

Engaging with Endpapers: A Visual Literacy Experience Upon Opening a Picturebook

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Abstract. Picturebooks are sophisticated forms of visual design that offer much to delight and inform readers of all ages, not just within the pages of the story, but in the design of the books' peritextual elements. Picturebooks contain highly illustrated elements of art and design that can support the understanding of visuals and narrative. Those developed for young people are an indispensable tool for developing and extending visual literacy skills when emphasizing their visual elements and structural design (Stewig, 1986). Endpapers, an integral peritextual element are often illustrated and provide good sources of information for visual interpretation. In recent years, well developed and cleverly utilized endpapers in picturebooks have provided a growing opportunity for readers and viewers to understand and engage with the meaning of the visuals and narrative intended by the artists who create them. This research details a study done of the endpapers in eighty-five picturebooks published in 2016 in relation to two endpaper typologies, that of Sipe and McGuire (2006) and Duran and Bosch (2011). It was evidenced that of all the story elements reflected, theme was the most prevalent in the books studied.

Keywords: *Comprehension, endpapers, picturebooks, visual interpretation, visuals*

The purpose of this manuscript is to highlight the book design element of endpapers in picturebooks as a means for developing children's visual literacy skills at an early age. This case study examines the endpapers of picturebooks published in 2016 to further expand the endpaper typologies put forth by Sipe and McGuire (2006) and later extended by Duran and Bosch (2011). The findings include an analysis of the function of endpapers in the context of the narrative with various models highlighted. Through this study, a preponderance of visually illustrated endpapers were evidenced that can lead to reader-viewers in furthering their comprehension and appreciation of both the visual and the narrative.

Picturebooks are valuable art objects with the potential for visual literacy development. They are carefully designed and highly illustrated thirty-two page texts that are a mainstay in many young children's literate lives. Early experiences with picturebooks engage young readers in visual-verbal explorations such as with parent-child reading-viewing

experience. Picturebooks are frequently utilized in schools as a learning tool, often as a means to teach children to read, using the visuals as a support for text comprehension.

The visual and written text elements are equally important in picturebooks. Through this manuscript, the term picturebook is used as a compound word, as does Wolfenbarger & Sipe (2007), Pantaleo & Walker (2017) and others who reason that both visuals and text are essential components of picturebooks and thus must be viewed with equal importance and recognized through rendering it as one word. Serafini (2012) asserts that picturebook readers are not merely readers. They are "reader-viewers," as they use a variety of comprehension skills to interpret a picturebook and rely on both the verbal and visual systems for this interpretation. While learning and gaining facility in reading written text, the illustrations in picture-books can support the narrative and can extend reader-viewer's ability to comprehend what is read. In the highly visual world today, the visual design and images in

picturebooks can assist in developing visual literacy acumen and more fully enhance a reader's experience overall (Keifer, 1995; Panteleo & Walker, 2017; Stewig, 1986; Witte, Latham & Gross, 2019).

Visual literacy, for the purpose of this manuscript is defined by the Institute of Museum and Library Services (n.d.) who adapted Debes' (1969) definition: "demonstrate the ability to interpret, recognize, appreciate, and understand information presented through visible actions, objects and symbols, natural or man-made" and applies here to the act of reading picturebook visual art and design elements (para. 13). To support this, Sinatra (1986) defines visually literate persons as "those who have acquired the ability to make viable judgments about the image they perceive" (p. 56). Reading-viewing picturebooks are an avenue toward developing visually literate readers as they make informed judgements about the visuals, design and the text.

Reading a picturebook may seem like a simple process. Typically, a reader looks at the cover, opens the book to the first page of text, and commences reading. Studying the process of picturebook reading, however, it is evident that it goes much deeper than this and is a complex process (Sipe, 1998). There are three components that comprise a picturebook that assist in the reading-viewing as a whole entity; the visual (illustrations), the design of the book (i.e., covers and size of book) and the written text (Youngs & Serafini, 2013). To truly "read" a picturebook, a reader-viewer will attend to all three of these components. Often this occurs without a reader-viewer's awareness as all components are engaged simultaneously, and being integrated at one time through "oscillation," the simultaneous process of moving back and forth between all semiotic systems to make sense of the book (Sipe, 1998).

All elements of picturebooks are essential and carefully designed by their developers and artists, including the peritext, or all the physical features and design elements of picturebooks that surround the story (Wolfenbarger & Sipe, 2007). Peritextual elements are such things as the cover and spine format, the book jacket, the

texture and patina of the paper and materials used, the dedication and illustration and font style. This study focuses on one of the peritextual elements of picturebooks -- the front and back endpapers in the books.

Picturebook endpapers can be found on the inside of the front and back covers of a hard-cover book. They are the structural bond between the body, consisting of a series of signatures (16 page bundles) – folded papers stitched or glued together and bound into the casing or cover of the book. The endpapers are the first and last pages of the front and back signature glued down onto the covers (see Figure 1). Not only are endpapers used as a structural element in picturebooks, they also have an aesthetic purpose and the potential to foster the development of visual literacy skills in young reader-viewers.

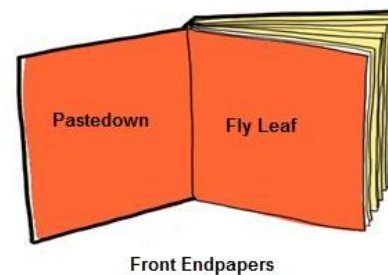


Figure 1. Example of endpaper format

Asking reader-viewers to study the components of picturebooks by examining them individually, can prove to be a worthwhile experience in extending one's understanding of the text as a whole. Learning about the design and visual components of picturebooks can also assist in extending visual literacy development in young children (Chesner, 2000).

Peritextual elements of picturebooks often go largely unnoticed by reader-viewers of picturebooks in favor of getting to the story or textual elements; however, this has been changing in educational settings as teachers become more informed of the design and value inherent in the visual components. By investigating peritextual elements, reader-viewers gain deeper understanding of the text,

author and illustrator purpose and greater appreciation of the picturebook as an object of art and meaning.

Endpapers and their Role in Picturebooks

The first decorated pages or endpapers in books appeared in the middle of the 17th century and were rendered in marbled papers (Sipe & McGuire, 2006). Children's books consisted of soft board covers and did not include endpapers at all. It was not until the beginning of the 20th century that picturebook endpapers began to be illustrated, mostly in a modest manner. Things changed considerably beginning in the 1960's as endpapers in children's books often were used for communicative purposes and thus were intended to be a more central component of the book's design (Duran & Bosch, 2011). Since then, picturebook endpaper design has grown in its relevance and creativity as illustrators use them in innovative ways to exemplify and extend the text. Today, endpapers are an essential component of the overall design of picturebooks and not giving them their just due would denigrate the art object that forms the picturebook.

There are myriad ways in which analyzing peritextual elements can "strengthen students' visual literacy skills" (Witte, Latham & Gross, 2019, p. xii). This chapter details a case study in which the peritextual element of picturebook endpapers were examined in order to understand their visual and textual meaning-making and appreciation potential for young reader-viewers.

Framing the Study: Endpaper Typologies

Only two groups of researchers had formally studied the format and content of picturebook endpapers in depth. Reading Sipe and McGuire's (2006) study, *Picturebook Endpapers: Resources for Literary and Aesthetic Interpretation*, inspired my research about the peritextual element of picturebook endpapers.

In order to document the diversity of "form and function" that appear in picturebook endpapers, the researchers placed the hundreds of books they read into two categories related to design: illustrated or unillustrated. They further classified these two into front and back endpapers being identical or dissimilar, as illustrators and book designers choose to develop the front and back pages as similar, or identical in that both are the same color, design or illustrated exactly the same, or dissimilar, in that the front and back endpapers may consist of different colors, designs or illustrations (see Figure 2). This is done for a variety of purposes, but often as a means to help tell the story or highlight certain elements of the story.

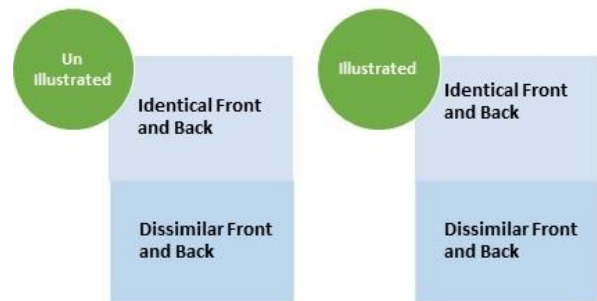


Figure 2. Sipe and McGuire's typology of picturebook endpapers (2006).

Sipe and McGuire (2006) discuss each type, providing examples and purposes of each. It is an in-depth look at an unambiguous categorization of picturebook endpapers while exemplifying the purposeful decisions of book designers and illustrators. As a result of their work, they strongly encourage classroom investigation and discussion of endpapers so as to support children's critical thinking, making inferences and appreciating picturebooks as objects of art.

Endpapers have a "privileged position before and after the story" (Duran & Bosch, 2011, p. 123) and endpapers and all peritextual elements of picturebooks should no longer be viewed as separate elements of a book, but be considered part of the story. These researchers contend that endpapers serve important meaning-making functions in providing context for reader-viewers. The goal of their study was

to encourage researchers, teachers and others who use picturebooks to not only view them as complete art objects, but to give more consideration to their separate parts. In this case, it is the endpapers. Duran and Bosch furthered Sipe and McGuire's (2006) typology beyond a focus on format and relationship of the front and back endpapers, to distinguishing their function and purpose within the context of the story. They furthered Sipe and McGuire's categorization of form by additionally classifying them as plain, patterned and illustrated.

Duran and Bosch's (2011) classification focuses on the function of the epitextual and peritextual components of endpapers. Epitextual elements are "those that make some sort of allusions to the collection or to the publisher; make some reference to the author, contain dedications or tributes, or are directed explicitly to the reader" (p. 124) but do not relate to the story. Epitextual elements do not apply directly to text comprehension and therefore was not a component of my case study.

Related to peritext, Duran and Bosch (2011) identify five functions of endpapers that interact with the story and provide context for understanding and appreciation (see Figure 3). **Characters** within the book are one element that can be depicted within picturebook endpapers, either in the front or back or in both places. **Location**, or where the story is situated can be incorporated in some manner on the endpapers. The **theme** depicted in a book is often found represented in endpapers through symbols, patterns, or colors. The **preface and epilogue** function, is a supportive means for helping reader-viewers situate themselves within the narrative before the first page of text, where front endpapers depict the setting or event as it was before the story takes place. The epilogue endpapers at the end of the book can reveal to the reader-viewer how circumstances have changed due to the events that take place. Combined, these visual elements in the endpapers mimic a preface and epilogue to the story. Lastly is the function that the researchers identified as the **bonus track**. Bonus tracks are "gifts" or added extras such as games or added information that does not appear in the story, but can aid in the appreciation and under-

standing of the story. Examples of each of these functions are shared below:

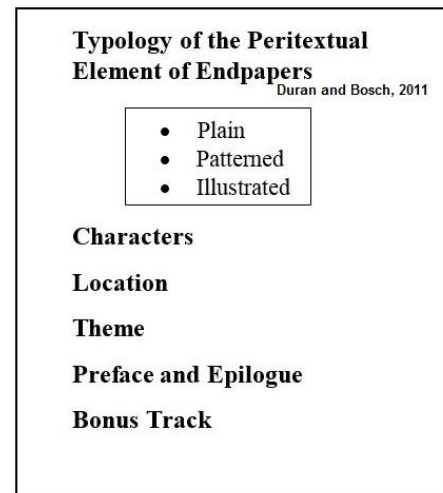


Figure 3. Duran and Bosch's typology of endpapers with peritextual content in relation to the story (2011).

The purpose of a typology of endpapers is not to sort them into categories, but to use them as a means for further understanding and appreciation of the picturebook as a whole, and to use them as an essential component of visual communication (Duran & Bosch, 2011).

Case Study

The first research of this kind, these typologies set the groundwork for an in-depth study of the endpapers in picturebooks and motivated the researcher to apply them to recently published picturebooks. Knowing how aesthetically and deeply developed picturebook endpapers were becoming, the research was aimed to determine their potential for helping children develop beginning visual literacy skills using this highly visual component. Many teachers of young children utilize picturebooks as a mainstay in their curricula and as a tool for assisting in learning to read and gain content knowledge. The aim is to consider the meaning making potential of the visuals in picturebook endpapers in aiding children in deeper understandings and appreciation of the textual components of books as a whole. The books

were categorized by form and function, but mainly related to their potential for encouraging reader-viewers to further investigate author and illustrator meanings using the visual elements within.

Methodology

There are thousands of childrens' picture-books published each year. This study represents a very small sampling of them. The data from which this manuscript draws comes from eighty-five hardcover picturebooks that were published in 2016 (see list at the end of the chapter for the books highlighted here). They were obtained from the "new book" shelves in the children's area of local libraries as these were the latest books chosen by children's librarians as being worthwhile additions for their collections. Choosing picturebooks from the new books shelves initially was indiscriminate, knowing that hardcover books include endpapers. The initial step of analysis included reviewing the cover of each book, opening them so that both the front and back covers were visible. Next was viewing under the book jacket, if there was one, to determine if the cover and jacket were identical, as many tend not to be. This is an interesting visual phenomenon, however, that is a focus for another study of peritextual elements of picturebooks.

The goal was to view the endpapers of one hundred newly published picturebooks and document how they correlated to both typologies in order to assess their relevance and accuracy. Sipe and McGuire (2006) categories utilized include: illustrated identical front and back, illustrated dissimilar front and back, unillustrated identical front and back and unillustrated, dissimilar front and back. The Duran and Bosch (2011) categories of characters, location, theme, preface and epilogue and bonus track were used for analysis as well.

After utilizing the initial procedure of thoroughly scanning and viewing the cover, book jacket and endpapers with the first ten books and using a checklist that included the major elements of the taxonomies, it became evident that this was not a lucrative method and was not providing full information about the

contents of the endpapers and their relationship to the text. A declaration from Sipe and McGuire's (2006) study became apparent, "A picturebook's endpapers can only be fully understood after the whole picturebook is studied" (p.297). This resulted in the method being adapted to include reading and analyzing each picturebook from cover to cover. Although time consuming, it was a change that resulted in meaningful analyses of picturebooks as a whole, but led to fewer picturebooks and their endpapers being analyzed. As a means for providing a lasting visual and for further analysis and comparison purposes, photographing the front and back endpapers in the books (and the book covers) was another step in the analysis.

After choosing a number of newly published books to review, it was evident that a large percentage included unillustrated endpapers rendered only in colored papers without illustration. Although endpapers of this style can lead to interpretation of the text as a whole, specifically witnessed in the Sipe and McGuire study (2006), it was determined that the illustrated endpapers that illuminated the Duran and Bosch (2011) functions provided deeper information and resulted in the researcher choosing only books with illustrated endpapers. Aspects of Sipe and McGuire's (2006) typology were used as a first step in that it was determined and documented if the illustrated front and back endpapers were identical or dissimilar. A study of books with unillustrated endpapers and their connection with development of visual literacy skills would prove to be valuable as well, but not within the scope of this study.

Of the eighty-five books analyzed, 38 or 45% of them were authored and illustrated by the same person. This leads to questions about the difference between books whose creators are engaged in the entire process of writing and illustrating, versus the books where two different people, the author and the illustrator (and the publisher) have a say in the marriage between the text and the visuals throughout, including the endpapers. Further research on this topic is needed.

Early in the evaluation and analysis of the endpapers, the researcher theorized that some books contained design and visual elements that were highly supportive in terms of assisting

reader-viewers to establish strong comprehension of the overall text. Although most books' endpapers appear to have been designed to enhance appreciation of the art object and hint at helping reader-viewers to gain deep understanding of the text, there were some that clearly stood out as exemplars and required commendation. The researcher assigned an additional typology element, **enhances comprehension and/or encourages appreciation** to emphasize those endpapers that fully embodied this function to a high degree.

Limitations of the Study

This research was a case study of which the purpose was to investigate and describe picturebooks' endpapers that were good models of strong peritextual elements based on Sipe and McGuire (2006) and Duran and Bosch's (2011) typologies. The books were arbitrarily chosen at first if they were published in 2016 and then if their endpapers were illustrated with visuals beyond only colored pages. This inquiry process left out some quality visually-developed books as a whole whose endpapers may have been highly meaningful, even if not illustrated. Other peritextual elements could have been considered too, such as paper stock and texture, or book size, as these elements can impact illustrators' creation of endpapers. These and other peritextual elements of picturebooks are important to consider and worthy of future study, but not emphasized here.

Lastly, research has documented that each reader-viewer utilizes ones' own meaning-making systems while engaged with a picturebook, or any book for that matter due to their purpose for reading (Rosenblatt, 1978). Viewers use their own schema and personal experiences to interpret visuals, associating them to life experiences or familiar images, coming up with unique interpretations (Fang, 1996). This concept is apparent as this study is largely based on the researcher's personal interpretation of the books and their visual components as well as when she reasoned which endpapers fit into the additional typology element created: enhances comprehension and/or encourages appreciation. As indicated previously, most

endpapers did help to enhance appreciation or further understanding of the text as a whole; but it was from the researcher's perspective to identify those that stood out as exemplars due to their rendering. However, other endpaper reader-viewers may not have the same interpretation given similar examples. The researcher needs to be careful to designate this particular function only if it is apparent that the endpapers were created specifically for this purpose. If an opportunity presents itself, then young reader-viewers can be engaged in productive discussions to determine which books' endpapers help them to better understand and enjoy the book overall.

Interpretations

The following discussion depicts endpapers within the books that fall into Duran and Bosch's (2011) five function endpaper typology as well as the additional function: enhance comprehension or encourage appreciation function. Figure 4 illustrates the percentage of books among the 85 reviewed that included each of the functions. Endpapers were evaluated for all functions and numerous books contained more than one function. For example, endpapers could portray both character and theme. Some books included a number of functions and four of the books, or 5% of them, depicted four of the six. There were two books that depicted five of the six functions and there was one book that depicted all six.

It is important to emphasize that visuals can be interpreted in different ways by viewers based on their own experiences. As the researcher analyzed the books in this study, she used an approach that considered each book being used with children in an educational setting and how the functions could assist them in more fully comprehending and appreciating the story grounded in their own schema. The description and interpretation as follows is considered from the researcher's perspective as an educator and understands that the readers of this chapter may interpret the visuals in different ways.

Theme. Theme is typically seen as a main idea or underlying message in children's

literature. Sixty of the 85 books, or 70.5% portrayed theme within their endpapers. A theme is depicted in the endpapers of *Luis Paints the World*, written by Terry Farish and illustrated by Oliver Dominguez (2016). The story follows Luis who worries about his brother Nico leaving for the army, “to see the world.” Luis expresses his emotions through painting the world as a mural (his home, the moon, the river, orange and lemon trees, two boys representing his brother and him) on an expansive wall outside his home. After Nico leaves, Luis continues painting the wall, adding images represented in the photographs that Nico sends

home. Others help including his neighbors and his Mami, thus bringing the world to life through the contribution of many. Finally, Nico comes home “and the alleyway wall swoops and flows, the world rich with color” (opening 16). (Note: Picturebooks are not paginated, and therefore using the term “opening” is protocol for discussing the pages, with the first page or opening that begins the actual textual story indicated as opening one and moving forward with subsequent numbers. The researcher chose to use this terminology in this chapter in case readers are interested in viewing the picturebooks themselves).

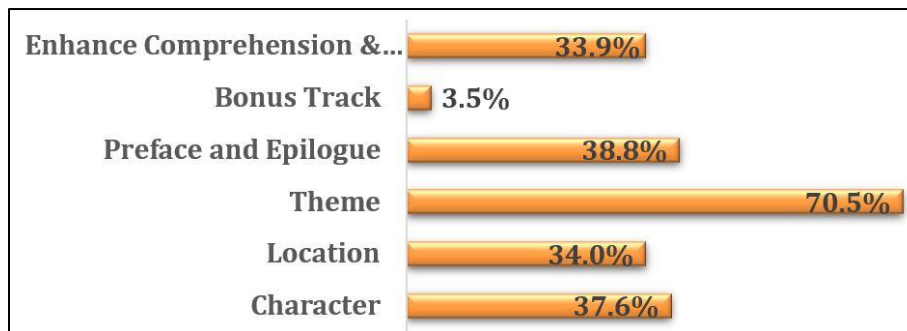


Figure 4. Endpaper typology functions evidenced in 85 picturebooks (2016).

Figure 5 depicts the front endpapers beginning on the pastedown (left hand page) showing the alley wall, large bricks of a greenish-grey hue, moving past the gutter (the part of the page that is bound into the spine of the book) and into the first third of the flyleaf (right facing end-paper). Much of the bricks on the wall look to be whitewashed, seemingly being prepped for paint. Placed in the middle bottom of the paste-down page, a stool holds paint cans and a cup of paintbrushes waiting to be used. The flyleaf page portrays a shadowy figure of a boy, seeming to be Luis, with his head bowed low and moving right, toward the turn of the page, his posture presenting sadness. Above the wall, on the top inch of the double page spread of the endpapers, bright blue sky and fluffy clouds can be seen, suggesting that even though the character feels sad, the sky is still blue, possibly foreshadowing brighter days ahead.

The back endpapers are a double-page spread spanning the length of both pages and bleeding off the edges, highlighting the focal point, the completed brightly painted mural that includes the visuals from photographs Nico sent, representing the world as they both now know it. The sky showing above the wall still consists of blue sky and clouds, but very little blue can be seen as the sky is mostly large white clouds, possibly to depict the world is now represented in the mural. The theme of art being a cathartic means for dealing with ones' emotions may be presumed through the end-papers as well as the idea of finding meaning through the sharing of images. Coming back to view both the front and back endpapers after reading the story may help to establish this theme and helps the reader-viewer more fully appreciate the narrative.



Figure 5. Front and back endpapers in *Luis Paints the World* by Farish and Dominguez (2016)

Another example of endpapers depicting theme is in *Nanette's Baguette* by Mo Willems (2016). In this playful rhyming text, *Nanette* is allowed to go to the bakery alone for the first time to *get* the family's *baguette*, a day she will never *forget*. She gets distracted as she runs into friends and their *pets*, but gets to the bakery where *Juliette* gives her the best *baguette yet*. On her way home, *Nanette* cannot resist the warm, crusty, wonderfully smelling *baguette* taking bite after bite. When she realizes she has eaten it all, she *frets*, wondering if her mom will *regret* sending her to get the *baguette*. Her mom is understanding when *Nanette* admits her lapse of responsibility and "the day is not over *yet*, *Nanette*, says Mom. Let's *reset*" (opening 14) and they go together back to the bakery. *Nanette's* mom cannot resist as well, and just like *Nanette*, takes bites and begins to eat the warm bread on the way home.

The front endpapers are rendered in a muted hunter green background and horizon-tally patterned with long brown baguettes bleeding off the left side of the page and spreading across the gutter onto the pastedown and flyleaf (see Figure 6). This reflects the title of the book and hints at the theme as well. The back endpapers are the same green color, but only half of the flyleaf presents the brown baguettes, bleeding off the page and moving toward the gutter. A few of the baguette loaves have been eaten to various lengths and crumbs are scattered on the page near them, representing the baguettes that *Nanette* and her mother have eaten along their way home. The pastedown includes a dedication and information on how the illustrations were rendered as well as publisher and copyright information. The themes of childish pursuits, forgiveness and family love are good-humoredly depicted

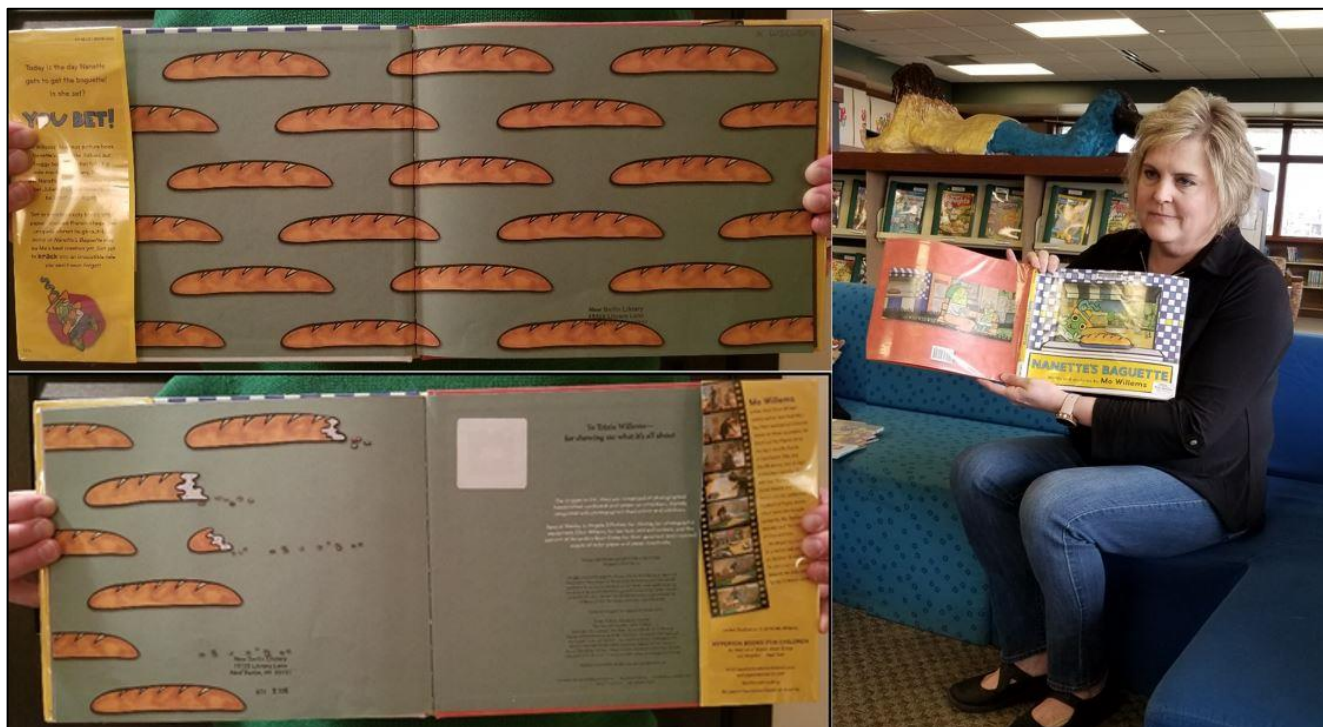


Figure 6. Front and back endpapers in *Nanette's Baguette* by Mo Willems (2016)

through these simply designed endpapers, however, only fully understood once the book has been read.

Preface and Epilogue. Endpapers that function as a preface and epilogue in the books reviewed emphasize change that took place from the beginning of the story to the end. Typically, preface and epilogue front and back endpapers are different in the visuals they portray, however, at times they are relatively similar with a few minor changes to emphasize the before and after. For example, the non-illustrated endpapers in the book *The Napping House* by Audrey Wood (1984) a well-known children's picturebook but not one from this study, the front endpapers are grey in color, depicting the rainy day as all creatures sleep in one bed, while the back endpapers are a bright yellow to depict the sunshine that has come out when all of the creatures have woken up. Thirty-three of the 85, or 38.8 % of the books portrayed the preface and epilogue element within their endpapers. In the description of *Luis Paints the*

World (see discussion on theme), the function of preface and epilogue are quite evident, as the front depict a plain wall, the back endpapers a completed wall, showing the end result of the painted mural.

Where is the Party? written and illustrated by Ruth Chan (2016) is a sophisticatedly illustrated book overall in that many of the visuals throughout tell a much more complete story than what the text states. A young reader-viewer may not get the full story if the illustrations and the text are not read and viewed. This design intent begins on the front endpapers (see Figure 7). The pastedown is rendered in a powder-blue color with no illustration. The flyleaf depicts a slightly askew top half of the draft and final party invitation written in Georgie's handwriting that begins in the gutter and extends toward the turn of the page right. The reader-viewer is alerted upon opening the book that someone is planning a party, as demonstrated by the first step of initiating an invitation to others. In reality, the cover hints at the theme

with the book title, “*Where’s the party?*” including an image of a cat wearing a party hat holding a decorated cake. Nowhere in the text of the book does it state that Georgie creates an invitation. Other images in the book extend and provide further information that the text does not afford. For example, opening two depicts another step in the process of party planning as Georgie is making a to-do list. The text on that page reads, “Georgie took a deep breath. This had to be done just right.” Without the visuals,

the reader-viewer would not know what Georgie was doing to make things “just right” but would need to infer this. The back endpapers are similar but not identical in design to the front. The flyleaf depicts an image, and the pastedown is a powder-blue page. On the flyleaf, the background is white, but situated in the center of the page is a framed picture of the partygoers, Georgie and his smiling friends, surrounded by party decorations, balloons and a large cake.



Figure 7. Front and back endpapers in *Where's the Party?* written and illustrated by Ruth Chen (2016).

The endpapers in *Where is the Party?* are a prime example of the prologue and epilogue function. The invitation in the front endpapers foreshadow that a party will be taking place, and the back endpapers including a photograph reveal the party took place and those who attended. The endpapers in this book demonstrate the situation before the story takes place as well as how things have changed and what transpired over time (Duran & Bosch, 2011). It is recommended that those who read with children help them see the power of revisiting the front and back endpapers after the reading of the story is complete in order to obtain a more wide-ranging understanding and appreciation of how the visual elements help to tell more of a story. With endpapers that include a preface and epilogue, this is essential.

Characters. Picturebooks tell stories, and stories include characters. Many picturebook covers depict or hint at characters that will appear in the story and visuals within. This is true of endpapers as well. Thirty-two of the 85 books, or 37.6% portrayed character or aspects of personality or behavior of character within their endpapers. *Missing Jack*, written and illustrated by Rebecca Elliott (2016) distinctly exemplifies character upon opening the cover of the book. *Missing Jack* tells the story in the words of a young boy how Jack was “the best cat ever (opening 1).” After he dies, the boy emphatically states that he does not want another cat. That is, until he meets Humphrey, who is not Jack in personality, but does encompass important cat traits such as not being “snooty, or angry and scratchy or boring” (opening 11) and he joins their family.

The front endpapers have a patterned floral background in a blueish-grey tone across the double-page spread (see Figure 8). The flyleaf includes an image of Jack sitting in the bottom right corner taking up half of the page, highlighted in a white circle serving as a spotlight.

Jack’s eyes are closed, a smile on his face seemingly exuding contentment. He is rendered in the same blue-grey of the background. Across the double page endpapers are dark grey cat prints that begin near the image of Jack on the lower left of the flyleaf, leading toward the top and across the pastedown and back across the top flyleaf before moving off the top, drawing the reader-viewer’s eye to turn into the pages of the text.

The back endpapers are identical in design to the front endpapers but illustrated in a different color palette matching that of the new cat, Humphrey. The background across both pages is the same floral pattern as the front, however, it is rendered in a yellow-green, spring-like color of renewal. A bright orange, white with brown striped Humphrey wearing a bright blue bowtie-like collar, sits in the same right corner of the pastedown page as did Jack, surrounded by a white spotlight circle. He is smaller in size than Jack possibly indicating a younger cat. His eyes are wide open and looking toward the left, back into the book, and an impish smile graces his face. Orange footprints begin next to Humphrey and take on the same pattern across the double page spread as Jack’s footprints do in the front endpapers.

Missing Jack is about two main characters, cats Jack and Humphrey. Also depicting a preface and epilogue, the front highlights Jack in the beginning of the story, and in the back endpapers is Humphrey, the new cat at the end of the story. A reader-viewer can get a feeling for each of these characters and their centrality in the story through viewing the endpapers. A number of questions could surface that can encourage the reader-viewer to develop a more sophisticated understanding of the book by viewing both the front and back endpapers prior to reading the book, as well as after the reading-viewing.



Figure 8. Front and back endpapers in *Missing Jack* by Rebecca Elliott (2016).

The Lines on Nana's Face written and illustrated by Simona Ciruolo (2016) hint at and uncover character and personality through the endpapers which are identical front and back. In the story, a young girl tries to read her Nana's face through the various expressions and lines it contains. Nana states she doesn't mind her wrinkles because "it is in these lines that I keep all my memories" (opening 2). While pointing at them, the girl quizzes her Nana to relay the memories in each of the wrinkles. The illustrations tell more of each memory as each wrinkle's story depicts an experience in detail in visual only within a double page spread that the text only hints at. For example, when asked

about a certain line on her forehead, Nana says, "Oh, those are from the night I met your grandpa" (opening 9). The next page, a wordless double page spread bleeding off the edges shows a young Nana and Grandpa at a brightly colored carnival riding a roller coaster with Nana clearly in terror squeezing her face into a contorted frightened expression. Without viewing the images in this book, much of the story the way the author-illustrator intended would not be fully comprehended or appreciated.

The identical front and back endpapers done in various hues of red and yellow help to reveal the character of Nana through a double

page spread depicting a shadowbox of mementos and keepsakes representing experiences and memories in Nana's life (see Figure 9). Some of them directly relate to the memories she shares in the text (seashells, a pin cushion, sunglasses) and some tell more about her that are not mentioned or visualized in the story. Through viewing the endpapers, reader-viewers gain a perspective of the character of Nana before reading the book through surmising what

each of the items represents. After reading and viewing the text, reader-viewers can make direct connections between the items and the memories that Nana shares. Endpapers can portray characters through direct connection and image, or as in *The Lines on Nana's Face* (Ciraolo, 2016), may hint at character and allow the reader-viewer to learn more about the character as the story unfolds.



Figure 9. Identical front and back endpapers in *The Lines on Nana's Face* by Simona Ciraolo (2016).

Knowing that character is an important element in understanding a story, characters are oftentimes portrayed in some manner on the cover of picturebooks and provide reader-viewers with an introduction to the character at first glance. As seen in this study, almost forty-percent of the books' endpapers also depicted character. A further study of character would be beneficial to analyze the prevalence of the visual function on the covers of picturebooks for character elements and ascertain how often character depiction is followed up on the endpapers as well.

Location. Twenty-nine of the 85, or 34 % of the books portrayed location within their endpapers. The picturebook *5 Little Ducks* by author-illustrator Denise Fleming (2016) depicts location within the identical front and back

endpapers. Five little ducks and their mallard father leave the pond on an adventure. Each day when Papa Duck calls them together, one little duck gets lost while exploring the farm, until by the end of the week all five ducks are missing. In the end Papa Duck quacks loudly and all five little ducks return and go back home to the safety of the pond and Mama Duck.

The identical front and back endpapers (and illustrations throughout) are rendered in Fleming's characteristic style of pulp painting, a paper making technique that results in brightly multicolored soft-edged shapes (see Figure 10). The bleed off edged background of the endpapers depict a close-up of teal blue-yellow pond water containing flowering lily pads, numerous vertically aligned green-yellow water reeds across the double page spread, a

cheerful-looking frog peeping out of the water and circling whirligig beetles. That the illustrations bleed off the page (and are not framed) suggest a larger body of water surrounding that is not seen on the page. There is no doubt where the story is located as reader-viewers can sense the serene ambiance upon opening and just before closing the covers. These end-

papers also contain a preface and epilogue in the sense that the story starts in the pond and takes the ducks out to the farm and by the end are safely back home in the pond. It may be of interest to note that the preface and epilogue endpapers are identical visually, but can be interpreted differently after reading-viewing the book.



Figure 10. Identical front and back endpapers in *5 Little Ducks* by Denise Fleming (2016).

The element of location is evident in *The Catawampus Cat* by Jason Carter Eaton and illustrated by Gus Gordon (2016). The *Catawampus Cat* comes to town “slightly askew” (opening 2) and as people begin to notice, they too tilt their heads in the same manner resulting in seeing things from new perspectives, finding new opportunities, becoming more creative, and mending relationships. The illustrations in the book combine varied mediums such as photographs, line drawings, watercolor, patterned papers and digital images that depict the town and characters in a lively and creative visual style.

The identical front and back endpapers have an aged tan background color and depict a hand-sketched line-drawn map of all places within the town that the cat moves through during his travels (see Figure 11). The cat is shown in numerous places on a reddish dotted

line with arrows, depicting the path he follows. The line ends at the bottom right side of the double page spread with only the hind end of the cat visible, indicating he is moving on, leaving the town after he accomplished his mission. Since there are a number of locations within the town in the story, each location the cat visits and influences the people there is shown, allowing the reader-viewer to follow his movement.

Location in endpapers can be specific and indicate visibly where the story takes place or more than one of the locations, which is evidenced in *The Catawampus Cat* (Eaton & Gordon, 2016). At times the location in endpapers is merely hinted at, however, it can help put the reader-viewer in a place to better understand the context of the story or visualize the setting.

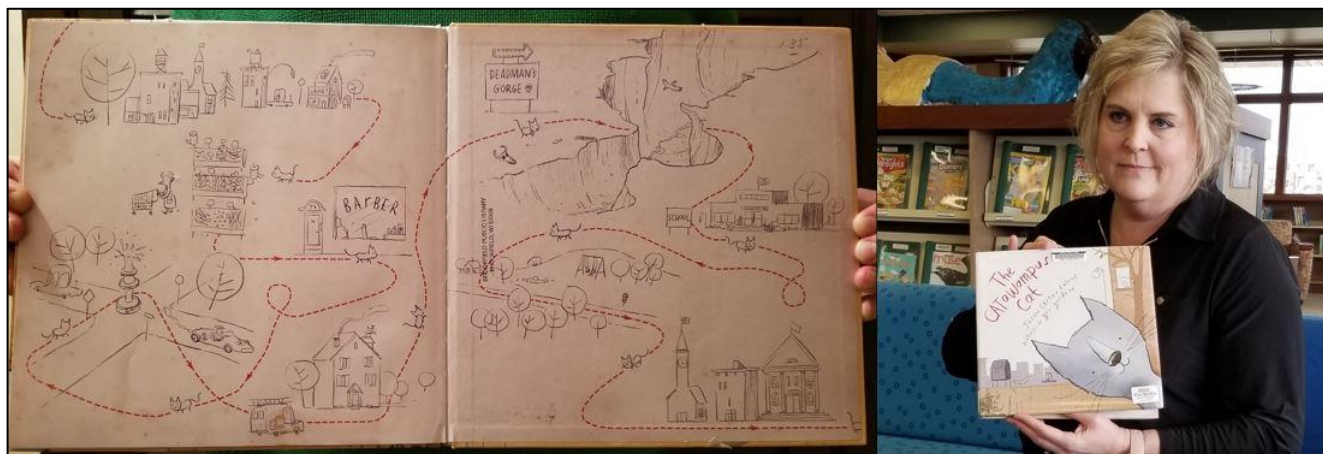


Figure 11. Identical front and back endpapers in *The Catawampus Cat* by Jason Carter Eaton and Gus Gordon (2016).

Bonus Track. Three of the 85, or 3.5% of the books portrayed bonus tracks within their endpapers, a very small percentage of the books studied. Bonus track endpapers, as defined by Duran and Bosch (2011) are added extras including additional information, bonus items such as games or “something that could be considered an appendix, a “gift” from the authors” (p. 136). Bonus tracks in endpapers are often found in picturebooks with nonfiction content as witnessed by the researcher through the reading of picturebooks overall.

Of the three books reviewed that included bonus tracks, only one was a fictional picturebook story. Highlighted here is a picturebook format with nonfiction content, *Whoosh: Lonnie Johnson’s Super-Soaking Stream of Inventions* written by Chris Barton and illustrated by Don Tate (2016). The endpapers include a bonus track that helps reader-viewers extend their understanding of drawings and patents the main character developed for inventions. The book follows Lonnie Johnson’s true story as a boy who grew up loving to create and build things with dreams of becoming an engineer, and through his career at NASA and at home inventing experiences. After much hard work and despite challenging times in his life, Johnson discovered a method for using water and air pressure in cooling systems which turned into

what we know today as the Super-Soaker water gun.

The endpapers in the front and back are similar in design in that the background color is a Prussian blue, similar to that of engineer’s blueprint paper (see Figure 12). This is quite fitting, as both sets of endpapers, bordered a ¼ inch from the edge across the double page spread in white ink, include five of Lonnie’s invention patent drawings. They include such things as a toy parachute, an air driven hopping doll and a wet diaper detector. All images are figures that accompany his patents, rendered in white ink, with components for carrying out the invention labeled with numbers. Reader-viewer’s knowledge will be extended with the bonus track that the endpapers offer, allowing the viewing of some of Johnson’s many sketches of inventions. The purpose of this bonus page is to provide additional information about Mr. Johnson’s fascinating and diverse inventions and help tell more of his true story.

Enhance Comprehension and Encourage Appreciation. The function of enhancing comprehension or encouraging appreciation was seen in many of the picturebooks reviewed. Twenty-eight of the 85, or 33.9% of the books were determined by the researcher to assist in enhancing comprehension and encouraging appreciation. It could be argued that most picturebook endpapers lend themselves to

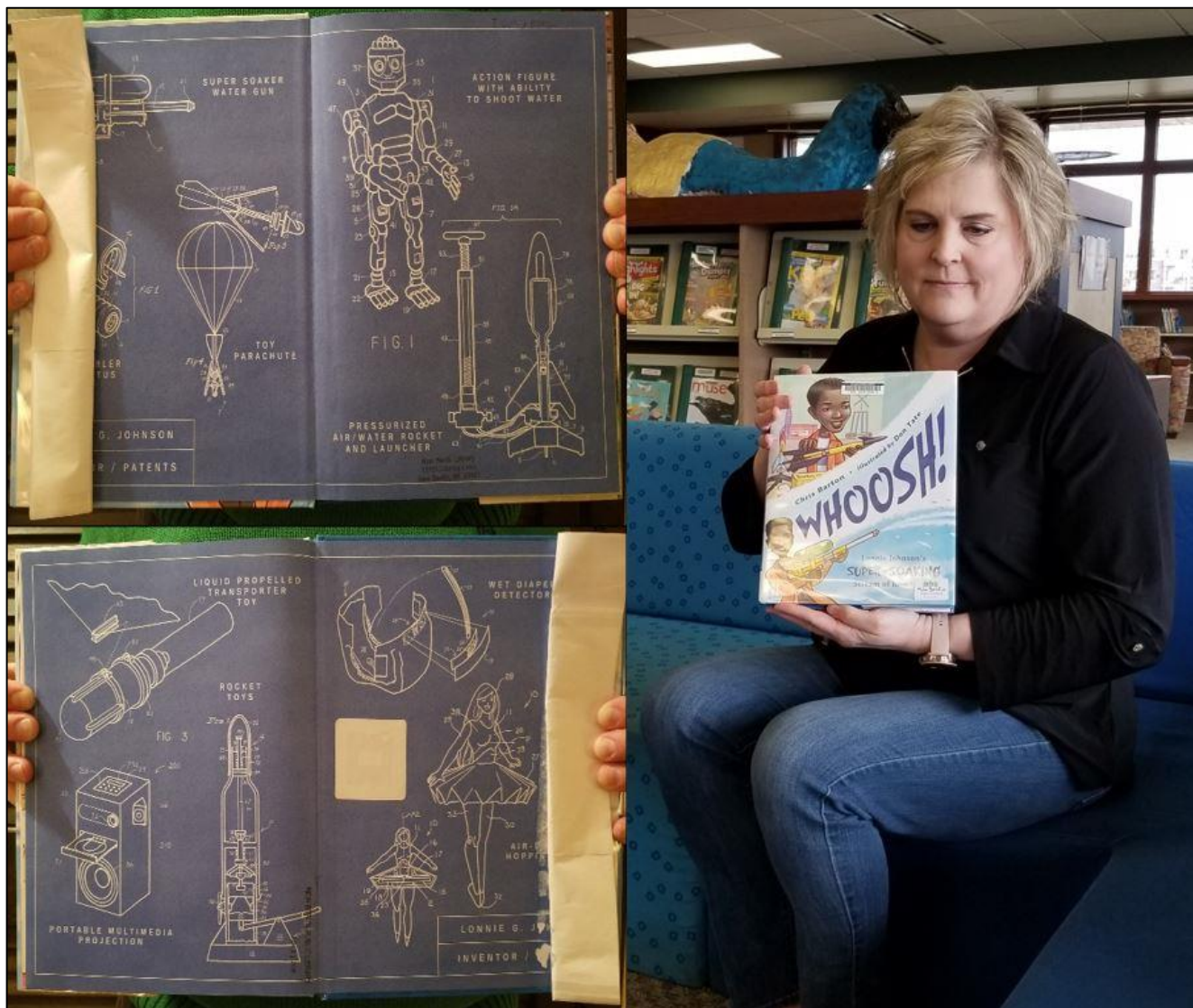


Figure 12. Front and back endpapers in *Whoosh: Lonnie Johnson's Super-Soaking Stream of Inventions* by Chris Barton and illustrated by Don Tate (2016).

deeper appreciation and comprehension of the story within. While this may be true, some picturebook designers and illustrators have taken extra steps, either knowingly or not, so that the endpapers serve a deeper exemplification of reader-viewer meaning-making or appreciation.

A number of the books already highlighted demonstrate this function. *Whoosh! Lonnie Johnson's Super-Soaking Stream of Inventions*

(Barton & Tate, 2016) bonus track endpapers undeniably enhance a reader-viewer's comprehension of inventions and patents from the visuals, while at the same time encourages them to appreciate the wide range of talent Lonnie Johnson possesses and the personality traits of hard work and persistence. *The Lines on Nana's Face* (Ciraolo, 2016) endpapers lend themselves to empathetic appreciation of the character of Nana and other older persons

whose histories and mementos tell stories about their rich lives. *Where's the Party?* (Chen, 2016) endpapers too, help reader-viewers see more of the story through the images and relate to the process of getting ready for a party and appreciate the end product, celebrating. This is especially true in this picturebook as was previously mentioned that the text only tells part of the story and reader-viewers must use the visuals in order to achieve full understanding and appreciation.

Conclusion: Why Should We Care?

As seen through the analysis of picturebook endpapers in this study, there are several reasons for studying and appreciating their design with young people. Images are an integral semiotic system that extend or amplify the narrative in picturebooks. They are not to be seen as secondary to the text, but in conjunction with the text. As evidenced, endpapers are often used as an extension of the narrative. They can be used to help reader-viewers anticipate the trajectory of a story leading to scaffolding of one's comprehension. Specific to story elements, endpapers can help extend reader-viewer's comprehension and appreciation of character, theme, location and plot through the use of visuals. Although the benefits relate to comprehension, the potential for the acquisition of visual literacy skills through examining endpapers is paramount. Using typologies of endpapers in this study, it is clear that endpapers can lend themselves to reader-viewers gaining and extending visual literacy skills such as noticing details, integrating visual information with other information in print texts, and assessing point of view as depicted in visuals — all of which help to interpret images for meaning making purposes in general (National Governors Association Center for Best Practices, & Council of Chief State School Officers, 2010; Panteleo & Walker, 2017). Peritextual elements of picturebooks, including endpaper design, format and content can and should be utilized as an essential form of communication alongside the text, especially as it encourages visual understanding and use of visual skills. More

More research regarding the potential of endpapers is needed especially through studies working with young people to advance the confirmation of their applicability for developing visual literacy competence.

Further Research Implications

Teachers and adult readers do not often pay a lot of attention to endpapers and other peritextual elements when they are reading with children (Sipe & McGuire, 2006). However, they should. Since picturebooks are common curricular materials within primary and elementary classrooms and found in school and local libraries in abundance, they are easy to obtain. Due to the sophisticated design of picturebooks as a whole, it is essential that adults share hardcover books with children as often as possible, as paperback versions may omit many of the peritextual elements such as endpapers in order to save on production costs. This practice results in reader-viewers not having access to all visual components that are designed to add to the story as a whole. Another important design consideration to be aware of is how book jackets are attached to picturebook covers, particularly those housed in library collections. In order for the books to be durable for an extended time in circulation, to keep them intact binderies will glue down the front and back flaps of the book jackets onto the paste-down side of endpapers. Although it fulfills the purpose for libraries, it can be detrimental to reader-viewers' when a portion of endpapers are obscured as is seen in a few images within this manuscript.

Looking at illustrations before and after (in addition to during) reading can support young reader-viewers in comprehending text and confirming what is read and extending one's meaning-making overall (Feathers & Arya, 2012). The same is true with endpapers. Viewing both front and back endpapers before reading and after (and after viewing the front and back covers, book jacket and other design elements such as size and shape), and even during reading-viewing of the text, is a supportive practice that benefits readers-viewers' development and practice of using visual lite-

racy skills and comprehension. Adults reading and viewing picturebooks with young people should teach about and encourage reflection and interpretation of peritextual elements especially that of endpapers and what these visual artworks offer.

To further the appreciation and understanding of the visual design of endpapers, discussing with reader-viewers how they might be rendered differently could make for a rich dialogue centered on understanding and creating images in order to share meaning. Encouraging young people to write their own stories and picturebooks could provide them with the opportunity to include visual endpapers and other peritextual elements that demonstrate their creativity with visuals and the understanding of their complexity. A fitting conclusion points to Sipe's belief that exemplifies the purpose and value of picturebook endpapers so well. End-papers in picturebooks are like stage curtains rising and closing into and exiting a drama (Sipe, 2006).

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