

DES 360 Term Paper

Children's Book Illustrations

by Naqiyah Mustafa



Introduction

The topic of discussion is Children's Book Illustrations. Illustrations have been a popular form of visual art since a very long time. Most often used in marketing, animation and other media fields. It is also extremely popular in books. Illustrations have always been essential to the basis of any children's book. May it be from the age groups of 3-6 or 6 and above. The illustrations allow children to understand and interpret stories in a different way.

There are multiple essential reasons for children's books to have stories. This paper will discuss what are those reasons, and why are illustrations so important for children. I will also discuss the artists intent and feelings that are attached when designing these illustrations and how he would like children and their parents to interpret their artwork in combination with the stories.

The paper will also look at how the artist needs to connect with the stories first to understand what kind of illustrations will suit appropriately to the style of the author and the message or the morals that he is expressing.



Personal Experiences

Illustrations hold a very special place in my heart. I have always had a keen interest in illustrations and when exploring experiences, I realized that as a child when I would read a book, the most enjoyable experience was to look at the colorful illustrations next to the story. These illustrations not only made me enjoy the story more but also allowed me to visualize the story I was reading in my head and helped improve my imagination.

Because of my keen interest in illustrations, for this research paper I wanted to look into a number of things. I will discuss these further throughout this paper. As an artist and an avid reader, I know the significance of both the story and the visuals. And having the right visuals is essential for any stories.

Personally, I feel that the right illustrations, developed beautifully can really carry forward a story and add a fun twist on the way children interpret them. Sometimes stories can be very forward and plain, but with a little bit of visual magic they become so much more fun to read and to imagine and interpret.



Semantics

Connotative: In a way, illustrations do not have a certain connotative definition. The real-world association with an illustration is that it is often used to visually represent an idea or concept to make it easier to understand and remember. Most often illustrations are used to recreate situations or story scenes to help readers understand them better because they're a great visual device.

Social: The social interpretation of illustrations can depend on many things. On the geographical location of where the illustrations are made/released. The tone that it is using, the language it is being supported by and many such things. Depending on these social and cultural norms the illustrations themselves are interpreted differently and people take back different meanings from the same illustrations. Maybe the thought that the designer had is being morphed by every individual who is experiencing the design in a different social context.

Affective: As I discussed before, emotion is often very strongly intertwined with design. And its same when it comes to illustration. Many illustrators might have an emotional connection to the artwork that they are creating and they might want their emotions and morals to reflect in these illustrations that they create. Thus, illustrations can often hold strong affective meanings as well that the designer would want his audience to interpret.

Overall, illustrations are not often just a simple visual representation of a story, there are many deeper meanings and understandings connected to them and what they represent.

Pragmatics/Context

The context of every children's book illustration relies greatly on the illustrations and the story itself. Although, on a larger context these illustrations have been focused primarily within children's books thus they have their own pragmatics. Children's book illustrations are very often based primarily around the story and are always urged to be made simple and clear.

These books and stories are read in the context of cozy family nights where the parents often read the stories with the children. Sometimes even the parents indulge in the stories and interpret the illustrations in relation to their own lives. Often times these books are read and viewed at nursery, playschools and are handed out to students at schools for reading assignments. In this context, the stories and the illustrations need to be understandable and expressive.

I believe that a majority of illustrations are created and adapted to these common contexts, such as being made for children from a certain age category. Creating illustrations from situations such as home, school, library. But apart from that each illustration is based on the story and the context for both the illustration and the story comes solely from its environment and its surrounding. This can be seen when I discuss the individual experiences of reading books with illustrations.



Key Experiences

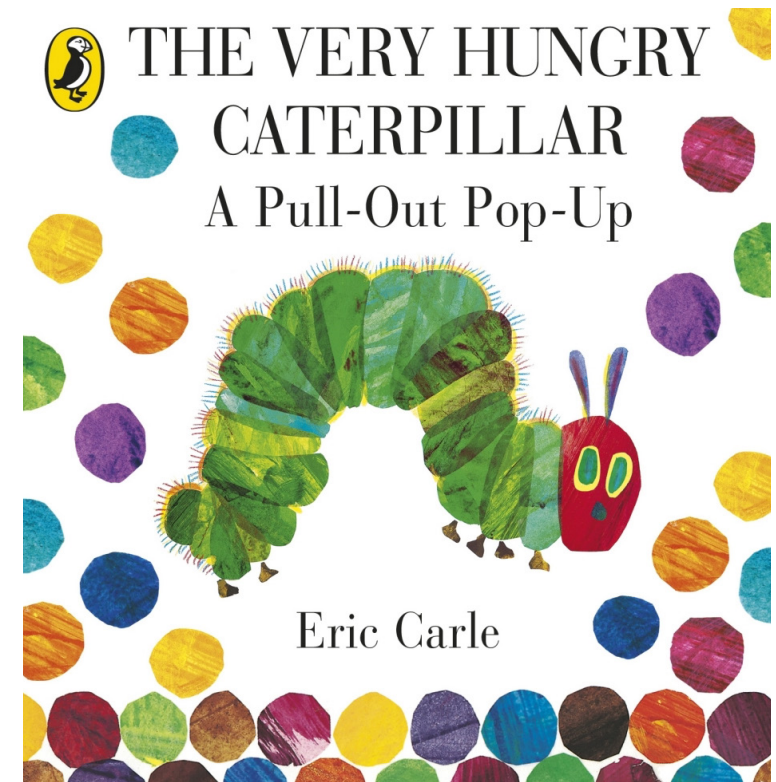
Experience 1 - The Very Hungry Caterpillar by Eric Carle

Age Group - Infant to 3 years old

The Very Hungry Caterpillar is a picture book written and illustrated by Eric Carle. It follows the life cycle of a caterpillar as it starts by coming out of its egg, all the way to becoming a butterfly. It teaches the days of the week and counting up to five. It is hugely popular, and has been translated into 50 different languages.

This book is specially written and illustrated by Eric Carle for infants to children to the ages of 4. They are designed with colorful and exciting illustrations to grab their attention and help them learn things in a fun and happy way. This in contrast with the story by Roald Dahl is targeted massively towards extremely young children and thus follows a completely different style. Although the context around it is similar, such as being read by parents to children in a family setting or within nurseries and preschools, the story's context changes in terms of its content.

Eric Carle has written and illustrated many books such as these for infants and children and has gotten a lot of positive feedback for his work and is recognized globally for creating child friend storybooks that allow them to enjoy and learn from books.



Stakeholders

The stakeholders for this book was primarily the author & illustrator, Eric Carle who wrote the story and designed the illustration that goes along with the story. And the other stakeholders were the publisher, distributor and the readers.

Semantics

Illustrations are visual elements and they often represent a story or a scene or are trying to portray some kind of scenario which the artist wants the viewers to interpret. In terms of The Very Hungry Caterpillar the illustration has been created in a way that supports the story and vice versa. They are both dependable on each other and together they create a unique experience for the children or the audience.

Semiotics

Illustrations have a lot to do with semiotics since majority of the visual elements are signals or signs that are there for the viewers or the readers to interpret. Semiotics in children's books that are for infant and children under the age of two have visuals that allow children to recognize real world items and create referents in their minds. Semiotics in this book allow children to practice recognition and the ability to retrieve information from their memory.

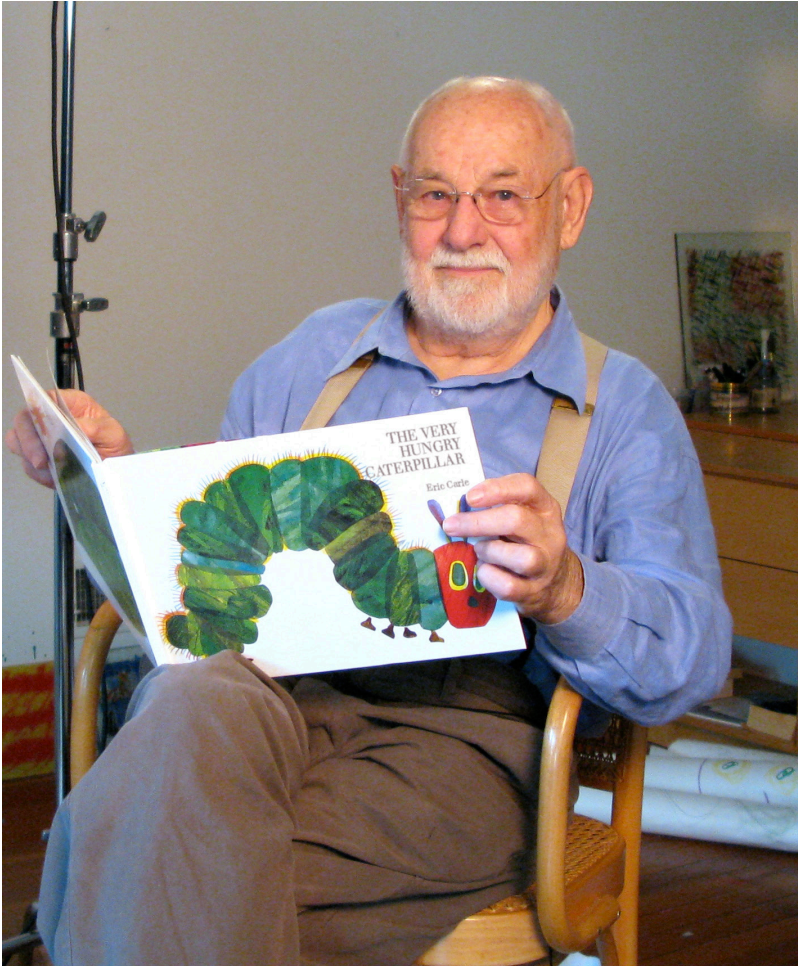
Context

This book's context relies solely within the Social and Cultural aspect where the context comes from when it is most likely for the audience to read these books and what do these illustrations primarily teach the children. Also, the context around it is whether this story is effectively teaching the children what it is supposed to be taught. The pragmatics focus on child development instead of just leisure reading.

Media

Since my topic is children's book illustrations, most of the media in use is print and publications. Although, illustrators and artists often used a variety of media to create the illustrations that they are working on. Ranging from pencil, paint to even digital. These illustrations are then put into print to compliment the stories that they are made for and then published worldwide.

Sender & Receiver



For *The Very Hungry Caterpillar* the sender is clearly the artist; Eric Carle. He has created this book focusing on both the story and the illustrations to create a compelling book that excites the children and makes them want to read it again and again.

His medium is not necessarily focusing on just the story but he has also worked on the illustrations that go side by side with the story. His message in terms of both the story and illustration is clear and simple since it focuses on children.

The receivers are the parents as well as the children. For this book, the parents would try to gauge if the book is actually helping the child understand the days of the weeks and if the child is enjoying it. The children are also the receivers because they are the ones who are truly experiencing the story and the artwork and will want to keep experiencing it over and over since it is so entertaining.

Intention & Interpretation

The Very Hungry Caterpillar is a very colorful bright and powerful book that not only teaches the children the seven days of the week, but also teaches them about food that is good to eat and food that should not be eaten too much. Moreover, it also teaches them about animals and the unique cycle of a caterpillar turning into a butterfly.

Initially, Carle stated that he created the book with the intention to aid children in their early learning process. He used strong bold visuals and colors which would grab their attention and help them to focus on the content in front of them. Carle strongly intended for people, parents and children alike to enjoy the book for its witty and funny storyline as well as its beautifully illustrated and created illustrations.

Carle has created each illustration by painting on thin translucent tissue paper with acrylic paint and then cut and tear down the papers and collaging them together on his illustration board. This entire process gives the illustrations a more realistic, depthful and fascinating texture.

As for the interpretation, you would wonder how can a simple book with such straightforward visuals and storyline be interpreted differently by anyone. Yet, there was a difference. Adults weren't able to see what children saw and what the children who read the book saw allowed sales for this book to hit the sky.

According to Carle, "I did not understand why it was so popular. But over time I have come to believe many children can identify with the helpless, small, insignificant caterpillar, and they rejoice when it turns into a beautiful butterfly. I think it's a message of hope. It says: I too can grow up. I too can unfold my wings (my talent) and fly into the world. This is a universal concern that children have: Will I grow up? Will I be able to function as an adult?"

On Saturday
he ate through
one piece of
chocolate cake, one ice-cream cone, one pickle, one slice of Swiss cheese, one slice of salami,



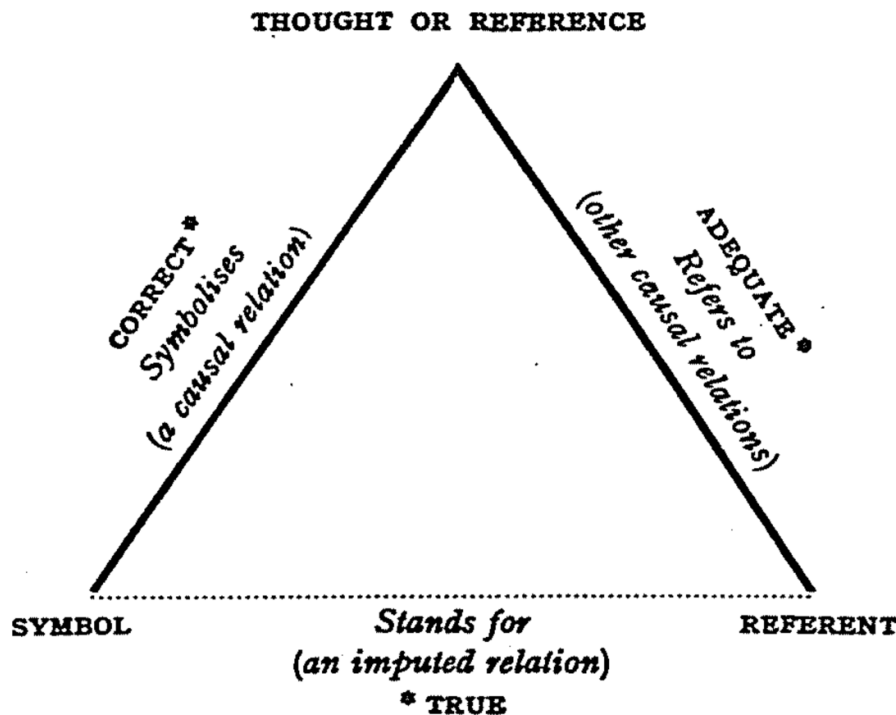
Semantic Triangle

The semantic triangle is the strong basis on which the meanings behind thought can be interpreted. They allow us to analyze what and how things and thoughts influence us and what is the meaning behind them.

The Very Hungry Caterpillar is all about thoughts, symbols and referents. The story itself focuses on getting children to develop the way that they think and retrieve information from their memories. When looking at the hungry caterpillar the children are bound to think of food as a symbol and use the hunger as a referent to think about the symbol which is the food.

So in the story, the hungry caterpillar is the thought, the hunger is the referent and the symbol is the food which the child will think about when they think of hunger. In this case because the caterpillar is hungry the child will probably think of food that most bugs or insects would eat, such as leaves and other fruits.

Within this experience we can see a steady coordination between the three elements of the semantic triangle. This is not often seen as sometimes the referent and the symbol may stand alone with the thought. But in this experience all three elements are interdependent and when understanding the meanings you can take into account the correlation between them.



Contextual Influence

Social: This story was primarily created by Eric Carle to help child development and to help grow within their learning. The book is read in social contexts such as homes with little children and within baby sitting events and nurseries. Reading the book together by the parent and child allows a bond to be created by them and also allows the child to develop their skills by reading and understanding the book.

National/Global: The story is so adaptable that the book has done quite brilliantly globally. Eric Carle has sold over a million copies of the books because of how much people, especially parents have liked the book. Not only is the story of the book extremely useful for the children but it is visually aesthetic for both the child and the parents as the illustrations are so beautifully done that even the parents remember them.

Cultural: On a cultural basis, The Very Hungry Caterpillar comes with many informational and development devices such as:

- learning about the days of the week
- learning about fruit
- learning about unhealthy foods
- the cycle of butterflies

These contexts in many ways influence the illustration but also the illustrations influence the stories and the context. Because of the powerful illustrations of Carle, his book was able to achieve much more with his book by getting children to interpret the story in a different way. This has contextually influenced the children as well as they learn to understand their environment by relating it to the storybook.

Key Experiences

Experience 2 - The Cat in the Hat, Dr. Seuss

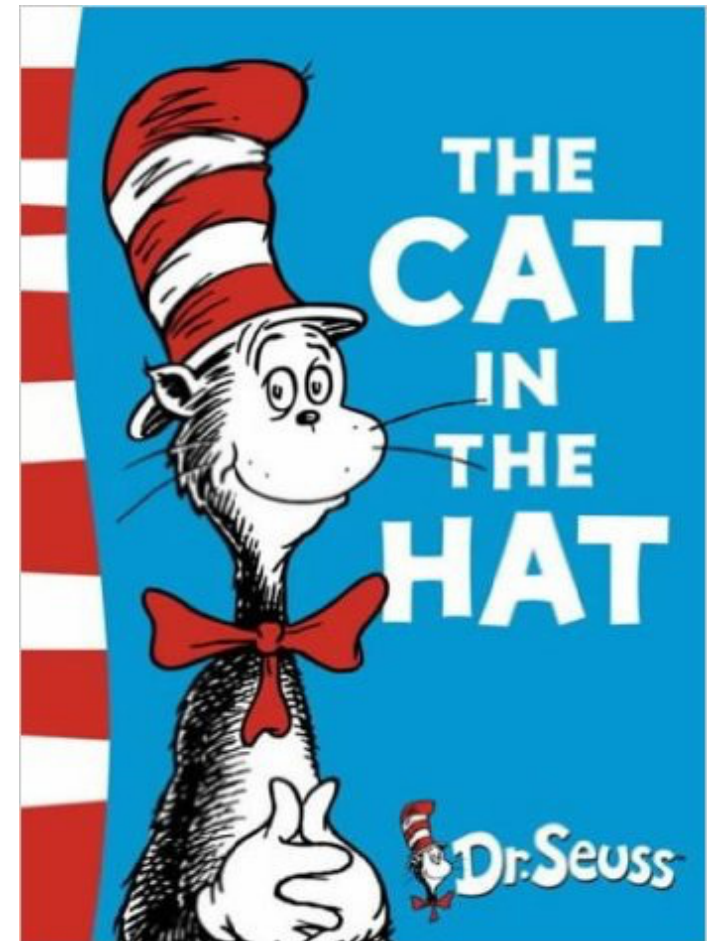
Age Group - 3 years to 7 years

The Cat in the Hat is a children's book written and illustrated by Theodor Geisel under the pen name Dr. Seuss and first published in 1957. The story centers on a tall anthropomorphic cat, who wears a red and white-striped hat and a red bow tie. The Cat shows up at the house of Sally and her unnamed brother one rainy day when their mother is away. Ignoring repeated objections from the children's fish, the Cat shows the children a few of his tricks in an attempt to entertain them.

This book has been both written and illustrated by Theodore Geisel under the alias Dr. Seuss. Many of his children's books were published under this alias where he found the freedom to create imaginative and creative content for children to enjoy and indulge in. He found the creative liberty to illustrate crazy illustrations in real life scenarios to allow children to be able to relate to them.

The Cat in the Hat was one of Dr. Seuss' biggest accomplishments and he was extremely proud of it. The coming of the book was an absolute coincidence as he chose the first two words he could find that rhymed and decided to create a story around them. The two words being *Cat* and *Hat*.

In 1957, Dr. Seuss, revolutionized the way that generations of children would learn to read. In the nearly 60 years "since The Cat in the Hat exploded onto the children's book scene, Theodor Seuss Geisel has become a central character in the American literary mythology, sharing the pantheon with the likes of Mark Twain and F. Scott Fitzgerald. Of his many imaginative stories, The Cat in the Hat remains the most iconic." (U.S. News & World Report August 13, 2007)



Stakeholders

This book was created during a time where the need for an easy to read and illustrative book was extremely high. A lot was at stake.

The stakeholders involved in this book were Theodore Geisel, his army friend who recognized his work and other educational officials.

Semantics

Even though illustrations are mostly visuals, the illustrations in The Cat in the Hat have many semantics connected to them and even more morals attached to the book. The story teaches children to have fun but to not let it go too far. It is a fun enjoyable and funny story that is expressed not only through rhyming words but also through the beautiful illustrations that truly show the fun that the "Cat in the Hat" is having with the children on a rainy day.

Semiotics

In terms of semiotics, the cat in the hat is not a common cat. It is an anthropomorphic cat with a keen sense of humor and adventure and wants to help these children learn the true meaning of family and fun. Visually he looks like a cross over between a cat and a man and this is mostly to create a sense of familiarity for the story by portraying a common pet as someone different.

Context

This book was essentially needed in a time where the U.S kids weren't making the leap from recognizing words to reading books. They needed a solution for this by producing a book with familiar, rhyming words with a fun theme so that the kids could grasp and understand the meaning and the words. The creation of The Cat in the Hat featured challenges and triumphs, with a special twist at the end. Kids all across America fell in love with The Cat in the Hat, and with reading.

Media

Since my topic is children's book illustrations, most of the media in use is print and publications. Although, illustrators and artists often used a variety of media to create the illustrations that they are working on. Ranging from pencil, paint to even digital. These illustrations are then put into print to compliment the stories that they are made for and then published worldwide.

Sender & Receiver



In this book, the communication model is special. The sender was based in an environment where he was required to deliver a storybook that was perfect for children to read and understand so that they could progress to reading bigger words and even bigger books. Although, conventionally the sender was the author and the illustrator, Dr. Seuss. He clearly sent his message through the medium that he was most confident within. Using words, but only 50 different words and using illustrations, strong, powerful visuals that allowed him to truly express the story behind the Cat in the Hat.

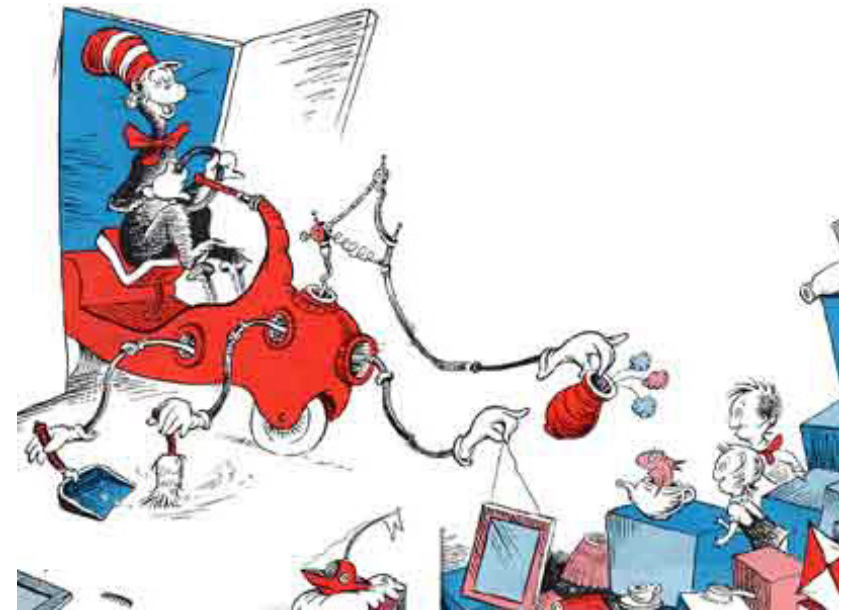
Furthermore the receivers of the books was the entire educational system in the U.S. And further it was the parents and students who were lacking in their reading and comprehension abilities. All of this audience was able to receive this message by the sender (the author) through his medium, which was the books he created through the publishing house.

Intention & Interpretation

The Cat in the Hat is a book that came with multiple intentions. To begin with the main purpose that the author and illustrator was aiming to accomplish was to create a story that was simple and attractive to children. He needed them to understand and read the story to increase their ability to read better. But apart from this the author wanted to intend other things too. The primary goal for the cat in the book was to create fun for the kids. The Cat calls it "fun that is funny", which Dr. Seuss distinguishes from the ordinary, serious fun that parents subject their children to.

Dr. Seuss wanted to children to interpret this book and its story in whichever way they wished, as a chance to be more fun, to break more rules, to always clean up after, or to never listen to strangers. These were all interpretations that the children were open to feel or experience. And each one of them probably did experience them in a different way relating the story to their own personal experience at home.

But overall the primary goal for Dr. Seuss was attained as he gets children to read more and more because of his exceptional story telling and illustrative skills, but it also gets them to have fun while reading. Even if he did not intend for them to do so, the children were able to read the story and have so much fun, as much fun as the cat in the hat would make them have in real life.

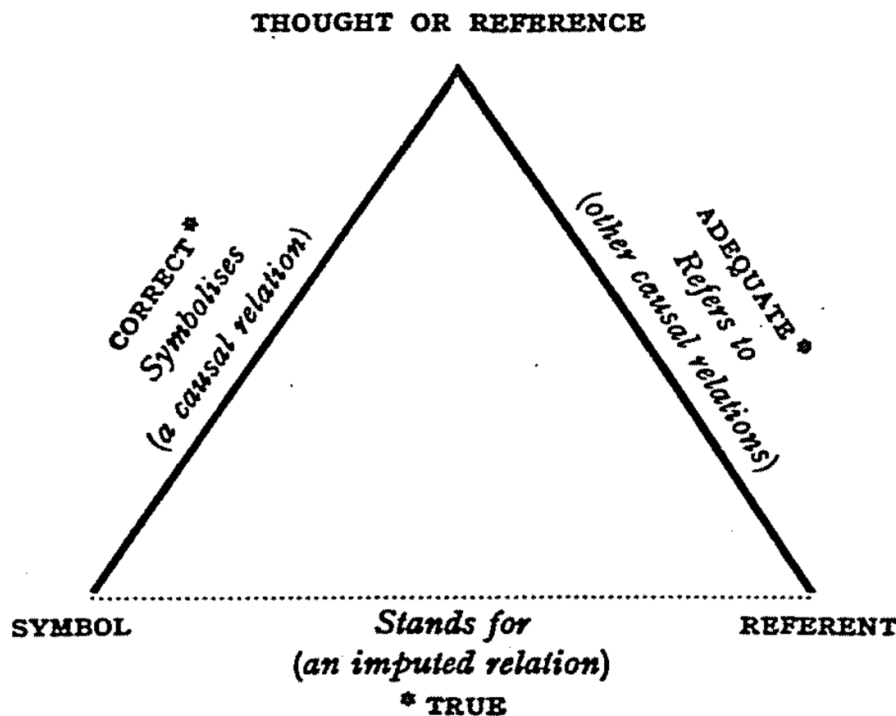


Semantic Triangle

The semantic triangle can also be implied to this story of The Cat in the Hat. The most prominent aspect of this story is the "cat" which isn't the usual four legged fluffy little fellow waddling around wrapping his tail to his owner's leg.

This cat is a symbol of its own, standing on two legs wearing a bow tie and a striped top hat. When the author wanted people to read the words "the cat in the hat" he wanted to specifically remember a tall black and white cat in a red bow tie and a large striped top hat. This was the symbol created for the thought such as the cat in the hat. The referent of this could also be the story itself. Mentioning the cat in the hat from the story by Dr. Seuss is a referent of itself that makes an individual think about the cat. And when you think about the cat you immediately think about the symbol.

In illustrations, symbols and thoughts play an extremely large role. They are massively interconnected and a symbol is always created through the illustrations. Especially if the story or the illustration is fictitious and imaginary. The symbol that will be created is always based off a thought from the book but it is a concept that is completely new and unique to the readers, viewers and the audience.



Contextual Influence

Historical: The story of The Cat in the Hat holds a significant place in the history of the U.S education system. Dr. Seuss is known to be one of the main characters in the American literary mythologies. He was able to create a story that got children to move ahead in their reading and read efficiently and effectively while simultaneously creating an interest in the world of books with the help of his illustrations and storytelling.

Social: Socially this story was set to create an interest for children between the ages of 3 to 7 for books and reading. This was a massive social cause since the children in the U.S were unable to catch up with reading standards globally and this book was able to get them to do so.

Inspirational: This story is inspirational not only because it has become one of the must-read books for children globally. But, it is truly inspirational as it came to be by complete coincidence by Theodore Geisel. A simple set of rhyming words and a whole lot of creativity allowed him to create a story that will be unforgettable to children globally. The pragmatics around this can also say that because of the fragile situation that this book was needed in, Geisel's ability to create a book that could be fun in a situation so serious was also a talent of its own.

Global: Globally this book has been sold in millions of copies. Although the basis of the story is set in the U.S and most of its references are directly connected to the American culture, many children across the globe are able to relate with the situation the children in the story went through and thus has created a global context for the book. Allowing any child from any cultural background to be able to enjoy this literary genius.



Key Experiences

Experience 3 - The BFG by Roald Dahl

Age Group - 7 years and above

The BFG (short for "Big Friendly Giant") is a 1982 children's book written by British novelist Roald Dahl and illustrated by Quentin Blake. Sophie is snatched from her orphanage early one morning by the B.F.G. (Big Friendly Giant), whom she witnesses engaged in mysterious activities, and whisked away to Giant Country. She is soon put at ease, as she learns that B.F.G.'s job is to collect, catalogue and deliver pleasant dreams to children. Reading this story is an experience for any child from the ages of 6 and above.

For Quentin Blake this experience was the beginning of many new things. Initially when he started to work with Roald Dahl, they both found it difficult to be on the same page. But while working on the BGF, Blake was able to grasp a bigger sense of the story that Dahl was trying to tell.

He says, "I got a sense of a greater dimension to the character than I had previously. The human side of him." And that, "The BFG has got mystery and wonder in it, It's much more sympathetic. It's actually about a relationship." And for him creating illustrations is an experience that varies every time. Illustrating or adapting a book is, he says, "like directing a play, or playing a piece of music." The script or the notes are there, but the interpretation can be various.



Stakeholders

The stakeholders for this book were primarily the author, Roald Dahl who spent time writing this story. Additionally it was Quentin Blake, the artist who illustrated for the story. And the other stakeholders were the publisher, distributor and the readers.

Context

For this book, the context was primarily based in England. It also focused on the story of a young girl with a curious attitude that landed her in the hands of the BFG. The girl was an orphan so the context around the story was also based around that. Furthermore the story was fictional so the illustrations of the giants were all imaginary but were related to the context of England. There were multiple references to the Buckingham Palace and other English references.

Semantics

Illustrations are visual elements and they often represent a story or a scene or are trying to portray some kind of scenario which the artist wants the viewers to interpret. Most often the semantic behind these illustrations come directly from the meanings from the storybooks or they reflect the artist's personality. Often times, they also reflect the author. Such as in the BFG, the giant has many characteristics that the author has and the illustrator believed that showing the illustrations as the author would add more meaning to the illustrations.

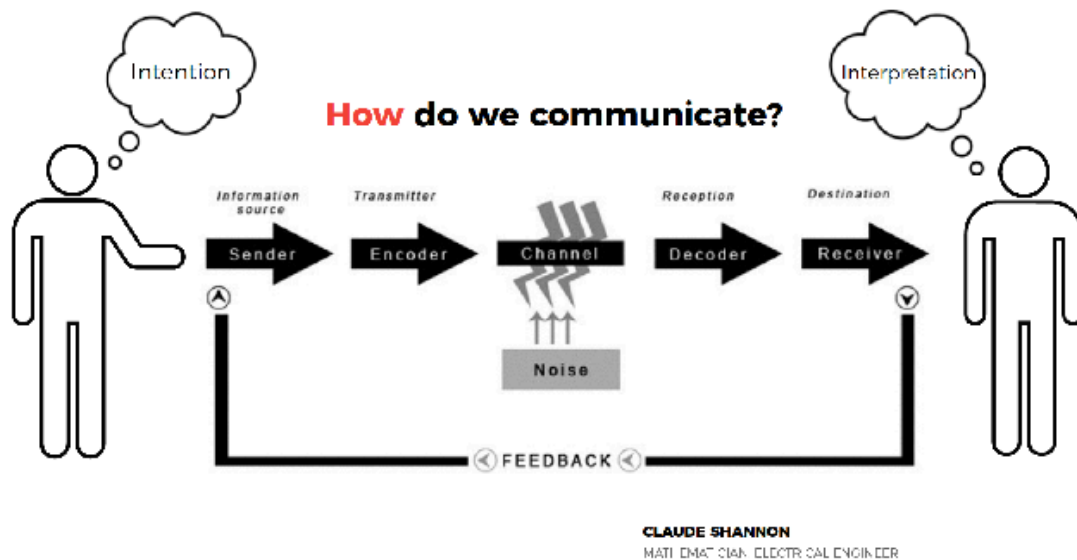
Semiotics

Illustrations have a lot to do with semiotics since majority of the visual elements are signals or signs that are there for the viewers or the readers to interpret. The semiotics in this story are clear signs for children to know that the story is about a girl, about giants and is based within a city that they might be familiar with - London. Semiotics are signs that allow the viewers of the art or design to make connections to things that they are already aware of and can relate to.

Media

Since my topic is children's book illustrations, most of the media in use is print and publications. Although, illustrators and artists often used a variety of media to create the illustrations that they are working on. Ranging from pencil, paint to even digital. These illustrations are then put into print to compliment the stories that they are made for and then published worldwide.

Sender & Receiver



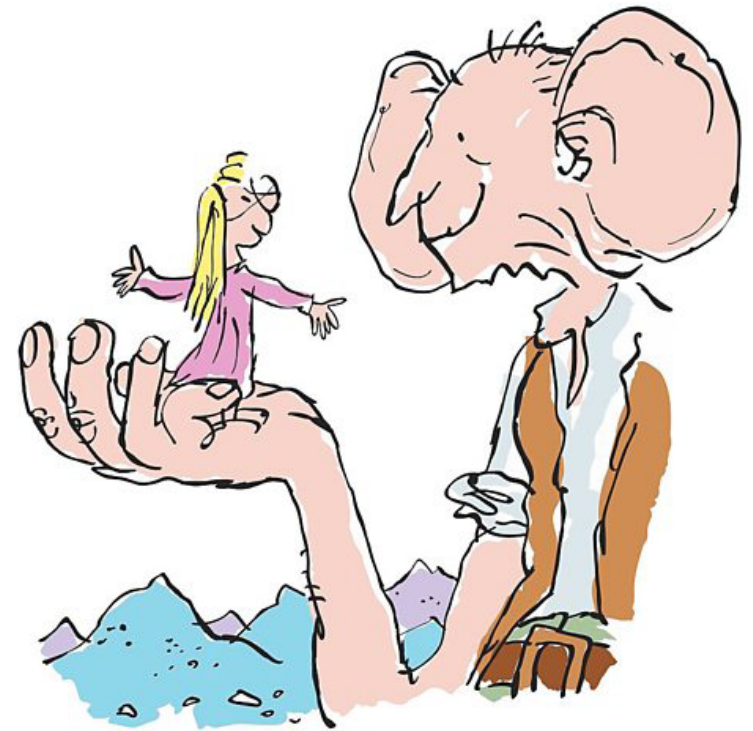
When relating to illustrations the sender is the artist and the receiver's are the viewers or the readers of the story. The artist most often has an intention that is closely connected to the story that they are illustrating for. Most often it relies very heavily on the story, for example in *The BFG* the story is a fictional one with playfulness and a lot of imagination. Thus, the illustrator has reflected this story within his illustration by creating visuals that are also imaginative and playful. The story is based in real London thus the illustrations also have hints of the context of England with illustrations of the Buckingham Palace and other items that are in context with England and the environment of the story. In this story the intent of the artist is clearly communicated through print in the books alongside the story. And thus these illustrations are then received by the readers who are the children and interpreted accordingly.

Intention & Interpretation

In terms of intent, Quentin Blake was initially creating artwork that he thought best fits the story that Roald Dahl had created. But after his artwork got rejected 3 times by Roald Dahl, he knew that something was wrong and he had to dig deeper to understand better what the author was visualizing and what type of illustration he wanted to represent his story.

Quentin Blake then met Roald Dahl and soon came to realize what kind of illustrations would best fit the story that he was trying to tell. Blake often says that he would imagine the craziest things that he could do and represent them with his artwork by having the characters in his work do those things. And because of this intention he was able to clearly express Roald Dahl's story.

In terms of interpretation, the main purpose of these illustrations to allow a sense of guidance for the readers. Roald Dahl did not want his books to be dry and boring, he knew that by pairing illustrations with his work he will be able to grab children's attention and allow them to imagine what he was imagining. When reading the BFG it is common for children to imagine the giant as a big unfriendly man. But, with the help of the illustrations they were able to see what both Dahl and Blake were intending for them to see. It is quite common for the receivers of these messages to not completely understand the intention of the sender, but in the case of illustrations, they are such clear visual semiotics that it is hard for the receiver to not interpret it the way the sender wants.



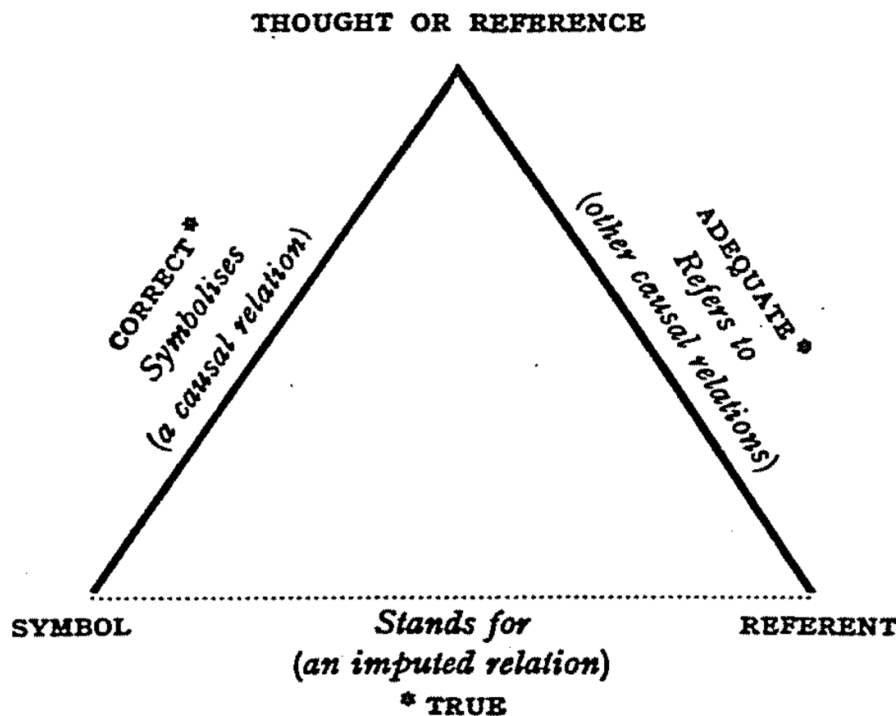
Semantic Triangle

The semantic triangle is the strong basis on which the meanings behind thought can be interpreted. They allow us to analyze what and how things and thoughts influence us and what is the meaning behind them.

In terms of the BFG, there are multiple components to illustration that sparks meanings to its viewers. When reading a book that's fictional like the BFG, when you hear the word giant it creates an image in your head. But most often this image is not substantial because a giant is not a common day item or a person that you see on the road. Thus the thought that you have in your head does not have any representative symbol.

This is when the illustrations come in. Most times illustrations can be perfect example of symbols and sometimes can also be considered as referents. When you read about a young curious little girl in the book and see an illustration of her next to the story you immediately have a thought and then create a reference to the girl. Or when you see the girl's illustration you create a direct reference to the thought about the girl you had while reading the story.

This is how the semantic triangle works by creating either symbols or referent of the thoughts that you get while experiencing a book or a story.



Contextual Influence

Local: So the illustrations are simple and clear without confusing children from any background. It is created keeping in mind that even though its set in the UK it is locally fit for everyone to understand and relate to the story.

Social: To enhance family time with the children, to read to and for children. Used in schools and pre-nursery to read to children during story time. Also used by children that are 5+ to read on their own to get used to reading, and to enhance their imagination. The illustrations are visual and allow families and children to imagine and recreate the stories in their minds visually.

Regional: the story is based in the UK and is probably created for kids in the uk for bedtime stories or daytime reads. The references in the illustration are very english. The context around the illustration is also using references that are common to the people that have lived in the UK.

National/Global: The story was created in the UK although they published the book around the world so that every child could experience the story of the BFG and interpret it the way they wanted to with the background of their experiences.

Cultural: On a cultural basis, the bfg comes with many morals such as:

- not to judge people based on appearance
- give people a chance
- two wrongs dont make a right
- you can be strong on your own
- dreams come true

Although these are incorporated in the story in a fun mythical way, the story allows children to understand these morals in their own way and accept them to influence their lives.

Comparative Analysis of Experiences

The experiences that I have chosen to document are all individual experiences that are not completely independent on each other. Holistically, they are all illustrations that is why they do share some common basis. All of them are illustrations based around and with a story, complimenting the story and allowing the story to be interpreted better with the help of its illustrations. All the illustrations are also all drawn on the basis of both realism and a sense of fiction. For example, The Cat in the Hat is not about a real cat, but the story is portrayed to have a cat coming into the lives of two completely normal real children. Thus, all the illustrations take realistic settings and scenarios and have added their own touch of magic to them.

Comparatively, I have chosen to explore illustrations for different age groups, being one of the main focuses and directing guides to my research. Illustrations come for a dime a dozen, and these days every other children's book has illustrations in it. But, when did this start? Which are the best? And what books should which children read. As seen in my research, each of my illustration experience has been catered for a specific age group and similarly the illustrations have also been created for the appeal of that age group. Moreover, the intent, and the semantics behind the illustrations also vary depending on the age group. For The Very Hungry Caterpillar, the moral behind the illustrations is to create vibrant, bright and simple illustrations so infants can be excited and engaged with the illustration and the book.

Overall, to compare my experiences would be to compare two completely different genres of movies. They are not similar but they are not completely different either. They just coexist in the world of illustrations where each of them fulfil their own purpose.

Improving Experiences

Going back to my final statement, each of these illustrations are fulfilling a certain purpose within the world of children's book illustrations. Although looking back at these experiences it is easy to tell that almost all of them are written in earlier times, dating back almost to the 1950's.

Since we have entered the age of digital revolution, it would be more suitable for children's books illustrators these days to pay deeper attention to the semantics and semiotics of these illustrations. Historically, people learned that illustrations were important to children's books to intrigue the children and get them to acquire an authentic interest in books and reading. These days, people are already aware about the need for bright, and compelling illustrations for the success of any children's book.

To improve such an experience it is essential for illustrators to connect with the stories they are illustrating for. Furthermore, they need to be able to connect the illustrations with the real world while still being able to allow space for children to use their imagination.

In my opinion, the experiences that I have explored are one of a kind unique examples of illustrations that do not need improvement in themselves. Designers and artists who created these works have thought deeply while creating them and have made them with multiple intentions in mind.

My only recommendation would be for future illustrators to do the same, and think extensively about their illustrations and understand the real meaning behind what they are creating and what their illustrations will represent.

Conclusion

As I mentioned earlier, this topic is incredibly special to me. Illustrations were not something I grew up with, I didn't even know what they were until about 2 years ago. But growing up, I have read all these exceptional books with mesmerizing stories and compelling visual artworks. Back then, I did not know the significance of these artworks or how they would affect my understanding of the world and allow me to expand my imagination.

While researching this topic I have had a chance to explore something that I thought I was only starting to explore now, but who knew that this topic was something I have been exploring since a little child.

Referring to Spranger's Dimensions of Value, I have been able to an incredible passion for knowledge. Before this project I only knew of these stories and the artworks and illustrations within them. I would always look at them and read these books and speak praise of them but I never knew the true background and depth behind them. This project pushed me to learn more about these personal experiences of mine with these stories. They helped me to understand the deeper semantics and wider contexts framing around these illustrations and even the stories. Even now, as I was compiling this presentation I was surprised by the joy I felt discovering the background and intentions behind all of these illustrations.

This project has not only allowed me to explore a topic I am extremely interested, but it helped me to understand why it was I have always been interested in the topic. I would love to carry on future research within this field and focus closer to the now than the past, now that I know everything about the truly iconic illustrations and storybooks.

