Tampere University of Applied Sciences

Of Picturebooks

Layout, Typography, and Format

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ABSTRACT

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The purpose of this thesis was to study picturebooks from the viewpoints of format, typography, and layout. The term 'picturebook' was defined according to multiple scholars' views. Furthermore, some classifications concerning the audience and content of picturebooks were presented. The theoretical section explored the topic via quantitative and qualitative research methods. Finnish picturebooks published in 2019 were used as research material for a quantitative study, and qualitative research was added in the form of expert interviews. In addition, books and essays were used as sources of information; *Words about Pictures* by Perry Nodelman (1988), and *How Picturebooks Work* by Maria Nikolajeva and Carole Scott (2001) being the main sources.

Methods of designing picturebook format, typography and layout found in the research material were presented and further classified to make the application of them easier. Additionally, statistics on book sizes, format, and typographical choices were introduced. A personal project was conducted to apply the ideas of the theoretical part. The project included the design process of format and typography and comparisons of layout techniques.

The research suggests that there are design techniques that can be used to support the combination of narration and illustrations found in picturebooks. The choice of the format affects the usability of the book and the connection to the story. Typography needs to find a balance between good readability and visual interest, while layout offers many methods of combining the various elements found in a picturebook. This thesis considers current material in a theoretical way and offers some basic tools as to how this theory can be put into practice.

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Key words: picturebook, layout, typography, format

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1   INTRODUCTION

Picturebooks are books that consist of text and images that are both equally important in supporting the narration. They are common objects in most households, especially those with young children. Picturebooks tell stories to their audience to entertain or educate – or to combine the two. Children are the usual audience of a picturebook, although there are picturebooks created for adults as well. There are vast amounts of different sizes, looks, and styles to picturebooks, some of which are influenced by cultures and some are a product of artistic expression. Picturebooks allow the author and artist to apply their skills and to combine two worlds into one. Creators of picturebooks have the possibility to produce a book that is completely true to their vision from the cover to the back, from the story to the choice of paper (Havukainen 2019).

Most theses focusing on picturebooks approach the topic from the viewpoint of a personal project and less often from a theoretical standpoint. In my case, I wanted to study the aspects of a picturebook that are often left with less attention: format, typography, and layout. The theoretical section of this thesis utilizes publications on typography and picturebooks, quantitative study on Finnish picturebooks published in 2019, and expert interviews as research methods. In addition, a personal project was included to provide the reader a starting point as to how the theory can be applied. Personal interest on the topic and the goal of finding good methods and techniques to utilize in future work served as motivation for this thesis.

Picturebooks often need to overcome specific challenges: they are read in dim light as a bedtime story, a child may sit between the book and the reader, or the reader is a child just learning to read. This thesis attempts to find solutions to all these problems through analysis of format, typography, and layout. Format affects the user experience when the book is seen as an object with a practical function – if it is easy to hold and if it fits into the bookshelf, to give a couple of examples. Good typography finds a balance between readability and visual interest. Layout combines all the elements of a book into a complete package with a good flow and rhythm. While narration and images are arguably the most important features of a picturebook, focusing on the aspects of format, typography, and layout can bring the design to the next level.

2 WHAT IS A PICTUREBOOK

2.1 Defining a picturebook

The definition of a picturebook might seem obvious at first glance, however it becomes quickly apparent that it is a topic of disagreement. Swedish scholar Ulla Rhedin (1992, 15–21) begins her dissertation *Bilderboken: på väg mot en teori* by stating that a picturebook is a fictitious piece which tells a story via the usage of both images and text. Rhedin also mentions the viewpoint of literary scholar Stefan Mählqvist (1977), according to whom picturebooks are furthermore bound by the number of images; there needs to be at least one image on each spread. On the other hand, author and scholar Perry Nodelman (1988, pref. p. 1) states simply that "a picture book is a book intended for young children which communicate information or tell stories through series of many pictures combined with relatively slight texts."

These definitions alone do not necessarily make a clear differentiation between for example picturebooks and illustrated books. However, Rhedin (1992, 110–114) does go further into the topic by turning the focus on the relationship between text and image; in an *'epic picturebook'*, the image merely clarifies the text, or works as a decoration. In other words, even though Rhedin considers all works with both text and images as picturebooks, she does separate the ones where the text can exist separately. In addition, literary critic Maria Nikolajeva and author Carole Scott (2001) go over in their book *How Picturebooks Work* multiple scholars' approaches to categorize pieces that contain both illustrations and text. Notably, Nikolajeva and Scott mention scholar Torben Gregersen who makes the following distinctions:

a) the exhibit book: picture dictionary (no narrative)
b) the picture narrative: wordless or with very few words
c) the picturebook or picture storybook: text and picture equally important
d) the illustrated book: the text can exist independently
   (Gregersen, qtd in Nikolajeva & Scott 2001, 6–7)

Out of the many definitions, the combination could be found the most accurate: Picturebook is a book where text and picture create a story together, depend on each other, and enhance each other. Consequently, this definition excludes baby books, toy-books and illustrated stories such as fairy-tales. Nikolajeva and Scott (2001), Rhedin (1992), and also scholar Joanne Golden (referenced by Nikolajeva and Scott 2001) go further into classifying different types of picturebooks depending on the type of the text-image interaction. However, for the purposes of this thesis, these further classifications are irrelevant, since we are discussing picturebooks in general.

Lastly, how about picture book (two words) versus picturebook (one word)? If both spellings are used to describe essentially the same thing, what is the difference? Nikolajeva and Scott (2001, 6–8) list a vast variety of words that have been used or created by authors to describe the inseparable nature of text-image relationship found in picturebooks: iconotext, duet, polysystemy, imagetext, and synergy. Author Sophie Van Der Linden (2016) tells that in order to describe this phenomenon or the "interdependance", American author Barbara Bader (1976) came up with the compound word picturebook. Since then, many authors have adopted the spelling and even call it "taking a firm standpoint" (Nikolajeva & Scott 2001, 8). For the purposes of this thesis, the compound word was found to be more fitting and describing, and therefore will be used in further text.

2.2   Further classification of picturebooks

In addition to the relationship between images and text, picturebooks can also be classified according to their audience. Even though the term picturebook is most often used to describe books made for children, some picturebooks are also made for adult audiences. These grown-up picturebooks can be humorous satire or even educational (Bailey 2016). Regarding layout and design, adult picturebooks do not differ vastly from the ones meant for children. However, in order to narrow down the research material, this thesis chooses only to examine picturebooks made for children.

To make this even more complicated, there is a distinction to be made between picturebooks and nonfiction picturebooks. In Finnish libraries, nonfiction picture-books are categorized under children's nonfiction literature (*lasten tietokir-jallisuus*). According to informatician Jukka Räisänen and special librarian Heli Uski (2019), this categorization does not follow any written rules, but the expertise brought by experience. However, the general rule used by Räisänen and Uski is that if the book contains more factual information than story narration, then it is categorized under nonfiction children's literature. In other words, Finnish libraries separate picturebooks from other forms of literature not only based on the number of images, or by the relationship between text and images, or by the audience, but also based on the amount of storytelling. Regarding this thesis, it was found clearest to study only the picturebooks categorized under the Finnish library class 85.22 picturebooks (kuvakirjat).

3   RESEARCH METHODS

3.1   Quantitative research

This thesis uses the Finnish picturebooks published in 2019 as a quantitative research material. The Finnish Institute for Children's Literature collects each children's book published in Finland and their collection was utilized in comparing the books. Not yet all books had been attained by their library, however 94 books were included in the study, which can be considered as the majority of Finnish picturebooks published in 2019. The picturebooks were compared according to the font size, typography (serif or sans serif), and format of the book. They were also studied according to the layouts chosen and used as examples in later sections of this thesis. All books included in the study are listed in Appendix 1.

In order to understand how the font sizes were measured in this thesis, there needs to be some explanation on how a font size is determined. Typography expert Markus Itkonen (2019) explains that font sizes are measured by the distance between the highest point of the tallest letters (for example k) to the bottom of the lowest letters (for example y). In addition, a small amount of extra space is added to the top and below this distance. This small amount is dependent on the creator of the font and exists to prevent letters form overlapping when the line spacing is equal to the font size. After establishing this distance, the measurement is turned from mm to points where Pica (1 pt = 0,3528 mm) is the standard measurement. (Itkonen 2019, 87–88.)

Since it is impossible to know exactly how much extra space the creator of the font has added to the top–bottom distance and the measurements having to be changed from millimetres to points, it was found more practical to do comparison instead of measuring. For the purposes of this thesis, a print of known sized Times New Roman excerpts was prepared and used to compare the text found in the books. Some books had multiple different fonts and sizes but only fonts used consistently in the text body were included in this research. The fonts from the books were compared to the known printed sizes of Times New Roman and the closest approximation size of the font from each book was marked as the font

size. As for the book format, the height and width of the book covers were measured and rounded to the closest 0,5 cm. It was also separately noted whether the format of the book was horizontal, vertical, or square.

3.2   Interviews

In addition to the quantitative study material, interviews were included as a qualitative research. The sampling is too little to be used to make any scientific deductions, however the interviewees' expertise on the field does offer some valuable input on the topic. The interviews are used in this thesis as comments when it is relevant. The goal was to get some opinions from people who work on the field of Finnish picturebooks. The interviews were executed as semi-structured theme interviews which allowed the interviewees to answer more freely and bring up thoughts that might have been otherwise missed (Saaranen-Kauppinen & Puusniekka 2006).

Six people were interviewed for this thesis: Author and illustrator Sari Airola, illustrator, author, and editor and founder of Etana Editions Jenni Erkintalo, authors and illustrators Aino Havukainen and Sami Toivonen, illustrator and graphic designer Roosa Hepomäki, and executive editor of the department of Books for Children and Young Readers from Otava Publishing Company Katriina Kauppila. It was important to get a wide spectrum of opinions from the field and at least two people were interviewed from each group, groups being illustrators, publishers, and graphic designers. There was some overlapping where interviewees could represent multiple groups, for example Erkintalo represented the point of views of all groups. All interviewees had worked on books published in 2019 and were asked take part in this thesis according to their expertise.

4   PICTUREBOOK FORMAT, TYPOGRAPHY, AND LAYOUT

4.1   Getting started

After choosing to start working on a children's picturebook, it might feel quite overwhelming to pick a starting point. In which order is everything done in a picturebook? When does layout or typography come into play? When doing the interviews, it becomes soon clear that there are probably as many approaches to making a picturebook as there are picturebooks. Airola (2019) lists some of the working orders; sometimes text comes first, sometimes text is created simultaneously with the images, sometimes the images are created first, and sometimes there is only an idea that is wished to be made into a book. Every project is different Kauppila (2019) agrees.

That said, this thesis includes some of the first steps described by the interviewees. Airola (2019) tells that she begins her work by creating a storyboard. She uses that storyboard to plan a basic layout and keeps that in mind when making the illustrations. Erkintalo (2019) starts by working directly with the layout, by searching basic shapes and colours that could be placed on spreads, using singular words as placeholders. Havukainen & Toivonen (2019) put emphasis on the need to see something on pages immediately and they try to find the basic rhythm and feel of the book first. This basic rhythm is found by using both text and image placeholders, throwing every idea to the layout base and then stripping the useless away. In their method, text, illustrations, and layout is all created simultaneously. Hepomäki (2019) in turn begins her illustrating work by picking the most delicious bits to illustrate first – the parts of the script that give her the most vivid mental images. Hepomäki then uses those illustrations as the base for the rhythm and creates the rest of the illustrations to complement the ones already made.

4.2   Format of the book

Format means basically the shape and size of a book. Essentially there are three different formats available; vertical, horizontal, and square. Scholar Sisko Ylimartimo (1995, 65) suggests that vertical format works better for a character-based narration, and in turn horizontal is better for a journey-based narration. Square as a format is the most static and balanced (Ylimartimo 1995, 30). In addition to these notions, it could be mentioned that many of our visual media, such as movies and tv series, are in horizontal format. This emphasis to horizontal visuals is suggested to be due to our eyes being horizontally arranged, and that this naturally supports our way of viewing (Pogue 2018). What is more, it is noted that in some cultures, the reading order can be vertical instead of horizontal as is customary in western cultures.

Even if horizontal layout makes viewing easier, and thus seems like a better choice, it is also noteworthy that functionally one can achieve horizontal format in a vertical book by utilizing the whole spread (Ylimartimo 1995, 65). And of course, it should be also noted that in horizontal books the spreads are quite wide and vertically cropped which might make viewing more difficult. Square format also forms a horizontal spread, which means that the author needs to use single page illustrations if they want to utilize the static or balanced quality of the format.

From the studied picturebooks, the tallest book was *Ruusun matka* (Maijala 2019) and one of the widest was, interestingly from the same author, *Joulu juksaa* (Maijala & Virta 2019). Comparing the two books (picture 1) shows clearly how differently the format behaves when using a single page versus the spread. In *Okko Ilmonen unimatkoilla* (Komulainen & Jasmine, 2019) the square form emphasizes the calm and balanced mood of the illustration (picture 2).

PICTURE 1. Comparing wide horizontal format to a tall narrow format. Pictures from *Joulu juksaa* (Maijala & Virta 2019) and *Ruusun matka* (Maijala 2019)

PICTURE 2. Example of a book using a square format. Picture from the book *Okko Ilmonen unimatkoilla* (Komulainen & Jasmine, 2019)

Out of the research material, there was 20 books with horizontal, 20 with a square, and 54 with a vertical format. These statistics are illustrated in Figure 1. It is also noted that while there were many books with a square format, only a few of them used single page illustrations. In other words, the majority of the books with a square format used spreads and thus had wide horizontal illustrations.
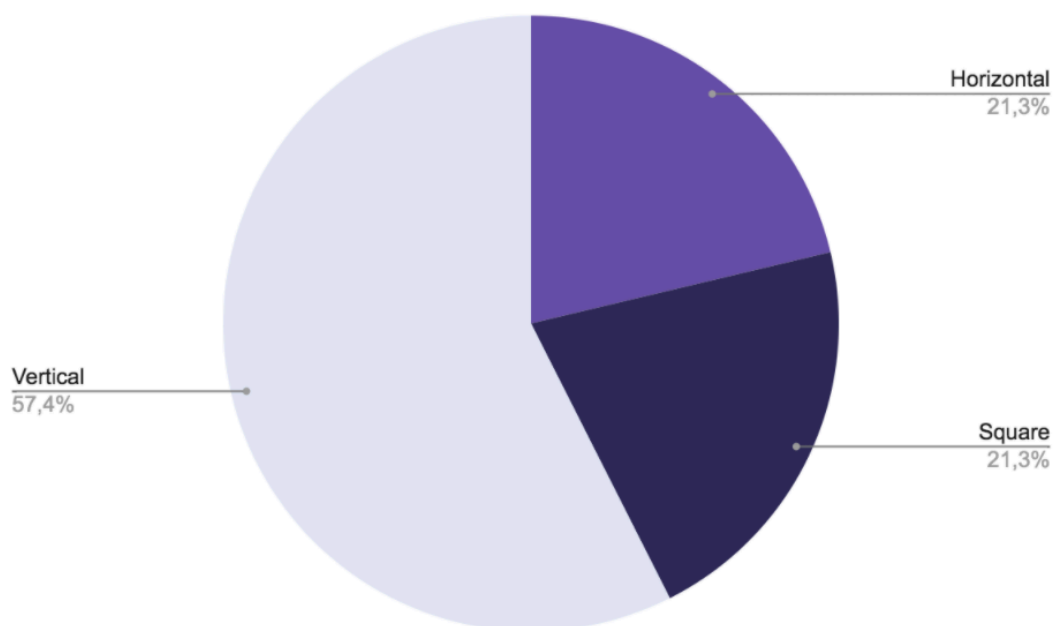
FIGURE 1. Comparison of formats found in Finnish picturebooks of 2019.

4.2.1 Choosing format and size

Even though the aspects of formats mentioned in the previous chapter provide some basic guidelines, choosing the right format for a book is probably a slightly more complicated matter. As for the interviewee's opinions, Hepomäki and Kauppila (2019) both suggest looking at formats in physical examples, to see what has already been made and how it works. Kauppila also explains that this allows you to see how the same format in a different book might look completely different, depending on, for instance, layout. Havukainen & Toivonen (2019) often use the same tried-and-tested format in their *Tatu ja Patu* book series. However, with one particular book the usual format was found not to be the right fit. As the book had a different style, Havukainen & Toivonen realized that they needed a different approach, starting from the format. "Even the format tells a story and should serve a purpose." Havukainen concludes (2019, translated by author). In other words, the format should be compared to existing media and find one that has desirable associations.

Erkintalo (2019) suggests that the concept of the book should be considered and then decide what format supports it the best. For example, if you have a book about freedom and journey, it might fall flat if you squeeze those big ideas into a

small book (Erkintalo 2019). In addition, Erkintalo and Kauppila (2019) both mention working within the frames set by the print houses. Erkintalo explains that *Ruusun matka* (Maijala, 2019) was made into the largest possible size available at the print house, for otherwise the illustrations would not have reached their full potential. On the other hand, interviewees often mentioned the usability and how picturebooks should be seen as an item with a practical function. Practicality and usability of a picturebook can be whether the book is easy for a child to hold, whether the book can be held with only one hand or simply whether the book fits nicely into a bookshelf. In this regard, a somewhat smaller book can be seen as more practical. Perhaps it can be concluded that picturebooks have to find a balance between giving the best possible visual experience within the limits set by practicality. The widths and heights of Finnish picturebooks of 2019 are illustrated in Figure 2, average height and width being 21,5 cm and 23,7 cm, respectively.
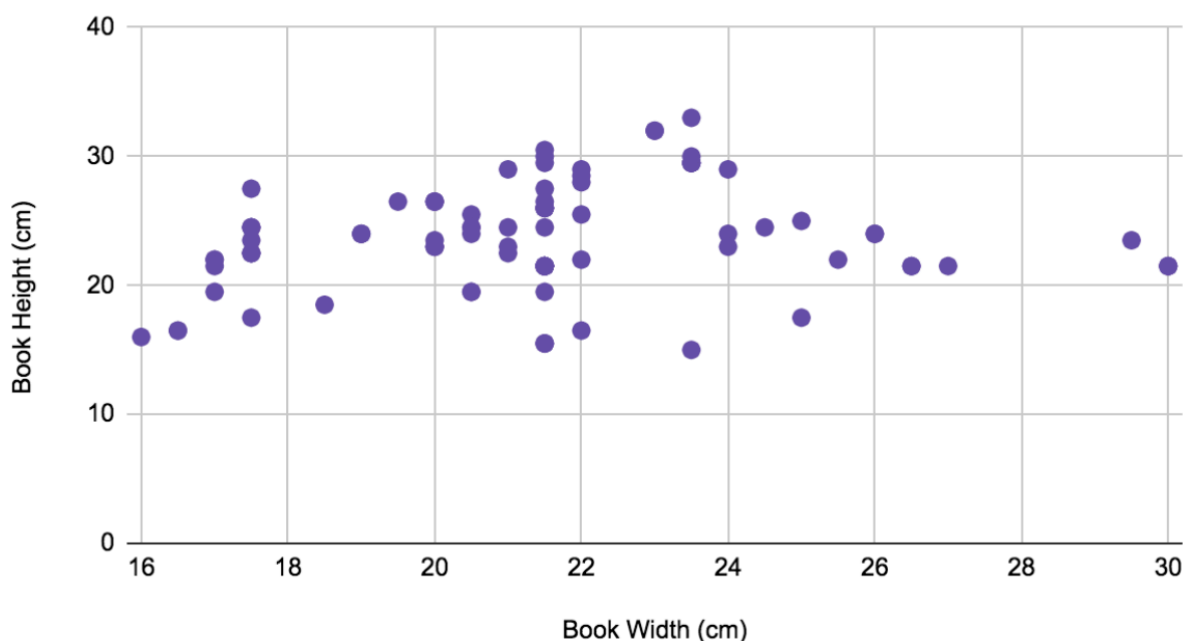

FIGURE 2. Book height versus book width. Comparison of the measurements of Finnish picturebooks published in 2019.

4.2.2 Special formats and media

Outside of the three basic formats and the normal media of a bound book, children's picturebooks have a somewhat unique number of special formats. These can be books that are cut into shapes, books that have holes or windows, lift-the-flap books, and books that use special effects such as textures. In addition, along with new technologies, some new formats of picturebooks have been developed, for example e-books and books that utilize AR.

Only a small amount of books out of the research material had these unusual aspects: *Taskulamppuseikkailu: Maan uumeniin* (Saramäki R & S 2019), where by using a flashlight you can reveal more images, lift-the-flap book *Muumipeikko leipoo* (Kaarla R & S 2019), and *Hilla ja salaperäinen saarni* (Airola 2019) that combined music and AR to the book. Kauppila (2019) explains that most of these special print jobs are outsourced. The reason for not printing in Finland is that the Finnish print houses do not have the required equipment, and the demand is not big enough to be able to compete with foreign print houses. Kauppila concludes that in Otava Publishing Company, special effects are only used if they are absolutely essential for the content of the book.

After the introduction of audiobooks and e-books, many have changed their reading habits to a more digital form. Havukainen & Toivonen (2019) question if e-book versions of picturebooks have yet reached their full potential. According to them, the format of the viewing device is essential in the process of making a picturebook, and the entirety of the book should be tailored according to it. Toivonen also mentions the importance of a physical object to a child and proposes that an e-book might not leave as vivid memories as the traditional picturebook. Furthermore, Salisbury (2012, 185) suggests that picturebooks might not be as suitable to be read from screens and that the picturebook might be the last survivor of the printed media. Many factors of traditional picturebook design can be applied to e-book versions, however there are also many that require an entirely different approach. The conversion of picturebooks to their digital counterparts is a topic that would deserve a thesis of its own and will not be further discussed in this one.

4.3   Typography

Typography means all design concerning text, letters and their arrangement (Graafinen 2015). Loiri and Juholin (1998, 32) state that good typography is both easy to read and aesthetically pleasing. In the following sections, this thesis attempts to give some guidelines about how to design picturebook typography that has good readability but also is visually interesting.

4.3.1   Readability and formatting

Readability is affected by a few main factors: typeface, formatting, and contrast between text and its background. Contrast between text and its background is discussed in the section *4.4.4. Text integrated into the image*. If we start with the choice of typeface, we find ourselves with multiple options of typeface categories, mainly: serif, sans-serif, and script. Script typefaces aim to imitate the look of handwriting and often have poor readability (Itkonen 2003, 53–55). That said, script typefaces can be used to achieve a certain look, and these aspects of typography are discussed in the section *4.3.3. Illustrative typography*. How about the two remaining categories, is there a difference between the readability of serif and sans-serif?

Serifs fonts have small lines, i.e. serifs, at the ends of letters. Sans-serifs (Eng. without-serif) do not have these lines. The difference between serif and sans-serif typefaces is illustrated in picture 3. It is commonly said that the shape of serif fonts helps the reader to stay on line and is therefore more easy to read. However, Itkonen (2019, 74–75) suggests that this might not be due to the form of serif fonts, but rather due to exposure; serif fonts are more commonly used, the usual choice in newspapers and books. According to Itkonen (2019, 75), both groups, serif and sans-serif, have typefaces with good, mediocre, and poor legibility. What is more, the research material did not show drastic differences in serif to sans-serif ratio: 57,6 % of the books used serif fonts and 42,4 % used sans-serif fonts.

AaBbCc
AaBbCc
AaBbCc

PICTURE 3. Examples of sans-serif and serif fonts. Serifs marked with red. (Wiki-media Commons 2007)

In addition to the typeface chosen, the type adjustments such as font size, lead-ing, i.e., line spacing, column width, and column shape, make a big difference in readability. In Finnish picturebooks from the year 2019, the average font size used in text body was 14 pt (Figure 3). According to authors Pekka Loiri and Elisa Juholin (1998, 32–41), the font size should depend on the intended reader and the format of the book. In addition, Hepomäki (2019) notes that when children are getting closer to learning reading, they start following the text as it is read out loud which is easier to do if the font size is larger. Furthermore, it might be that by making the font size bigger, shorter pieces of text are not seen as insignificant or get lost in the spread (Goldsmith qtd in Nodelman 1988, 53–54).

Itkonen (2019, 93) suggests that the line spacing should be 1 to 4 pt larger than the font size. Choosing line spacing that is too big makes the column lose its uniformity and makes reading more difficult. It is better to utilize the space by using a big enough font than by using too big of a line spacing Itkonen (2019, 93) concludes. Related to line spacing is the width of the column or the length of a line. According to Loiri & Juholin (1998, 41) wider column requires the usage of larger fonts and the maximum amount of characters per line is 70–80. Picture-books seldom have more than one column of text per page.
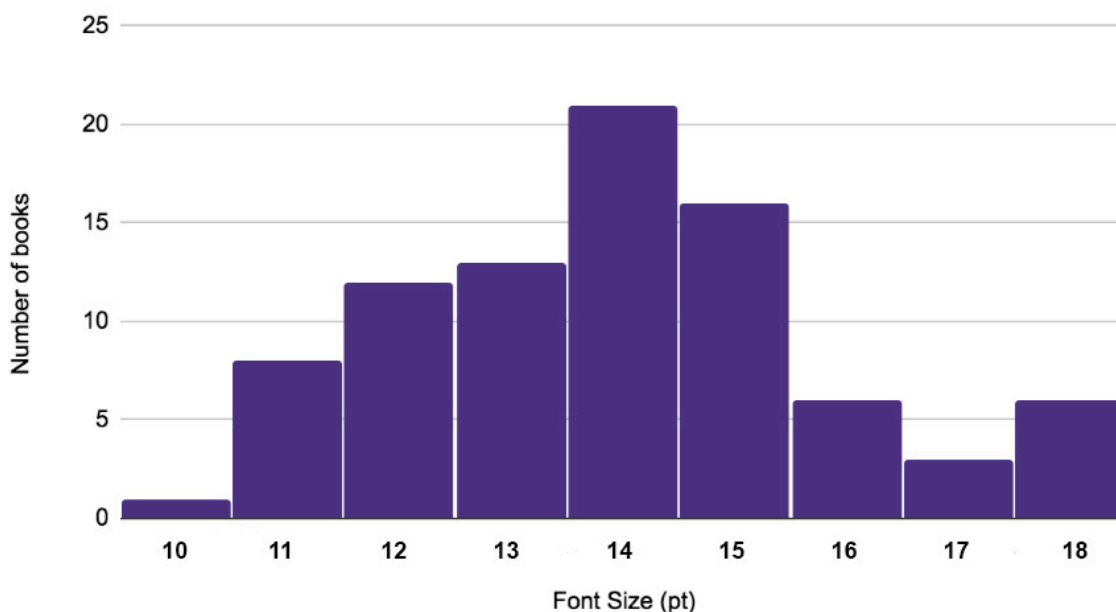
FIGURE 3. Font sizes used in the text body of Finnish picturebooks of 2019

The last aspect of text formatting that this thesis goes into, is the shape or alignment of columns. Essentially text can be aligned in four basic ways: aligned to the left, right, centre, and justified (Figure 4). According to Itkonen (2019, 102), longer pieces of text maintain good readability when aligned either left or justified. This is because we read from left to right and it is easier to follow lines that are aligned to the left. However, picturebooks seldom have longer pieces or text, so it could be argued that all alignments are possible choices. Having said that, it should be kept in mind that full justification rarely works with short pieces of text, for the word spacing will become disturbingly irregular.
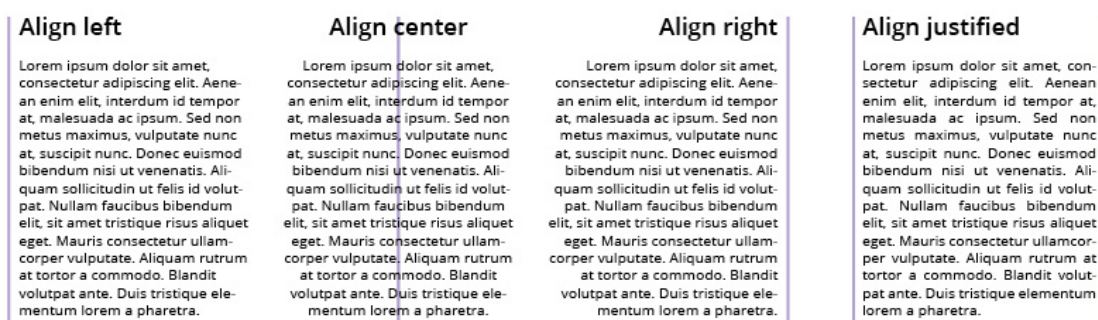

FIGURE 4. Four basic text alignments illustrated

Even though the previously mentioned four alignments are the ones used most in other media, it is also possible and quite popular in picturebooks, to align text according to a shape (Picture 4). Perhaps the benefit of using this type of alignment is that it positions the text more within the image and therefore enhances the connection of text and image. On the other hand, if the text is not aligned to the left, it might become more difficult to follow the lines and read.

PICTURE 4. Example of text aligned according to a shape. Picture from the book *Fanni ja ihmeellinen tunnelämpömittari* (Pöyhönen & Livingston 2019)

4.3.2 Who is reading?

Loiri and Juholin (1998, 32) suggest that the choices made regarding the typography should reflect who the intended reader is. When talking about children's picturebooks, there are two main groups of people reading them: children that can already read by themselves and the adults reading out loud for children. Johanna Palm (2012, 31) brings out in her thesis a good point of *Pupu Tupuna* books from the 80's being nightmarish for an adult to read because the text is written in all capital letters and also syllabificated. However, capital letters are the first ones introduced to children and therefore more easily recognized, and the syllabification has been commonly used in ABC-books. Considering these aspects, the typography chosen for *Pupu Tupuna* makes sense if the reader is a

child that has just learned to read. That said, the time period when a child needs hyphenation to ease reading is relatively short and as a result the usage of this kind of typography might considerably shorten the lifespan of a book.
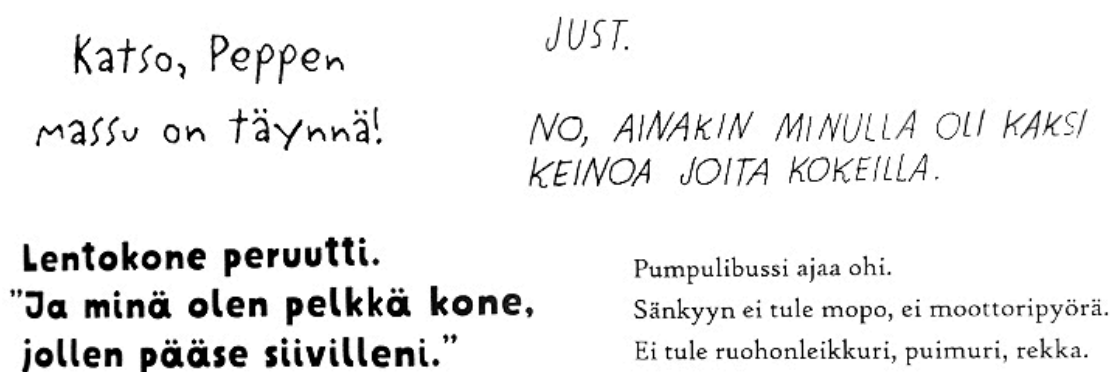
How about when the book is intended for an adult to read out loud? Could the typographical choices be made as freely as they are for example in magazines? Due to adults having more reading experience, it could be said that there can be more freedom for example in typeface choices. However, picturebooks are often read in challenging settings: they can be read in dim light, for example as a bed-time story, children want to look at the images and might be sitting between the reader and book thus making the reading distance greater. In addition, more than often the reader is an elderly person with perhaps poorer vision. All these factors once again highlight the importance of good readability in children's picturebooks.

4.3.3 Illustrative typography

According to professor Riitta Brusila (2002, 83–84), there is a proverb that good typography stays silent, and it could be said that the different aspects of typography discussed in the previous section were part of this 'silent typography'. How about the opposite – how is 'loud typography' utilized in picturebooks? "As typography is pushed towards illustration, it might in its effectivity and experimentalism drive the reader away, however not necessarily the viewer." (Brusila 2002, 90–91, translated by author). In other words, illustrative typography does not encourage the viewer to read but to look. Not only can illustrative typography act as a visual lure for the viewer, but it can also be a way to illustrate the way things are happening, describe the tone of a voice, or put emphasis on specific parts of the text.

All typography is interpreted by its reader differently. Brusila (2002) explains that the interpretations of typography are based on the cultural connotations and history. Some fonts give a more historical feel, some look softer or harder and some might even have political associations. It must also be noted that these interpretations are constantly changing, some are forgotten, and new ones are born all the time. In other words, a font that is considered for example fashionable now,

might not be in the future and vice versa. Examples of text body fonts used in the research material are shown in Picture 5. (Brusila 2002, 84–85.)

Katso, Peppen
massu on täynnä!

JUST.

NO, AINAKIN MINULLA OLI KAKSI
KEINOA JOITA KOKEILLA.

Lentokone peruutti.
"Ja minä olen pelkkä kone,
jollen pääse siivilleni."

Pumpulibussi ajaa ohi.
Sänkyyn ei tule mopo, ei moottoripyörä.
Ei tule ruohonleikkuri, puimuri, rekka.

PICTURE 5. Examples of text body fonts from Finnish picturebooks of 2019. Examples from *Peppe on ihana* (Lindman 2019), *Mörköjuhlat* (Kettunen 2019), *Lentopusu* (Vasko 2019) and *Pumpulibussi ajaa ohi* (Tapola & Louhi 2019)

Possibly the most famous and studied example of illustrative typography in Finland is Tove Jansson's *The Book about Moomin, Mymble and Little My* (*Kuinkas sitten kävikään?* 1952). In the article *Tove Janssonin Kuinkas sitten kävikään: Typografia kuvittaa kuvakirjaa* (2003), Niina Huuskonen examines Jansson's book more closely and notes it includes plenty of variation in typography: capital and lowercase letters, bold and light font weights, serifs, sans-serifs, and scripts. What is more, sometimes the text escapes the lines and squiggles along the turns of the story. Huuskonen suggests that the playful typography could be viewed as a way to put emphasis on the wild story or even as a depiction of the moody mind of a teenage Moomin. When comparing the lines of different characters, Huuskonen notes that the lines of Little My are written in bouncy and prickly typography whereas Moominmamma has a romantic script typography. These two choices directly depict the nature of the characters, Little My has a lot of energy, a big temper and a big mouth, Moominmamma is seen as an ideal mother, calm and understanding. Some of the typography of *The Book about Moomin, Mymble and Little My* is illustrated in Picture 6. (Huuskonen 2003, 34–43.)
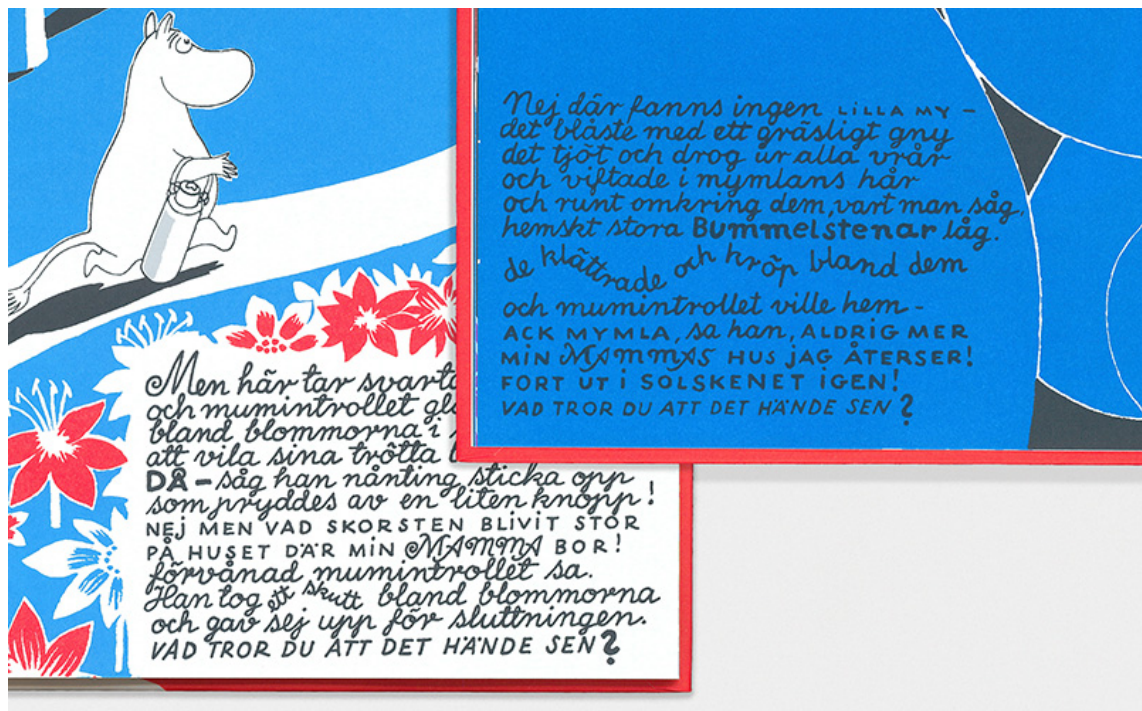
PICTURE 6. Different typography found from the book *The Book about Moomin, Mymble and Little My* (Jansson 1952). Source: Moomin.com

Similar to Moominmamma and Little My having a specific typography to their characters, the books in the research material also utilize the same technique to differentiate who is speaking and the tone of their voice. To give an illustration, highlighting something in all capital lettering can be interpreted as loudness or yelling – on the other hand, in the book *Mur ja tähti* (Happonen & Vasko 2019), the textured capital lettering is interpreted as a description of the bear's voice being deep and gruffy (Picture 7). It is also common to highlight onomatopoeic words, i.e. words describing sounds, by using a different typography (Picture 8). Examples of this type of words could be *splash, bang*, and *meow*.

"TÄHTIÄ", henkäisi Mur.

Yötaivas ulottui joka puolelle,
kaiken maan ympäri.
Ylös, ylös, ylös
           ja alas, alas, alas.

Metsänrajassa tähdet näyttivät koskettavan puiden latvoja.
Murin yläpuolella ne olivat silti korkealla,
tassujen ulottumattomissa.

PICTURE 7. A line written in all capital letters from the book *Mur ja tähti* (Happonen & Vasko 2019)

Iltakävelyllä ollut eläkeläinen Kalle Kuusi
huomasi tilanteen, säikähti ja huusi:
"Mitä täällä tapahtuu, ai kamala!"

Ja... **PUM!**

Silloin se iski, salama.
Terävästi välähti, pari kertaa sähähti
ja lopulta paikoilleen jämähti.
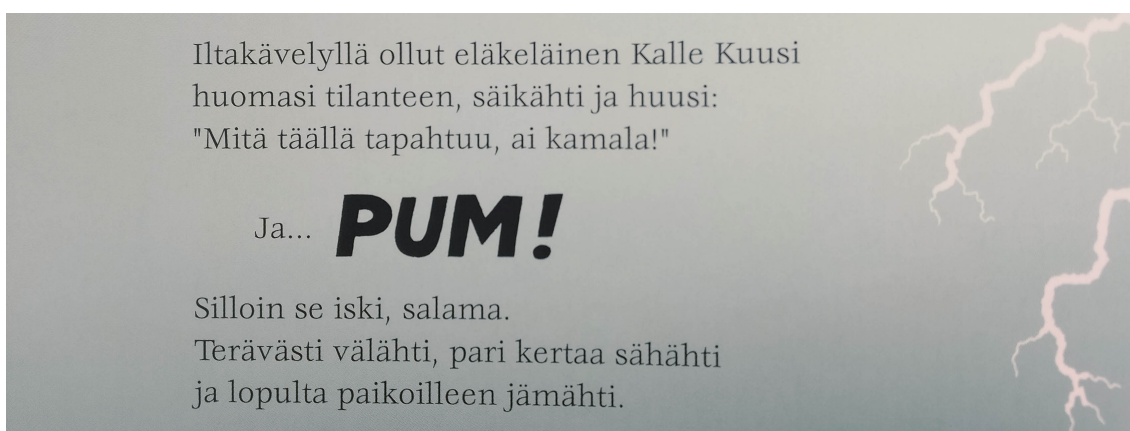
PICTURE 8. Onomatopoeic word highlighted by using different typography. Picture from the book *Tatu ja Patu, Kauhea Hirviö-Hirviö ja muita outoja juttuja* (Havukainen & Toivonen 2019)

In *The book about Moomin, Mymble and Little My,* Jansson also uses typography to illustrate the way things are happening. When the characters are crouching and trying to be really small, so does the text size also get smaller, and when the text describes getting sucked in the vacuum hose, the typography is as wavy as the hose (Huuskonen 2003). Similar techniques are also being used in the books

researched for this thesis. For instance, in *Tatu ja Patu, Kauhea Hirviö-Hirviö ja muita outoja juttuja* (Havukainen & Toivonen 2019), as the water in the illustration is getting sucked down the drain so is the text (Picture 9). Furthermore, in *Piste* (Happonen & Utti 2019), the typography adapts the meaning of the words "the rocket begun to shake" (Picture 10).
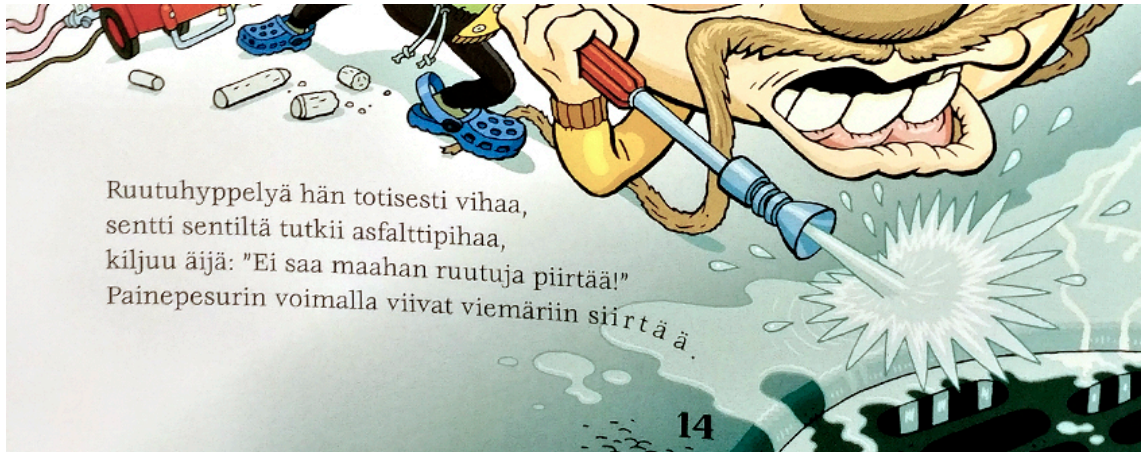
PICTURE 9. Altered typography found from the book *Tatu ja Patu, Kauhea Hirviö-Hirviö ja muita outoja juttuja* (Havukainen & Toivonen 2019)
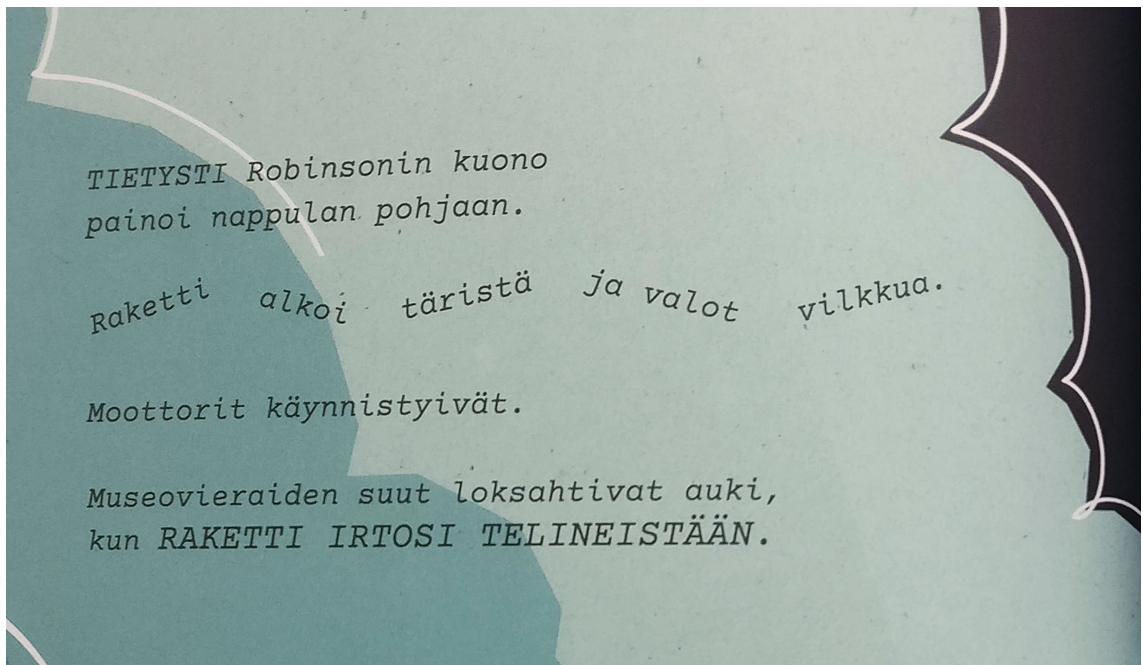
PICTURE 10. Altered typography found from the book *Piste* (Happonen & Utti 2019)

Lastly, when typography is pushed far enough, it could be considered an illustration in itself. *Lentopusu* (Vasko 2019) tells the love story between a plane and a library bus, and in the book, the letters from the library books have also escaped into the illustrations. Sometimes the illustration is built by using typography (Picture 11) and sometimes the text formatting is so elaborate that it becomes a focal point equal to an illustration (Picture 12).

PICTURE 11. Illustration built by using typography. Picture from *Lentopusu* (Vasko 2019)

PICTURE 12. Elaborate text formatting. Picture from the book *Lentopusu* (Vasko 2019)

4.3.4 Who is speaking?

According to lecturer Riitta Oittinen (2001 qtd in Huuskonen 2003, 35), it is essential to the reading experience of picturebooks that they are read out loud. Huuskonen (2003) also proposes that it might be quite fateful to the child's experience if the voices of characters get accidentally mixed up as the book is read out loud. Picturebooks can provide the reader indications on who is speaking and allow the reader to change the tone of their voice when needed. In addition to the typographical techniques introduced in the previous chapter, these indications can be quotation marks, speech bubbles, and even the faces of the characters in front of the lines.

According to the research, quotations are marked with three different symbols in Finnish picturebooks: quotation marks ” ” and >> >>, and by quotation dash —. Quotation dash was used in 23 books and quotation marks in 17. Kauppila (2019) explains that the publisher seldom changes the chosen quotation style, even though she has noticed that some authors might consider quotation dash as the only correct option. At the same time Kauppila also points out that quotation dash is in a way easier to perceive, it acts like a bullet point in front of the line. There are probably also cultural connections to each quotation style. Salisbury (2012, 43) mentions that authors might feel inclined to honor their language and traditions in their work. This was probably meant as a broader idea, but perhaps it could also be applied here, and it is possible that Finnish authors choose the quotation dash to honor their traditions.

4.4 Categorizing layout found in Finnish picturebooks of 2019

Loiri and Juholin (1998, 70) define layout as the way in which pictures and typography are combined on a page to form as informative and pleasing combination as possible. Layout found in picturebooks is closely related to the composition within the illustrations, not all layouts work with all illustrations and often the illustrations need to be made while keeping the layout in mind. In the following section, this thesis attempts to categorize different techniques of producing layout found in Finnish picturebooks of 2019. While some technical aspects regarding

the making of layout will be pointed out, this thesis will not provide instructions for the usage of any programmes used to produce layout such as Adobe InDesign.

4.4.1 Text and image separated

Text and images are often separated in picturebooks. They can be separated on different pages or by frames or by using space. By separating the text and images on different pages, more attention is given to the format of the book. Designing layout in this way, the full-page illustrations depict the true form of the book. For example, in a vertical book, the now created, portrait shape focuses the viewer's attention to the character and helps create a sense of connection (Nodelman 1988, 46–54). In Marika Maijala's *Ruusun matka* (2019), the viewer's attention is drawn to the main character, not only by eye contact but also by using the format of a portrait (Picture 13). Another reason to separate image and text on different pages, is to balance the composition. Kauppila and Hepomäki (2019) both suggest that this, perhaps more traditional, layout is particularly suitable if there is a large amount of text. On the other hand, this same principle can be used to do the opposite, creating a sense of drama, when a full-page image is contrasted by an almost empty page with only a few words. (Nodelman 1988, 46–54.)

Picture 13. Portrait format and eye contact draw the viewer's attention to the character. Picture from the book *Ruusun matka* (Maijala 2019)

In *boxed illustrations*, the rectangular illustration is a full bleed on three sides but leaves white space on one side (Shelley 2013). It could be suggested that this allows the illustrator to play with the format of the illustration without drawing too much attention to the border of the illustration – as would happen if the image was framed. For instance, in *Unelma & Helsinki* (Jenni Isotoff 2019), the book uses boxed illustrations to achieve vertical format in a horizontal book (Picture 14).

PICTURE 14. Boxed illustration used to create vertical format in a horizontal book. Picture from the book *Unelma & Helsinki* (Jenni Isotoff, 2019)

4.4.2 Vignetting

While full page illustrations and boxed illustrations present a more constrained way of separating the text and the image, there are also many other ways to let the picture blend into the white of the page. Illustrator and author James Gurney (2009) has categorized many of these design strategies for vignetting and this thesis will mainly follow his namings and definitions while introducing some examples from the research mater.

Both *sketchy edge vignette* and *soft blur vignette* allow a subtle transition from image to the white paper. Where soft blur utilizes a gradual loss of opacity, sketchy edge vignette uses the nature of pencils and paints to allow a more natural transition (Gurney, 2009). One of the best-known Finnish illustrators to use

sketchy edge vignette is Mauri Kunnas. Kunnas uses sketchy edge vignettes in both his early work *Suomalainen tonttukirja* (Kunnas 1979, Picture 15) and in his latest picturebook *Hurjan hauska unikirja* (Kunnas 2019).

katosi muutamalla harppauksella tallinparven pimentoihin.
Emäntä oli tyytyväinen mutta ei pitkään, sillä aamulla isäntä löysi tallin tyhjillään. Molemmat hevoset olivat hävinneet tontun mukana. Se oli hinta jonka talo sai emäntänsä uteliaisuudesta maksaa.
Ei auttanut muu kuin hankkia taloon uudet hevoset. Mutta koskaan ei siinä talossa enää nähty hevosilla kauniisti palmikoituja häntiä… ●

emäntä asettui taas heinäkasaan odottamaan. Tällä kertaa hänellä oli myös kynttilä, jonka hän sytyttäisi heti metelin kuullessaan. Pimeys tunkeutui talliin ja hiiret aloittivat rapistelunsa tallin nurkissa.
Tunnit kuluivat verkkaisesti. Emäntä odotti ja odotti. Yhtäkkiä kuului portaiden suunnasta aikamoinen rytinä. Jännityksestä tutisevin sormin sytytti emäntä kynttilän, ja siinä se oli: hölmistyneen näköinen tonttu-ukko yltympäri lennelleiden heinänkorsien keskellä.
Vaan monta silmänräpäystä se ei emännän tuijoteltavana viihtynyt. "ELLEI TALOSSA RAUHASSA TYÖTÄ SAA TEHDÄ, EI TEHDÄ SITTEN…", ähkäisi tonttu ja

47

PICTURE 15. Sketchy edge vignette from the book *Suomalainen tonttukirja* (Kunnas 1979, re-published in 2019)

In the *form-link vignette*, the figures are shown full but linked together by other elements such as objects or background. In this way, the illustrator can create a feel of dimension while simultaneously having pure white space (Gurney 2009). For instance, in Nipistäjä-Kerttu (Vanhatalo & Laitinen 2019, Picture 16) and in Tämä vai tuo metsäretki (Nuotio & Louhi 2019), the viewer can understand the space where the characters and objects are located, without the illustrator needing to draw shadows, floors, or walls (Picture 17). Nikolajeva (2012, 33) suggests that the negative space surrounding the characters emphasizes the position and importance of characters. In the book Onni ja Aada päiväkodissa (Kuutti & Söderlund 2019), the contrast between the white page and the shapes draws the viewer's attention to the silhouette of the main characters instead of the children playing in the foreground (Picture 18).

PICTURE 16. Form-link vignette in the book *Nipistäjä-Kerttu* (Vanhatalo & Laitinen 2019)

PICTURE 17. Form-link vignette in the book *Tämä vai tuo metsäretki* (Nuotio & Louhi 2019)

PICTURE 18. Right page: contrast and silhouettes of the characters draws the viewer's attention to the main characters instead of the foreground characters. Picture from the book *Onni ja Aada päiväkodissa* (Kuutti & Söderlund 2019)

In the *wraparound vignette*, the image is constructed so that it leaves space to the middle of the design, and as the name indicates, wraps around and surrounds the text (Gurney 2009). In this type of layout, the image is designed to serve as a frame and as such, it leaves the spotlight of the page to the text. It could be argued that the wraparound vignette allows there to be more balance between the importance of text and image. When the text is located near the edges of the pages it is more likely to be seen as a caption rather than an equal to the image. Examples of wraparound vignette are illustrated in Picture 19.

PICTURE 19. Wraparound vignette. Pictures from books *Koira nimeltä Kissa tapaa kissan* (Kontio & Warsta 2019) and *Niilo rakentaa pöntön* (Savisaari & Ruohonen 2019)

One type of vignetting that Gurney does not introduce, could perhaps be named as the *background silhouette*. In this type of vignette, the background elements create a strong contrast between their shape and the white of the page. This could be compared to the *breakaway vignette*, where similarly a form pops out of the rest of the illustration. However, the breakaway vignette uses the character, or an object the character interacts with, to break the static form of an image, and thus is usually connected with movement and drama. Where breakaway vignette begs for attention, the background silhouette is easily recognized as for example floral motifs, and despite the strong contrast, does not cause the viewer to focus on it. The background silhouette has somewhat static subjects and the purpose of its usage could be more of a compositional and aesthetical – perhaps to create a more organic feel to the image. Furthermore, negative version of a background silhouette can also be utilized, where the silhouette is a foreground object that forms a shape that the text can accommodate. Examples are shown in pictures 20 21 and 22. (Gurney 2009.)

PICTURE 20. Breakaway vignette, example from *Dinotopia: The World Beneath* (Gurney 2008

Muut nukahtivat, mutta tapiiri valvoi makuulla ja katseli tummaa latvustoa. Sitten hän nousi hiljaa ylös ja hiipi syvemmälle öiseen sademetsään. Joka paikassa kimmelsi silmäpareja, konnat kurnuttivat ja lehdet kahisivat. Tapiiri tallusti lammelle ja ui sen vilvoittavassa vedessä.

Tapiiri uiskenteli pitkään, ja yhtäkkiä hän luuli kuulevansa silkkiapinan naurun.

PICTURE 21. Background silhouette, example from *Silkkiapinan nauru* (Sande-lin & Bondestam 2019).

PICTURE 22. Text placed into foreground silhouettes. Picture from *Kerro minulle kaunis sana* (Kuronen & Pertamo 2019)

Lastly, related to vignettes, *spot illustrations* are small illustrations that exist without any background. Spot illustrations can depict objects or other elements related to the story but do not have to include any characters. They do not necessarily provide the reader any new information about the story but rather help creating the mood. In addition, they can balance the composition and add visual interest to otherwise simple pages. Example of a spot illustration in Picture 23. (Shelley 2013).

PICTURE 23. Right page. Example of a spot illustration. Picture from *Hui, mikä keksintö!* (Hepomäki 2019)

4.4.3 Frames between text and image

What is a frame? It can be an actual drawn frame of line or illustrated ornaments, or it can be an implied frame consisting of white space. A frame can be rectangular or circular. Regardless, it is a constraint to the illustration that separates it from the page on every side. According to Nodelman (1988), a framed illustration is seen tidier and less energetic. In addition, Nodelman suggests that framed illustrations are more objectified, due to us thinking that a world viewed through a frame is different from ours. By doing so, frames can also cause some degree of detachment from the characters (Nodelman 1988, 50–53).

The book *Silkkiapinan nauru* (Sandelin & Bondestam 2019) handles the difficult subject of death of a friend. It could be suggested that by framing some of the illustrations the viewer is allowed some amount of detachment of this painful subject. In the example in Picture 24, this effect is further emphasized by having such a small window to view the image through. By contrast, removing the framing allows the reader to fully experience the world.

PICTURE 24. Left: Framing allows detachment, right: removal of frames creates full experience. Picture from *Silkkiapinan nauru* (Sandelin & Bondestam 2019)

In addition to frames of lines or white borders, separate illustrational elements can be used to create an ornamental frame. This can be a way to include some detail but also a way to add narrative elements (McCannon 2008). Ornamental frames were common in the style eras of art nouveau and symbolism (Ylimartimo 1995, 23), and perhaps they are now seen as old fashioned since no examples of such a frame could be found from the research material. In addition, Nodelman (1998, 50–51) does suggest that usage of ornamental frames can cause the viewer to lose interest in the events and narration and rather enjoy the beautifulness of the ornaments.

Furthermore, the frame can be used to surround the text instead of the image. By placing framed text on top of image, depending on the location on the page, more importance can be given to the text. Like in wraparound vignette, placing text

further from the edges of pages puts more emphasis on the importance of it (Picture 25). If text is framed on its own page without illustration, it could be argued that the frame acts as a balancer to the composition (Nodelman 1998, 50).

PICTURE 25. Framed text placed on top of illustration. Picture from *Silkkiapinan nauru* (Sandelin & Bondestam 2019)

4.4.4 Text integrated into the image

In this category, the image and text are not separated from each other, but rather the text is located on top of or within the image. In this case the illustration is often a full spread one and can be seen as a total experience where we can view the world from within (Moebius qtd. in Nodelman 1988, 52). The text can be integrated into the illustration by placing it within a shape in the illustration as seen in the example of picture 26 or by letting the text float freely in the available space (Picture 27).

PICTURE 26. Text integrated to the image by placing it within a shape of the illustration. Picture from *Nurinkurin Anna* (Kekkonen & Louhi 2019)

PICTURE 27. Text floating freely in the available space. Picture from *Jengi keksijän kätköissä* (Tuominen & Pylväs 2019)

When the text is placed on top of the illustration, it is essential to good readability to ensure a high contrast between the text and its background. The best contrast is achieved by placing black text on white paper, however other dark and light combinations also work, including having white text on dark background. In turn, contrast is lowered by a patterned or otherwise busy background. Choosing a combination with less contrast can be a stylistic choice and help in creating atmosphere, however it does hinder the reader (Picture 28 & 29). It is also possible to improve contrast by lightening the illustration to accommodate the text (Picture 30). In addition, art director Mike Jolley (2012, 169) mentions that to lower the cost of possible translated editions, the text needs usually to be printed in black. (Laarni 2002, 148.)

PICTURE 28. Example of an illustration where text is placed on top of a busy background. Image from *Beppe ja* mausteyllätys (Hytönen & Mallius 2019). Image source: miramallius.com

PICTURE 29. Example of dark text combined with dark background. Picture from *Hännänkääntötemppu* (Vierula & Juhani 2019)

PICTURE 30. Illustration lightened to accommodate the text. Picture from *Moksu ja Avaruus-Osmo* (Kiuru & Linnea 2019)

Erkintalo (2019) emphasizes the importance of balance between text and image and notes that the font size might need to be increased for the text not to get lost in the illustration or to get overpowered by the image, which is especially true if the text is floating freely in the available space. In addition, Nodelman (1988, 53) points out that the pieces of text are a part of the visual pattern and should therefore be placed so that they serve the aesthetics of the page.

4.4.5 Changing-orientation spreads

Books usually form a horizontal spread. In order for the spread of the book to be vertical, the width of the book needs to be narrower than 1/2 of the height. Format that narrow would be quite clumsy to be used in a picturebook, for the book would be either inconveniently tall or, when smaller, would have too much of the spread space to be taken by the gutter space, i.e. the margin space between two facing pages. If however the illustration demands a taller format than the book can offer, it is possible to change the reading orientation. Illustration can now occupy the height of twice the width of the book and be viewed by rotating the book 90 degrees. By giving the illustration more space, more detail can also be added to it.

Two books of the research material used these changing-orientation spreads. In both *Tatu ja Patu, Kauhea Hirviö-Hirviö ja muita outoja juttuja* (Havukainen & Toivonen 2019) and *Joulu juksaa* (Maijala & Virta 2019), the spread that uses the changing-orientation depicts something really tall; a giant detail filled monster-monster and a cross-section of building with multiple stories (Picture 31). Havukainen & Toivonen (2019) explain that it was the first time for them to use such layout and the first time they felt it justifiable. The illustration used in *Tatu ja Patu* is a completely separate story within the book and Havukainen & Toivonen brought up the question whether the layout would have worked as well if the illustration had been part of longer narration.

PICTURE 31. Examples of changing-orientation-spreads. Pictures from left: *Tatu ja Patu, Kauhea Hirviö-Hirviö ja muita outoja juttuja* (Havukainen & Toivonen 2019) and right: *Joulu juksaa* (Maijala & Virta 2019).

4.4.6 Multiple images

Picturebooks can also have compositions of multiple images on the same page or spread. Much like in comic books, this type of sequence of images encourages the reader to see a temporal and often causal relation between the images (Nikolajeva & Scott 2001, 146). Nodelman (1988, 243) proposes that after the reader has taken a first glance and decided that the amount of information is too complex to absorb all at once, the reader continues by looking at the image deemed to be the first one, reading the text that accompanies it, looking at the picture again, and then moving on to the next image in the sequence.

As for the layout, it becomes even more essential to understand the order of reading and viewing in order to create a natural flow to the images. Nikolajeva and Scott (2001, 147–148) have introduced many layouts and their viewing orders, depicted in Figure 5. Generally, it can be said that in western countries, the viewing order is from left to right and from top to bottom. This also means that it is possible to create tension by indicating a reversed order of reading. Nikolajeva and Scott (2001, 148–149) introduce one example of such, and while concluding that it is impossible to determine to what extent the layout is deliberate, however, suggest that the reversed reading order could be seen as a part of author's poetics. The indicated reading orders of some examples found in the research material are introduced in this thesis by utilizing the examples provided by Nikolajeva and Scott (Pictures 32 & 33). The text excerpts connected to each image are determined by their content and proximity to the image.

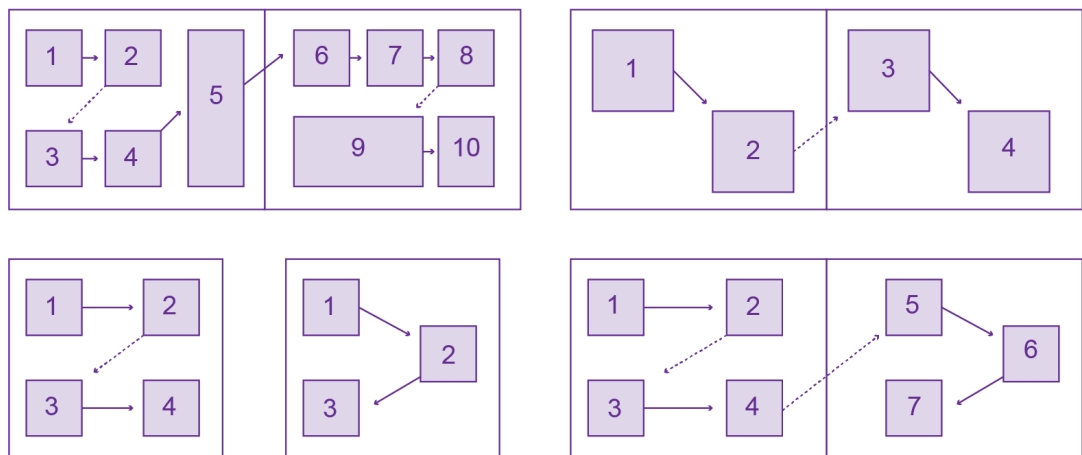FIGURE 5. Reading orders of layouts with multiple images. Implied viewing order marked with dashed lines. Original figures from Nikolajeva and Scott (2001, 147–148)

PICTURE 32. Reading order of spread with multiple images. Picture from *Hurjan hauska unikirja* (Kunnas 2019).

PICTURE 33. Reading order of spread with multiple images. Picture from *Prinsessa rämäpää ja vessasanat* (Hirvonen & Kiiskinen 2019).

What is more, it is possible to create a layout where the reader is unable to determine the correct reading order. In this type of layout, the temporal and causal relationships between images cease to exist and the reader interprets that it does not matter in which order everything happens (Nikolajeva & Scott 2001, 150). However, this uncertainty undoubtedly creates some frustration in the reader. Havukainen (2019) explains that even though their work might have some spreads with voluminous amounts to look at, it is highly important that the reading experience isn't hindered. Havukainen concludes that the layout should be designed so that the reader always knows where to go.

4.5   Rhythm of the book

Images and text demand a different way of viewing. Text asks the reader to find out what happens next and tempts to continue, and images beg the reader to pause and view. Where full page images stop the movement, small and medium sized images accelerate it (Ylimartimo 1995, 65). According to Goldsmith (1986 qtd in Nodelman 1988, 54), the placement of text, whether it is above, below, left, or right to the image, can affect how much time we spend on reading the text. Since we are accustomed to the image being above the text, changing this to the opposite can create tension between the want to look at the image and the tendency to view from top to bottom. Furthermore, the number and size of images, the amount of text and the order and placement of those can all vary. All of these aspects together create the rhythm of the book. (Nodelman 1988, 242–247.)

The whole layout of the book serves the purpose to guide the reader onwards and to persuade the reader to finish the book. According to Nikolajeva and Scott (2001), picturebooks often utilize page-turners to achieve this persuasion. Page-turners are comparable to cliff-hangers, a detail that can be either verbal or visual that encourages the reader to turn the page. A visual page-turner can be for example a character moving towards the right edge of the page. An example of a verbal page-turner can be found in *The book about Moomin, Mymble and Little My*, where a question "what happened next?" (Kuinkas sitten kävikään?) is added to the bottom right corner of each spread. (Nikolajeva & Scott 2001, 152–153.)

In addition to the separate layouts found on each spread or page, the layout of the whole book can be inspected. Author L.M. Poole describes (2007) that in the book *Where the wild things are* (Sendak 1963) the layout of the whole book creates a continuous arch. The book starts by having one small image on a spread, then as the fantasy increases the images expand in size to correlate with the rising sense of imagination. As the fantasy is at its wildest, the images have grown to full bleed and leave no space for the text. After three spreads of rumpus, the layout mirrors the beginning, decreasing the size of images and ends with only words. (Poole 2007, 87–90).

While *Where the wild things are* is calculated and well planned, perhaps some rhythms are created only for the purpose of having some variety. Ilona Partanen (2018, 51) discusses in her master's thesis the process of creating a layout for a picturebook. Her initial approach was to have the text on the left page and the image on the right page and to continue the same layout throughout the whole book. The idea was to create a calm feeling to the layout, however after some evaluation, she came to the realization that the created feeling was rather flat and monotonic. (Partanen 2018, 51).

How can this rhythm be planned? Many authors use storyboards for visualizing the whole book at once, and for seeing the internal rhythms. Airola, Erkintalo and Havukainen & Toivonen all describe using some way of thumbnailing or storyboarding in their work. This planning ensures that no unintentional patterns develop and that the sense of uniform aesthetics is maintained whilst keeping the layout alternative and interesting enough. Example of a storyboard is shown in picture 34.
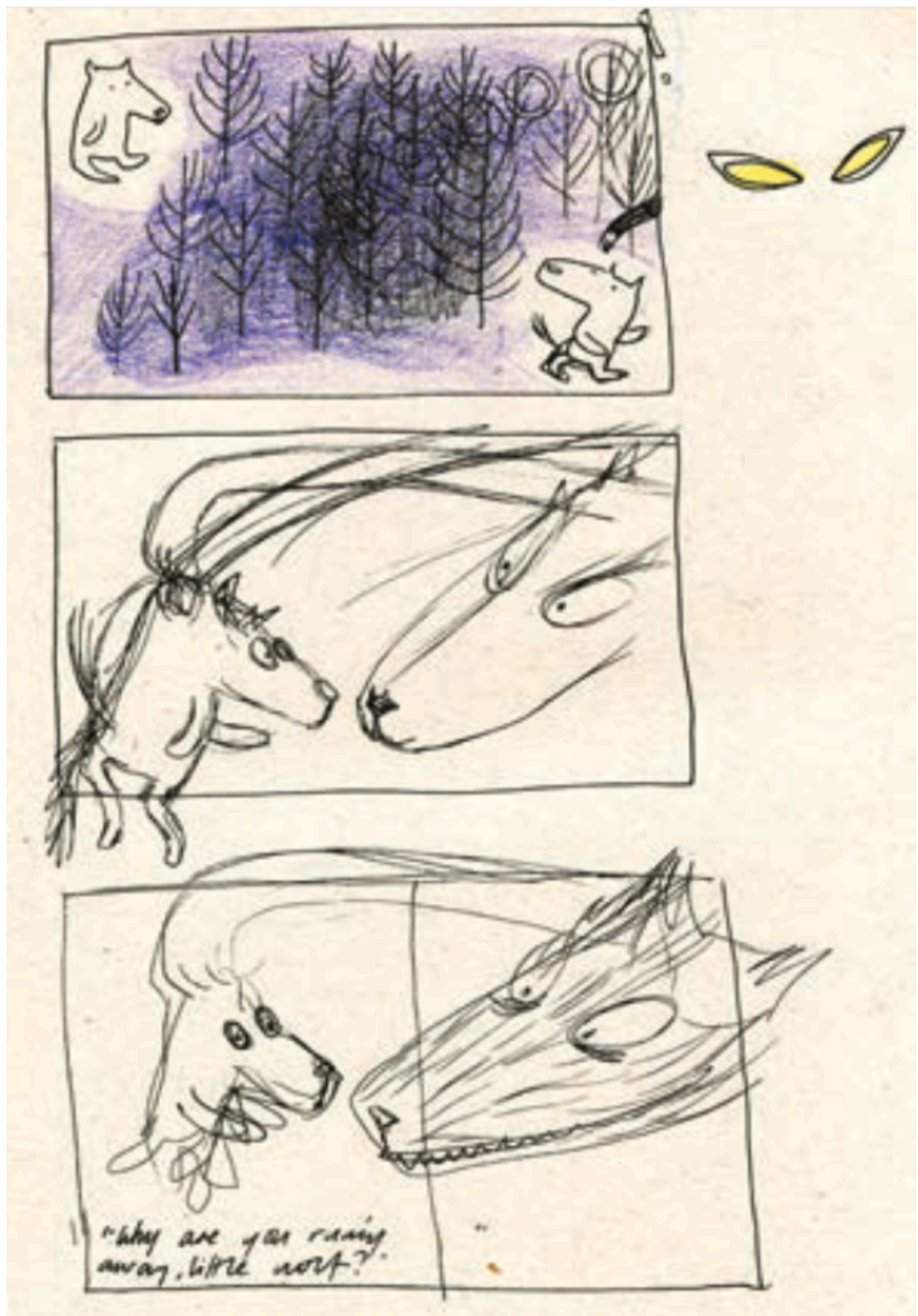
Picture 34. Example of a storyboard. (Nadia Shireen 2010)

5 THEORY IN PRACTICE

5.1 Introduction to project

In this section of the thesis, I attempt to utilize the different techniques of choosing format, designing typography and producing picturebook layout that were discussed earlier. I made illustrations for an on-going picturebook project and used those as examples. The choices made regarding the colour scheme, illustrating technique and character design are deemed out of topic and as such were left out of this thesis. That said, some of the compositions and choices regarding the illustrations, for example background colours, were made while keeping the layout and format in mind.

The picturebook project is executed in collaboration with author Anni Salo. We have a common goal of creating a picturebook that would encourage children to get more interested in the nature surrounding them. The book also attempts to make this possible in a more urban setting compared to many books on the same topic that are set in rural locations such as countryside cottages.

The book tells the story of two young mice that are visited by their aunt who is a gardener. The mice are curious about their surroundings and feel disappointed that their world does not seem as lush and green as the aunt's pictures indicate the countryside to be. Together they start exploring the world and how nature can be found even in the heart of the city. The mice are accompanied with inanimate objects that have come to life. These objects symbolize the imagination of the mice and offer the viewer some visual interest. The book includes some elements, such as fact-boxes, that lead it towards nonfiction children's literature, however, the narration is seen as a more important element and thus the book is assumed to be categorised under picturebooks.

5.2   Format

Even though it is possible to work in many different orders, I found it easiest to start by finding a suitable format to act as a base for my illustrations and layout. I followed the tips given to me by Kauppila and Hepomäki (2019) and explored the library in the hopes of finding a format that felt right to me. According to Ylimartimo (1995, 65) vertical format would be preferable for the story is more of a character-based than a journey-based one. Perhaps this is a matter of opinion, since it could be argued that the book is about the mice's journey of finding nature from the city. That said, I wanted to emphasize the character-based side of the story. Furthermore, to the benefit of a vertical format, the book includes full-spread illustrations, that would in a horizontal book become too wide and vertically cropped for my taste.

After some comparison, an old childhood favourite *Apua, merirosvoja!* (Kunnas, 1994) felt like a good starting point. The measurements of Kunnas' book are 230 x 290 mm, that felt slightly too big, so by some adjusting and comparing, I ended up with measurements of 215 x 230 mm. The actual size of the book can be adjusted later, however knowing the ratio for the book made planning the illustrations and layout easier.

5.3   Typography

One of the key pieces of advice I received from the interviews was that the typography and illustrations should speak the same language. Because the illustrations and the feel of the book are somewhat traditional in their style, a slightly more traditional approach to typography felt more appropriate in my project. For this reason, experimental illustrative manipulations regarding typography were intentionally left out.

Multiple typeface choices were tested to find the best one for this purpose. After I had narrowed down the amount of options, I asked a group of friends, including Salo, with varying knowledge on typography to pick their favourites and describe how they interpreted the feel of the fonts. Comparison of typefaces is illustrated

in picture 35. This poll revealed an aspect of typeface that I had completely disregarded: whether lowercase letter "a" was double-storey "a" or single-storey "a". Single-storey version is the one taught to children in Finnish schools and more commonly used in handwriting. However, the shape of a single-storey "a" is also closer to the letter "o" than double-storey is. This resemblance in shape might cause problems for some readers, for example people with dyslexia.

Laukun kaatuessa sen sisältä oli nimittäin liukunut esiin nipullinen valokuvia. Niissä oli kuvia tädin puutarhasta, pelloista ja metsistä. Haihatti ja Vispilä eivät olleet koskaan nähneet sellaisia maisemia, minkä vuoksi Vispilä kiipesi ikkunalaudalle ja huokaisi suruissaan:

Laukun kaatuessa sen sisältä oli nimittäin liukunut esiin nipullinen valokuvia. Niissä oli kuvia tädin puutarhasta, pelloista ja metsistä. Haihatti ja Vispilä eivät olleet koskaan nähneet sellaisia maisemia, minkä vuoksi Vispilä kiipesi ikkunalaudalle ja huokaisi suruissaan:

Laukun kaatuessa sen sisältä oli nimittäin liukunut esiin nipullinen valokuvia. Niissä oli kuvia tädin puutarhasta, pelloista ja metsistä. Haihatti ja Vispilä eivät olleet koskaan nähneet sellaisia maisemia, minkä vuoksi Vispilä kiipesi ikkunalaudalle ja huokaisi suruissaan:

PICTURE 35. Example excerpts written in compared typefaces. Fonts shown are Quicksand Medium, Futura Std Book, and Merriweather Regular.

Out of these options, *Quicksand,* a font designed by Andrew Paglinawan, felt like the best one for this project as it was speaking the same language with the illustrations. I would describe the look of the illustrations to be somewhat traditional, however digital execution brings some modern aspects to them. *Quicksand* has rounded terminals and is based on geometric shapes, which felt like a good pairing to the geometry found in the illustrations. The font has single-storey "a", which fits well to a children's book.

According to the study, the average font size in Finnish picturebooks of 2019 was 14 pt. When evaluating the dynamics between text and image in my example spread, font size 13 pt was seen as the most suitable size for this project. Since there are larger pieces of text, there is no need to worry that the image would overpower the spread or that the text would get lost in it. There are maximum of 60 characters to each line. Good readability is ensured by placing black text on a white background and by justifying it to the left.

Out of the multiple ways of indicating who is speaking, quotation dash was chosen. Quotation dash is commonly used in Finnish picturebooks, and it felt like a natural choice. The example layout also has one word, *Hupsista* (Eng. 'Whoops'), that was highlighted by using different typography. This is comparable to the highlighting of onomatopoeic words, and acts as a way of making it easier for people reading the book out loud to emphasize the dialogue. Layout with finalized typography is shown in picture 36.

Kun kaikki tavarat oli kannettu sisään, Verhiö-täti puuhasteli tavaroidensa ympärillä ja oli kompastua yhteen laukuistaan kaataen sen samalla.

– **HUPSISTA**, nämä tavarat pitää saada pian paikoilleen, täti sanoi pikkuhiirten tutkiessa kaatuneen laukun sisältöä.

Laukun kaatuessa sen sisältä oli nimittäin liukunut esiin nipullinen valokuvia. Niissä oli kuvia tädin puutarhasta, pelloista ja metsistä. Haihatti ja Vispilä eivät olleet koskaan nähneet sellaisia maisemia, minkä vuoksi Vispilä kiipesi ikkunalaudalle ja huokaisi suruissaan:

– Voi Verhiö-täti, miksi täällä ei ole puita ja kukkia kuten näissä kuvissa? Ainoa asia, mitä näen ikkunasta, on lunta ja taloja.

– Niin, missä on vihreys? Haihatti jatkoi.

Verhiö-täti katsoi pikkuhiiriä huvittuneena ja sanoi nauraen:

– Voi teitä hiirenhöperöitä! Nyt on talvi, maalla ei ole sen vihreämpää kuin täällä kaupungissa. Odottakaahan kunhan kevät tulee, sitten alkaa vihertää.

PICTURE 36. Finalized typography with onomatopoeic word highlighted

In addition to the text body, the project also includes some pages that have text in "fact-boxes". The box could be viewed as a note, perhaps written by the aunt. The goal was to give the fact-boxes an authentic feel, like they were written by hand or by using a typewriter. From the typefaces that were available to me, Serifa Std 55 Roman, a font with a typewriter look, was the most suitable one. To further develop the idea, textural elements like ink splotches or transfer marks could be added. A fact-box illustrated in picture 37.
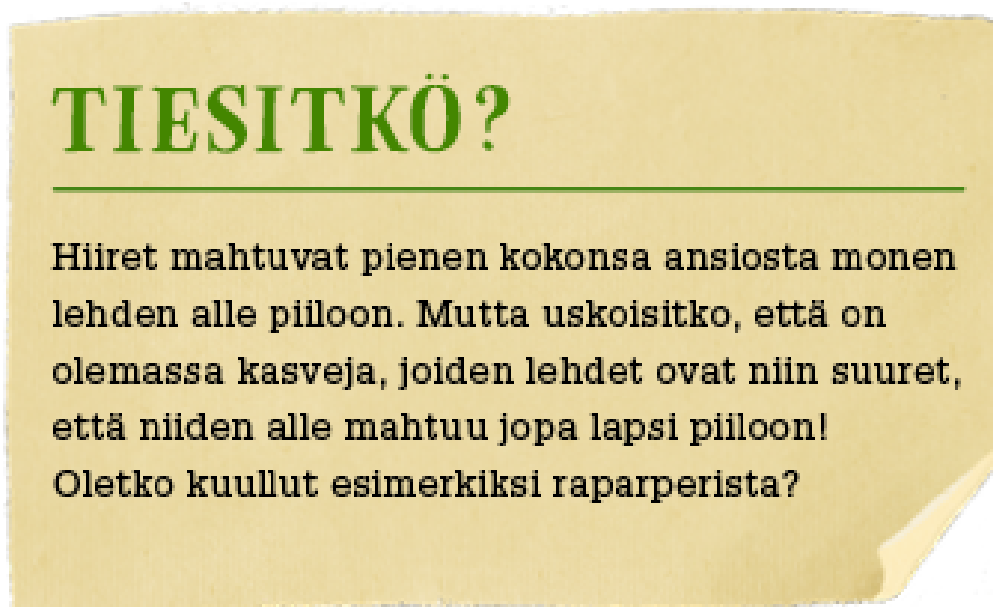
PICTURE 37. Fact-box. Font Serifa Std 55 Roman.

5.4 Layout

As for the layout, I wanted to compare a few layout techniques for the research part of this thesis to see how they would work in practice. Normally these kinds of experiments would not be taken as far as completed illustrations and layout, but I wanted the result to be as finalized as possible so that the comparison of different layouts would be clearer. That said, in future projects I am more likely to rely on sketches. I chose to compare a layout where the illustration and text were separated on different pages with full-bleed illustration, framed illustration, form-link vignette, and full-bleed illustration combined to spot illustration. In addition, I compared the changing-orientation spread to a spread with traditional orientation.

5.4.1 Separating image and text

The first topic under examination is the separation of text and image in the layout. In the scene, the mice find the aunt's photographs from the countryside and are wondering why it is not as green outside. The spread includes a large piece of text and the layout is balanced by placing the text and image on different pages. This type of layout creates a calmer and cleaner feel to the spread. The downside of the layout is that the feel is less whimsical and more static. Text is located to the left and the image to the right in all layouts to encourage the viewer to stay on the spread a bit longer as mentioned earlier in the thesis.

The first examples compare a full-bleed illustration to a framed illustration (Pictures 38 and 39). According to the theoretical part of this thesis, the full bleed illustration is seen more like a direct view to the characters' world, and the framed illustration offers the viewer a window through which the world can be viewed. That said, the effect is limited due to the image still being constrained to one page. In addition to these differences, the feel of the spread with the framed illustration is lighter due to the white frame.
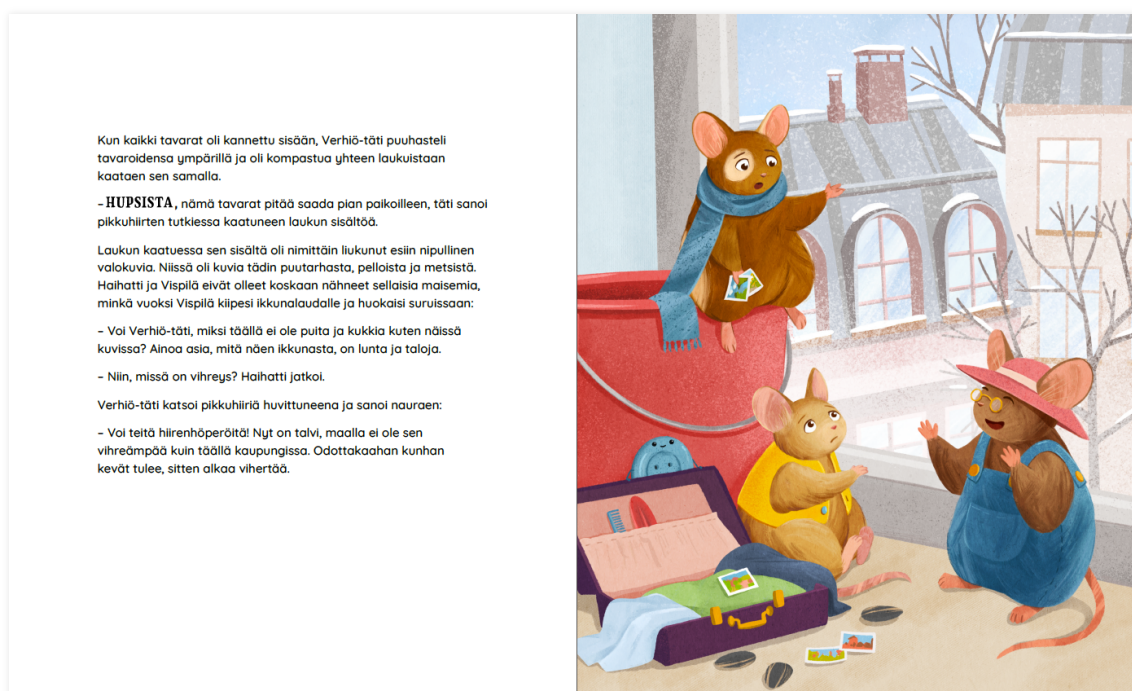
PICTURE 38. Text and image separated on different pages. Full-bleed image.
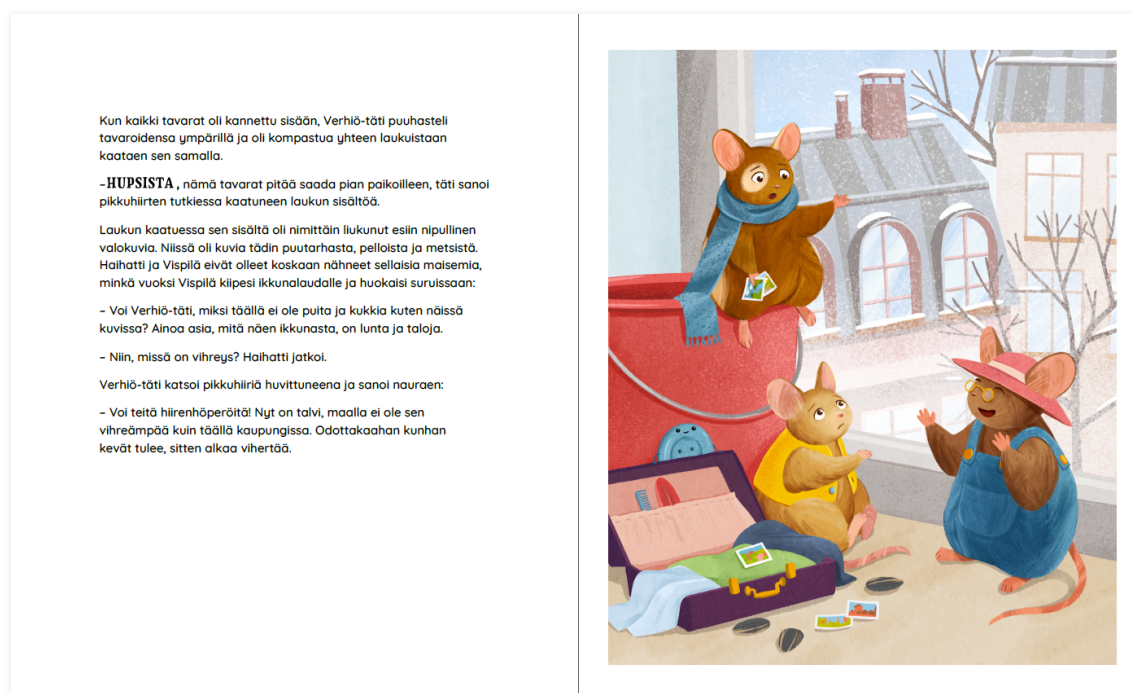
PICTURE 39. Text and image separated on different pages. Framed image.

On the second pair of examples, a form-link vignette is compared to a spot illustration (Picture 40 and 41). Both techniques offer a way to include more information without occupying the whole spread. Even though the same content is presented in both spreads, the spot illustration highlights some details of the illustration that are left as parts of the background in the form-link vignette. Depending on the content, this quality of the spot illustration can be used to put emphasis on specific parts of the illustration.

Another aspect of both techniques is that the illustrations utilize irregularly shaped edges; however, the spot illustration is paired with a clean edged full-bleed illustration. Irregularly shaped edges provide a smooth and organic transition from the illustration to the white of the paper. The edges now have more contrast that add visual interest to the page unlike rectangular illustrations. Furthermore, both techniques also enable the creation of a more interesting layout to the spread.

The rhythm of the two spreads is different: spot illustration is clearly separated from the full-bleed image and thus both illustrations on the spread are viewed as pieces of their own. It is presumed that after the first glance of the whole spread, the reader inspects the spot illustration more carefully, continues to read the text and then pauses to view the full-bleed illustration. In the form-link vignette there

is one step less – after the first glance the viewer proceeds directly to read the text. Even though it is natural for the reader to start unpacking the information from the top left corner of the spread, the spot illustration guides the eyes to the starting point in a more efficient way than mere text does.
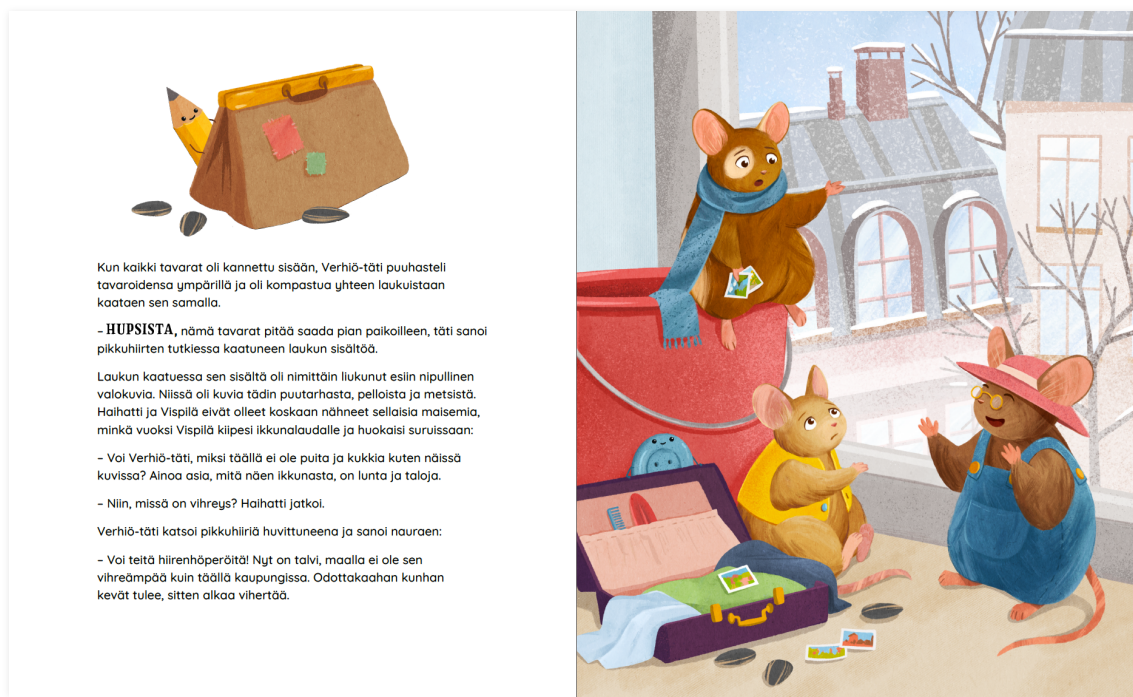
PICTURE 40. Spot illustration accompanied by full-bleed illustration.
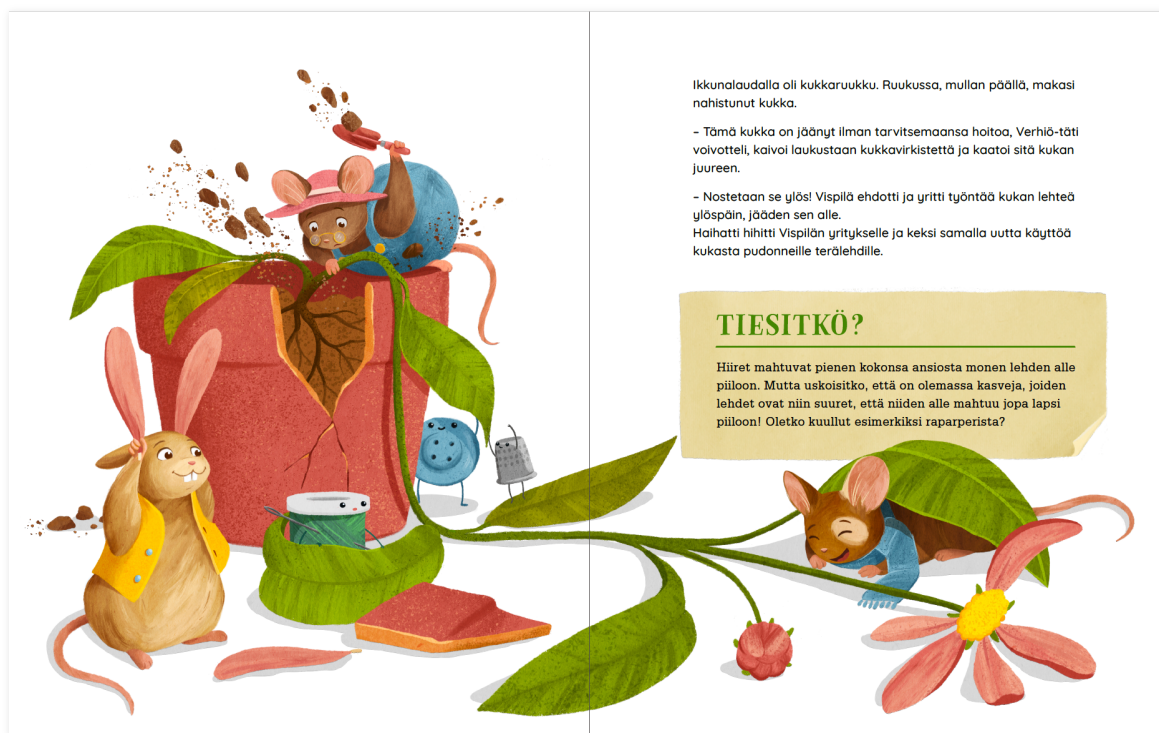

PICTURE 41. Form-link vignette.

5.4.2 Changing-orientation spread

In changing-orientation spread, the content of the illustration plays a significant role on the necessity of the layout. Depicting something notably tall is usually a good justification, so in order to do a fair comparison, I chose a spread of the story that talked about a tall flower. Both illustrations have essentially the same content, however some aspects have been changed to complement each composition. Common components to both illustrations are the three mice, the flower and three animate objects. The layout also includes text body and a fact-box.

The key difference in the two layouts (Picture 42 and 43) seems to be emphasis: the changing-orientation spread highlights the tallness of the flower and gives it more merit, whereas the traditional layout lets the characters grab the viewer's attention. The flower is depicted vertically in the changing-orientation illustration and horizontally in the traditional one. Vertical depiction of the flower is possible also in the traditional version; however, this would mean that the flower would have been interpreted being shorter or smaller than the intent was.

Ikkunalaudalla oli kukkaruukku. Ruukussa kasvoi pitkä kukka, joka oli vähän nuupallaan.

– Tämä kukka on tainnut jäädä ilman tarvitsemaansa hoitoa, Verhiö-täti voivotteli, kaivoi laukustaan kukkavirkistettä ja kaatoi sitä kukan juureen. Pikkuhiiret sen sijaan kiipesivät kukan vartta pitkin ylöspäin aina kukan huipulle asti.

– Katsokaa minua! Vispilä huudahti roikkuessaan kukan lehdestä. Lehden alle piiloutunut Haihatti hihitti Vispilälle, jolla oli vaikeuksia nostaa itsensä takaisin lehden päälle ja sanoi naurunsa lomasta:

– Katsonpa hyvinkin!

TIESITKÖ?

Hiiret mahtuvat pienen kokonsa ansiosta monen lehden alle piiloon. Mutta uskoisitko, että on olemassa kasveja, joiden lehdet ovat niin suuret, että niiden alle mahtuu jopa lapsi piiloon! Oletko kuullut esimerkiksi raparperista?

PICTURE 42. Changing-orientation spread.

PICTURE 43. Spread with traditional orientation.

I find the changing-orientation spread to be a powerful tool in creating interesting layout that allows the illustrator to break the bounds set by the format of the book. The physical rotating of the book puts emphasis on the importance of the content, and if the most important thing is to convey the tallness of the subject, changing-orientation can be a great way to achieve it. That said, the rotating of the book might become irritating for the reader and can negatively affect the reader's experience by breaking the flow of the book.

6 CONCLUSION

The creation of a picturebook is a complex process and different for every creator. This thesis attempted to find some ways to approach this topic from the viewpoints that are sometimes left in the shadow of illustrations: format, typography, and layout. The original thought was to only inspect the different methods of creating layout for a picturebook, however it soon became apparent that the entirety of a picturebook is so deeply intertwined that typography and format had to be included into the thesis. I also noted that it is difficult to separate layout from the illustrations and they often need to be designed together.

Illustrations arguably have the biggest effect on the look of picturebooks. They provide the reader the most memorable visuals and, as stated earlier, are equally important with written narration in telling the story. That said, good format, typography, and layout are also essential for a picturebook that stands the test of time. A book that is clumsy to use, that does not fit the bookshelf, where the text is difficult to read, or where the reader is baffled by the layout or the order of events, will not be picked up again.

The topic is a vast one and I feel like I have only grazed the surface in this thesis. It would have been preferable to do more comparisons on layouts, such as framed text and text that is integrated into the image. Also, the rhythm of multiple images is something that I wish yet to explore. I do however feel that there are some key elements that I managed to include, and that this thesis provides myself a good starting point in further development of my project. From here on, I plan to do thumbnails and concentrate on designing the rhythm for the book. Even though the layouts and typography from previous sections are called finalized, I feel as though everything is under new scrutiny once the project develops more.

As I was doing research, I found that there were surprisingly few recent comprehensive studies focusing on picturebooks form the viewpoints of format, typography, and layout. I find this to be especially curious for the topic of picturebooks is such a popular theme in theses. However, I also noted that many of the theses revolved around a personal project and were less about the theory. I think that there is still plenty to discover in picturebooks and that the field would benefit from

a comprehensive study based on more recent material concerning the topics discussed in this thesis. Furthermore, I noted that the material that I researched was limited to only western publications and that perhaps this topic is studied more in other cultures. The interviews provided valuable information, but because of the informal format of one-on-one conversations, it is not possible to present them in a way that would be equally beneficial for use outside this thesis.

I also find it interesting how I embarked on this whole project with an image of a modern experimental picturebook in mind and ended up with a rather traditional outcome. Perhaps this is comparable to the saying "if it ain't broke, don't fix it", and that the traditional methods are classics for a reason – or perhaps I need some more time to further develop my skills as a picturebook artist to manage more experimental techniques. All in all, I feel positive about the knowledge I obtained on the topic and I am excited to learn more.

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APPENDICES

Appendix 1. Full list of books included in the study

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Erkintalo, J. 2019. Mato ja meri. Latvia: Etana Editions.

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Isotoff, J. 2019. Kukan unelma. EU: Mini Kustannus Oy.

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