so the entire element is not seen" (293). In Graphic Design Solutions, a guidebook for designers, Landa offers no guidelines for graphic designers about the ethics of, or about the consequences of, editing visual storytelling.

The fact that designers editing pictures may only be reading forms stands in contrast with the knowledge embedded in Panofsky's "iconography," "that branch of the history of art that concerns itself with the subject matter or meaning of works of art, as opposed to their form" (3). Not only is the study of iconography no small area of

knowledge, but *form* and *colour* is also the foundation of visual language. A designer has no more competence to edit the *forms* in a visual story than to edit the *forms* of the text in a verbal story. Whereas designers, editors, and publishers all have experience with pictures, a picturebook artist accesses and absorbs visual knowledge on conscious and sub-conscious levels reworking these images into narratives. Designers trained to edit form, and editors trained to edit words, without any extensive additional visual knowledge, most rarely have more depth of knowledge about visual storytelling or about the visual story being told than the illustrator and are rarely capable of editing visual storytelling.

Moreover, the act of "recognizing" can limit an untrained eye from the act of "seeing." Because visual information may seem familiar to adults, they therefore seldom "read" new visual information. According to Langer, any "repeated" experience is only "analogous" to a previous occurrence and therefore familiar (97). The act of recognition then allows information, presented in various ways, to still be recognized or perceived as analogous to previous information, allowing enormous amounts of information to be perceived effortlessly. An editor of a picture may, for example, "recognize" an image of a horse, or an image of a cat, and not "see" the additional storytelling elements. This can be compared to recognizing a melody on a bad recording. The musician would notice what was missing and be appalled, whereas the layperson might believe the information complete because they "recognized" the melody. An image risks being badly edited if it is not treated, understood, or appreciated as an articulation with narrative properties.

Children, however, for whom picturebooks are intended, still "see" what they are looking at. Keifer "refers to studies of visual perception which found that 'children's eye movements within a pictorial plane are quite different than [those of] adults'" (qtd. in Arizpe and Styles 192-193). This finding is also supported by interviews and observations performed with young children and picturebooks by Arizpe and Styles (191-193). In these experiments, claim Arizpe and Styles, children from six to ten years old explained how they looked 'at the 'main parts'' and then the background, or 'the overall thing and then the detail" (192).

Adults, on the other hand, often only recognize the general characteristics of information. According to Eco, "There is a principle of economy both in the recollection of perceived things and in the recognition of perceived objects" (33). The act of recognizing, claims Eco, is performed with the use of "*codes of recognition,*" which list only the most meaningful features of that object (33). For example, according to Eco, the stripes and the four-leggedness are the "codes of recognition" for a zebra (33). Though useful, the act of recognizing can be detrimental to the act of "proofreading" visual images, editing, and for the acquiring of new visual information.

Furthermore, the publisher may also consider the storytelling complete within the narrative of the written story. In contrast to verbal stories, visual stories in picturebooks are often produced after the verbal story is complete. They therefore risk being unnecessarily edited in the final and rushed stage of the book production by the designers, editors, and publishers. Any input from editors, designers or writers and any visual editing concerning the visual content in the book, if at all necessary, should happen

during work in progress, by competent visual editors, and in dialogue with the creator of the visual story.

I identify three forms of bad visual editing. The one is when the designer or editor goes beyond their own roles, cropping and colour changing, with little or no understanding of the storytelling properties they are omitting or modifying. The second form of visual editing resembles the first but goes beyond the limits of cropping and colour changes and includes modifying the content itself. Examples of these two editing processes are given at the end of this chapter. The third is a form of censoring where content is actually removed. The designer or editor changes the content of the visual story. According to PhD candidate Cherie Givens, some illustrations in children's books are even modified in favour of global marketing (Givens).

6.5. Reproduction as a Translation from One Medium to Another

Unlike the printed word, printed images usually have very different properties from their originals. The meanings of written texts can technically be maintained during the picturebook's reproduction process, whereas images must endure a long and perilous transformation. This projection of information from the medium of the original image to another medium, the printed image, shares similarities to a translation. In contrast, the printing of written texts is not a translation process, but only a reproduction process. The illustrations, even when approved for their content and composition have a long, not to mention unsure, outcome ahead of them. Their colours and placement must be

mechanically transformed from the original medium to the digital medium, and then to the paper of the book.

With the use of colour proofs the likeness of the colours during and before the printed process can be compared to the colours in the original and then approved. Just as the writer can approve a hardcopy proof of the verbal story before printing, it is here the visual storyteller *must* have rights to approve the visual story. The preservation of the artist's intention, the colours, and the aesthetic signs, is crucial for the reading and poetry of the visual story. It is therefore extremely important that the illustrator maintains the rights of authorship during the editing and printing process. This is unfortunately not always the case.

The advanced printing technology today may not allow for the intensity of every colour to be an identical translation, but a very close matching of the colours is mechanically possible. Therefore, when printed colours do not match, resulting in too high contrast or too pale colours and so forth, it is a result of human intervention. If one considers shapes and colour as the "iconic figurae" of the foundation of visual language, then a change in shape through cropping, or the change in colour through bad reproduction procedures is a very serious offence to the visual story and syntax. Intervention may be in the form of a misunderstanding of the publisher's or designer's role, a designer's personal creative needs, sloppy work, lack of care, or a wish to save time during the printing process.

According to Walter Benjamin, "'A real translation is transparent; it does not cover the original, nor does it block its light, but allows the pure language, as though

reinforced by its own medium, to shine upon the original all the more fully" (qtd. in Ikumi Kaminishi 192). According to Kaminishi, "The task of translation is of course to represent the original language in another language without altering the original meaning" (192). In other words, a translation made from one language to another, from the original image to the printed image, can never be identical, but the goal should be to be as faithful as possible. The communicative aesthetic properties embedded in the composition and in the colours must be maintained in the translation from the original work to the reproduced work, at their highest possible potential. Any colour change or cropping to the image will change the storytelling properties, and the visual reading.

To demonstrate this translation process, I will describe my own painting process and how that result can be reproduced. My paintings, as in for example "Buddha as King of the Monkeys" and "The Paint Box Portrait" (Figures 18 and15c), are painted with acrylic on canvas using a seven-colour palette consisting of two reds: Alizarin Crimson and Cadmium Red; two blues: Ultramarine and Cerulean Blue; and two yellows: Lemon Yellow and Cadmium Yellow; plus Titanium White. These colours can be mixed and applied as impasto layers or in multiple translucent layers, capable of creating numerous colours. The painted image, which also contains other additional physical qualities, such as texture and the multiple layers of paint on canvas, must be first digitally translated and viewed on a computer screen as "subtractive" colour using the three-colour model RGB, which stands for Red, Green, and Blue (Fig. 8a). This image is eventually printed on paper as four "separated" process colours, Cyan, Magenta, Yellow, and Black (CMYK) (Fig. 8b). Whatever information is lost along the way in this process is irretrievable in the

final stage. Satisfactory colour matching is challenging, but not a technical impossibility and is often dependent on the status of work being reproduced, and the understanding, competence and vision of the publisher. For example, during the colour correction stage, blue may be added to an image to help an area of yellow/green be more green. Once this is executed all the other colours in that one image will be affected. With craftsmanship and time this problem can be lessened or solved if the vision of creating a book faithful to the original work is understood. From the digitally correct image, proofs can be made. These proofs, once approved, are used as a guide under the printing process of the final printed piece. Once in the press, any colour adjustments will not only affect the whole picture that needs adjusting, but all the other pictures being printed simultaneously on the same sheet. From the moment the image is scanned, and its journey of reproduction begins, decisions, negotiations, and choices must be made. These decisions can be compared to decisions made under a translation process for a verbal story.

The finished, first printing of a picturebook, does not mean the end of this ordeal. Images must go through new, perilous processes each time they are to be printed anew. This might mean a reprint of the same book by the same publisher, or a new edition in a foreign country with new attitudes and budgets. The publisher may want a new cover or changes made within the book, or proofs may have been lost. If the visual story has been changed and the illustrator does not see those changes until after the printing is complete, no tears or words can change it back to how it was supposed to be.

6.6. Freedom of Speech in Visual Language

In their chapter "Whose Book Is It?" Nikolajeva and Scott offer examples of translated picturebooks where the sequential order of images have been rearranged and even omitted (Nikolajeva and Scott, How 29, 30,34,35, 40, 41). For example, in the original Swedish version of The Wild Baby Goes to Sea (1983), written by Barbro Lindgren, and illustrated by Eva Eriksson, a frazzled but loving mother and her mischievous baby share an adventure on an imaginary journey at sea (Nikolajeva and Scott, How 40-41). In the translated American version, however, the image of the mother travelling the waves in an armchair has been removed, leaving the baby to experience his adventures alone (Nikolajeva and Scott, How 40-41). This part of the story is therefore no longer about a baby boy and his mother and the baby boy's imagination, but about a baby boy alone at sea. Eriksson's vision will never reach the children who read this book. Because the book was originally published in its entirety, the reader with both versions can at least identify the editing. If this were to have happened in the original version, the editing would have been invisible. The picturebook can most often be compared to a musical recording where the listener has no access to the original concert, or to a translation of a novel where the reader has no understanding of the original language, or like seeing a film based on a novel, but without ever reading that novel.

According to Salisbury, there is a "chain of people whose tastes come between the book and the child," and that "children are too often plied with the visually patronizing and sentimental" (11). In the history of printing and publishing, "freedom of speech" has

always been an issue of importance. Freedom of speech is as necessary in visual language as in verbal language, and has great importance in the children's picturebook.

To demonstrate the power of the visual image as a carrier of social meaning I will discuss the twelve caricature drawings depicting Islam's Prophet Mohammed, printed September 30, 2005 in the Danish newspaper Jyllands-Posten. The most provocative of these drawings depict the prophet Mohammed wearing a turban shaped like a bomb with a burning fuse ("Face"). For many Muslims these drawings were so "slanderous" that their reactions resulted in riots and demonstrations, and the deaths of at least twelve people, forcing Denmark to close its embassies in Syria, Iran and Indonesia (Riyadh). Turkish Prime Minister Recep Tayyip Erdogan warned that the cartoons "created unprecedented tension between the Islamic and Christian world" (qtd. in Riyadh). The most provocative image depicting the prophet is independent of verbal text, (except for the Islamic inscriptions on his turban). Therefore, this image does not need a verbal caption and does not need to be translated into verbal language to be understood. On the contrary, the universal language of the visually independent image sparked an international conflict.

The man who created the drawings however, was not called an *artist, a commercial artist*, or an *illustrator*. He was called an *author*. The widely publicized ABC News article states, "Top Saudi Cleric Says *Authors*, Publishers of Prophet Caricatures Must Be Tried, Punished" (Riyadh; emphasis mine). The producer of this drawing could not be called an artist, illustrator, or commercial artist, as "artists" are considered creators of personal expression, "illustrators" are considered subservient to verbal text, and

"commercial artists," subservient to money. The only title left that the producer of this inflammatory drawing could be given was "author." The media director for the Muslim Association of Britain, Ihtisham Hibatullah, did not express looking forward to peaceful and respectful picture exchanges in the future. He instead looks forward to *dialogue*: "We see the future as one of *dialogue* between practices, cultures, faiths and ideologies" (qtd. In Riyadh; emphasis mine). The phrase "freedom of speech" was widely invoked during the resulting debate. According to ABC News, "The Danish newspaper Jyllands-Posten, . . . stood by its decision to print the drawings, citing *freedom of speech* (qtd. in Riyadh; emphasis mine). Indonesian President Susilo Bambang Yudhoyono claims, "Reprinting the cartoons in order to make a point about *free speech* is an act of senseless brinkmanship" (qtd. in Riyadh; emphasis mine).

As *freedom of speech* denotes the spoken word, one might argue that it is already a metaphor for the written word. When an image, however, makes a rational, articulate statement independent of verbal language, and that creates an international debate, society metaphorically uses the terminology of verbal language to discuss it. This is either because society lacks a terminology to discuss pictures that articulate meaning, or pictures are not being acknowledged for communicating meaning. These attitudes to images may help explain the visual censorship that is allowed in picturebooks.

6.7. Biases in Visual Editing

Though good "editing" can be as important for images as it is for text, any visual changes or suggestions should only happen under the preparatory sketching stage of the

image by an experienced visual editor. Only under extraordinary circumstances, such as a grave mistake or misunderstanding, should any form of editing take place once the image is finished. This thesis though, will only discuss bad editing where images are censored or modified, detrimental to the visual story at the final stage.

Not all forms of visual editing are as clear-cut as in the previous example of Eriksson's image where a specific narrative element has been removed. The simple enlargement of an image for example, may allow part of the picture to be placed in the gutter, splitting it into two parts. This may cause a loss of important detail in the gutter and/or destroy the image's well-planned syntax. Enlarging the whole image makes it necessary to remove outer information and which again changes the syntax. The printed version of a picture that has been dramatically enlarged, exaggerate the "non-mimetic elements" such as brush strokes, texture and thickness of line, amplifying and vulgarizing the artist's style and creating a discontinuity between the one work and the other works in the same story that are not enlarged. By cropping away information on only one side of an enlarged image, positions what was once initially off-centred, centred, or the reverse may be true. Cropping, then, can create a new "point of view" with possibly no narrative significance. This gives the designer the power to change the visual storyteller's "point of view" indiscriminately to a new and even meaningless "point of view."

To demonstrate the semiotic consequences of visual editing and how changes allowed during the reproduction process modify the visual story, I will discuss the following images: "The Jump" (Fig. 13a), from Number 21 (2001), illustrated by Brian Deines and written by Nancy Hundal, "The Shovellers" (Fig. 14a), from The Annual

Hockey Classic Forever (2005), illustrated by Brian Deines and written by Roy Macgregor, and images from The Paint Box (2003), illustrated by Stella East and written by Maxine Trottier (Fig. 15a,b,c, and d).

6.8. An Example of Visual Editing: "The Jump"

In Number 21, a father brings a new truck called Number 21 home to his family and creates a swimming pool in the back of the truck, by filling it with cold water from the garden hose. The original oil painting, "The Jump" (Fig 13a), from Number 21 brilliantly depicts a boy in bathing suit, suspended in mid-air above the green, blue water of the dump truck pool. The metal edge of the pool is shown in the lower left hand corner of the picture, giving the reader factual information about where the boy has just jumped from, how far he has jumped, and confirming that this is a visual depiction of an artificially made pool. The pool's edge also gives the viewer a solid place to stand and socially involves him or her as a participant, left standing at the pool's edge. This creates a contrast to the boy in mid-air, with his arms outstretched, connoting a feeling of "taking off" like a bird or a plane. His body is also compositionally free of contact with any structures or page edges, signifying his split moment of freedom. A splashing and laughing girl in the upper left hand corner creates a contrast to the boy's moment of being "frozen in time." G. E. Lessing argues that all arts can be classified on the basis of two modes: those that are based on *simultaneity* of perception (painting, sculpture) and arts that are based on time sequence or *successivity* (music, literature) (qtd. in Sipe 99). When a painting then depicts time, it creates a paradox, that of time standing still.

"The Jump" also alludes to the "timeless," visual language of Canadian high realist painter Alex Colville, giving an added dimension of this painting's Canadian cultural influences. The boy's body becomes a "positive shape" dividing the remaining picture plane into three compositional "negative shapes." The green, blue colours of these "negative shapes," signifying the water below him, and contrast with the warm, body colour of the boy's "positive shape." This cold-warm colour contrast (Itten 64) also connotes the boy's experience of the cold water, which is also expressed verbally. The warm colours of the boy also help "raise him from the page" so that he seems closer to the viewer and the green-blue colours seem further away (Itten 122). This depiction of a boy, beautifully suspended over a flat area of water, is no easy pictorial feat. A reader might decipher him as flying above water, or just as easily, lying flat on his stomach on a green-blue mat, or as part of a "visual aporia." According to Grauer a "visual aporia" is an image that "can be read in more than one way . . . based on the presence of two or more conflicting syntactic fields" (132, footnote 43). Deines, understanding the challenge of the "visual aporia," has created a combination of depth-depicting clues. The edge of the pool, which the boy has just left and the edge of the pool at the top of the page, create a "room" that the reader's eye can visually measure. The girl standing up to her waist in water gives the reader a point of reference for a visual comparison of distance, as well as water depth.

However, in the printed image of "The Jump" (Fig.13b), the publisher has cropped the image, removing important factual information in the name of editing. There is now no edge to the unique pool showing from what or from where the boy has jumped,

robbing the reader of knowing if the boy has jumped or is about to jump, or how far he has jumped. Neither can readers know where, or on what, they are standing. Therefore, even the reader's own standpoint has been "cropped" from this picture. The tops of the boy's fingers have also been cropped, "locking" his body rigidly with his cropped left hand at the top of the page, and his cropped right foot at the bottom of the page. His wrist has been placed in the gutter, leaving his right hand all alone on the right hand page. The left arm is therefore locked, and the right arm broken in the gutter. His "outstretched arms," once connoting a "feeling of taking off,'" are no longer parallel to any "take off" platform. Deines' articulately planned composition placed the boy diagonally on the page with his head pointing to a space to the left of the top right hand corner. In the printed version the boy's head is pointing directly into the top right hand corner of the page, and his left foot is pointing directly into the bottom left hand corner. He is therefore locked diagonally from corner to corner in a way that Deines never would have done. Whereas design rules can sometimes be broken for good reasons, this unnecessary example of breaking a "design-rule[7]" would disgrace even the most lenient design school. The splashing girl is now bigger than she should be, as the page has been cropped, removing competing space, giving her a significance that was never intended by the artist. Deines claims, "It's the feeling I want to project." In other words, just as Rembrandt's "The Return of the Prodigal Son" expresses human qualities of forgiving and mercy through

[7] Though this rule may be unwritten, a glance through Landa's Graphic Design Solutions demonstrate this *rule* in practice (7, 13, 27, 53, 149, 205).

the storytelling structures and materiality of the paint, Deines has strove to depict the feeling of the jump and not just a picture of a jumping boy. Says Deines,

> This image takes me back to when I was a kid, when we were just playing, and it's the end of the day, and everything is fresh and clean and you can smell the grass. It's a vibrant state. The boy is flying like that through the air. That's what its supposed to be about. The joy of being a child, a young kid, the pleasure of the moment.
>
> When they cropped it, all of a sudden his leg is off the page and it looks like he is standing on something, and one hand is stuck on the other side of the page. He's frozen. It looks like he's touching things and that wasn't meant to be. They also ran it through the gutter. All those images [in Number 21] were supposed to be just one page. It was atrocious what had happened there. In this particular piece there is something there that is really special to my heart that I wanted to see out there, regardless of how people would interpret it. When it's not there to start with, it's like a huge step back. It removes several layers of the meaning of that theme. How it was cropped makes it a lesser piece unfortunately. (Deines)

For most people reading Number 21, the experience of the image is what they are holding in their hands, and its creator is Brian Deines. The original, the only measure for what could have been, is invisible and unavailable for comparison. This translation both introduces the original, and yet no longer represents its original. That the artist's name

appears on the cover as a sign of original artistic content makes the violation of such an extraordinary work an even greater invisible loss.

6.9. An Example of Visual Editing: "The Shovellers"

In The Annual Hockey Classic Forever a father and brother-in-law clear the snow on a lake and make a rink for the local annual hockey game, "The Christmas Classic." The original painting, "The Shovellers" (Fig. 14a), presents the two men shovelling snow, viewed from above. Because the viewpoint of the men is from above, the reader is then informed of the snow shovelling process by being shown how much snow has been cleared from the ice and how much snow is left to shovel. The ice is yellow and purple, a cold-warm colour contrast (Itten 64) signifying the warm afternoon sun contrasted with the cold lake ice. More than half the picture is covered in snow and less than half is cleared, signifying the amount of work that is left. The men shovel diagonally, from the top right hand corner of the page towards the bottom left hand side of the page. This direction is against the natural, forward movement of the book, signifying the hard work shovelling heavy snow. This direction will also contrast with the direction in which the skaters will move effortlessly later in the story. Deines has painted snow, consistently all the way along the left edge of the picture, masterfully synthesising the flat whiteness of the text-page with the painterly, rainbow tinted white snow of the painting. This painted snow visually unites with the plain white facing page, alluding to one more page of more snow. This clever reversal of the book's forward movement and the compositional use of the white facing page, doubly strengthen the connotation of all the snow and hard

shovelling work ahead. Furthermore, the amount of ice that the men have shovelled is left up to the reader's imagination as it continues invisibly past the upper edges of the page.

Shockingly, in the printed image (Fig.14b), the publisher has flipped the picture in the name of editing. The men now shovel effortlessly from left to right with the flow of the book's forward movement, the same direction as the eventual skaters. This removes an important narrative clue, the contrast between the skaters and the shovellers, within syntax of the book and visual story. The white snow painted consistently all the way along the left edge is now along the right edge, leading nowhere. The purple and yellow form of the cleared ice that was planned to "bleed" endlessly off the page is brutally stopped by the facing white page, creating a new form unintended by the artist. Deines disagreed strongly with the designer for flipping the picture. The designer referred to learned rules about the forward movement of the book, arguing that the forward movement needed to go from left to right. According to Arnheim, this rule is not just in picturebooks as "pictorial representations have been read from left to right ever since the advent of 'sequential thought'" (qtd. in Lewis, David 113). According to David Lewis, there is a very strong "convention that places figures in motion facing left to right" (113):

> So strong and all-pervasive is this bibliographic habit that its inversion almost always has a significance for the characters in the story. Anyone attempting to move from right to left can usually be seen to be deliberately interfering with the general movement of characters in the story, to be blocked in some way, to be returning from adventures or to possess a sinister purpose. (Lewis 113)

In this instance, the designer used this rule because he lacked the visual storytelling knowledge of the illustrator. The reader is then robbed of the potential visual experience the artist was capable of giving and this is because the artist lost authorship in the final stage. Meyer Schapiro claims that Picasso could even disregard the reversal of his own signature in a print, as an "assertion of spontaneity" and valuing the "surprise of its forms." On the other hand Schapiro argues, "One can doubt that the artist would accept the reversal of a carefully composed painting" (218). In this instance, just like Picasso, the illustrator did not "accept the reversal," but to no avail.

6.10. An Example of Visual Editing: "The Paint Box"

As mentioned earlier in this chapter, The Paint Box is a fictional story about a true person Marietta Tintoretto. It is of course also about a paint box. This "paint box" is presented for the first time on the cover of the book, "The Paint Box Cover" (Fig. 15a) along with Marietta and the book's title "The Paint Box." This book cover promises a story about painting, a young girl, a paint box, and, depending on the reader's previous knowledge, it promises a story set in the Renaissance, in Venice, Italy. The verbal title, "The Paint Box" placed at the top of the book cover, and the image of "the paint box," placed at the bottom refer to each other. The picture is not merely, for example, what Joann Golden might have claimed about a certain kind of illustration, as providing "redundant information to the text" (qtd. in Lewis, David 42). Instead the words name this image and inform the reader that this is not an ordinary paint box. It is *the* paint box. The role of the title signals to the reader that it is exactly this paint box that is the star of

this story. The image denotes what kind of paint box is being named and its contents. The remaining picture informs of its context. This word-and-image might be what Michel Foucault would have called "The Calligram." Mitchell characterizes Foucault's Calligram as "a composite text-image that 'brings a text and a shape as close together as possible' . . . an alliance between the shapes and meanings of words. . . . 'By its double function, it guarantees capture as neither discourse alone or a pure drawing could do'" (70). The importance of this paint box is further exemplified by its being placed centrally in the foreground of the pictorial composition, or syntax, which allows comparison and positioning of different elements within its field. Also, the perspective of the pavement has been surrealistically tipped, allowing the reader to look inside the paint box and view its contents. Therefore, with artistic licence and exaggeration, the rules which otherwise might be perceived as analogous to reality are broken. This uncompromisingly allows the given information to be as interesting and as informative as possible and not unlike a verbal exaggeration within a story. The size and central position of the girl, Marietta, inform the reader of her main role, even though she is not mentioned in the title. Her relationship to the important paint box gives her added value, as she achieves a symbiosis with it, through her act of painting and by posing as its lucky owner. That she knows how to use and masters these artist's tools also empowers her. She is connected to the landscape through her activity, as we see the landscape mirrored in her painting. Also, the board she is painting on resembles the board she is pictured on, like a kind of game where she and her paint box are in the painting being painted. Furthermore, the painting board in Marietta's lap is in the middle of the composition. The viewer can then look above the

board, just as Marietta must, to see the view she is painting, and then look down to see the contents in the paint box. Whereas Marietta ignores the viewer in her preference to paint, the paint box as a participating character in the story engages the viewer by displaying its contents in a similar way for the viewer as it does for Marietta.

The paint box is fully presented for the reader inside the book on the second spread, "The Paint Box Portrait" (Fig. 15b), immediately after Marietta has been introduced, "Marietta" (Fig. 15c). In this picture, the paint box, like a portrait, is displayed, honouring its inaugural appearance within the story, covering both sides of the spread. As my own paint box was the model, the partitions and tools of Marietta's box are organized in a similar way to mine. This same image is also repeated on the back cover as a small vignette.

Marietta's paint box also represents the materialization of a metaphor for "giving" between the story's three artists, as it was given to her by her father, and then given by her to the slave boy Pierro. Furthermore, Marietta's paint box also represents a freedom to paint and share outside the confinement of a studio. My own paint box represents such a freedom, and has even functioned as a magical key, opening unknown doors. For example, during a trip to the Himalayas in Nepal, my paint box allowed me to enter a Buddhist monastery where I was served sweet tea as I painted a portrait of a Buddhist monk. While travelling with a writer in Afghanistan for "The Norwegian Church Aid," researching a story for a book about an Afghani girl ("Norwegian Church"), I experienced drawing as a way of creating a bridge over cultural, racial and linguistic borders. With only a male translator, we were without a common verbal language when

among unveiled women in the privacy of their homes. With my paint box as a communication tool, the goal of drawing became in this case, not just to make pictures or gather visual information, but to perform an act which connected me to my surroundings on several levels. I was demonstrating to the women in Afghanistan my interest and knowledge about them through the act of drawing. They were pleased and impressed to see themselves and each other pictured on paper.

Marietta's paint box is the sum of all these above qualities and concepts as well as representing for a viewer a peek at what artist's tools might have looked like in the 1500s. In The Paint Box, I am not just telling a story about *the* paint box that belonged to Marietta, I am also telling my own story, and the story of *my* paint box, within Marietta's story.

In contrast to the research, care, signification, and work invested in these images, the publisher, through one of its designers, digitally manipulated "The Paint Box Portrait" (Fig. 15b) into three new boxes. These new boxes were placed on different pages throughout the book: on the title page, the copyright page, and on the back cover (Fig. 15d). Each partition in the paint box then became a meaningless, yet intrusive new element in the visual story. This beautiful portrait of *the* paint box, a metaphor for giving, a representative for my own paint box, and a representative for Marietta's historically researched paint box, became a "plaything" for a designer and the publisher. The publisher, however, claimed the images were not manipulated at all (Publisher 2, email email 12 Feb. 2002). The publisher called the treatment of the images "design," "embellishment," and "decoration" implying that they therefore had the rights to do this

(Publisher 2, email 12 Feb. 2002). The publisher argued that the designer's name would appear in the book so everyone would know the designer had done it (Publisher 2, qtd. in Swetsky). I and copyright lawyer Erik Swetsky argued that my name would appear in equal size on the cover as that of the author of the book, and therefore these new computer-manipulated images would make me look like a poor visual storyteller, and a bad artist, using "cheap computer tricks" (Swetsky). Though it is devastating for an illustrator to lose authorship in the final stages of the creative process, the biggest offence is to the child reader having to deal with a confusing and degraded visual story. According to David Lewis, Evelyn Arizpe and Morag Styles, and my own observations, children actually "read" the pictures and are eager to understand and make sense of what they are looking at. What sense, then, would a child reader make of these boxes? Had some bad person chopped up Marietta's lovely paint box into little pieces? Or are these new boxes, and who owns them, and where, and why do they belong in this story? When I argued that the reader would be introduced to appropriated fragments of the paint box on the title page even before the reader had "met" the story's real paint box, I was told by the publisher's owner that no one reads the title page anyway (Publisher 2, telephone conversation). Furthermore, the publisher claimed that these boxes were only vignettes with straight edges, instead of vignettes with soft edges, and therefore, as vignettes, they were a commonly used design element (Publisher 2, letter 26 March 2002). A real vignette, however, would retain its syntax, and therefore its value, as for example the vignette on the back cover of The Paint Box, "The Paint Box Vignette" (Fig.15e). In this vignette, even though some of the peripheral brushes have been removed from the

original picture, the meaning is still intact because the syntax is still intact. This image can be seen therefore as an *abbreviated quote* where the value is still retained even though a part has been removed. In fact even more of the image could be abbreviated and the reader could still fill in what was missing without losing sense of, or being confused by, that change. Whereas this paint box vignette is tiny, it connotes power and importance by being a symbol for the larger star-of-the-story paint box portrayed within the book (Fig. 15b), and therefore functions as a "pictorial pronoun." However, the vignette can only function as a "pictorial pronoun" as long as the pictorial identity of whom or what it is representing is clear. This grammar rule applies as such also in verbal language. In the manipulated boxes the syntax has been destroyed. Therefore, not only has the meaning of this paint box been changed, but also the whole story has been changed. This is because these appropriated fragments masquerade as new information irrelevant to the story yet placed obtrusively within it. This can be compared to Saussure's earlier-described chess analogy, where "an increase or decrease in players, would affect the value of all the chess pieces within the same game" (Course 22).

A letter to the publisher prepared by Toronto copyright lawyer Eric Swetsky, in an effort to stop the printing of these offending images, stated, "Ms. East is also the visual narrator of the story." The paint box "is a main element in the story," was "thoughtfully conceived," and was "designed to blend with and visually tell the Book's story . . . in the unique style and oeuvre of Ms. East." Furthermore claimed Swetsky, the new boxes are "given computer straight and sharp edges and a computer shadow (as opposed to the creative edges and shadows meticulously painted by Ms. East in the style

of Ms. East." Because the resulting illustration contains a fragment of Ms. East's illustration, claimed Swetsky, it gives the impression of being her work. "Simply put, the [publisher's] Illustrations are cheap copies, and artificial versions of the East Illustration" (Swetsky).

The offending "boxes" were removed before the book went to print. The embarrassment and misrepresentation that this "design" would have caused through its major changes in the meaning of the work would not just exist in the book itself, but would also mar any presentations of the book that I would be performing for schools and at lectures. This is comparable to a scientist presenting a theory that had been manipulated, or a writer reading from a book that had been changed, or an artist exhibiting a work that had been painted over.

The designer, editor, business manager, investor or marketing director may claim that this form of censoring is in the name of market interests, religious interests, society's interests, the book's interest, and so forth. They may also demonstrate through practices, such as in the above cases, that they believe that the illustration is without narrative function. Only when the illustration is recognized as more than decoration can such censorial infringement be recognized as a violation of intellectual freedom and creativity.

Chapter 7

Conclusion

In this thesis I have demonstrated and argued with respect to how pictures represent and are capable of narrative properties. By examining the illustrations in children's picturebooks as well as other visual narratives. I have demonstrated how a story is articulated with a visual language that has grammar and forms of representation parallel in many ways to those of verbal language. The integrity of narrative containing social and aesthetic signification is of great importance, regardless of whether the form of representation is visual or verbal or a combination of both. When visual storytelling includes aesthetic signification it can be also considered part of a visual arts tradition.

This thesis has demonstrated that the illustrations in children's picturebooks are not just a picturing of the sum of written words representing and specifying a particular story, but a picturing of the "abstract totality" of that story. Maintaining integrity has importance for the visual storyteller as a creative participant, for the audience as the receivers of a creative work, for the culture within which the story circulates, and for the composite picturebook story itself.

To be an author or an artist/illustrator is to be a master writer or picture maker. This creative process of articulation includes authority and responsibility. Traditionally, though, those with political and monetary powers, yet lacking such power of articulation,

attempted to control those who had. This practice appropriated authorship and responsibility for both the creator and the reader by deciding what should be seen and read. These forms of interaction with writers, artists, texts, and art are seldom to the advantage of the creator, for his or her work, or for the society for whom the works are intended.

Good editing though, has an important place within publishing, guaranteeing the reader a well-prepared and polished work. The conventions of book publishing signal to the reader that they are showcasing the creativity and articulation of the authors and artists they represent. The artist's name on the cover signals authorship and integrity to potential book buyers, readers, reviewers, and scholars. When the opposite is true, reviews and scholarly texts about picturebooks become a joke, analysing a work that has been stripped and robbed of its true communicative powers. Reviewing or reading a picturebook that has not been faithfully reproduced is like reading or reviewing an important political work where freedom of speech has been denied. How can anyone discuss the artists' or writers' intentions if the intentions have been meddled with?

Maintaining visual integrity not only demands that the illustrator has knowledge of the subject matter and its context, but also has control and knowledge of the language itself, possible aesthetic choices and of the tools and materials needed to create the images. Access to, and control of, the final printing process by the illustrator, or control and care of this process by knowledgeable publishers and their designers who value and understand the picturebook as an artistic, visually communicative work, can then be seen as part of the integrity of the visual story, and a continuation of the creative process. The

awareness of the narrative and artistic role played by the illustrations in picturebooks may be a necessary factor in helping create needed change within marketing, contractual and funding procedures, as well as how picturebook pictures are presented in reviews and articles within the media. To maintain a professional, competitive, progressive, and creative arena, the picturebook illustrator must be included within the economic and marketing structures. When the publishing and the fine art industry and community recognize the picturebook image as a work with interdependent and independent narrative properties and artistic qualities, the illustrator may then be more fully included in society's marketing structures and economical support systems. Picturebook illustrators must also be included in important decision making within the reproduction process of the very book they have participated in creating, and as the expert in their field. Picturebook illustrators must have similar rights as authors of literary texts or similar rights as artists of original visual works, to maintain their integrity and the intended communicative and aesthetic properties of the printed and bound picturebook, allowing the picturebook audience, the child reader, the possible numinous experience he or she deserves.

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Appendices

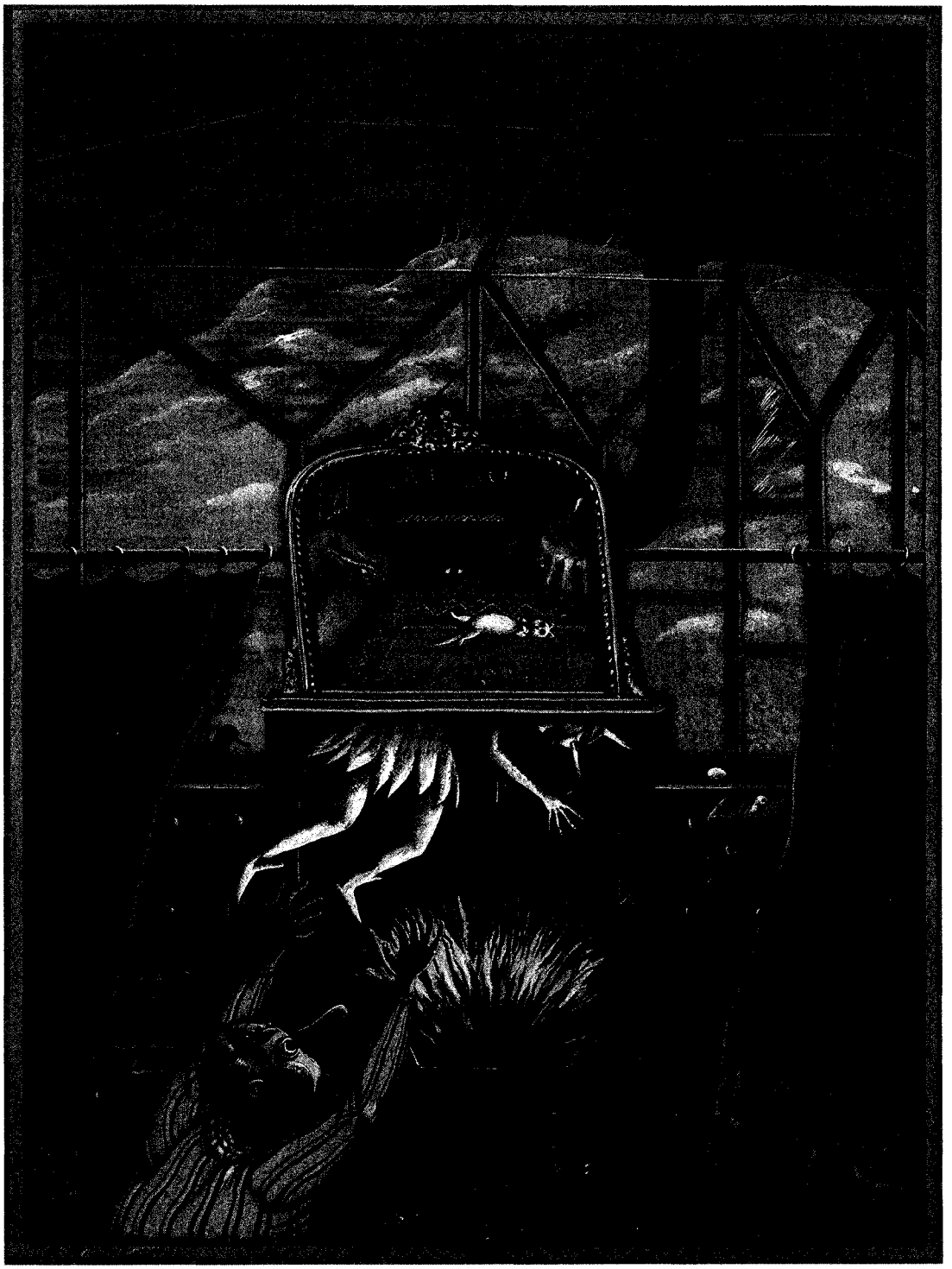

Fig. 1. Hall, Fergus. "Jack Frost Escapes." Illus. Groundsel.
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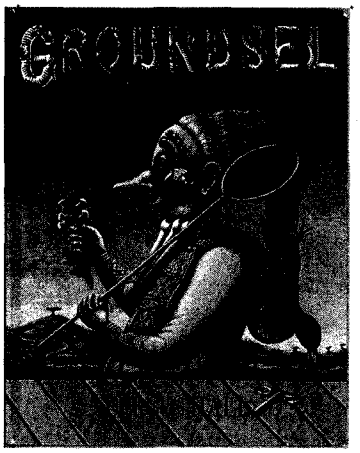

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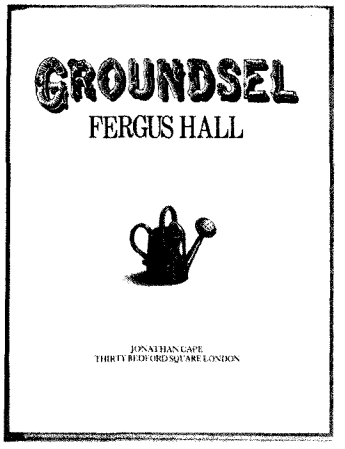

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Fig. 2. Hall, Fergus. The storyboard (part 1). Groundsel. London: Jonathan Cape, 1982. Used by permission of The Random House Group Ltd.

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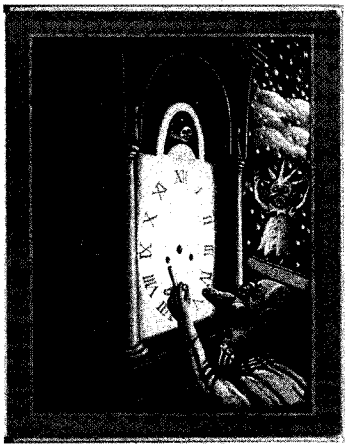

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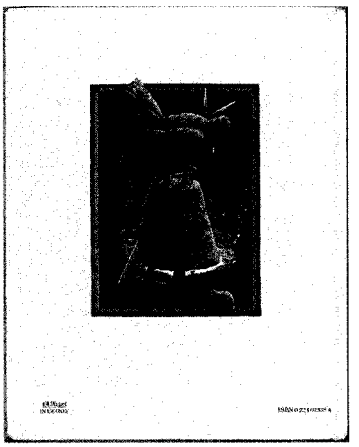

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Fig. 2. Hall, Fergus. The storyboard (part 2). Groundsel. London: Jonathan Cape, 1982. Used by permission of The Random House Group Ltd.

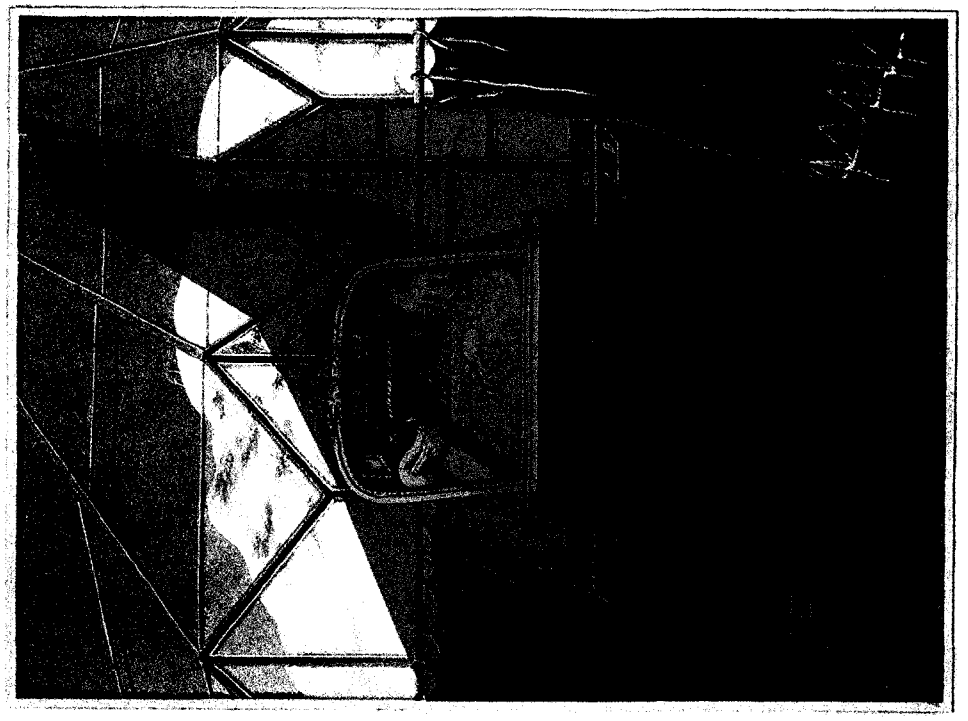

Fig. 3. Hall, Fergus. "Jack Frost Escapes." Groundsel. London: Jonathan Cape, 1982. Overlaid with colour for identifying narrative structures by S.East. For use in this thesis only. Used by permission of The Random House Group Ltd.

Fig. 4. Blackwood, David "Fire Down on the Labrador." David Blackwood, 1980. Etching 32 x20 inches. Overlaid with colour for identifying narrative structures by Stella East. For use in this thesis only. Reprinted by permission of: © David Blackwood Can. b. 1941.

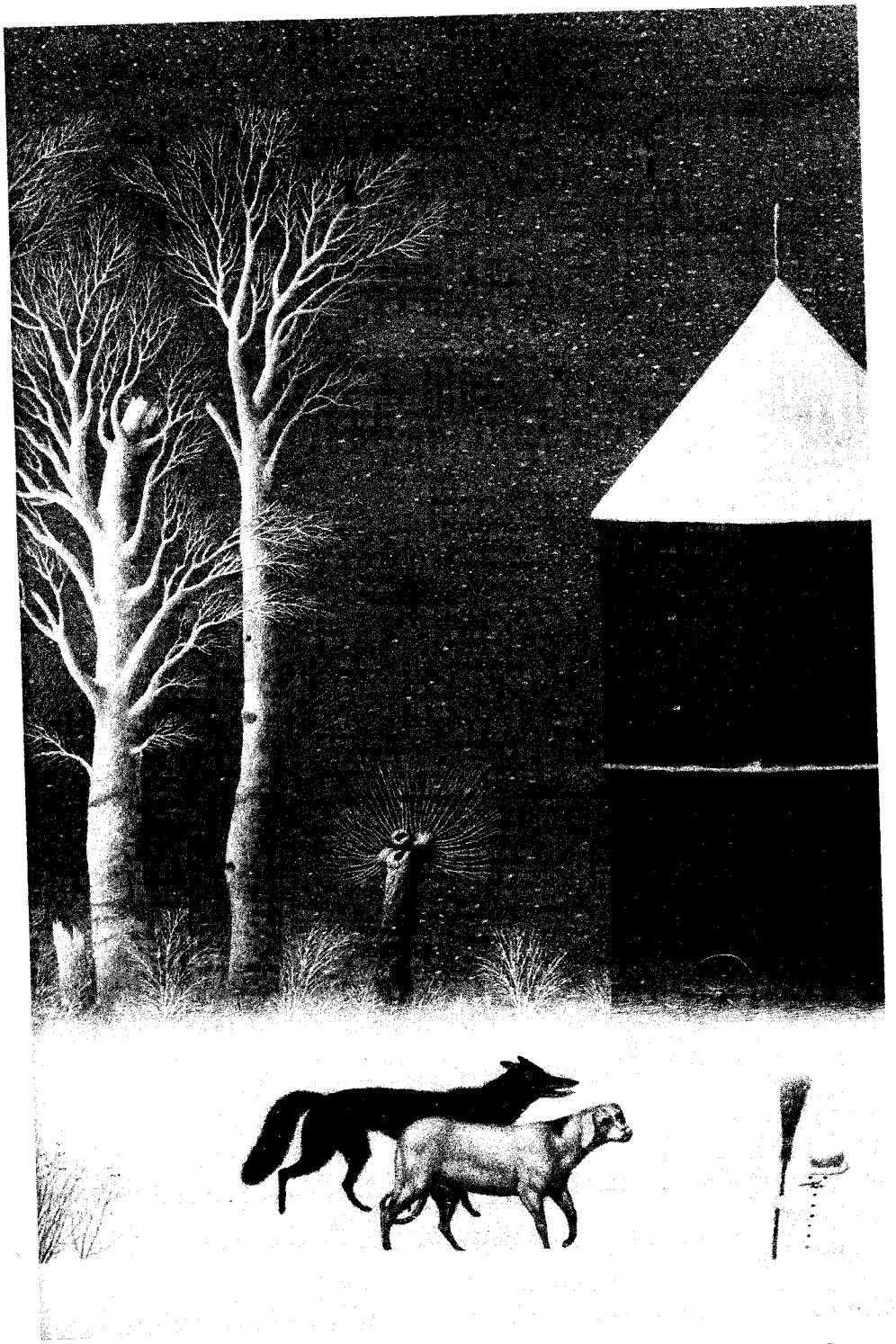

Fig. 5. Capek, Jindra "The Wolf and the Dog." Illus. Tales of a Long Afternoon. Zurich: Bohem press, 1988. Reprinted by permission of © Bohem press.

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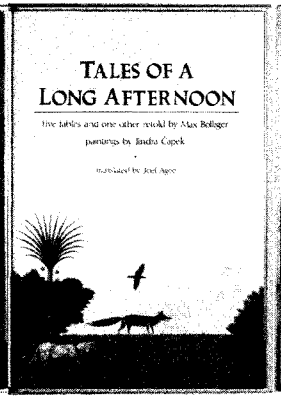
Endpapers front.



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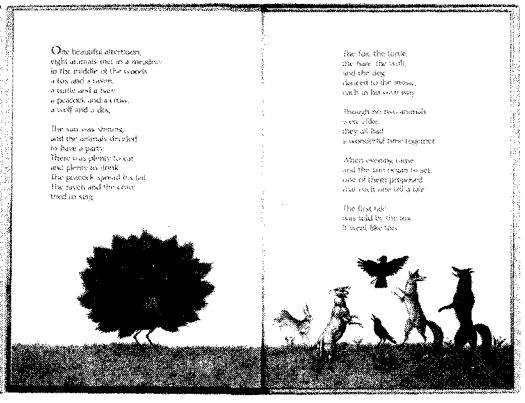

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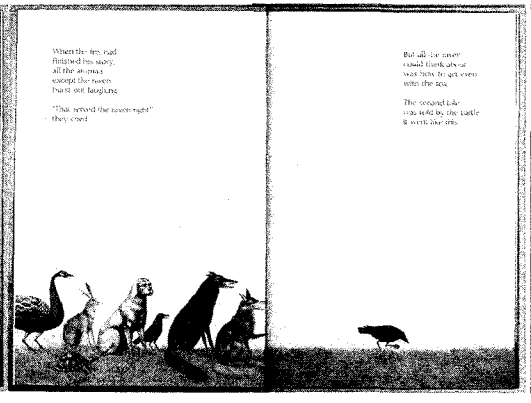

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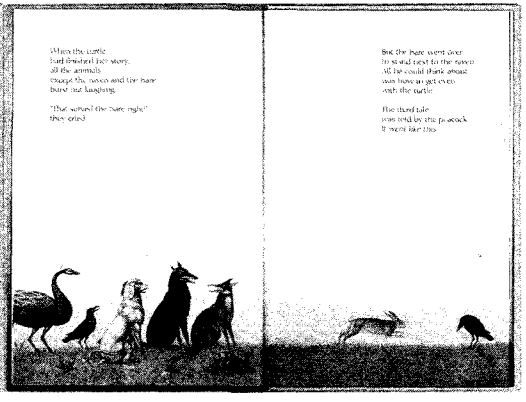

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Fig. 6. Capek, Jindra "The Storyboard, part 1." Tales of a Long Afternoon. Zurich: Bohem press, 1988. Reprinted by permission of © Bohem press.

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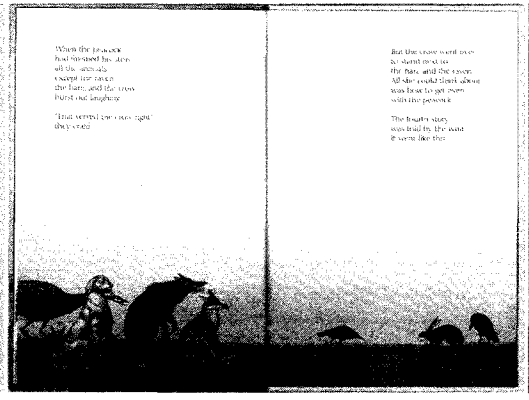

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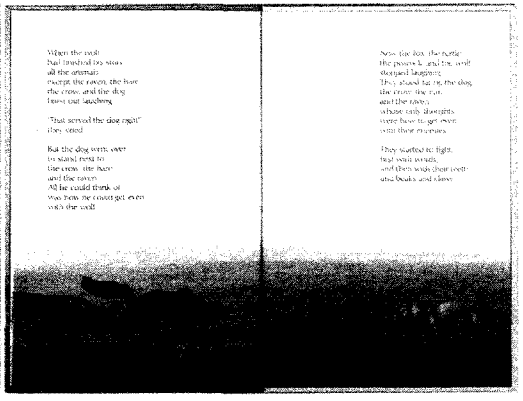

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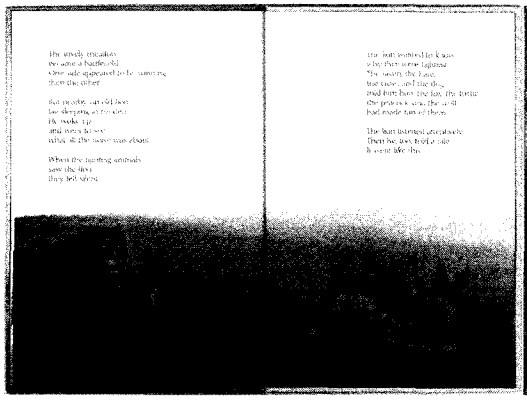

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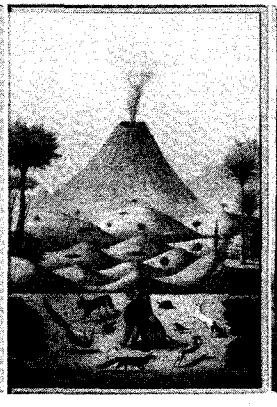

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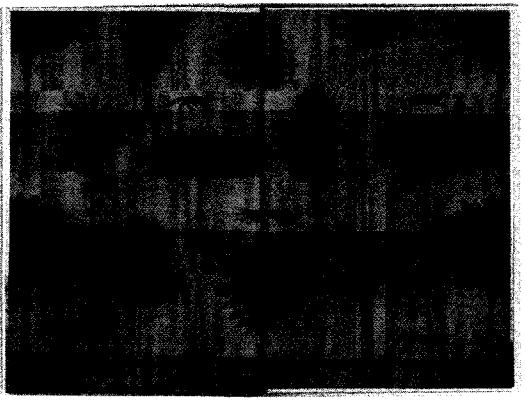

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Fig. 6. Capek, Jindra "The Storyboard, part 2" Tales of a Long Afternoon. Zurich: Bohem press, 1988.
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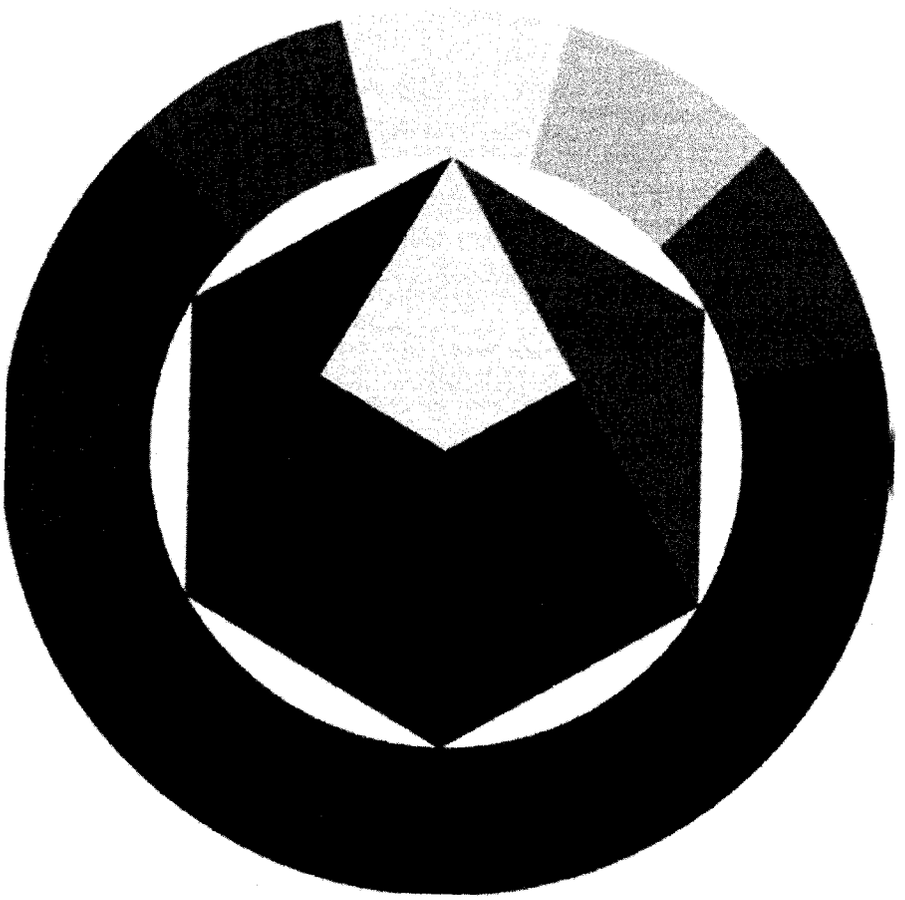

Fig. 7. Itten, Johannes "12-hue Colour Circle." Diagram. 1961. Wikipedia Commons.

Fig. 8b. "CMYK Colours." Diagram. Wikipedia Commons.

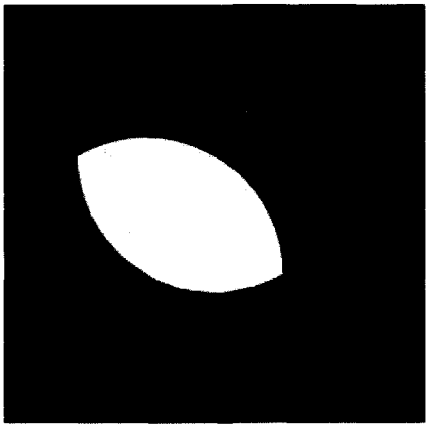

Fig. 8a. "RGB Colours." Diagram. Wikipedia Commons.

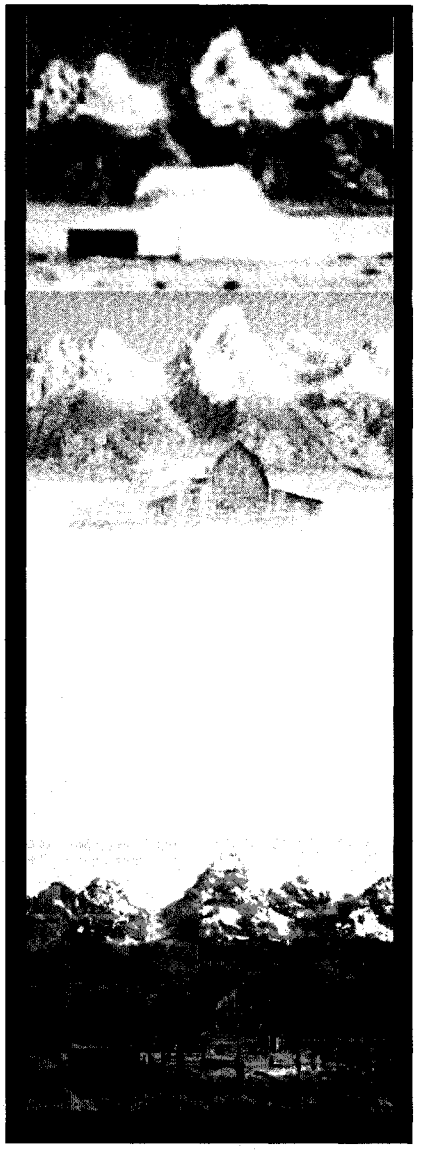

Fig. 8c. "CMYK Colours Separated within one Photograph." Diagram. Wikipedia Creative Commons: Attribution 2.5.

Fig. 10. Alain. "Egyptian Life Class" Cartoon. © The New Yorker Collection 1955. Alain from cartoonbank.com. All Rights Reserved.

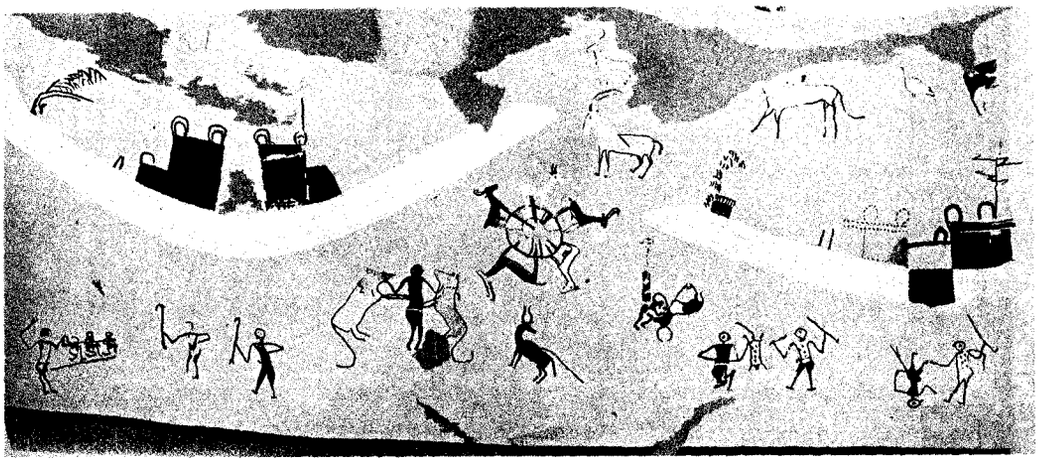

Fig. 9a. "People, Boats, and Animals." Egyptian wall painting from Hieraconpolis, Egypt. c. 4000 BC.

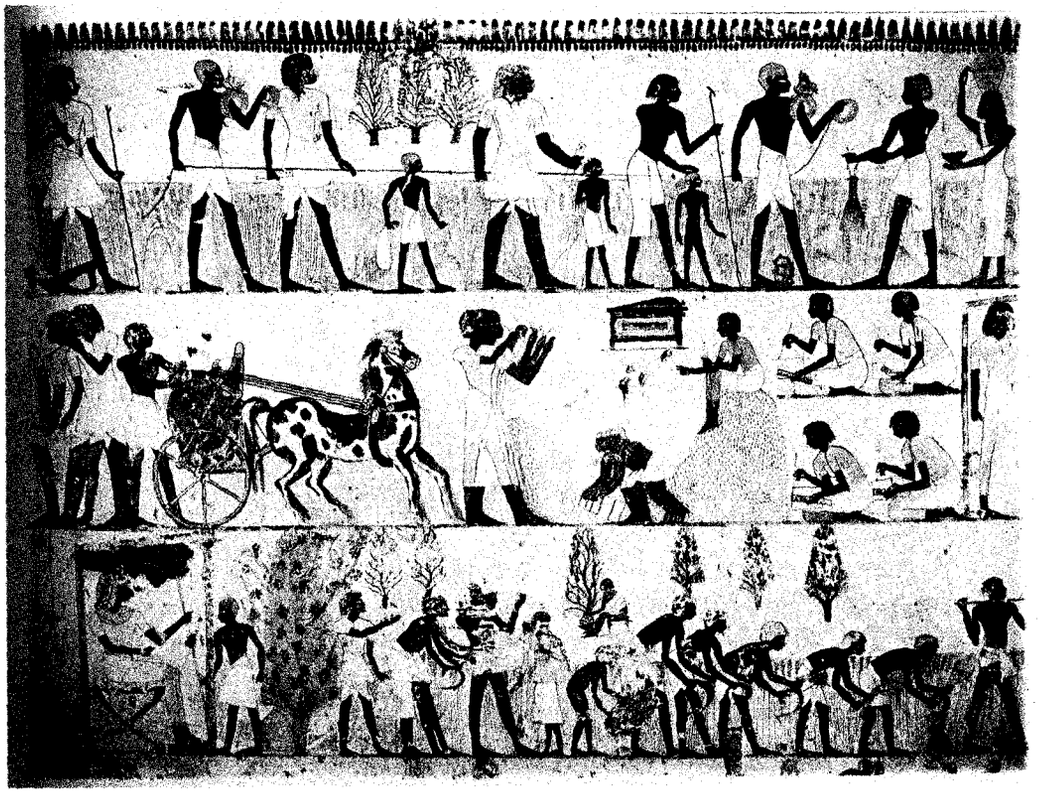

Fig. 9b. "Harvest Scene." Egyptian wall painting from a tomb at Thebes, Egypt, c.1400 BC.

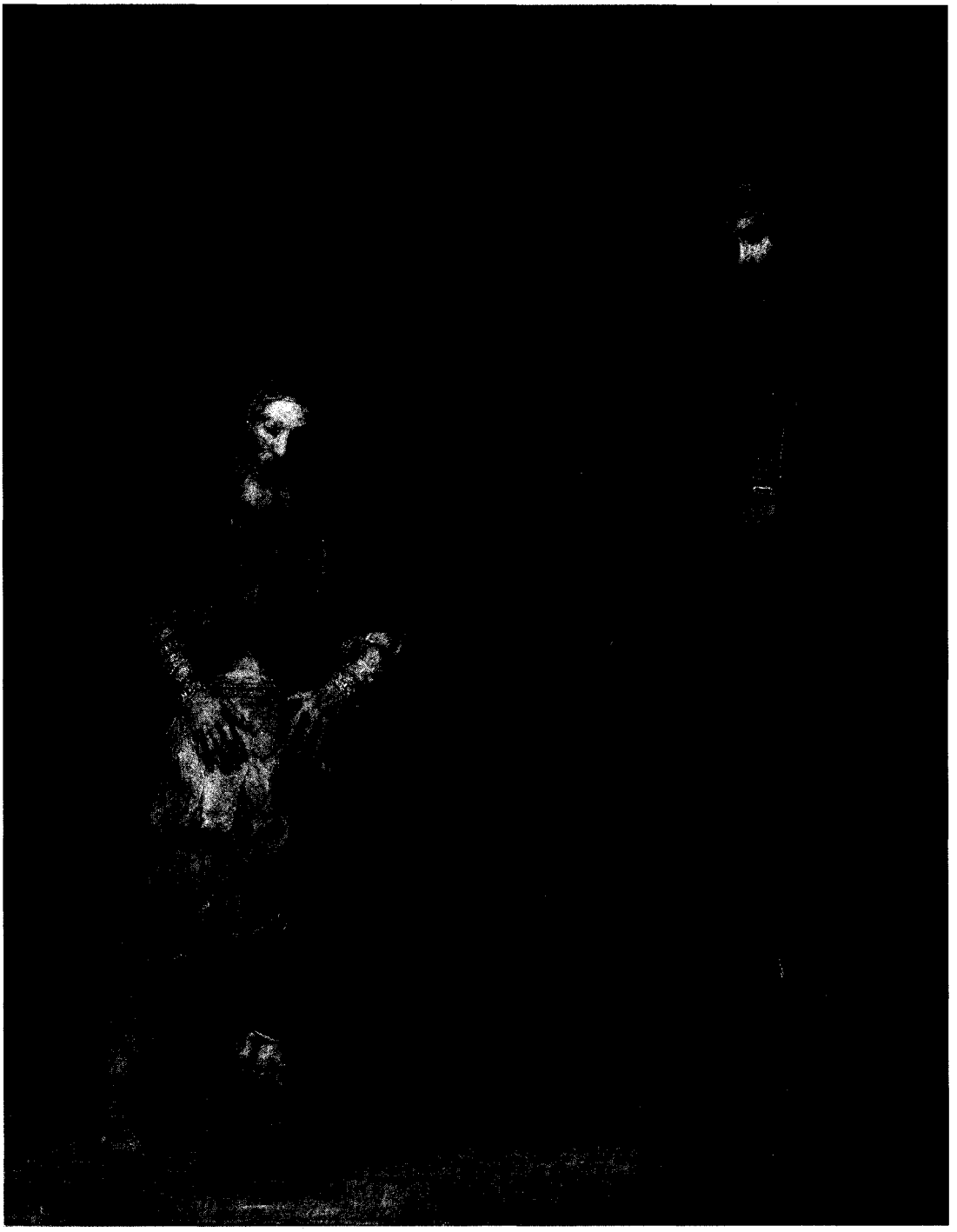

Fig. 11. Rembrandt, Harmensz van Rijn: "The Return of the Prodigal Son." Painting. The State Hermitage Museum, St. Petersburg. c. 1669. Reprinted by permission of The State Hermitage Museum, St. Petersburg.

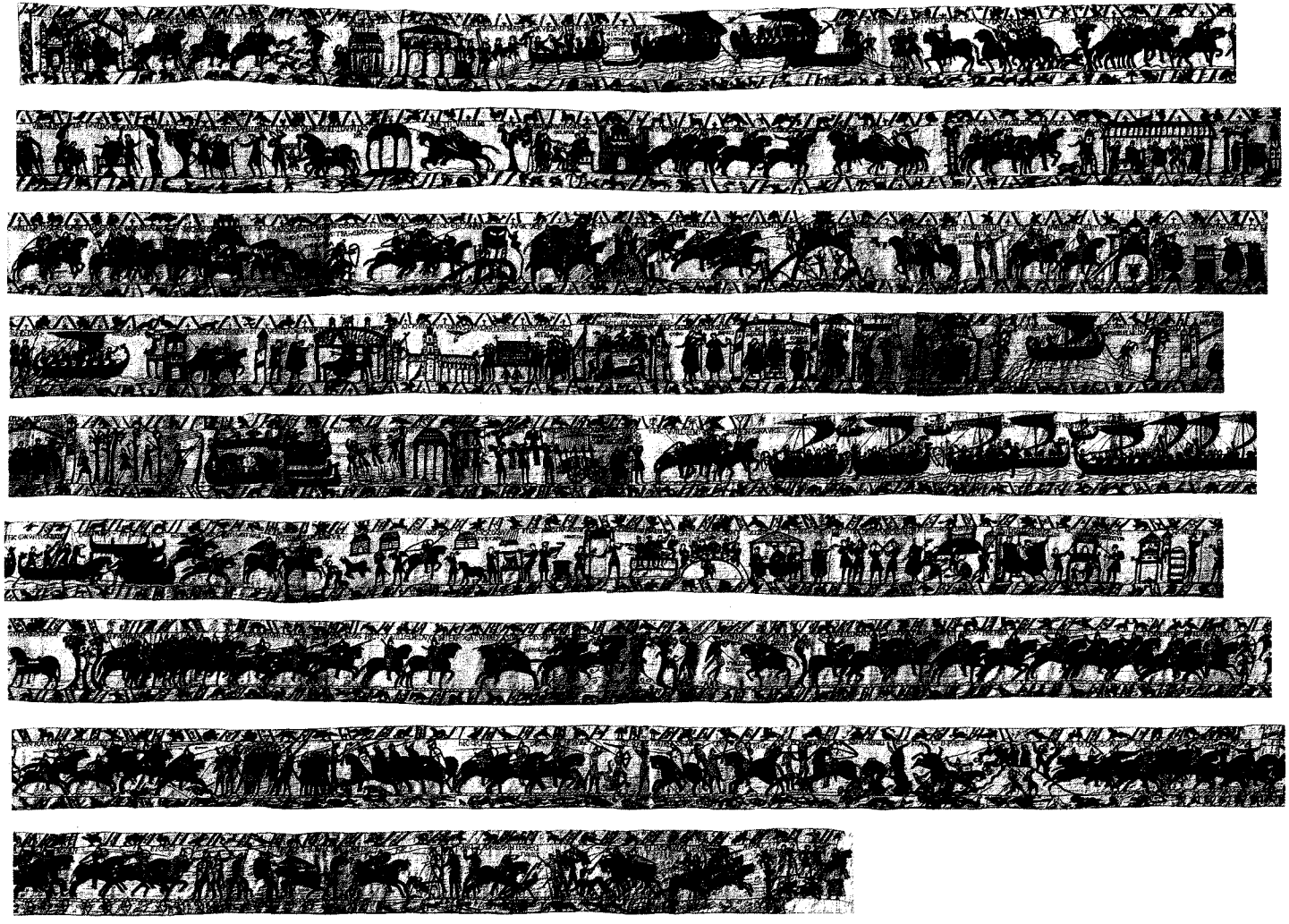

Fig. 12. "The Bayeux Tapestry." Musée de la Tapisserie de Bayeux, France. c. 1066-1077.
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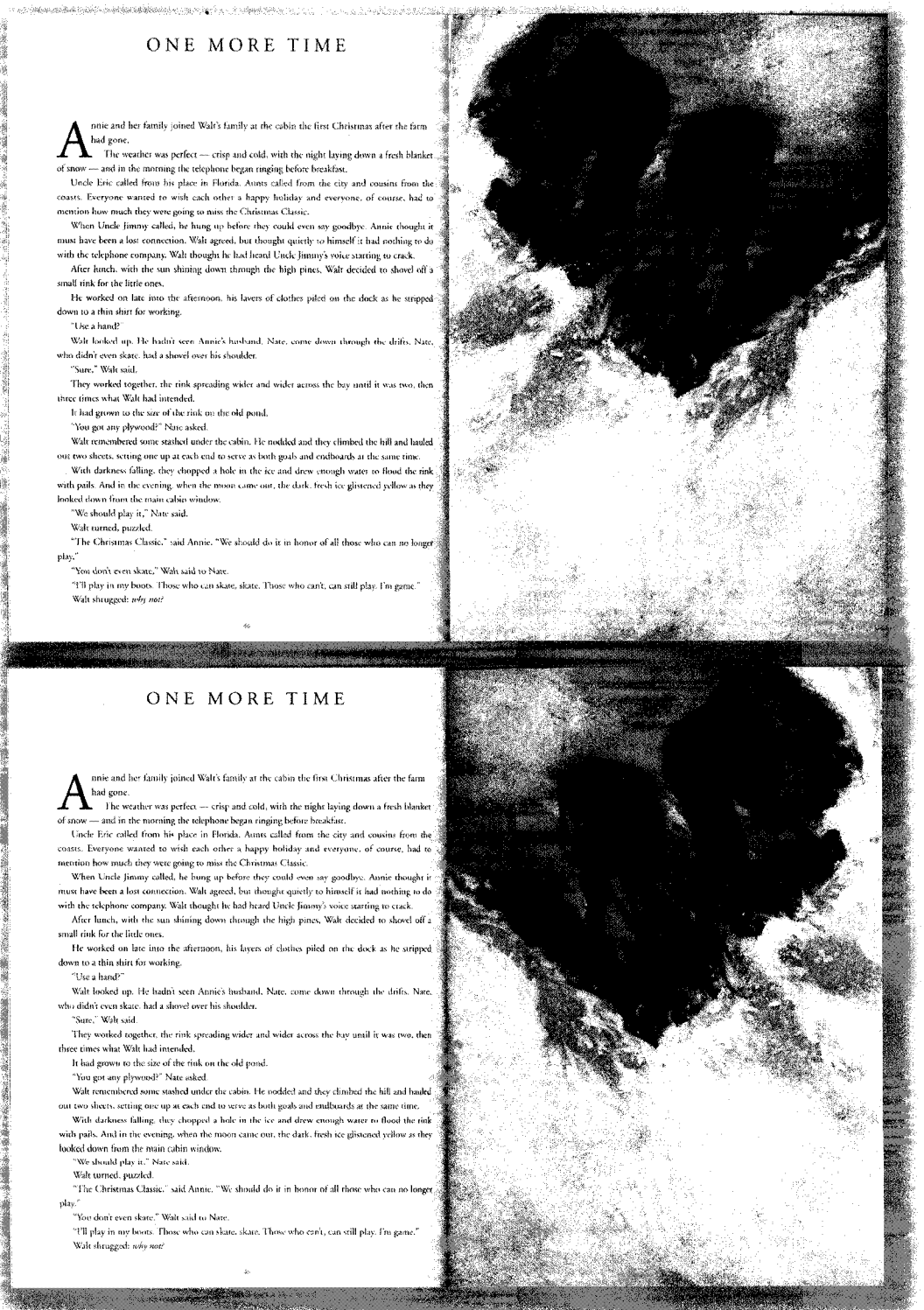
Fig. 13a.
Deines, Brian "The Jump." Copyright © 2001 Brian Deines.

Fig. 13b. Deines, Brian. "The Jump." Illus. Number 21. Toronto: Fitzhenry & Whiteside, 2001. Illustration Copyright © 2001 Brian Deines. Reproduced with permission by Fitzhenry & Whiteside.

Fig. 14a. Deines, Brian "The Shovellers." 2005. Illustration Copyright © 2005 Brian Deines.



ONE MORE TIME

Annie and her family joined Walt's family at the cabin the first Christmas after the farm had gone.

The weather was perfect — crisp and cold, with the night laying down a fresh blanket of snow — and in the morning the telephone began ringing before breakfast.

Uncle Eric called from his place in Florida. Aunts called from the city and cousins from the coasts. Everyone wanted to wish each other a happy holiday and everyone, of course, had to mention how much they were going to miss the Christmas Classic.

When Uncle Jimmy called, he hung up before they could even say goodbye. Annie thought it must have been a lost connection. Walt agreed, but thought quietly to himself it had nothing to do with the telephone company. Walt thought he had heard Uncle Jimmy's voice starting to crack.

After lunch, with the sun shining down through the high pines, Walt decided to shovel off a small rink for the little ones.

He worked on late into the afternoon, his layers of clothes piled on the dock as he stripped down to a thin shirt for working.

"Use a hand?"

Walt looked up. He hadn't seen Annie's husband, Nate, come down through the drifts. Nate, who didn't even skate, had a shovel over his shoulder.

"Sure," Walt said.

They worked together, the rink spreading wider and wider across the bay until it was two, then three times what Walt had intended.

It had grown to the size of the rink on the old pond.

"You got any plywood?" Nate asked.

Walt remembered some stashed under the cabin. He nodded and they climbed the hill and hauled out two sheets, setting one up at each end to serve as both goals and endboards at the same time.

With darkness falling, they chopped a hole in the ice and drew enough water to flood the rink with pails. And in the evening, when the moon came out, the dark, fresh ice glistened yellow as they looked down from the main cabin window.

"We should play it," Nate said.

Walt turned, puzzled.

"The Christmas Classic," said Annie. "We should do it in honor of all those who can no longer play."

"You don't even skate," Walt said to Nate.

"I'll play in my boots. Those who can skate, skate. Those who can't, can still play. I'm game."

Walt shrugged: *why not?*

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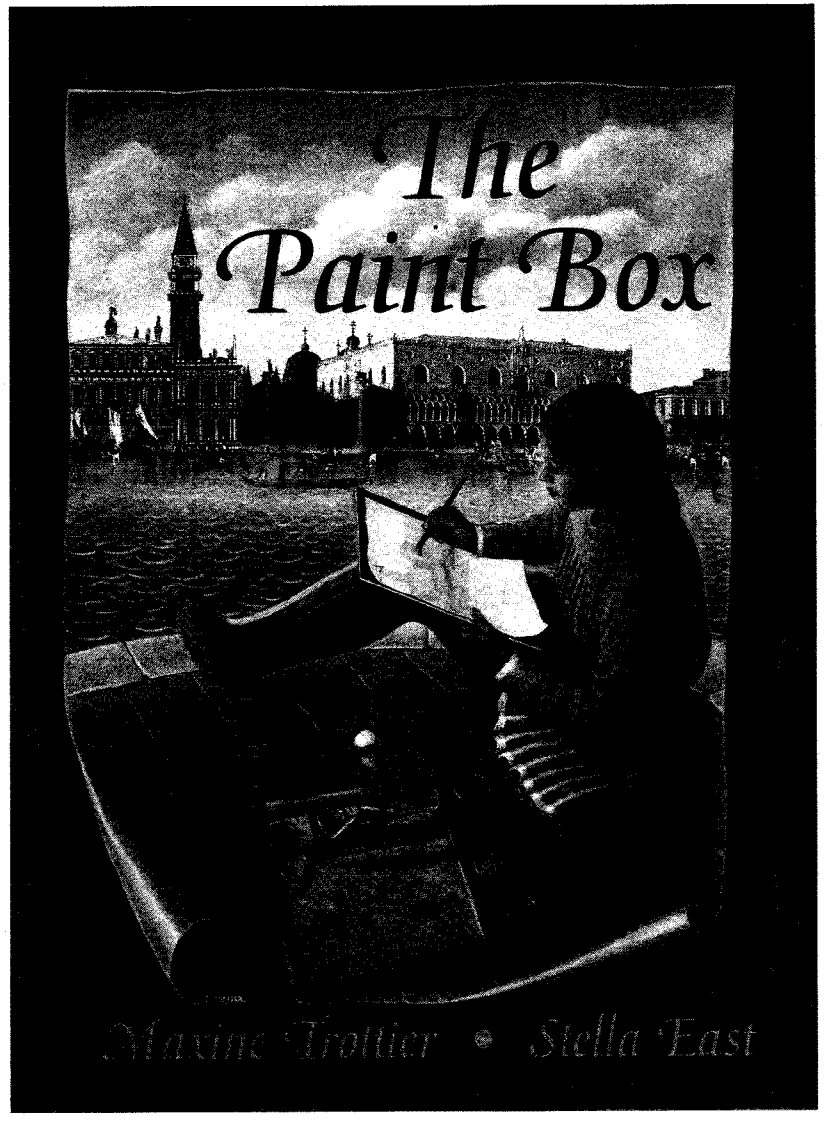
Walt shrugged: *why not?*

Fig. 14b. Deines, Brian. "The Shovellers." Illus. The Annual Hockey Classic Forever. Calgary: Red Deer, 2005. Illustration Copyright © 2001 Brian Deines. Reproduced with permission by Fitzhenry & Whiteside.



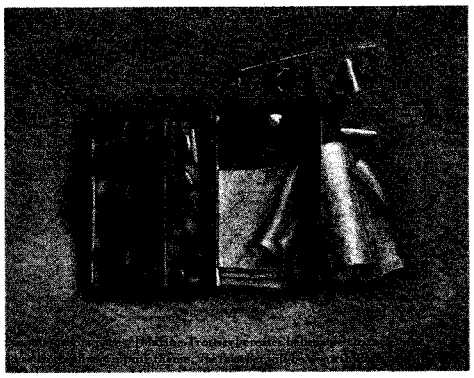
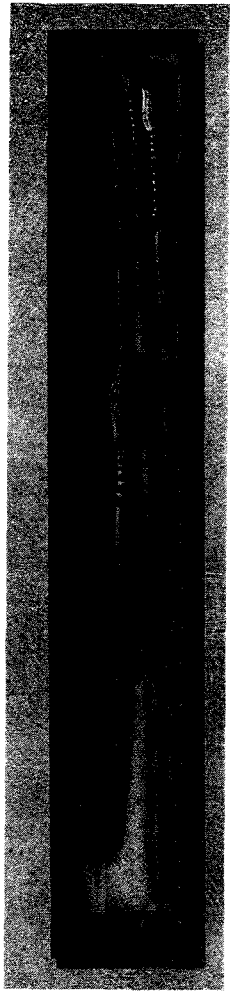


Fig.15d. East, Stella. "The Paint Box Vignette." 2003.

Fig. 15b. East, Stella. "Marietta Tintoretto." Illus. 2003.

Fig.15a. East, Stella. "The Paint Box Cover." Illus. 2003.

All image from The Paint Box. Toronto: Fitzhenry & Whiteside, 2003.Illustration, Copyright © 2003 Stella East.



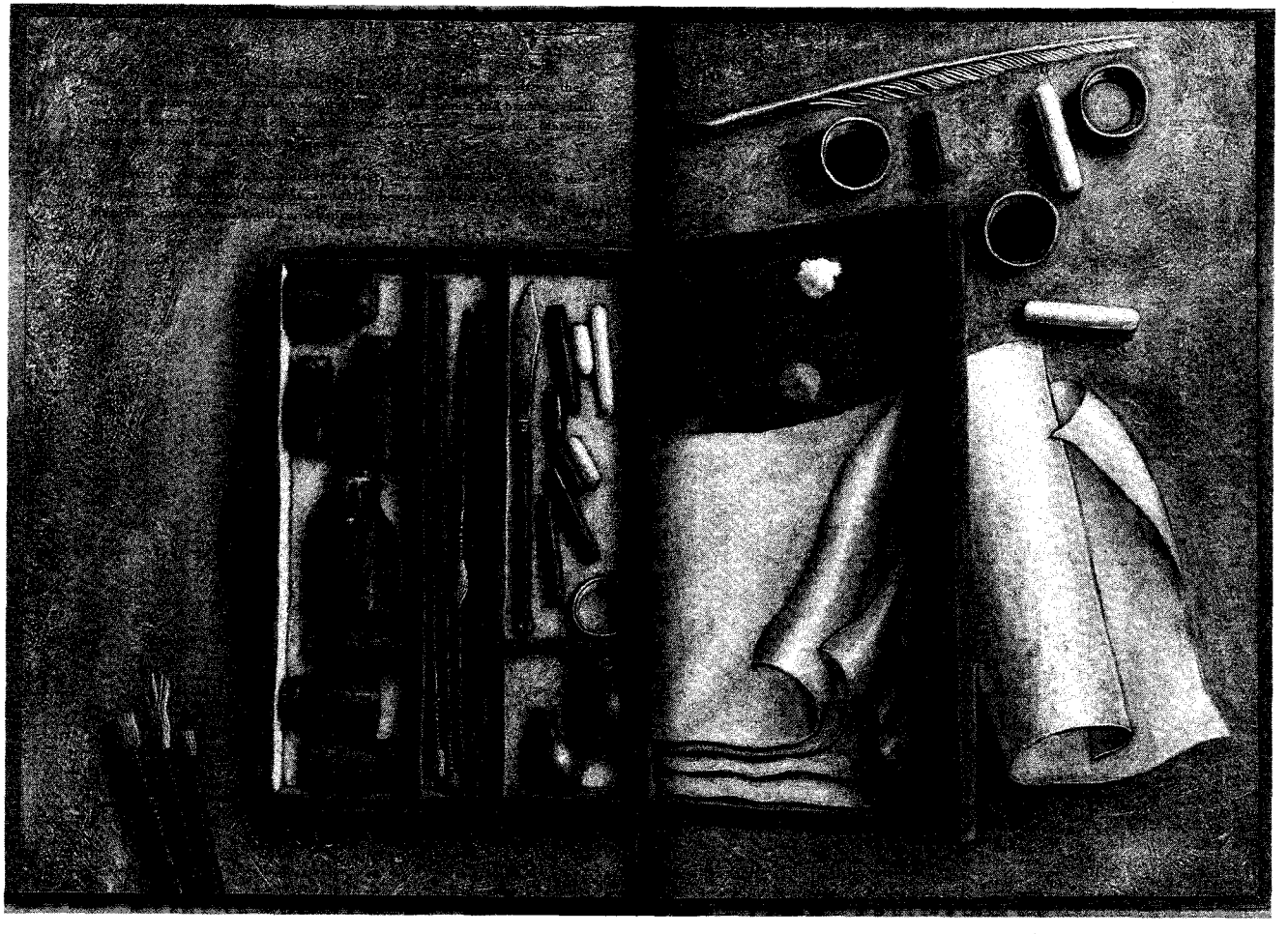


Fig. 15c. East, Stella. "The Paint Box Portrait," Illus. All image from The Paint Box. Toronto: Fitzhenry & Whiteside, 2003. Illustration, Copyright © 2003 Stella East.

Fig. 15e. East, Stella. "A paint box fragment." Illustration, Copyright © 2003 Stella East.

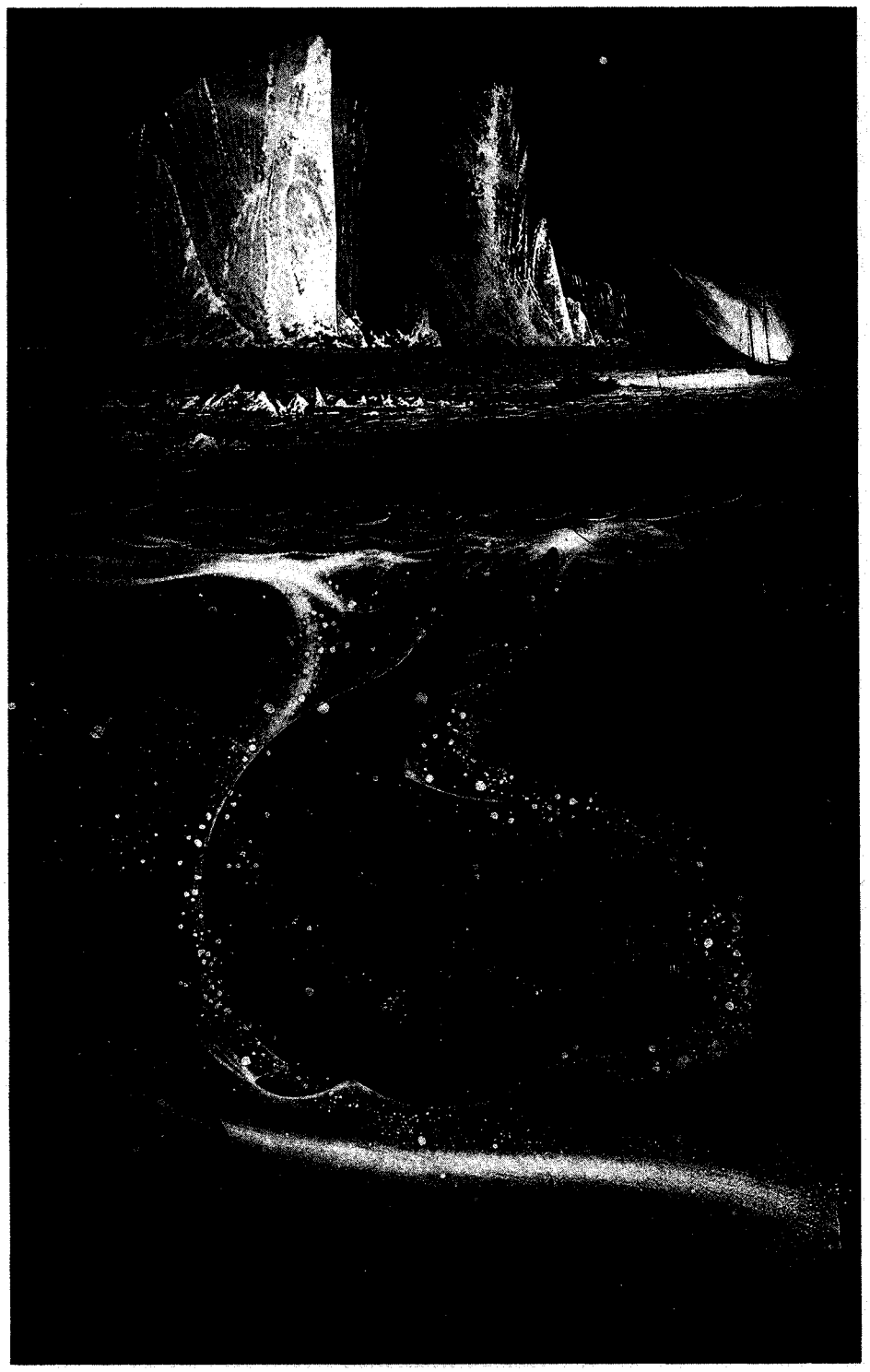


Fig. 16. Blackwood, David. "Fire Down on the Labrador." Etching 32 x20 inches. 1980. Reprinted by permission of: © David Blackwood. Canadian b. 1941.

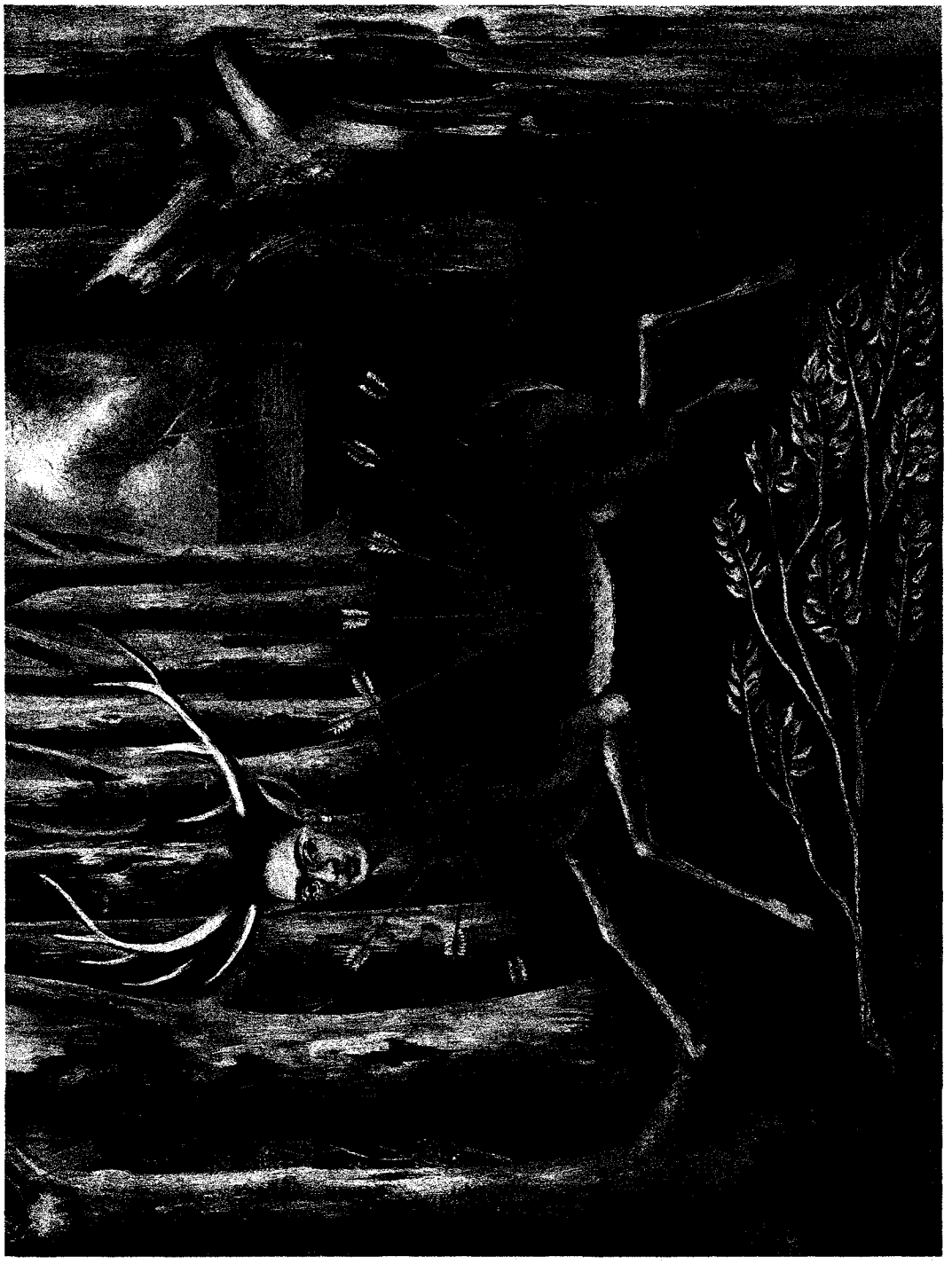


Fig. 17. Kahlo, Frida "The Little Deer." Painting. 1946.

Fig. 18. East, Stella. "Buddha as King of the Monkeys." Illus. Buddha. Oslo: Gyldendal P, 2003.