

# *Expressions of Life*

## *An Introduction to Native American Art*

A R T M O B I L E

Traveling throughout Bucks County  
October 1996 - June 1997

**Artmobile** is the outreach museum of the Department of the Arts at Bucks County Community College. A portion of Artmobile's general operating funds for this fiscal year has been provided through a grant from the **Institute of Museum and Library Services**, a Federal agency that fosters innovation, leadership and a lifetime of learning. ***Images and Imaginings: Contemporary Children's Book Illustration*** is supported in part by a grant from the **Pennsylvania Council on the Arts**.

**This manual** was developed to help teachers incorporate the Artmobile experience into their curricula by providing background information and classroom activities related to the exhibition. It is intended to serve as a resource both in conjunction with and apart from the exhibition.

**Artmobile** is celebrating its twenty-second year of bringing the arts to the school children and adults of Bucks County through its visits to schools and public sites. For more information about Artmobile and its programs, please call 215/968-8432.

**Cover illustration by Charles Santore, pencil drawing for *The Little Mermaid***

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*Images and Imaginings* is the result of the generosity of time energy and effort, the bountiful input of ideas, the kind loan of art work, and the good-hearted donation of props and browse books from area illustrators of children's books. Illustrators of children's books truly do have our children in mind.

To our generous and enthusiastic artists, we offer our sincerest thanks:

Michael Berenstain	Allan Eitzen	Deborah Kogan Ray
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**Jan Button**  
**Guest Curator, *Images and Imaginings***

It is my pleasure to thank Jan Button for guest curating this wonderful exhibition, for compiling and writing the glossary in this manual, and especially, for her boundless enthusiasm for Artmobile, children and life that made her a joy to work with.

Special thanks to Donna Merin and Carol Partlow-Fyock for their many contributions to this manual and their invaluable assistance with the exhibition; and to Sue Plumb, Director of Education at the James A. Michener Museum, Roberta Yakovich, Children's Services Manager at Bucks County Library Center, and Maryann Crozier, Coordinator of Children's Programs at Bucks County Library Center, for our early and very fruitful conversations about the topic.

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and especially to the Artmobile Guides for this tour — Dana Weinberg, Donna Merin, and Judy Shedden — for their enthusiasm, commitment, hard work, and belief in the value of Artmobile. It is truly through the tireless efforts of our Guides that Artmobile achieves its mission of bringing the arts to our community.

**Fran Orlando**  
**Director of Exhibitions/Artmobile**  
**Bucks County Community College**  
**Newtown, PA 18940**

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## ABOUT THE EXHIBITION

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*Images and Imaginings: Contemporary Children's Book Illustration* examines the art of children's book illustration by showcasing contemporary illustrators who live and work in our area. The exhibition is intended to reveal some of the thinking that goes into illustrating a book, to introduce students to many of the best illustrators living in our area, and to increase their appreciation of the illustrators' art. It explores the artistic process beginning with the text, through research and the development of story boards, sketches and mock-ups, to the finished illustrations. Original illustrations are displayed along with their corresponding published books to encourage students to read the book, peruse the other illustrations, and examine the relationship between the original art and the printed page.

The twenty-one illustrators exhibiting in *Images and Imaginings* work in a variety of styles, methods and media. While watercolor has proven to be the most widely used medium, the exhibition includes many illustrations made using acrylic, oil, collage, pencil, photography or mixed media. We also made a point to feature illustrated books of all kinds: fiction and non-fiction; coloring books; paper doll books; lift the flap, chapter, and early readers.

Hands-on displays, a vital part of every Artmobile exhibition, will reinforce the concepts presented by our Guides. These interactive displays include: a picture sequencing activity for the original text of *The Little Mermaid*, felt boards and books to re-create scenes from classic stories, a drawing table, and, of course, the thirty-six featured books.

This year's tour began with a public reception and book signing held at Bucks County Community College on Saturday, September 26. This event provided an opportunity for visitors to meet thirteen of the artists featured in *Images and Imaginings*, to purchase the books featured in Artmobile, and to enjoy book readings throughout the day. I hope to plan a similar event in June 1999 at the end of our tour. Information will be sent to all Bucks County schools as soon as plans are finalized.

The idea for an exhibition on children's book illustration came to me during a conversation I had with Sue Plumb, Director of Education at the James A. Michener Museum, over two years ago. At the time I had no idea of the wealth of superb book illustrators living in our area. It is my sincere hope that *Images and Imaginings* will delight and excite visitors of all ages, whether they are readers or just "looking at the pictures."

Fran Orlando  
October 1998

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## ABOUT THE EDUCATIONAL ACTIVITIES

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This year we tried something new and have simplified the presentation of the pre-visit and post-visit activities. We modeled the format after *Teaching K-8*, May 1998 Ideabook issue. We hope you find the activities easier to read and use in your classroom.

**Pre-visit activities** familiarize students with the materials and concepts they will encounter in their visit to *Images and Imaginings: Contemporary Children's Book Illustration*.

**Post-visit activities** reinforce what students have learned during their Artmobile visit. These exercises focus students to reflect on what they have learned and use their "imaginings" creatively.

**Activity Levels** are suggested at the end of each activity, but activities can be easily modified for other grade levels.

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## PRE-VISIT ACTIVITIES

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### 1. Design a Book Dust Jacket

Hardbound books usually have a dust jacket containing illustrations that excite a reader to buy and read a book. Inside flaps contain information about the story (again to excite the reader into selecting, buying, and reading the book) and information about the author and illustrator. Show and discuss dust jackets. Have students choose a favorite book and create a dust jacket with illustrations and text.

*Try with Elementary and Middle School Students*

### 2. Create and Illustrate a Game

Have students choose a favorite book. They create a game board (like Candy Land, the Game of Life, etc.) whose spaces tell the story in the sequence of events. The students illustrate the game with pictures from the story. When the game is played children learn about the book. Older children can play their game with a younger buddy as part of peer tutoring in language arts.

*Try with Elementary and Middle School Students.*

*Can be done in Cooperative Groups of two or three.*

### 3. Name Tag/Book Mark

Students create a book mark with their name on it. The book mark hangs from a yarn necklace. It can be worn as a name tag to their Artmobile visit. Afterwards the yarn can be cut off and the tag used as a book mark.

*Try with Elementary Students.*

### 4. Bulletin Board Story Map

Students are assigned to draw a part of a story. The story is assembled on a bulletin board in sequence of events. Class can use the bulletin board to write a retelling of the story.

*Try with Elementary Students.*

### 5. Draw a Poem

Read class a poem and lead a discussion. Have each student illustrate the poem. (Listening activity).

*Try with Elementary through High School Students.*

## **6. Science - “What is it?”**

Select an old illustration from a science book or patent application. Give it to students without written supporting text. Have a brainstorming session and discussion to figure out the illustration. (A suggested book: *Peculiar Patents: A Collection of Unusual and Interesting Inventions: From the Files of the US Patent Office* by Rick Feinberg, 1994, Carol Publishing Group, Citadel Press.)

*Try with Third Grade through High School Students, depending on illustration. Appropriate for Cooperative Learning Groups.*

## **7. How are Illustrations Used?**

Lead a class discussion on how illustrations are used. What are illustrations? Do illustrations have to be drawn? What about photographs, woodcuts, prints, collages, oil, water, and acrylic paintings, pastels, pen and ink, papercuts, computer images, etc.? Find examples in the classroom texts and library. Have students look at a variety of fiction and nonfiction books. Why do books contain illustrations? What is their purpose(s)? How do they help the reader? Do they have value as art alone? Would they be suitable for framing and hanging in a room?

*Try with Elementary Students.*

## **8. “Read” a Story from Illustrations Only**

Books like the *Good Dog Carl* series contain illustrations without text that viewed in sequence tell a story. With your class, show and discuss a book like that, having the students “read” the story through the illustrations. Then “read” a picture book with text using the illustrations only. On a flip chart, list the class’s interpretation of the story through the illustrations. Then read the actual story to the class. Have the students compare and contrast the two versions using a Venn Diagram.

*Try with Early Elementary Students.*

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## POST-VISIT ACTIVITIES

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### 1. Illustrate a Story

As students learned in *Images and Imaginings*, children's books are typically 32 pages long. Select a text (perhaps a famous fairy tale like the *Three Little Pigs* or *Little Red Riding Hood*). Type the text and give it to your students. Have the students read the text and as a class decide where the story naturally falls into 32 sections. Give each child one of the 32 sections (in small classes children finishing early may do one of the extra pages.) Have each student illustrate their section. Put them together in a book or use the 32 pages to create a bulletin board.

*Try with Elementary to Middle School Students.*

*High School Students: Using main characters, create a stylized look for each. Have students illustrate their section trying to copy the same style.*

### 2. Create a School-wide Publishing Center

School publishing centers give students a forum in which to celebrate their writing skills by becoming published authors. A school publishing center also helps students make the reading-writing connection. Many schools throughout Bucks County have publishing centers.

The publishing center at Sol Feinstone Elementary School in Newtown is entering its fourth year. The center is overseen by Tracy Katz, Feinstone's reading specialist. Ms. Katz is assisted by an army of parent volunteers. Although publishing centers can take many forms, Feinstone uses the following model.

Classroom teachers guide a student's writing project. The student decides which piece will be published. Most students publish during the second half of the school year when they have accumulated a sufficient amount of samples from which to choose.

After the student and teacher have agreed on the piece selected for publication the material goes to the classroom Editing Parent. The Editing Parent, a volunteer who is trained by Ms. Katz, reviews the student's work with the student to determine if further revisions need to be made and helps the student complete the publishing center work order forms. (See **Appendix A** for sample forms.)

The piece then goes to the publishing center where the Typing Parents type the copy on computers using a template created in ClarisWorks.

The typed piece is returned to the student to proofread with a parent or other adult. At this stage the student adds any original illustrations s/he wishes to include. Illustrations are usually done using colored pencils as markers tend to bleed through.

After the piece has been proofed by the student it goes to the Binding Parents who spiral-bind the book using laminated card stock for the cover in the student's choice of color. All book binding is done on Monday mornings and all published titles are announced by Ms. Katz at the end of the school day. The books are placed in the school library for one week and then returned to the students.

If you would like more information about setting up a publishing center in your school you may contact Tracy Katz at 215-968-0918.

Another source for information about setting up a publishing enter can be found in Invitations by Regie Routman. This book also contains sample forms and clear instructions for making wallpaper book covers.

### **3. Favorite Book Character Costume Party**

Have a party with students creating and wearing costumes of their favorite story character. Students bring their favorite book about their character to the party. (This is a great alternative to a Halloween party but also usable year round.)

*Try with Elementary Students.*

### **4. Illustrate a Science Experiment or a Math Word Problem**

Illustrations are not just for fiction and story books. Illustrations help teach concepts in non-fiction books and in textbooks for science, social studies, math, language, spelling etc. Have students illustrate a science experiment or concept. Have students solve mathematical problems using a series of illustrations as a proof.

*Try with Elementary through High School Students.*

*Appropriate for Cooperative Learning Groups.*

## **5. Illustrate a Study Guide.**

Before a test, have students (in cooperative groups) create a study guide that is illustrated and lists major important concepts. Groups share their study guides with the entire class as part of a pretest review. Study guides are posted in the class to help students further review before the test. This works for all subject areas: social studies, science, math, vocabulary, etc.

*Try with Elementary through High School Students.*

*Appropriate with Cooperative Learning Groups.*

## **6. Story Retelling/Play**

Select a story the class has read. Have the students create scenery or background for the story (it could be hung on the chalk board). Use a copier to copy and enlarge illustrations of characters from the story. Laminate them and have the students cut them out and attach them to sticks. Then have students retell the story using the puppets. (This can also be used to review history/social studies and science concepts.) Keep the laminated puppets to use from year to year. Plays can be put on for younger classes.

*Try with Elementary and Middle School Students*

*Appropriate for Cooperative Learning Groups.*

## **7. Diorama**

Have students create a shoe box diorama of a scene from a favorite story. Have students write about why they selected this section as their favorite part of the story.

*Try with Elementary and Middle School Students.*

## **8. Oral History**

Have students interview people on a specific topic (World War II, family origins/immigration, etc.). Have students write up and illustrate their research. Use to create a bulletin board on oral histories.

*Try with Elementary and Middle School Students.*

## **9. Photograph Bulletin Board**

Have students bring in photographs of their pet or what their favorite pet

would be if they could have one. Ask students which illustrator from *Images and Imaginings* uses photographs to illustrate books. (Answer: Evelyn Clarke Mott.) Create a bulletin board of photographs of pets. Have students research the care of their favorite pet. Have students write a story about their pet and create an accompanying illustration.

*Try with Elementary Students.*

## **10. Draw Live Story Characters**

Many illustrators use live models to create the characters in their illustrations. Ask the class which illustrators from *Images and Imaginings* used live models. (Answer: Don Daily, Michael Dooling, Charles Santore, John Schoenherr) Have several students dress up and pose as a character in an illustration from a favorite story. Have the rest of the class sketch them from their live pose. As an alternative, photograph the children in their poses. Photocopy the photographs and have students draw from them.

*Try with Elementary through High School Students.*

## **11. Sketch Journal**

Book illustration usually begins when an author's text is given to an illustrator. However, children work best when they start with pictures and then write text. In fact, children can become better writers when they are given pictures or photographs to use as prompts. Have children keep a sketch journal drawing things that interest them first, and later writing about their pictures.

*Try with Elementary through High School Students.*

## **12. Put Yourself in the Photograph**

Collect photographs of beautiful places. (Old calendars are a great source.) Allow each student to select a photograph that intrigues him or her. Have students write an essay about the time they were "visiting" that place. Encourage them to use colorful language to describe how they felt, what they saw, touched, ate, who they were with, what they did, how things smelled, what they heard, etc.

*Try with Elementary through High School Students.*

### **13. From Collage Making to Story Writing**

Have each student color and/or paint several sheets of paper in an abstract manner. In cooperative groups have the students discuss what images they “see” in the abstractions. Then have each student cut the images from their papers and paste them to create a collage. Additional drawing may be needed to complete the work. Each student can write a story based on their collage.

*Try with Elementary through High School Students.  
Appropriate with Cooperative Learning Groups.*

### **14. Creating Background and Detail, Using Collage and Acetate**

As students learned from *Images and Imaginings*, Robert Rayevsky creates his wonderful illustrations by collaging color shapes on a background sheet and adding detail by drawing on clear acetate placed over the collage. Students can approximate the same techniques by drawing details on clear acetate with permanent marker and using them as an overlay on a color collage they create. Together the two pieces complete the art work.

*Try with Upper Elementary through High School Students.*

### **15. Rosa Parks Coloring Book Picture**

Taylor Oughton has graciously permitted us to reproduce this picture of Rosa Parks from his coloring book *Famous African Americans*. (See **Appendix B**) Have students color this picture and write a paper on what Rosa Parks did and why they admire her courage.

*Try with Elementary Students.*

### **16. Collaging a Drawing**

In *McGraw’s Emporium*, Mavis Smith creates wonderful illustrations by collaging magazine pictures onto her background paintings. Have students cut out photographs or pictures from magazines and newspapers. Have them incorporate them into a picture with a drawn background. Discuss proper use of scale in art.

*Try with Elementary Students through High School.*

## **Writing a Class Story (by Pam Newton)**

Invite students to write a story as a class, perhaps about an animal (wild, domestic, extinct, imaginary). Have students close their eyes while they imagine the answers to questions such as: What is the animal's name? What kind of environment does the animal live in? Where does this animal get food? Does the animal have predators? After each question have students share their ideas with the class. Use this exercise to create a context for a story that could be developed as a class, in small groups or individually.

## **The Seed Box (by Judith Byron Schachner)**

Things collected by students can become inspirational ideas for writing and pictures. Have students decorate a box to put "treasures" in over a period of time. (Can be a year-long project.) For example, one boy brought in a little rock. He said that when he moved he gave each of his four best friends a rock just like his to keep. They were to think about each other whenever they held or looked at the rock. Another example: A little ivory hairpin inscribed with Chinese characters that warn "do not ever go far from your mother" found in a local collectible shop. What a story that could inspire!

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## GLOSSARY

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**Art Editor or Director** - The person who guides, supervises and helps to design the artwork for the publisher or publishing editor. May be a liaison between the publisher and the illustrator.

**Author** - Someone who writes, composes and creates the text of a book.

**Bleed** - Artwork that must be prepared beyond the outside edges of where it will be printed or cut.

**Blocking in** - The initial stage of a painting when the main forms and composition are laid down in approximate areas of color and tone.

**Blow-up** - This is an enlargement of a drawing, photo, or Photostat, etc.

**Bookbinding types** - There are four basic types: accordion, codex, fan and Venetian.

**Border** - The four-sided rules or decorative design surrounding an illustrated page in a book sometimes used by an artist.

**Canvas** - There are several woven fabrics used to make a canvas. The fabric is spread over a stretcher frame, tacked or stapled and then covered with perhaps gesso. As the gesso dries the fabric tightens. To photograph a canvas for a book, it will be removed from the stretcher and wrapped around a drum.

**Caption** - The heading of a chapter, section, page or descriptive matter accompanying an illustration.

**Character** - In computing type, any single unit such as a letter or punctuation mark. In illustrators' language, the main person or persons, (animal or animals, etc.), a story is about.

**Charcoal** - Black soft drawing material that usually comes in sticks and is used mostly for thumb nail drawings.

**Collage** - From the French verb *coller*, meaning to stick. It is used to describe a work of art composed of flat pieces glued to a background surface. The paper can be cut with scissors or a knife to produce shapes with sharp, clean edges or torn to produce irregular edges. Collage making allows the artist to use both hands to work quickly and freely with both large and small elements.

**Copy (or script or manuscript)** - The reading matter or text as distinguished from illustrations.

**Cropping** - The marks used to designate the boundaries are called "crop marks." Artwork outside those marks will not be used.

**Deadline** - The time at which the artwork or copy is due.

**Double Page Spread** - The space in a book which is occupied by two facing pages.

**Dummy** - A preliminary visualization of the book. The dummy can be the same, 1/2 or 1/4 of the projected finished book size. The dummy book is frequently what is sent for approval to proceed with the project.

**Edit** - To revise and prepare for publication.

**Editor (or Publishing Editor)** - Depending upon the structure of a publishing house, may be an overseer of the Art Editor as well as the Illustrator on a book project.

**End Papers** - These are sheets of heavy paper glued down inside the front and back cover of a book. Sometimes end papers are illustrated.

**Illuminated (or Initialed) Letter** - The oversized and decorated first letter of the first word in a chapter or book.

**Illustrator** - Someone who draws, paints, composes and creates the visual matter contained in a book.

**KO** - “**knock out type**” - Using white type over a dark background.

**Light box** - A box with a light inside, used by artists to trace their drawings.

**Manuscript** - (see copy)

**Montage** - (see also collage) A picture made by arranging or overlapping many pictures or designs.

**Natural page break points (or pagination)** - The logical divisions in the text which determine the placement of illustrations.

**Negative space** - The empty space in or surrounding an image that contributes to the composition. It is often used to place text in books.

**Pagination** - (see natural page break points)

**Palette** - A thin, often oval board on which a painter lays and mixes colors. Also, the range of colors used in a given painting by a given artist.

**Photostat** - A trademark for a device used to make negative or positive copies of graphic matter.

**Reduction** - This process reduces the size of a drawing, photo, Photostat, etc.

**Rhythm** - The arrangement of illustrations so that some action or element recurs regularly. An example of how an illustrator may use rhythm: one page may be packed with detail and action; the next page may be quite somber or elementary. This rhythm is pleasing to the reader.

**Rough sketch** - A quick drawing to perhaps get an idea of composition, or placement, or how the character should look, etc.

**Script** - (see copy)

**Signature** - A large sheet printed with four or a multiple of four pages that when folded becomes a section of a book.

**Sketch** - A quick or undetailed drawing made as a preliminary study.

**Spot sketches** - Small art work such as a flower that reappears throughout a

book. These sketches also can be found on the cover flap, at the beginning of each chapter or on the endpapers.

**Thirty-two page norm** - A comfortable length for children's books.

**Thumbnail sketch** - Small, quick sketches made to determine the general form the artwork and the book will take. Sometimes these literally are as small as a thumbnail, but usually are just smaller than the finished project.

**“Two lap” books** - Extra wide books that can be held across the laps of two readers.

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## RESOURCES

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### Area Illustrators Available for School Visits

Many of our featured illustrators enjoy visiting and speaking at schools. Below is a list of those relatively close by who are interested in visiting our Bucks County schools along with telephone numbers where they can be reached.

Rick Brown 215/794-8186  
Peter Catalanotto 215/297-5756  
Don Daily 610/664-5729  
Michael Dooling 609/546-6507  
DyAnne DiSalvo-Ryan 609/216-0457  
Richard Egielski 908/995-2874  
Deborah Kogan Ray 215/233-5814  
E.B. Lewis 609/561-8469  
Taylor Oughton 215/598-3246  
J. Brian Pinkney  
(through Cheryl Herman at Simon Schuster 212/698-4358)  
Robert Rayevsky 215/661-9566  
Judith Byron Schachner 610/328-4880  
Mavis Smith 215/297-0434

### Children's Bookstores

Book stores that focus on children's literature are a priceless resource for our children. Here are three very important stores:

**Booktenders Children's Bookstore**  
103 S. Main Street  
Doylestown, PA 18901  
215/348-7160  
Ellen Majors

**Children's Book World**  
17 Haverford Station Road  
Haverford, PA 19041  
610/642-6274  
Hannah Schwartz

**Rivergate Books**  
7 Lambert Lane  
Lambertville, NJ 08530  
609/397-1920  
Janet Holbrook

In addition, many chain stores now have large children's book departments and reading areas. These include:

Barnes and Noble  
Borders Books and Music  
Crown Books  
Encore Books  
Zany Brainy

### **Some Recommended Books for Teachers**

The following books contain useful suggestions and ideas for enhancing literacy activities in the classroom.

**Invitations** by Regie Routman provides in-depth information, specific strategies and demonstration lessons for topics such as becoming a whole language teacher, teaching phonics and skills strategically and guided reading and responding to literature. The book contains a chapter which explains how to set up a school publishing center as well as many useful classroom activities for literacy enhancement. This book is an invaluable resource.

**The Art of Teaching Writing (New Edition)** by Lucy Calkins is the text to use to establish writer's workshop in your school. It contains chapters on publication, reading-writing connections, thematic studies and non-fiction writing. This book is also an invaluable resource.

**The Literacy Center: Contexts for Reading and Writing** by Lesley Mandel Morrow consists of a description of practices for motivating reading and writing, the design and use of classroom literacy centers as well as resources and activities with literature selections (K-6) to use to interest children in reading.

**How to Make Pop-ups** by Joan Irvine consists of easy-to-follow instructions for making and binding pop-up books.

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**APPENDIX A**

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**Publishing Center Form  
Sol Feinstein Elementary School**





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## **APPENDIX B**

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**Rosa Parks Coloring Picture**

**by Taylor Oughton**

**This illustration was used in *Great African Americans* by Taylor Oughton,  
Dover Publications, Inc.**

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## APPENDIX C

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### Discussion Questions . . . and Answers

## Do You Know?

The following questions and answers were provided by the illustrators featured in our exhibit. Some or all of the questions may be used for post-visit classroom discussion. If you prefer to use this activity as a hand-out (without the answers), you may photocopy the next page.

**Q: What do most illustrators do last?**

A: The cover.

**Q: Which of our illustrators gets his ideas from his neighborhood habitat?**

A: John Schoenherr

**Q: Can you guess who posed for the young lady in Don Dailey's Nutcracker?**

A: It is his daughter, Susie, who was ten years old at the time.

**Q: Do you know the number of pages, from title to finish, contained in most contemporary children's books?**

A: 32 pages

**Q: Does the writer of a story get to choose the illustrator?**

A: No, that is usually the job of the publisher's art director.

**Q: Do you have to know math to be a children's book illustrator?**

A: Yes, because you may be required to make a drawing in a specific size (e.g.  $4 \frac{3}{8} \times 8 \frac{1}{16}$ ).

**Q: Every book that contains color pictures goes through the four-color separation process. Can you name the four colors?**

A: Black, red, yellow, blue.

**Q: Do you think an illustrator changes his/her style to fit the story?**

A: Many of them do because sometimes it is necessary to fit the story. Occasionally the illustrator will find a new style.

**Q: Do you think illustrators do research?**

A: Illustrators frequently do research in order to make their drawings fit the setting of the story. For instance, if an illustrator were working on a story that takes place in the past s/he would want research the clothing worn in that period.

**Q: Do you remember which illustrator models in almost all of his books?**

A: It is Michael Dooling. In one piece he posed as five different pirates.

**Q: How is an illustrator like a movie director or producer?**

A: Michael Dooling sees himself as a director because he approaches each page he illustrates from a slightly different perspective, point of view or emotion. One page may be close-up action while the next one might look like a long distance shot, perhaps a tiny bit out of focus. Don Daily uses costumed characters and has to decide how the photographs will be produced and how lighting will be done as well as acting as the photographer.

**Q: Why are so many children's books made very wide?**

A: Wide books are also known as two-lap books because they are made to be shared.

# **Do You Know?**

**Q: What do most illustrators do last?**

**Q: Which of our illustrators gets his ideas from his neighborhood habitat?**

**Q: Can you guess who posed for the young lady in Don Dailey's Nutcracker?**

**Q: Do you know the number of pages, from title to finish, contained in most contemporary children's books?**

**Q: Does the writer of a story get to choose the illustrator?**

**Q: Why would you have to know math to be a children's book illustrator?**

**Q: Every book that contains color pictures goes through the four-color separation process. Can you name the four colors?**

**Q: Do you think an illustrator changes his/her style to fit the story?**

**Q: Do you think illustrators do research? Why or why not?**

**Q: Do you remember which illustrator models in almost all of his books?**

**Q: How is an illustrator like a movie director or producer?**

**Q: Why are so many children's books made very wide?**