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Biographical profiles of the Caldecott illustrators

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Abstract

This research study is a biographical profile of the Caldecott illustrators up to 1979. The purpose of this study was to see if commonalities existed in the backgrounds of those illustrators chosen to receive the Caldecott award.

BIOGRAPHICAL PROFILES OF THE CALDECOTT ILLUSTRATORS

A Research Paper
Presented to the
Faculty of the Library Science Department

In partial Fulfillment
of the Requirements for the Degree
Master of Arts

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Elizabeth Martin

Gerald G. Hodges

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Elizabeth Martin

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ABSTRACT

This research study is a biographical profile of the Caldecott illustrators up to 1979. The purpose of this study was to see if commonalities existed in the backgrounds of those illustrators chosen to receive the Caldecott award.

This study contains personal data about the forty-one illustrators such as: birthplace, residence, age at time of award, educational background, gender, and year award received. A list of the books illustrated by the award-winning illustrators that appeared on the runner-up list as well as the award-winning books are included. Publishers were compared for recurrence on the award list.

Commonalities were found in birthplace, residence, educational background, appearances on runner-up list, and publisher recurrence on the award list. Differences were found in age at time of award and gender.

A section of short biographical profiles of each illustrator is included. Also included are quotations by or about the illustrators in regard to childhood, perception of illustration, and/or who influenced them in the arts.

Methodology used by biographers in writing biographies is included. Illustrator characteristics, techniques, and philosophies of the craftsmanship of illustration are stated.

Chapter 1

STATEMENT OF PROBLEM

Introduction

In 1937, Frederic Melcher attended the American Library Association's annual conference. Mr. Melcher approached the members of the Association for Library Service to Children division about setting up an award honoring illustrators of children's books. The committee discussed the offer and decided to accept it. They wanted to name the award the L. Leslie Brooke award, but Melcher said the award was to be named the Caldecott medal in honor of Randolph Caldecott, an English artist and illustrator of children's books. It was first given in 1938. One of the requirements of the award was that the artist receiving it must be a citizen or resident of the United States. The award has been given annually to the illustrator of the best illustrated children's picture book published the preceding year in the United States. It has been in existence for forty-one years.

In 1958, the award was given to Robert McCloskey for a second time. Until that year it could not be given to the same artist twice. At that time the committee decided the award could be given to an illustrator twice if there was a unanimous vote of the committee that selects the

award-winning illustrator and book.

Since there are always books that do not become winners the committee often names honor books. These books have been strong contenders for the award and needed to be recognized for their outstanding illustrations.

Among media specialists this award is often discussed, and the discussions usually revolve around who received the award and for what book. Seldom is the book looked at in terms of who the illustrator is or if this illustrator maintains the stature of the previous winners. Similarly educators infrequently appear to search for commonalities within the lives of the various illustrators or for similarities among their techniques. Media personnel should seek to familiarize themselves with the commonalities so that they can inform their students or other interested parties about a particular illustrator and/or a particular method of illustration.

To gather the above information this researcher must go to a variety of sources to gain the knowledge needed about illustrators and their techniques. There is no one specific source where basic background information about Caldecott illustrators can be obtained. The researcher should examine the illustrators' family backgrounds, educational training, learning and living environments, illustrating careers, activities and hobbies, and other characteristics of the individual. Many biographical points of information are needed for a better understanding of the

illustrator and his works. Pieces of little known but interesting information may be found about the illustrator through such a thorough search.

Media specialists often tell the children who the illustrator is but seldom go beyond that point. Sometimes all that is needed to motivate a child to search out certain illustrators is that information be given relating the illustrator's life to the student's own surroundings. The media specialist should be the spark who motivates the student in the acquisition of knowledge. The student may then be motivated to do further research about a particular illustrator.

Statement of the Problem

Will patterns emerge among the Caldecott illustrators in the areas of family backgrounds, educational backgrounds, geographical locations, sex, and age at the time the award was received? Will patterns emerge as to awards and honors in prior and subsequent book publishing history? Will specific publishing companies reappear on the list of Caldecott Award Book Winners? Will the researcher find the needed information to provide biographical sketches on the Caldecott illustrators within the limitations of this study?

Hypotheses

The following hypotheses will be tested to answer the problem statement.

H₁: Examination of biographical information about

the Caldecott illustrators will show the commonalities in family backgrounds in regard to family participation in the arts.

H₂: The educational backgrounds of the Caldecott illustrators will be common in geographical location of their art training and experiences.

H₃: Patterns will emerge in the birthplace and present residence of the Caldecott illustrators.

H₄: 70% of the children's illustrators are male, therefore 70% of the Caldecott illustrators will be male.¹

H₅: The ages of the Caldecott illustrators at the time they received the award will be within a fifteen year range.

H₆: Similarities will be found among the Caldecott illustrators in regards to prior and subsequent appearances on the Caldecott Awards and/or Honor Books lists.

H₇: Publishing companies of the Caldecott illustrators will recur on the Caldecott Award Winner's Book list.

Significance of the Study

The significance of the study is that any individual interested in biographical profiles of the Caldecott illustrators will not find much information about them in any single source. By compiling a profile of interesting

¹Bertha Mahony Miller, Illustrators of Children's Books: 1744-1945 (Boston: Hornbook Inc., 1947), pp. 285-448.

biographical information this researcher will be able to go to this compilation instead of a collection of different sources.

Assumptions

The basic assumption is that this study is of interest to this researcher and other media specialists.

Limitations of the Study

This study is limited to the forty-one illustrators who have received the Caldecott Award prior to 1979. This study is also limited to biographical sketches of the illustrators as stated in the problem statement. Another limitation of this study is the availability of materials from the UNI library, Calamus Community School Library, Mississippi Bend Area Education Agency, Kendall Young Library, and inter-library loan.

Definitions

The definitions being used within this study are not from a standardized definition source.

1) Caldecott Illustrators: Those illustrators who have received the Caldecott Medal for the best illustrated Children's book published the preceding year during the award's first forty years of existence.

2) Family Backgrounds: Parents, brothers, sisters, or other relatives who had an interest in some format of art and who may have been in a position to stimulate an interest

in the life of the illustrator.

3) Educational Backgrounds: The art schools from which the illustrator received formal artistic education in drawing, painting, sculpturing, and other techniques used in the illustration of children's books.

4) Geographical Locations: The birthplace and the present residence of the illustrator.

5) Prior and Subsequent Awards and Honors Book Publishing History: Caldecott illustrators and their books which have appeared on the Caldecott Award Winners and Runners-up lists.

Chapter 2

REVIEW OF RELATED LITERATURE

The review of the literature for this study concentrated on two areas. Since this study is a compilation of a biographical profile of each of the Caldecott illustrators the researcher needed to examine methods used by biographers to determine factors to be included, how the materials were gathered and assembled. Secondly, the investigator needed to determine the commonalities of illustrators in general.

Biographical Information Gathering

Every historian or biographer, beginning to read for a new book, pursues his own method. There is no surefire way. What one reads will depend upon what one is looking for, what one hopes to find - in short, upon the aim of one's projected book.²

Some variation of this quotation was found in almost every article or book read about the writing of a biography. Literature in this area was difficult to locate.

Catherine Drinker Bowen in her book, Biography: the Craft and the Calling, described many stages which she felt were important for a biographer to incorporate in creating a biography which lives up to the fullest measure of the word.

²Catherine D. Bowen, Biography: the Craft and the Calling (Boston: Little, Brown & Co., 1968), p. 48.

"Biography by its nature influences much quoted material which can become tedious unless dexterously handled."³ The method Bowen used in her writing of a biography was to first read thoroughly everything available about the subject of the biography. She examined all printed and manuscript sources available. "The biographer must know...everything that other biographers have written, plus all he can discover from the records."⁴

After Bowen did her research she filed her gathered material in chronological order. Next she became saturated in her notes to the point of memorizing them. The next step was to read other materials printed during the subject's lifetime to get a feel of that period of history. "Original material, written in the hero's own day is, of course, the evidence upon which the biographer in the end relies."⁵

According to Ms. Bowen there were two distinct phases of research a biographer could take, one is reading and the other is traveling to where the hero lived and worked. As a model for writing the biography, she recommended that the writer study the best fiction available to observe how a plot develops and the hero's character develops from youth to manhood. On the printed page the description of a man must conjure not only the person's appearance but also suggest the inner man and make for good reading. "A peculiar difficulty

³Ibid., p. 116. ⁴Ibid., p. 95. ⁵Ibid., p. 51.

comes in describing a very famous man, particularly one who in his country has become a household word."⁶ Bowen stated, "In writing historical biography the author frequently, perhaps always, has in mind an analogy with today".⁷

John A. Garraty maintained "A successful biography (like any other first-rate literary achievement) is the product of a harmonious mixture of writer, subject and surround circumstance".⁸ He felt that if a biographer were turned loose without any limitations the biography tended to be more objective. A biography should not take on a cold impartial format. He also stated "...the worth of any biography arises from the skill with which it is written, as well as from the inherent significance of the subject...."⁹

Garraty used the following construction steps: 1) he decided on the subject; 2) what aspect of the subject's life is the biographer interested in producing - career or character (realizing he needs both if a true biography is to be accomplished); 3) he must decide how much technical knowledge is needed of the subject's speciality; and 4) what is the availability and location of materials.¹⁰ He stated that sometimes free access to sources is impossible. This being

⁶Ibid., p. 83. ⁷Ibid., p. 93.

⁸John A. Garraty, The Nature of Biography (New York: Alfred A. Knopf, 1957), p. 155.

⁹Ibid., p. 165. ¹⁰Ibid., pp. 163-170.

the case, written instructions should be given as to what materials can and cannot be used by the biographer. Garraty declared that modern biographers differ from their predecessors because they are willing to describe their methods of writing and research. Throughout chapter three of his book, The Nature of Biography, he described the methods used by different biographers in writing biographies.

James F. Stanfield stated in his "Essay on the Study and Composition of Biography" that:

...a biographer should begin with a general review of this subject's times and a character sketch... Then the subject's life should be discussed by stages: parentage, birth and infancy, childhood, adolescence, young manhood, maturity, and old age, with the emphasis in each stage concentrated on those aspects of the life which were most important in forming the mature character.¹¹

He feels the story must be rounded out with an analysis of the subject's professional career.

Gordon W. Allport used the following sets of rules for writing and evaluating life histories. 1) The author must determine the purpose of the book. 2) He aims at the maximum fidelity to the life. 3) One must indicate all sources used and seek out all possible information. 4) He should stick to a subject whose background and training is similar to his own. 5) Personal documents should be checked against other sources. 6) The form and content should be adapted to the individual cases. 7) The opening paragraph should set

¹¹Ibid., p. 242.

the tone for the entire study. 8) Proper weight must be assigned to the times in which the subject lived. 9) Family life (heredity and sex) should be considered. 10) Space should be devoted to the conflict periods of the subject's life rather than the calm periods. 11) Liberal use should be made of the subject's own language. 12) Personality traits must be illustrated with concrete examples. 13) One must avoid irrelevance, distraction and repetition.¹²

Garraty stated that the nature of a biography is attractive to the individualist. This explains the bewildering variety of form and theory. The biographer must strive to heed the simple plea of "Speak of me as I am".¹³

James Parton wrote that, "The great charm of all biography is the truth, told simply, directly, boldly, charitably."¹⁴ The six steps which he feels are important in writing a biography consist of: 1) knowing the subject thoroughly; 2) indexing fully all related knowledge in existence; 3) determining beforehand where to be brief, to expand, and how much to give each part; 4) working slowly and finish the biography as you go; 5) avoiding eulogy and apology and letting the facts have natural weight; and 6) holding nothing back which the reader has a right to know.¹⁵

James Clifford in his book, From Puzzles to Portraits: Problems of a Literary Biographer, stated that a biographer

¹²Ibid., pp. 254-6. ¹³Ibid., p. 258.

¹⁴Ibid., p. 244. ¹⁵Ibid., pp. 244-5.

cannot select evidence or style or make any difficult choices until he knows the form the work will take. One of the following five forms must be decided upon: 1) "objective biography" - controversial question of whether it is possible at all; 2) "scholarly-historical biography" - supported by factual records; 3) "artistic-scholarly biography" - exhaustive research takes on the role of the imaginative creative artist; 4) "narrative biography" - exhaustive research that turns into an almost fictional form (Bowen method); and 5) "fictional biography" - imagination is given full reign and there is no need for extensive research.¹⁶

Clifford stated that after deciding what form to use the biographer must decide: 1) what material to use; 2) how much to quote; 3) what kinds of excerpts to use; 4) what topics to stress; and 5) how seriously to attempt over-all characterization.¹⁷ By doing this he felt "The character of the biographer thus becomes of central importance - his inner motives, his own prejudices, his purpose in writing the life".¹⁸ He stated that biographers must take notes on everything because they remember details which do not fit but are needed to make the biography richer in background.

Studies reviewed in this section showed many similarities. The biographer must review other biographies and

¹⁶James L. Clifford, From Puzzles to Portraits: Problems of a Literary Biographer (Chapel Hill: University of North Carolina Press, 1970), pp. 83-87.

¹⁷Ibid., p. 99. ¹⁸Ibid., p. 99.

decide what form the biography should take. He must decide on the aspect of the subject's life to cover. The biographer must read extensively about the subject's ancestors, environment, occupation, and visit that geographical location of his childhood, if possible, to obtain data. Along with the above items, other sources to check include official records, family members and friends, newspapers of that time period, etc..

The biographer must take detailed, organized notes, relevant and irrelevant as they may seem. The next item must be deciding how much detail to include, where to expand, delete, and what to quote. In so doing, the biographer will ascertain the purpose of the biography. An important point to remember is that no one biographer uses the same method of writing a biography.

Goethe's following remarks summarize this entire section of biographical information gathering.

...this seems to be the chief task of biography: to present the man within the relationships of his age, to show to what extent the currents of the whole oppose him, to what extent they favor him; how he forms out of this conflict a view of the world and of man, and how if he is an artist, poet, writer, he reflects it back again.¹⁹

Illustrator Characteristics

Patricia Cianciolo, in her book Illustrations in Children's Books, stated "The book artist expresses his

¹⁹Rosemary Sprague, "Biography: the other Face of the Coin." Horn Book Magazine, June 1966, p. 286.

thoughts and feelings in this language" (picture form) "through effective use of various painterly and graphic techniques".²⁰ The medium that an artist uses reveals understanding of form function, sensitivity to line flow, originality, and mastery of the medium itself. The book illustrator must express the individuality of his style. No two illustrators ever perceive the same story in the same manner. Cianciolo pointed out that some artists work with a multiplicity of mediums, and she discussed the artist's mediums in their work.²¹

According to Marcia Brown, the book artist of today must realize his/her own strengths and weaknesses as they pertain to the art medium chosen. They should be fully aware of the limitations, possibilities, and advantages of the medium. By doing this the illustrator knows which art medium best fits the subject of the book, since the subject is the major determinant of the art medium used. Marcia Brown wrote,

The means will always be determined by the subject at hand, and that is why I feel that each book should look different from the others, whether or not the medium used is the same.... A technique learned as a formula to apply willy-nilly to any subject often knocks the life out of the subject.²²

²⁰Patricia Cianciolo, Illustrations in Children's Books 2ed. (Dubuque: Wm. C. Brown Co., 1976), p. 58.

²¹Ibid., pp. 58-88.

²²Bertha Miller & Eleanor Field, Caldecott Medal Books: 1938-1957 (Boston: Horn Book, 1957), pp. 266-7.

Warren Chappell stated that the illustrator of books must be confident and have the knowledge of the craft. He felt that the illustrator must be able to project his medium beyond the plate and press and onto the printed sheet, because it is this printed sheet that is viewed in the end. Mr. Chappell stated that the illustrator's "...art must be his way of life, and his expression of life should be illuminated by his personal vision and his spirit."²³

Barbara Cooney stated that "How well an illustrator transfers an author's idea to his own medium is the measure of his success as an illustrator".²⁴ The illustrator, like the movie director, must organize and vary the shots to avoid monotony. The illustrator does this by becoming familiar with the manuscript thoroughly. The illustrator must also contend with the problem of distribution of the pictures throughout the book. The pictures should flow in a rhythm which is interesting to the eye and which does not anticipate the action nor comes too long after it.

Henry C. Pitz stated that a young illustrator stepping into a child's world should know by the atmosphere whether he belongs and can produce pictures for children or not. One sees a diversity of voices and techniques in looking at American picture book illustrations. Illustrators of

²³Warren Chappell, "Bench Marks for Illustrators of Children's Books". Horn Book Magazine, October 1957, p. 414.

²⁴Barbara Cooney, "An Illustrator's Viewpoint", Horn Book Magazine, February 1964, p. 27.

children's books are dedicated to the thing they love, even though the material rewards are greater in other fields. Mr. Pitz stated that one must know the trade, and he feels that almost every good book illustrator for children knows the trade. He agreed that they are not all gifted, but are a very devoted group. One of today's last strongholds of the craftsmen is illustration.

Pitz stated, "American children's book illustration has elements of greatness in it. It has been fortunate in the people who have been attracted to it."²⁵ Artists who illustrate books, especially in America, come from foreign countries as well as the United States. Artists all have one thing in common which is their talent - "a talent not confined to any one soil or set of conditions".²⁶ We, as Americans, should be proud, according to Pitz, because nowhere in Europe can anything be found among the picture books which is comparable to the quality of American picture books. He felt this was true because the technology used in American book production was considerably larger and possibly more efficient than elsewhere, especially since our country has the largest book audience of any single country in the world.

²⁵Henry C. Pitz, "The Art of Illustration". Horn Book Magazine, October 1962, p. 456.

²⁶Henry C. Pitz, A Treasury of American Book Illustration (New York: Watson-Guption Pub., Inc., 1947), p. 12.

"The basic training of the American illustrator has usually been acquired in one of the country's numerous art schools."²⁷ Some of our native born artists have had foreign training, but most have learned the art of book design by the trial and error method. He stated that the worthiness of children's books lies largely in the hands of children's editors, mostly female, who pick the manuscripts and choose the illustrators as well as influence the design of the book.²⁸

This entire section and the studies read had similar points. It is true that there is a diversity of techniques and mediums used in the art of illustration. It is good to have this diversity of techniques and mediums among illustrators; otherwise, it would become a dull, boring world of book illustrations which would slowly deteriorate in their purpose and effectiveness. All artists must learn by the trial and error method, as well as to have the knowledge of their trade and medium(s) used, whether self-taught or obtained in academic settings. Illustrators do not come from any one country; therefore, they do not come from only one socio-economic background. This aids in the variety of types of illustrations and perspectives of the illustrators. American technology has advanced so far that the quality of

²⁷Ibid., p. 15.

²⁸Pitz, "The Art of Illustration", op. cit., pp. 454-5.

children's book illustrations in America have caught up and in some aspects have surpassed children's book illustrations elsewhere. It is true that anyone can step into a child's world, as Pitz stated, but unless they can relate to a child's feelings of life and his environment, the person cannot do the craftsmen's stronghold art of illustration justice.

Chapter 3

METHODOLOGY OF THE STUDY

Prior to locating the information for the study this researcher reviewed the literature about gathering biographical information and the art of illustration. In doing this, steps that other biographers used guided the researcher along a route of gathering biographical information.

The researcher decided that the study would be about the Caldecott illustrators. The questions to be answered were: who were the Caldecott illustrators; what commonalities appeared in their family backgrounds, educational backgrounds, geographical locations, ages at time awards received, gender, prior and subsequent book publishing history, and publishing companies. The approach this study took was described by James Clifford as the scholarly-historical biography because it was supported by factual records. It was also decided that it was necessary to include a short biographical profile of each of the award-winning illustrators with other pieces of information.

The biographical profiles are different than the tables. They contain some biographical information, but they go one step further and contain a quote or two from the illustrator about his childhood and/or interest in art or his perception of the craftsmanship of illustration for

children's picture books. This was done so that the researcher could see how the different illustrators perceived the art of illustration and their careers.

After deciding on the subject and what aspects of the subjects' lives to cover the researcher located a list of those who received the Caldecott award prior to 1979. The next step was to make a list of the Caldecott illustrators and consult the sources for location of the information. Among the sources consulted were indexes, the card catalog, encyclopedias, and other references. The sources led the researcher to books and periodicals, including award acceptance speeches of the illustrators. The next step was to locate these sources and determine the availability of them for usage.

Upon locating each source the index was consulted to locate the illustrators and biographical information about and by them. Notes were taken on 4"x6" cards while reading the materials to later be collated by this researcher according to individual illustrators. These note cards included the specific information the researcher looked for as well as other factual items of interest which might have been used in the biographical profiles. The cards were color-coded according to the source for this researcher's use later. The purpose of the color -coding was that after the cards were collated according to illustrators the researcher could see from which source a quote came, without having to go back to that source.

After collating the sources into one chronological file the researcher was able to organize the facts obtained about each illustrator. At this point the researcher first pulled out and put in tabular form the information needed to test each hypothesis as stated. This showed in some cases that more information was needed or that the required information was unavailable. Then the next step was to go back and write a short biographical profile of each illustrator with other pertinent facts found.

Chapter 4

ANALYSIS OF THE DATA

The results of this study are presented in narrative and tabular form. Each hypothesis is discussed and analyzed individually with the appropriate table.

Table one dealt with hypothesis one which stated: Examination of biographical information about the Caldecott illustrators will show the commonalities in family background in regard to family participation in the arts. It has two columns: one listing the illustrator and the other listing members of the family who influenced the illustrator in the arts by participating in some art-related activities. In doing this any commonalities in the family backgrounds of the Caldecott illustrators were seen upon examination. One must take into consideration when looking at the numbers that fourteen were influenced by more than one member of their family. Table one showed that 14 had no family member influence. Those after which 'none' was written showed that for six the information was unavailable, for three the illustrator stated such, and that for five someone outside the family influenced the illustrator in this aspect of his life. It showed that 16 were influenced by mothers, 22 were influenced by fathers, 3 were influenced by sisters, 3 were influenced by brothers, and 1 was influenced by uncles in the arts.

Table 1

Who Influenced Caldecott Illustrators in the Arts

Caldecott illustrators	Influenced in art by	Caldecott illustrators	Influenced in art by
Dorothy Lathrop	Mother, sister	Marc Simont	Father, sister, uncles
Thomas Handforth	Father, Mother	Barbara Cooney	Mother
Edgar & Ingri D'aulaire	E. - Father I. - none+	Marie Hall Ets	none*
Robert Lawson	none*	Nicolas Sidjakov	Mother
Robert McCloskey	none*	Ezra Jack Keats	Father, Mother
Virginia Lee Burton	none+	Maurice Sendak	Father, brother
Louis Slobodkin	Father	Beni Montresor	none+
Elizabeth Orton Jones	Mother	Nonny Hogrogian	Mother, father, sister
Maud & Miska Petersham	Ma. - none Mi. - none+	Evaline Ness	Father
Leonard Weisgard	none*	Ed Emberley	none
Roger Duvoisin	Father	Uri Shulevitz	Mother, father
Berta & Elmer Hader	B. - mother E. none+	William Steig	Father, mother, brothers
Leo Politi	Father, mother	Gail Haley	Father
Katherine Milhous	Father	Blair Lent	Father
Nicolas Mordvinoff	none	Margot Zemach	Father, mother
Lynd Ward	none*	Gerald McDermott	Father, mother
Ludwig Bemelmans	Father	Leo & Diane Dillon	L. - mother, father D. - none+
Marcia Brown	Father, mother	Peter Spier	Father
Theodor Rozankovsky	Father, brothers		none+ - information unavailable none* - someone outside family influenced illustrator in art none - illustrator stated that no one influenced him in art

Table 3 shows the data needed for hypotheses 2, 3, and 5. It is arranged in six columns containing personal data about the Caldecott illustrators. The columns in order are: Caldecott illustrators, Year Award Received, Age at Time of Award, Birthplace, Residence, and Educational Backgrounds.

Data for hypothesis two is listed in column six on Table 3, and was stated as such: The educational background of the Caldecott illustrators will be common in geographical location of their art training and experiences. This hypothesis was accepted. In listing the name of the illustrators and place(s) of educational background, it became easier to compare the similarities and differences in location of educational training of those chosen to receive the award, during its first forty-one years of existence. A summary of the listing shows that training occurred abroad in 17 places and 33 places in the United States. Among the places abroad where training took place were: 8 in Paris, and 1 in each of the following: Venice, Verona, Milan, Rome, Vienna, Moscow, Tel Aviv, Amsterdam, and England. In the United States the areas were: 18 in New York State, 2 in each of the following: Pennsylvania, California, New York City, Chicago, and Boston, and 1 in each of these: Rhode Island, Virginia, Washington, and Washington, D.C..

By looking at the locations of educational backgrounds listed, it is apparent that New York State is the preferred place of study, with 18 award-winning illustrators taking all or part of their training in that area. Twenty-seven of the illustrators took all their training in art in one area

of the world, while 13 took training in two or three areas of the world. The numbers listed above are more than the total of forty-one illustrators who have received the award thus far, because 13 had educational training in more than one place.

Ezra Jack Keats is the only one of the illustrators who is self-taught and has had no formal art training. This is because he feels that formal art training causes one to use techniques of others and not to develop their own.²⁹

Hypothesis 3 stated: Patterns will emerge in the birthplace and present residence of the Caldecott illustrators. The birthplace and present residence discussed in this hypothesis are listed in columns 4 and 5 on Table 3. Listing the birthplace and present residence of the Caldecott award-winning illustrators made comparison of the similarities and differences in the geographical location of those chosen to receive the award more visible. A short summary of the results is charted below. Hypothesis 3 was accepted.

Table 2

Birthplace & Residence of Caldecott Illustrators

	Abroad	New York State	East Coast	West Coast	Mid- West	South- East
Birthplace	12	11	8	5	3	1
*Residence	3	15	13	5	1	1
*12 are no longer living						

²⁹Lee Kingman, Joanna Foster, & Ruth Giles Lontoft. Illustrators of Children's Books: 1957-1966, (Boston: Horn Book Co., 1968), p. 129.

Table 3

Personal Data of Caldecott Illustrators

Caldecott illustrators	Year Award Received	Age at Time of Award	*Birthplace	*Residence	Educational Background
Dorothy Lathrop	1938	47	Albany, New York	Albany, New York	New York, Pennsylvania
Thomas Handforth	1939	42	Tacoma, Washington	California	Paris, France; New York
Ingri & Edgar D'aulaire	1940	I. -36 E. -42	I. - Norway E. - Switzerland	Wilton, Connecticut	Paris, France
Robert Lawson	1941	49	New York City, New York	Connecticut	New York
Robert McCloskey	1942, 1958	26, 44	Hamilton, Ohio	Maine	Boston, Massachusetts, New York
Virginia Lee Burton	1943	34	Newton Center, Mass.	Massachusetts	California
Louis Slobodkin	1944	41	Albany, New York	Brooklyn, New York	New York
Elizabeth Orton Jones	1945	35	Highland Park, Illinois	Illinois, New Hampshire	Chicago, Ill.; France, New York
Maud & Miska Petersham	1946	Ma. - 56 Mi. - 57	Ma. - Kingston, New York Mi. - Hungary	Woodstock, New York	England
Leonard Weisgard	1947	31	New Haven, Connecticut	Denmark	New York
Roger Duvoisin	1948	44	Geneva Switzerland	New Jersey	Paris, France
Berta & Elmer Hader	1949	B. -60 E. -60	B. - San Pedro, Mexico E. - Pajaro, California	New York	Paris, France; California Washington
Leo Politi	1950	42	Fresno, California	Los Angeles, Calif.	Milan, Italy
Katherine Milhous	1951	57	Philadelphia, Penn.	Philadelphia, Penn.	Pennsylvania
Nicolas Mordvinoff	1952	41	St. Petersburg, Russia	New Jersey	Paris, France
Lynd, Ward	1953	48	Chicago, Illinois	New Jersey	New York
Ludwig Bemelmans	1954	56	Meran, Austria	Paris, France	New York City
Marcia Brown	1955, 1962	37, 44	Rochester, New York	New York City	New York
Feodor Rojankovsky	1956	65	Mitavia, Russia	New York	Moscow, Russia; Paris, Fr.
Marc Simont	1957	42	Paris, France	Connecticut	New York
Barbara Cooney	1959	42	Brooklyn, New York	Massachusetts	New York

* insufficient information found causes lack of city and state in some places.

Table 3 "continued"

Caldecott illustrators	Year Award Received	Age at Time of Award	*Birthplace	*Residence	Educational Background
Marie Hall Ets	1960	65	Milwaukee, Wisconsin	New York	Chicago, Illinois New York
Nicolas Sidjakov	1961	37	Riga, Latvia	California	Paris, France
Ezra Jack Keats	1963	47	Brooklyn, New York	New York	Self-taught
Maurice Sendak	1964	36	Brooklyn, New York	New York	New York
Beni Montresor	1965	39	Verona, Italy	New York	Verona & Venice, Italy
Nonny Hogrogian	1966, 1972	34, 40	Bronyx, New York	Oregon	New York
Evaline Ness	1967	56	Union City, Ohio	Florida	Chicago, Ill.; Rome, Italy Washington, D.C., New York
Ed Emberley	1968	37	Cambridge, Massachusetts	Ipswich, Massachusetts	Rhode Island, Massachusetts
Uri Shulevitz	1969	34	Warsaw, Poland	New York	Brooklyn, New York; Tel Aviv
William Steig	1970	63	New York City, New York	Greenwich Village	New York City, New York
Gail E. Haley	1971	32	Charlotte, North Carolina	England	Richmond, Virginia
Blair Lent	1973	43	Boston, Massachusetts	Connecticut	Boston, Massachusetts
Margot Zemach	1974	43	Los Angeles, California	California	Vienna, Italy; Los Angeles, California
Gerald McDermott	1975	34	Detroit, Michigan	New York	New York
Leo & Diane Dillon	1976, 1977	L. -43, 44 D. -43, 44	L. - New York City, N.Y. D. - Glendale, California	Brooklyn, New York	New York
Peter Spier	1978	51	Amsterdam, Netherlands	Long Island, New York	Amsterdam, Netherlands

* insufficient information found causes lack of city and state in some places.

First in discussing birthplaces, note on Table 3 that eleven were born in New York state and eight others in places on the East coast. Four of the five born on the West coast were from California. There were three from the Midwest and one from the Southeastern states.

When comparing the birthplace of the illustrators with their present residence, we observe that only Elizabeth Orton Jones still lives in the Midwest. The number of those residences still in New York state are 15 causing this to be the heaviest populated area with the rest of the East coast running a close second with thirteen. There are five who live on the West coast and three who live abroad.

Hypothesis four stated: 70% of the children's illustrators are male, therefore 70% of the Caldecott illustrators will be male. A tabulation was made stating the gender of the Caldecott illustrators as stated in hypothesis four to see if one gender has been dominant in receiving the award. This was compared to the percentage of male and female illustrators in general, which is 70%.

Table 4

Gender of Caldecott Illustrators

	<u>No.</u>	<u>%</u>
Male Caldecott Illustrators	25	61%
Female Caldecott Illustrators	<u>16</u>	<u>39%</u>
Total	41	100%

Hypothesis four ~~was~~ rejected because the percentage of male Caldecott illustrators ~~was~~ 61%, not the projected 70%.

Hypothesis five stated that: The ages of the Caldecott illustrators at the time they received the award will be within a fifteen year range. The ages of the Caldecott illustrators at the time they received the award(s) are listed on Table 3 in column 3.

Table 5

Range of Ages

20-29.....	1
30-39.....	13
40-49.....	20
50-59.....	6
60-69.....	5

* The difference between the total of 41 illustrators and the count of 45 shown here is that four of the illustrators received the award twice and that was included.

In looking at the above tabulation it appears that the majority of the illustrators were in their forties when they received the Caldecott award. Those in their thirties ran a close second. Robert McCloskey was the youngest receiving it in 1942 at the age of 28 years, while Faodor Rojankovsky and Marie Hall Ets were the oldest at 65 years, respectively receiving the award in 1956 and 1960. The age range here was 37 years, therefore rejecting hypothesis five which stated the age range would be 15 years.

Data for hypothesis six was charted on Table 8. Hypothesis six stated: Similarities will be found among the Caldecott illustrators in regards to prior and subsequent

appearances on the Caldecott Awards and/or Honor Books lists. The data are in three columns: Caldecott illustrators, Year and book(s) won Caldecott Award, and Book(s) on runner-up list. This hypothesis was designed to compare the prior and subsequent appearances on the Caldecott award and runner-up list of the Caldecott illustrators.

Table 6

Appearances on Runner-up List

2 winners.....	6 times
1 winner.....	4 times
3 winners.....	3 times
7 winners.....	2 times
14 winners.....	1 time
<u>14 winners.....</u>	<u>0 times</u>
41 winners	

Fourteen of the Caldecott Medal winners have never had a book which they illustrated appear on the runner-up list. The other twenty-seven have had from one to six runner-up books. This hypothesis was accepted with 66% of the illustrators appearing on the runner-up list.

Marcia Brown and Maurice Sendak tied with six books on the Caldecott runner-up list. Brown has received two Caldecott medals and six runner-up medals, a total of eight, which is the greatest number of times any Caldecott illustrator has appeared on either lists to date.

Leo and Diane Dillon are the only ones to receive the Caldecott Medal two years in a row. Other illustrators to receive the award twice were: Marcia Brown, Robert McCloskey, and Nonny Hogrogian.

Ezra Jack Keats, Robert McCloskey, Nonny Hogrogian, Virginia Lee Burton, Robert Duvoisin and William Steig all received the Caldecott medal prior to having any books they illustrated appear on the runner-up list.

The following had books on the runner-up list the year prior to receiving the Caldecott Medal: Elizabeth Orton Jones, Leonard Weisgard, Maurice Sendak, Evaline Ness, Leo Politi, Marcia Brown, Ed Emberely, and Nicolas Mordvinoff.

Evaline Ness had books on the runner-up list three consecutive years prior to receiving the Caldecott Medal. Marcia Brown illustrated books which were on the Caldecott runner-up list five consecutive years prior to receiving the medal.

Leonard Weisgard is the only winning illustrator who has had a book win the Caldecott Medal and one on the runner up list the same year.

Hypothesis seven stated: Publishing companies of the Caldecott illustrators will recur on the Caldecott Award Winner's book list. The following table is a compilation of the total. Table nine shows the publishers and the years in which books they published appeared on the award list.

Table 7

Publisher Appearance on List

1 publisher.....	7 times
3 publishers.....	4 times
2 publishers.....	3 times
6 publishers.....	2 times
7 publishers.....	1 time

Viking tops the list of publishers having seven of their books receive the award. During the first forty-one years of the award, Viking has had books receive it twice during each decade, except in the 1970's when they received it only once.

Doubleday was the publisher of the second two books as well as the 1947 book that received the Caldecott award. Now in the award's forty-first year (1978) of existence they again have had one of their books receive the award. There is a thirty-one year span between the third and fourth award for a book they published receiving the Caldecott.

Macmillan books received the award three times in the 1940's and Scribner received the award three times in the 1950's. Both of these publishers had another book awarded the Caldecott Medal, making it four times each.

Prior to and including 1956, Harcourt Publishers published the award-winning book three times. They have not had a book receive the award since then.

Houghton-Mifflin, Harper, Atheneum, Holt, Farrar, and Dial publishing companies have all had two of their many books published receive the Caldecott medal.

The following publishers have had the honor of having one of their books receive the Caldecott Medal: Lippincott, Lothrop, Crowell, Parnassus, Prentice-Hall, Dutton, and Windmill (Simon & Schuster). Sixty-one percent of the publishers have reappeared on the Caldecott award winners list, causing this hypothesis to be accepted.

Table 8

Prior and Subsequent Honor and Award Book Publishing History

Caldecott illustrators	Year and Book(s) won Caldecott Award	Book(s) on Caldecott Runner-up List
Dorothy Lathrop	1938 Animals of the Bible	
Thomas Handforth	1939 Mei Li	
Ingri & Edgar D'aulaire	1940 Abraham Lincoln	
Robert Lawson	1941 They Were Strong and Good	1938 Four and Twenty Blackbirds 1939 Wee Gillis
Robert McCloskey	1942 Make Way for Ducklings	1949 Blueberries for Sal 1953 One Morning in Maine 1954 Journey Cake Ho
	1958 Time of Wonder	
Virginia Lee Burton	1943 The Little House	1948 Song of Robin Hood
Louis Slobodkin	1944 Many Moons	
Elizabeth Orton Jones	1945 Prayer for a Child	1944 Small Rain
Maud & Miska Petersham	1946 The Rooster Crows	1942 An American ABC
Leonard Weisgard	1947 The Little Island	1946 Little Lost Lamb 1947 Rain Drop Splash
Roger Duvoisin	1948 White Snow, Bright Snow	1966 Hide and Seek Fog
Berta & Elmer Hader	1949 The Big Snow	1940 Cock-a-Doodle-Do 1944 The Mighty Hunter
Leo Politi	1950 Song of the Swallows	1947 Pedro, Angel of Olvera Street 1949 Juanita
Katherine Milhous	1951 The Egg Tree	
Nicolas Mordvinoff	1952 Finders Keepers	1951 The Two Reds
Lynd Ward	1953 The Biggest Bear	1950 America's Ethan Allen
Ludwig Bemelmans	1954 Madeline's Rescue	1940 Madeline

Table 8 "continued"

Caldecott illustrators	Year and Book(s) won Caldecott Award	Book(s) on Caldecott Runner-up List
Marcia Brown	1955 Cinderella	1948 Stone Soup 1950 Henry-Fisherman 1951 Dick Whittington and his Cat 1952 Skipper John's Cook 1953 Puss in Boots 1954 The Steadfast Tin Soldier
	1962 Once a Mouse	
Feodor Rojankovsky ¹	1956 Frog went a-courtin'	
Marc Simont	1957 A Tree is Nice	1950 Happy Day
Barbara Cooney	1959 Chanticleer and the Fox	
Marie Hall Ets	1960 Nine Days to Christmas	1952 Mr. T. W. Anthony Woo 1956 Play with Me 1957 Mr. Penny's Race Horse 1966 Just Me
Nicolas Sidjakov	1961 Baboushka and the Three Kings	
Ezra Jack Keats	1963 The Snowy Day	1970 Goggles
Maurice Sendak	1964 Where the Wild Things Are	1954 A Very Special House 1959 What Do You Say, Dear? 1960 The Moon Jumpers 1962 Little Bear's Visit 1963 Mr. Rabbit and the Lovely Present 1971 In the Night Kitchen
Beni Montresor	1965 May I Bring a Friend	
Nonny Hogrogian	1966 Always Room for One More 1972 One Fine Day	1977 Contest
Fvaline Ness	1967 Sam, Bangs, and Moonshine	1964 All in the Morning East 1965 A Pocketful of Cricket 1966 Tom Tit Tot
Fd Emberely	1968 Drummer Hoff	1967 One Wide River to Cross
Uri Shulevitz	1969 The Fool of the World and the Flying Ship	
William Steig	1970 Sylvester and the Magic Pebble	1977 The Amazing Bone
Gail E. Haley	1971 A Story - A Story	

Table 8 "continued"

Caldecott illustrators	Year and Book(s) won Caldecott Award	Book(s) on Caldecott Runner-up List
Blair Lent	1973 The Funny Little Woman	1965 The Wave 1969 Why the Sun and the Moon Live in the Sky 1971 The Angry Moon
Margot Zemach	1974 Duffy and the Devil	1970 The Judge 1978 It Could Be Worse
Gerald McDermott	1975 Arrow to the Sun	1973 Anasi the Spider 1977 Golem: a Jewish Legend
Leo and Diane Dillon	1976 Why Mosquitoes Buzz in People's Ears 1977 Ashanti to Zulu: African Traditions	
Peter Spier	1978 Noah's Ark	1962 The Fox Went Out on a Chilly Night

Table 9
 Publisher & Year(s) on Caldecott Award List

<u>Publishers</u>	<u>Year(s) received Award</u>
Viking	1941, 1942, 1954, 1958, 1960, 1963, 1975
Macmillan	1945, 1946, 1949, 1972
Scribner	1950, 1951, 1955, 1962
Doubleday	1939, 1940, 1947, 1978
Harcourt	1944, 1952, 1956
Houghton-Mifflin	1943, 1953
Harper	1957, 1964
Atheneum	1965, 1971
Holt	1966, 1967
Farrar	1969, 1974
Dial	1976, 1977
Lippincott	1938
Lothrop	1948
Crowell	1959
Parnassus	1961
Prentice-Hall	1968
Windmill	1970
Dutton	1973

Appendix A contains short biographical profiles of each of the Caldecott illustrators in chronological order. These contain some quotes as well as other interesting facts found out when researching for this study. The quotes are from the illustrator about the art of illustration and/or about the artist's childhood.

Chapter 5

Summary, Conclusions & Recommendations

Summary and Conclusions

This study was designed to collect data on all Caldecott illustrators up to 1979. The data compiled showed commonalities which were present in the backgrounds of those chosen to receive the Caldecott award.

The five hypotheses discussed first were not rejected. In looking at family backgrounds of the illustrators fifteen of them were influenced in the arts by some family member. The majority of those influenced were done so by parents - one or both.

The educational backgrounds of the Caldecott illustrators were basically limited to the Northeast area of the United States, especially in New York state. Many of the illustrators who were born abroad made the comment that picture book illustration in America surpassed that of other countries.

In studying the geographical locations of the illustrators, who are alive, it was noted that most of them reside in the same general region of the country as their birth. Most who immigrated to the United States, stayed on the East coast, especially New York state.

The majority of Caldecott award winners also had books

appear on the runner-up list. Theis researcher found that fourteen of those who received the Caldecott award have never had a book they illustrated appear on the runner-up list. Nicolas Sidjakov acknowledged that he was not aware of the existence of the award until he was called and told he had won. Many of those born abroad were not aware of illustrating for children's books until they were contacted to do such.

Another question in the mind of this researcher was: did the same publishers recur on the award list consistently? It was noted that a variety of publishers had books on the award list time and time again, while others appeared only once or twice. Viking appeared most often, winning twice during every decade from the beginning through the 1960's, and once in the 1970's.

The hypotheses which were rejected stated: 1) 70% of the children's illustrators are male; therefore 70% of the Caldecott illustrators will be male; and 2) the ages of the Caldecott illustrators at the time they received the award will be within a fifteen year range.

The percentage of male Caldecott illustrators was 61% which causes this hypothesis to be rejected. It stated that 70% would be male. The percentage of female Caldecott illustrators was 39%. Note that almost two-thirds of the Caldecott illustrators were male.

The age span between the oldest and youngest illustrators at the time they received the Caldecott award was 37

years; therefore hypothesis five was rejected. Robert McCloskey was 28 years old, while Marie Hall Ets and Feodor Rojankovsky were each 65 years of age when they received the award. It was noted that most of the illustrators were in their thirties and forties when they received the Caldecott award.

In appendix A a short profile of each Caldecott illustrator is given. These biographical profiles state facts about the lives of the illustrators which do not appear in the tables and listings given for the hypotheses. These profiles include quotes by the illustrators or about them in regard to their: childhood, perception of the art of illustration, and/or techniques used in illustration. Quotations by the illustrators relate aspects of their lives which influenced them in the craftsmanship of illustration.

Some of the difficulties in this study were: 1) availability of background information about biographical writing techniques and methods, 2) availability of background information about illustrator characteristics, 3) location and availability of materials needed, and 4) availability of needed biographical information.

This researcher tried to locate information stating the methodology used by biographers in writing a biography. One problem was that little information has been written in this area. Only within the last few decades have a few biographers begun writing down their information gathering techniques. As a result, this information was difficult to

locate.

The problem was much the same for the location and availability of information about illustrator characteristics. Much of the information found discussed specific techniques used by illustrators, but not general characteristics of illustrators.

The majority of the sources needed for this study were available from UNI or through inter-library loan. These sources provided most of the information needed for this study. Some information needed for hypothesis one was not located. In the research for this study many interesting facts were located that were mentioned in the biographical profiles.

Recommendations

Due to the nature of this study the following recommendations can be made: The study should be updated in ten or fifteen year intervals. It would be another study to see who the editors were and if they changed from one publishing company to another causing any influence on the award winning books. Interviews of those illustrators still living would be another source of information which could be used.

Appendix A

Biographical Profiles

Biographical Profiles of Caldecott Illustrators
1938-1978

1938 Dorothy Lathrop 1891- Animals of the Bible

Miss Lathrop was born in 1891, in Albany, New York. As a child she roamed in the woods and loved to build houses for the fairies to adopt.

It was undoubtedly being in my mother's studio, watching her at work, encouraged by her to experiment with brushes and paints for myself, and receiving from her much training which gave me my interest in art.³⁰

She used live animals as models for her books. Lathrop stated, "The artist who draws what he does not love, draws from a superficial concept."³¹

1939 Thomas Handforth 1897-1948 Mei Li

Mr. Handforth was born in 1897, in Tacoma, Washington and died in 1948. He started drawing before kindergarten and by age seven used a real artist sketchbook. Handforth lived in Peking for six years studying Oriental art. Most of the pictures done through the years came directly from life. "Fairy tales of the Orient interested me more than others because of the illustrations."³²

³⁰Ruth Hill Viguers, Marcia Dalphin, and Bertha Mahoney Miller, Illustrators of Children's Books: 1946-1956, (Boston: Horn Book, 1958), p. 144.

³¹Bertha Mahoney Miller, and Elinor Whitney Field Caldecott Medal Books: 1938-1957, (Boston: Horn Book, 1957), p. 11.

³²Stanley J. Kunitz and Howard Haycraft, The Junior Book of Authors, 2ed, rev. (New York: H.W. Wilson, 1951), p. 150.

high school. During World War I Lawson was a camouflage artist. He is the only person to win both the Caldecott Medal and the Newbery Medal, which was accomplished in 1945.

A critic said, 'No definite story is ever told in one of Robert Lawson's etchings. There is no beginning and no end; but for the space of a breath a door swings ajar into another world and those who choose may enter in.'³⁶

1942 Robert McCloskey 1914- Make Way for Ducklings

Mr. McCloskey was born in Hamilton, Ohio, in 1914. During World War II he drew training pictures for the army. McCloskey roomed for a while with Marc Simont, another Caldecott illustrator. In talking about the ducks used in Make Way for Ducklings he said,

I had to slow down those ducks somehow so I could make the sketches,.... The only thing that worked was red wine. They loved it and went into slow motion right away.³⁷

Robert McCloskey was the first illustrator to receive the Caldecott award twice. "McCloskey feels the he is 'primarily an artist, incidently a writer,' who imagines his stories in pictures and then fills in between pictures with necessary words."³⁸

³⁶Ibid., p. 77.

³⁷Norah Smaridge, Famous Author-Illustrators for Young People (New York: Dodd, Mead & Co., 1973), p. 109.

³⁸Anne Commire, Something About the Author II (Detroit: Gale Researche, 1971-1977), p. 187.

1943 Virginia Lee Burton 1909-1968 The Little House

Ms. Burton was born in Newton Centre, Massachusetts, in 1909. She wrote stories for her children when they were little. In talking about her books she stated, "My subject matter, with a few exceptions such as Calico, I draw directly from life, and I literally draw my books first and write down the text after...."³⁹ Burton stated, "....apart from the significance of any one book, it seems to me that books for children are among the most powerful influences in shaping their lives and tastes".⁴⁰ She married George Demetries and they lived at "Folleys Cove", Massachusetts. She died in 1968.

1944 Louis Slobodkin 1903-1975 Many Moons

Mr. Slobodkin was born in 1903, in Albany, New York. He remembered that he hummed a Russian song while working which he remembered his mom hummed as a child. At age five he was fascinated by an older boy who drew a three-dimensional face on the wall. He reflected, "It is my conviction that people of ten and younger have a keener sense of appreciation of those qualities that make good drawing than any of us beyond that age."⁴¹

³⁹Ibid., p. 42.

⁴⁰Miller, op. cit., p. 92.

⁴¹Ibid., p. 106.

1945 Elizabeth Orton Jones 1910- Prayer for a Child

Ms. Jones was born in Highland Park, Illinois, in 1910. As she did Prayer for a Child she related each part of the prayer to herself as a child. She actually had a little girl do the pretending of the prayer in her studio as a model. Jones explained, "Mine was an extraordinarily abundant childhood: music, reading, travel, fun, and also much quietness".⁴² She always enjoyed the outdoors. She made three books with her mother Jessie Mae Jones. Her home was called "Book End". Ms. Jones expressed, "Drawing is very like a prayer. Drawing is a reaching for something away beyond you".⁴³

1946 Maud & Miska Petersham Ma. 1890-1971, Mi. 1889-1960
The Rooster Crows

Maud was the daughter of a minister. She felt that her real art training came from working with Miska. Maud was born in Kingston, New York, in 1890. Miska was born in Hungary in 1889, with the name of Petrezselyen Mihaly. He changed his name to the present form while in England. Miska was self-supporting since age twelve.

The Petershams stated, "We always try to tell a story in our own pictures and often we put a little unimportant story within a story".⁴⁴ They asked the question

Does it seem strange that it takes two people to make the same book? Well it does, with us. Miska is right-handed and I am left. Perhaps that is the reason.⁴⁵

⁴²Viguers, op. cit., p. 136. ⁴³Miller, op. cit., p. 122.

⁴⁴Ibid., p. 134. ⁴⁵Kunitz, op. cit., p. 243.

1947 Leonard Weisgard 1916- The Little Island

Mr. Weisgard was born in 1919, in New Haven, Connecticut. As a child his father often put Leonard in a cracker barrel while he minded the store so as to keep track of him. Leonard felt he received more academic education outside rather than in the schools. "A particular school teacher was responsible for provoking and developing my interest in drawing and painting".⁴⁶ He served as a school board member and on the Connecticut Association of Boards of Education. During that time he stressed the importance and need for libraries. He presently lives and works in Denmark.

1948 Roger Duvoisin 1904- White Snow, Bright Snow

Mr. Duvoisin was born in Geneva, Switzerland. His father was an architect. As a boy he did a great deal of reading, during which he would stop and draw. While his father wanted him to become a chemist and his godmother wanted him to become a painter of enamels, he compromised to mural painting and stage scenery designing. He interpreted that "...the fewer the colors, the better the challenge".⁴⁷ When talking about the book which gave him the Caldecott award he said, "Now that the award has been made, I can safely say what I have know all along, that the book brought the winter upon us".⁴⁸

⁴⁶Lee Kingman, Joanna Foster, & Ruth Giles Lontoft, Illustrators of Children's Books: 1957-1966 op. cit., p. 189.

⁴⁷Ibid., p. 102. ⁴⁸Miller, op. cit., p. 166.

1951 Katherine Milhous 1894-1977 The Egg Tree

Miss Milhous was born in Philadelphia, Pennsylvania, in 1894. As a child she had little money. Her father was a printer and she spent her childhood sitting among the presses drawing and writing. She served as a supervisor on a Federal Art Project. Many of her stories had a Pennsylvania Dutch background. She stated, "Nothing is left to the imagination, Good art has always had an intangible, indefinable force, something felt rather than seen".⁵¹

1952 Nicolas Mordvinoff 1911-1973 Finders Keepers

Mr. Mordvinoff was born in St. Petersburg, Russia, now Leningrad, in 1911. He began drawing at an early age. "At the age of five I was editing a newspaper of sorts, written phonetically and making illustrations for it."⁵² He stated that "Nowhere does the American melting pot steam more busily than in the field of book illustration".⁵³

1953 Lynd Ward 1905- The Blagdest Bear

He was born in 1905, in Chicago, Illinois. "...he first thought of becoming an artist when in the first grade, he made the astonishing discovery that the name Ward was really Draw turned backwards."⁵⁴ He spent a part of almost

⁵¹Miller, op. cit., p. 221.

⁵²Muriel Fuller, More Junior Authors (New York: H.W. Wilson, 1963), p. 155.

⁵³Miller, op. cit., p. 237. ⁵⁴Ibid., p. 249.

every summer in the Canadian woods since a child, which influenced his life. He was the son of a minister and is married to May McNeer. About his work he wrote, "I try to give a feeling of the quality of the world and the people. If distortion or exaggeration will contribute to this - good."⁵⁵

1954 Ludwig Bemelmans 1898-1962 Madeline's Rescue

Mr. Bemelmans was born in Meran, Austria, in 1898. He was the son of a Belgian painter. He was always in trouble as a child, so was sent to America at the age of 16. The beginnings of Madeline were traced to stories his mother told of her childhood life in a convent as well as aspects of his life. The name Madeline was that of his wife. He felt,

The portrait of life is the most important work of the artist and it is good only when you've seen it, when you've touched it, when you know it. Then you can breathe life onto canvas and paper.⁵⁶

1955 Marcia Brown 1918- Cinderella

Miss Brown was born in Rochester, New York, in 1918. Reading books and listening to music were a normal part of her childhood. Her father was a minister. Her parents encouraged their daughters to explore the woodlands and lake shores with a seeing eye. She had a part-time job at the New York Public Library as a storyteller. In talking about

⁵⁵Kingman, Illustrators of Children's Books: 1957-1966, op. cit., p. 188.

⁵⁶Miller, op. cit., p. 259.

her childhood she remembered, "Every Christmas my sister and I received paints, crayons, and large pads of drawing paper".⁵⁷ Her father turned a wall of the kitchen into a chalkboard for her to draw upon.

1956 Feodor Rojankovsky 1891-1970 Frog Went a-Courtin'

He was born Feodor Stepanovich Rojnakovsky in Mita-
via, Russia, in 1891. He worked as a stage director and in
a Polish publishing house prior to coming to the United States
in 1941. He related his career as:

...wherever I was I felt that my duty to my vocation
as an artist compelled me to remain faithful to my artis-
tic goal. I became an illustrator of children's books.
I did it because I was an artist and loved nature and
loved children.⁵⁸

The love for art was born in his family with a father as a
school director and brothers talented in painting.

1957 Marc Simont 1915- A Tree is Nice

He was born in 1915, in Paris, France. He was born
to Spanish parents with his father participating in the arts
as an illustrator. He came to the United States, in 1920.
"Like any other child I drew pictures, but unlike a lot of
children, I never stopped."⁵⁹

1958 Robert McCloskey see 1942 Time of Wonder

⁵⁷Commire, op. cit., p. 29.

⁵⁸Lee Kingman, Newbery and Caldecott Medal Books:
1956-1965. (Boston: Horn Book, 1965), p. 170.

⁵⁹Viguers, op. cit., p. 180.

1959 Barbara Cooney 1917- Chanticleer and the Fox

Miss Cooney was born in Brooklyn, New York, in 1917. She spent her childhood summers in Maine and had a love for rocky shores, pearl-gray fog, and flash of blue water. She discussed her interest in art when she stated, "My father was a stockholder, my mother painted pictures for fun; so her children did too, and that's how it all began".⁶⁰ For Chanticleer and the Fox, she utilized the services of a neighbor's chickens and the local Grange supplied a pen for the chickens in her studio. In discussing her career she said:

...the first precept that I was taught was that a book is not a book until it is in print. I believe that this statement applies more to a picture book than any other kind.⁶¹

1960 Marie Hall Ets 1895- Nine Days to Christmas

Mrs. Ets was born in Milwaukee, Wisconsin, in 1895. Marie Ets' father was a minister. In school at the age of seven an art supervisor of the school agreed to let her take instruction with an adult group. As a child she went into the woods to watch the animals and then ran home to draw them. Ets did volunteer work at a settlement house. "In illustrating for little children I have tried to keep my eye and mind on the child - not on the art critics."⁶²

⁶⁰Ibid., p. 93.

⁶¹Kingman, Newbery and Caldecott Medal Books: 1956-1965, op. cit., p. 199.

⁶²Kingman, Illustrators of Children's Books: 1957-1966, op. cit., p. 105.

1961 Nicolas Sidjakov 1924- Baboushka and the
Three Kings

Mr. Sidjakov was born in Riga, Latvia, in 1924. As a child he listened to his baboushka tell stories. He can speak five languages. He said that when called about the Caldecott award he was unaware of the existence and meaning.

1962 Marcia Brown see 1955 Once a Mouse

1963 Ezra Jack Keats 1916- The Snowy Day

Mr. Keats was born in Brooklyn, New York, in 1916. He first understood what he drew when he was 9 or 10. Keat's father was a waiter in Greenwich Village. The first book he wrote and illustrated won the Caldecott award. As a child he was ill causing him to paint and draw rather than participate in active sports. He was self-taught in the arts. In 1973, the children's reading room at the Warrensville Public Library, in Ohio, was named after him.

1964 Maurice Sendak 1928- Where the Wild Things Are

Mr. Sendak was born in Brooklyn, New York, in 1928. He illustrated his first book in high school. He gave his parents credit for his fantasy appetite. Sendak began writing his first stories at 9 years. As a small boy he was often preoccupied with thoughts of death. Sendak was the first American to win the International Hans Christian Andersen Awards Illustrator's Medal. Sendak said that,

"The awards he has won didn't please media specialists as much as being told that his books have been used to help emotionally disturbed children."⁶³ This was because of his drawing techniques. In talking about his early career he noted, "...editors didn't encourage me, and a major reason was the kind of children I drew".⁶⁴

1965 Beni Montresor 1926- May I Bring a Friend

Mr. Montresor was born in 1926, in Verona, Italy.

As a child he was constantly involved in his own puppet theater. One day when he was three his grandfather came for a visit and he asked him to bring him pencils instead of candies the next time. When Montresor came to America and was asked if he wanted to illustrate picture books he said "yes" without knowing what they were. Now he stated, "...for me a picture book is a book whose content is expressed through its image".⁶⁵

1966 Nonny Hogrogian 1932- Always Room for One More

Miss Hogrogian was born in New York City, New York, in 1932. Her mother dabbled in painting, while her father copied Renoir, Homer, Monet and others. Hogrogian noted that

⁶³Kingman, Illustrators of Children's Books, 1967-1976 op. cit., p. 157.

⁶⁴Contemporary Authors V-VIII (Detroit: Gale Research, 1962-1976), p. 1035

⁶⁵Kingman, Newbery and Caldecott Medal Books: 1956-1965, op. cit., p. 262.

on Sundays her father painted and on Mondays "I picked up his brushes and dabbed away at his paintings, and he enjoyed every noticeable stroke. And that was where it all began".⁶⁶ In 1971 she married the poet, David Kerdian.

1967 Evaline Ness 1911- Sam, Bangs, and Moonshine

Mrs. Ness was born in Union City, Ohio, in 1911.

She studied library science and took education courses. As a child she barely revealed an interest in art by cutting pictures from magazines to illustrate her sister's stories. Ness's father was a photographer, later a carpenter. She remarked she did not start studying art until out of college. Ness thinks of herself as an artist who just happened to write.

1968 Ed Emberley 1931- Drummer Hoff

Mr. Emberley was born in Malden, Massachusetts, in 1931. He worked less than two years before he started his first children's book. According to Emberley, "the picture on the drawing board is merely a means to an end. The end is the printed picture".⁶⁷ His father was a carpenter. He knew of no artists among his ancestors. In talking about himself and his wife and their working habits he stated,

⁶⁶Doris De Montreville & Donna Hill, Third Book of Junior Authors (New York: H.W. Wilson, 1972), p. 137.

⁶⁷Lee Kingman, Newbery and Caldecott Medal Books: 1966-1975 (Boston: Horn Book, 1975), p. 201.

We do not work on Sunday, Thanksgiving, Christmas, or from the time school lets out in the spring till the children go back to school in the fall - all other time is devoted to our work.⁶⁸

1969 Uri Shulevitz 1935- The Fool of the World and the Flying Machine

Mr. Shulevitz was born in Warsaw, Poland, in 1935.

"Drawing has always been with me. The encouragement of my parents, who were both talented, probably contributed to my early interest in drawing."⁶⁹ He stated that he does not believe in imposing one style on different stories, but waits and 'listens' to see what style and techniques best fit the story. At one time Shulevitz was an artistic director for a youth magazine.

1970 William Steig 1907- Sylvester and the Magic Pebble

Mr. Steig was born in New York City, New York, in 1907. He said he was born into a family of artists - parents were painters, brothers were artists, writers, poets, and musicians. Even his children were in the art field. He felt that "the arts in America are in a healthy state and could flourish even more in a secure environment".⁷⁰

⁶⁸Hopkins, op. cit., p. 58.

⁶⁹Commire, op. cit., pp. 197-198.

⁷⁰Kingman, Illustrators of Children's Books, 1967-
1976 op. cit., p. 161.

1971 Gail E. Haley 1939- A Story-A Story

Haley was born in Charlotte, North Carolina, in 1939. Miss Haley did not learn to read until she was seven years old and then her father taught her in one day. She has been an art director and an apprentice in a print shop. She felt that, "Picture books, their first introduction to literary life, are important because they stimulate children to want to become readers....".⁷¹ Her father was an art director of a paper. She noted her aim was "...not to manipulate children, but to encourage them to be active, imaginative, whimsical, and curious".⁷²

1972 Nonny Hogrogian see 1966 One Fine Day

1973 Blair Lent 1930- The Funny Little Woman

Mr. Lent was born in Boston, Massachusetts, in 1930. Both parents provided him with books. His father was an electrical engineer, but he had an uncle who was a painter. He remembered,

My childhood is still very real to me; it was a solitary one and books were my greatest pleasure. My imagination was full of tales I read and I would write my own little stories and draw pictures to illustrate them.⁷³

He also writes under the name of Ernest Small. He related that his ideas came from folklore and experiences he has had on his travels.

⁷¹Ibid., p. 125.

⁷²Kingman, Newbery and Caldecott Medal Books, 1966-1975, op. cit., p. 229.

⁷³Kingman, Illustrators of Children's Books: 1957-1966, op. cit., p. 139.

1974 Margot Zemach 1931- Duffy and the Devil

Mrs. Zemach was born in Los Angeles, California, in 1931. Zemach's mother was an actress and her father was a stage director. She was cared for by her grandparents until she was five years old. Mrs. Zemach wrote, "If I make a book for children, I draw it the same as I'd draw for grownups".⁷⁴ She has four daughters and lives in Berkeley, California. she stated,

I have clear recollections from earliest childhood of looking and feeling my way into the pictures in books, and of living inside them for hours.... When I began to draw, it was with the same sort of obsessiveness.⁷⁵

1975 Gerald McDermott 1941- Arrow to the Sun

Mr. McDermott was born in Detroit, Michigan, in 1941. He drew at the age of four which caused his parents to enroll him in Saturday classes at Detroit Institute of Arts. He attended a high school specifically designed for the artistically talented. There were no family members who participated in the arts. He was living in Southern France at the time Anansi the Spider was named a Caldecott honor book. He stated, "...the artist like the arrowmaker, assists in releasing the imagination".⁷⁶

⁷⁴Kingman, Newbery and Caldecott Medal Books, 1966-1975. op. cit., p. 264.

⁷⁵Kingman, Newbery and Caldecott Medal Books, 1956-1965. op. cit., p. 197.

⁷⁶Kingman, Newbery and Caldecott Medal Books, 1966-1975. op. cit., p. 266.

1976 Leo & Diane Dillon L. 1933- D. 1933-
Why Mosquitoes Buzz in People's Ears

Leo Dillon was born in New York City, New York, in 1933. Diane Dillon was born in Glendale, California, in 1933. They met at an art institute in New York where they first thought of each other as competition. He was the first Black person to receive the Caldecott award. They both said that their "...career hit its peak with the winning of the Caldecott Medal in 1976".⁷⁷ They felt that "Illustration should not be confined, but should be expanded to all kinds of media."⁷⁸

1977 Leo & Diane Dillon see also 1976 Ashanti to Zulu: African Traditions

They were the first ones to receive the Caldecott Medal two consecutive years.

1978 Peter Spier 1927- Noah's Ark

Mr. Spier was born in Amsterdam, Netherlands, in 1927. He grew up in Brock-in-Waterland, the birthplace of Hans Brinker. He stated, "I cannot remember a time when I did not dabble with clay, draw, or watch someone draw, for my father, the illustrator and journalist, Jo Spier, worked at home".⁷⁹ He talked about his work habits by stating:

⁷⁷Kingman, Illustrators of Children's Books; 1967-1976. op. cit., p. 113.

⁷⁸Ibid., p. 114

⁷⁹Commire, op. cit., p. 199.

Since most of my picture books have some sort of historical setting.... I find out as much as possible about a subject or region. Then I go there, sketchbook in hand, to collect the myriad details that go into making these books.⁸⁰

He likes to retain the effect of colored pen drawing.

⁸⁰Ibid., p. 200.

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