



WOW REVIEW

VOLUME IX, ISSUE 4

Summer 2017
Notable Global Picturebooks

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WOW Review: Volume IX Issue 4
Summer 2017
Notable Global Picturebooks for All Ages

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Contributors to This Issue:

Sara Alharbi, University of North Texas, Denton, TX
Seemi Aziz, University of Arizona, Tucson, AZ
Susan Corapi, Trinity University, Deerfield, IL
Holly Johnson, University of Cincinnati, OH
Yujin Lee, University of Massachusetts Boston, Boston, MA
Prisca Martens, Towson University, Baltimore, MD
Janelle Mathis, University of North Texas, Denton, TX
Megan McCaffrey, Governors State University, Chicago, IL
Judi Moreillon, Literacies and Libraries Consultant, Tucson, AZ
Kathy G. Short, University of Arizona, Tucson, AZ
Aranza Sparks, Trinity University, Deerfield, IL
Brett Stamm, University of North Texas, Denton, TX

Production Editor:

Rebecca Ballenger, University of Arizona, Tucson, AZ



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Volume IX Issue 4: Notable Global Picturebooks for All Ages
Introduction and Editor's Note:

What a wonderful number of picturebooks to share in this issue--books filled with delightful illustrations and remarkable stories for readers to savor. The informational texts include *A Boy and a Jaguar*, *Who Built This? Bridges*, and *A Splash of Red: The Life and Art of Horace Pippin*.

The fiction picturebooks include *Flowers for Sarajevo*, based on events in the Balkans during the 1990s. Then there are several picturebooks and one book of poetry on immigration, including *A Piece of Home*, *Here I Am*, *My Beautiful Birds*, *Somos como las nubes/We Are Like the Clouds*, and *The Journey*, all of which could be read in a text set or as introductions to units on immigration and refugee experiences.

Finally, there are five joyful books that address experiences, such as *Malaika's Costume* about a young girl who needs something to wear for Carnival in the West Indies, or *Playground*, which reminds us that playing within nature and within our communities is often more fun and imaginative than an actual playground! Three universal stories reflect on the condition of the world and are both whimsical and poignant. *Applesauce* presents readers with the daily life of a family seen through the eyes of a young boy. *Don't Cross the Line*, and *Pablo Finds a Treasure* have more political undertones with *Don't Cross the Line* showing readers how easily freedom can slip into oppression, and *Pablo Finds a Treasure* providing a look at children in poverty.

There is something for everyone in this set of books, and I invite you to read them this summer! I also invite you to submit a review for one of our upcoming issues:

Fall (Submissions Due August 15, 2017) – **Open** Theme. What are you reading that would be great to share with others? What would you recommend the rest of us read in the next few months? Take advantage of our open theme and send us a review!

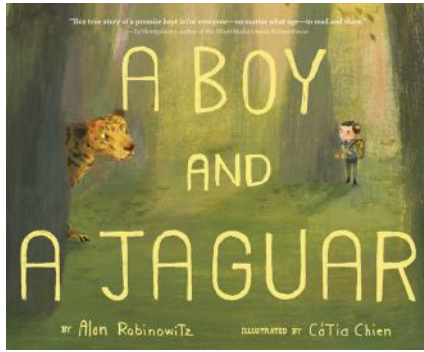
Winter (Submissions Due October 15, 2017) – The World in the Early 20th Century: Review books that present the years between 1900 and 1936 in any part of the world. Books about global topics such as world-wide immigration, the Great Depression, WWI, the Great Migration, the Russian Revolution, Spanish influenza pandemic, opening of the Panama Canal, Chinese Communism establishment, the race to the North Pole, and Hitler's ascent to power, and open up this time period around the world to readers.

Spring (Submissions Due January 15, 2018) – Open Issue. Submit reviews of recent children's and young adult books that highlight intercultural understanding and global perspectives.

Summer (Submissions Due April 15, 2018) – Moral/Ethical Dilemmas: Books that present dilemmas of conscience or situations that highlight aspects of communities and societies that conflict with traditional thinking or ways of behaving.

Happy Reading!

Holly Johnson, University of Cincinnati, OH



A Boy and a Jaguar

Written by Alan Rabinowitz

Illustrated by Catia Chien

Houghton Mifflin Harcourt, 2014, 32 pp.

ISBN-13: 9780547875071

This autobiographical account of Alan Rabinowitz's childhood experiences recollects two intersecting memories that profoundly influenced the course of his life--how stuttering made him feel "broken" and how animals made him feel accepted and

whole. Rabinowitz self identifies as a stutterer though he discovers he can speak easily and fluently with animals, especially the big tigers at the zoo. In fact, Rabinowitz feels more comfortable talking with the animals than he does with humans and learns to accept that he will always be a stutterer. In college, Rabinowitz learns to be a fluent stutterer, meaning his speech is not impeded by stuttering, though he still feels broken inside. After college, Rabinowitz studies animals in the Smokey Mountains and then Belize. In Belize, jaguars are being shot at an increasing rate. Rabinowitz must make a convincing argument in the office of the Prime Minister of Belize to protect the jaguar. He only has 15 minutes to make his case and has no time for stuttering. Back in the jungles of Belize, Rabinowitz comes across the biggest male jaguar track he has ever seen. Rabinowitz is face to face with the jaguar he has been tracking, but rather than feeling fear, he feels whole. Similar to the jaguar, Rabinowitz understands that he has found his purpose.

A Boy and a Jaguar is an excellent book for a number of reasons. The book offers a compelling story with which many children can relate. Because of the boy's difference, he grapples with feelings of isolation and loneliness. There are also big, dangerous animals that many children love to read about along with engaging pictures. The story provides a hopeful tale of an individual overcoming a challenge and becoming an advocate for others. In this case, the boy grows up to advocate for big cats and stutterers.

A Boy and a Jaguar pairs with *Back to Front and Upside Down* by Claire Alexander (2012). Both books deal with children with disability experiences and occur at least partially in a school setting. The books are ideal for pairing to contrast the way individuals with special needs are treated in each circumstance. Another book that makes for a good pairing is *Six Dots: A Story of Young Louis Braille* (Jen Bryant, 2016). This book tells the story of another extraordinary boy, Louis Braille, who grew up to contribute significantly to society by simplifying a complex military coding system to create the braille reading system for the blind.

Alan's love and comfort with animals lead him to work with them all over the world, studying their habits. Dr. Alan Rabinowitz is one of the world's leading big cat experts. He attended the University of Tennessee and graduated with advanced degrees in Zoology and Wildlife Ecology and has dedicated his life to surveying the world's remaining wild habitats with the intention of securing homes for some of the most endangered animals. Part of his focus on cats stems from a desire to conserve top ecosystem predators. Saving top predators in the food chain and conserving landscapes for those animals have far reaching implications. Rabinowitz is also one of the co-founders of Panthera, the only organization devoted exclusively to the conservation of the world's 38 wild cat species and their landscapes.

Dr. Rabinowitz's successes include:

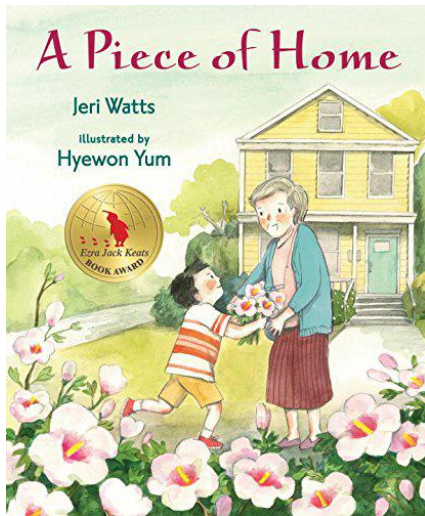
- Established of the world's first jaguar sanctuary in Belize.
- Established the country's largest protected area in Taiwan.
- Established the first field research in Thailand of Indochinese tigers, Asiatic leopards, and leopard cats.
- Established five new protected areas in Myanmar, including the country's first marine national park, first and largest Himalayan national park, and the world's largest tiger reserve.
- Discovered in northern Myanmar, a new large mammal species and the world's most primitive deer.

Illustrator Catia Chien was raised in Sao Paulo, Brazil, graduated from Art school in Pasadena, CA, and currently lives in New York City. The book is the winner of the 2015 Schneider Family Book Award for artistic expression of the disability experience. Chien creates illustrations that make good use and range of the color palette. The maroon tones on the pages at the beginning of the story when Rabinowitz is placed in a disturbed class and labeled as broken are dark without being scary. Those dark hues alert the reader that something is wrong, then immediately lighten with bright yellow and greens on the next page when Alan spends time with his pets. The Smokey Mountains are frightfully dark with a rose hue about the sky and the forests of Belize are similarly intimidating and a dark deep gray-green. Most of the colors throughout the story are muted though the final drawing is a bright, drawing of Rabinowitz and the jaguar. The brightness of the picture matches the brightness of Alan and the jaguar's future.

Chien uses the entirety of the page in each drawing. She draws engaging edge-to-edge illustrations, making use of size and scale at times to demonstrate emotional distance or closeness, importance, and scope. Chien also makes use of impressionistic techniques when drawing the landscape. The faces of the animals and humans, for the most part, are more explicit, though the background of many of the pictures is drawn with incomplete, brisk brushstrokes giving an impressionistic feel.

Rabinowitz is the author of eight books, including *Jaguar: One Man's Struggle to Establish the First Jaguar Preserve* (1986/2000), *Chasing the Dragon's Tail: The Struggle to Save Thailand's Wild Cats* (1991/2002), *Beyond the Last Village: A Journey of Discovery in Asia's Forbidden Wilderness* (2001), *Life in the Valley of Death: The Fight to Save Tigers in a Land of Guns, Gold, and Greed* (2008), and most recently *An Indomitable Beast: The Remarkable Journey of the Jaguar* (2014).

Megan McCaffrey, Governors State University, Chicago, IL



A Piece of Home
 Written by Jeri Watts
 Illustrated by Hyewon Yum
 Candlewick Press, 2016, 32 pp.
 ISBN-13: 9780763669713

This picturebook is about a Korean boy, Hee Jun, who emigrates from South Korea to West Virginia, in the United States. After having a difficult time, Hee Jun and his family begin to adjust to a new community, build friendships, and develop a sense of belonging while upholding and sharing their Korean traditions. The book is written by Jeri Watts with the hope that immigrant children will be able to "find a piece of home in their new surroundings" (book jacket). Hyewon Yum's delightful watercolor illustrations arouse positive emotions in readers

through detailed pictures. These images highlight the differences in lifestyles between people living in South Korea and the United States, such as different furniture, food, utensils, and languages (inside speech bubbles). These images help young readers see that Hee Jun and his family are experiencing big changes in their lives.

A Piece of Home supports readers in having a better understanding of the experiences of immigration. While Hee Jun used to feel "ordinary" in South Korea, he notices that he is neither physically nor linguistically ordinary in his new home. He feels frustrated and disconnected from school as he is not able to understand what others say and no one understands what he says in Korean. From this portrayal, children can develop empathy for peers who are confronted with these new experiences. The story also describes how Hee Jun's grandmother feels lost after moving and how his sister struggles to adjust to her school. Hee Jun describes his grandmother as holding herself tall and proud when she was a highly-respected school teacher in South Korea, but since she became a stay-at-home grandmother in West Virginia her shoulders are slumped and tired. By including the stories of Hee Jun's family members, readers can extend their understanding and empathy beyond an individual child to encompass the entire immigrant family.

Moreover, the story allows readers to see the positive effects of welcoming immigrants into their communities. Hee Jun's family contributes to the community at the same time they are supported by several community members. Hee Jun's father works at a law school in West Virginia. His grandmother shares her knowledge about teaching with her granddaughter's teacher. These depictions help readers recognize how immigrants' skills and knowledge benefit society, rather than perceiving them as a threat.

This book also recognizes and validates immigrant children's feelings and life challenges. Although the story portrays immigrant children as different in some ways, these differences are not portrayed from a deficit perspective. Children's books often portray characteristics of immigrant children as having English accents or different physical appearances that make them targets for bullying. These types of storylines may make children with these characteristics feel

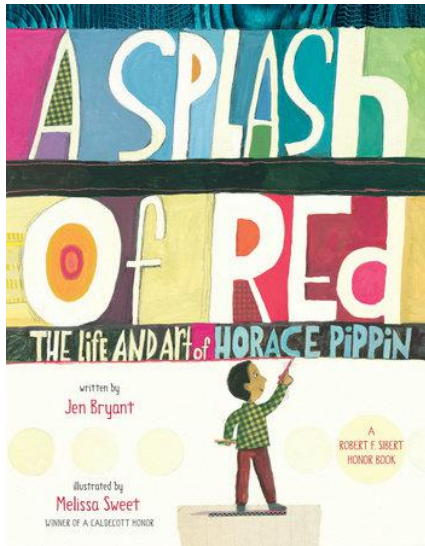
vulnerable. *A Piece of Home* focuses on the children's and family's strategies to adapt and overcome the challenges, rather than on situations around bullying due to cultural differences.

Finally, this story describes how Hee Jun's family is adjusting to a new cultural community, while staying together as a family and upholding their Korean traditions. When Hee Jun visits his friend's house, he finds a Rose of Sharon, the Korean national flower called Muhunghwa, which he used to have in his garden in Korea. His friend's mother gives him a tender shoot and it eventually takes root in the ground and blooms in Hee Jun's new garden. In the last scene, Hee Jun invites his friend home and his grandmother introduces a Korean tradition to her new teacher friend. This scene could represent how Hee Jun's family members expand their identities and develop a sense of belonging within their new community. This also could be an opportunity for readers to think about the importance of maintaining family's cultural practices and languages in a new country.

Books that could be paired with *A Piece of Home* include: *Here I Am* written by Patti Kim (2015), *The Quiet Place* written by Sarah Stewart (2012), and *The Seeds of Friendship* written by Michael Foreman (2015). In *Here I Am*, immigrant children see a boy making friends and discovering joy in a new city. *The Quiet Place* depicts Isabel's family's growth after immigrating to the United States and maintaining connections with an aunt in Mexico. *The Seeds of Friendship* conveys a message of acceptance, portraying a supportive atmosphere for immigrant children through a common goal around building gardens all over the city. These books can support immigrant children in their adjustment to a new society, while also encouraging all readers to understand and appreciate the strengths and knowledge of immigrant children and families.

Jeri Watts is an American author known for her book *Kizzy Ann Stamps* and *A Piece of Home*, which won the 2017 Ezra Jack Keats New Writer Awards. She lives in Virginia and teaches at Lynchburg College. Hyewon Yum is the author and illustrator of several children's books, including *Mom, It Is My First Day of Kindergarten!* This book received the Ezra Jack Keats New Illustrator Award. She lives in New York.

Yujin Lee, University of Massachusetts Boston, Boston MA



A Splash of Red: The Life and Art of Horace Pippin

Written by Jen Bryant

Illustrated by Melissa Sweet

Knopf Books, 2013, 40 pp.

ISBN-13: 9780375867125

Horace Pippin loved to draw pictures. This story by Jen Bryant recounts the life and experiences of Horace Pippin. *A Splash of Red* traces Horace Pippin's life from his early years as a child with a passion for art to his entrance in the 1940s into the American art world. Through colorful, primitive folk style illustrations and text, Bryant and illustrator Melissa Sweet chronicle Horace's life as an artist. Horace drew from childhood. As a teenager, he dropped out of school to help support his family but never abandoned drawing. Horace was drafted

during WWI and, while away at war, continued drawing in the trenches until wounded. Horace lost the use of his right arm and hand during the war and learned to use his left hand to assist his right hand to draw when he returned home. Horace Pippin created paintings of African-American life, Bible stories, and images of war and emancipation. Horace was self-taught and had to overcome poverty, racism, and a disability to become an American master of primitive folk art.

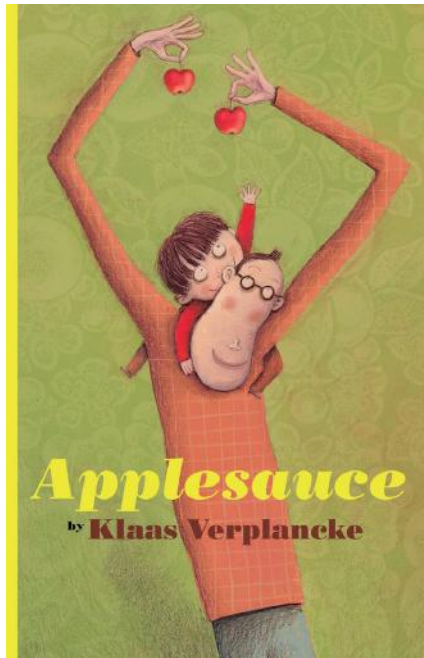
This excellent nonfiction book tells the story of a unique individual worth knowing. The book has a deceptively low lexile level of 610 and can be a read aloud for kindergarten through second grade and enjoyed independently from third grade upward. There are multiple types of text throughout the story and at times there are several longer passages. The book is visually engaging though simultaneously visually demanding.

This biography can be paired with other biographies to illustrate various writing styles and structures of biographies. A biography in particular that is a good pairing is one of another American Artist, Georgia O'Keefe, also by Jen Bryant titled *Georgia's Bones* (2010). A second pairing, is the biography *Art from Her Heart: Folk Artist Clementine Hunter* (2008) by Kathy Whitehead and illustrated by Shane Evans. Both Horace and Clementine are self-taught African American folk artists who overcame aspects of racism as well as other obstacles to succeed with their artistic endeavors.

Jen Bryant writes picturebooks, novels, and poems. *A Splash of Red* won the ALA Schneider Family Book Award for ages 0-10 and the Orbis Pictus award, named a Sibert Honor Book, received four starred reviews, and is a Junior Library Guild Selection. Jen has a BA and an honorary Doctorate from Gettysburg College and a MA from Arcadia University. She taught writing and Children's Literature at West Chester University and Bryn Mawr College and gives school and public lectures throughout the year. She lives with her family in Chester County, Pennsylvania.

Melissa Sweet is an illustrator and writer of children's books. She won several awards for her illustrations, particularly for the three books she illustrated in collaboration with Jen Bryant. Melissa illustrated several nonfiction stories about real people. When she researches an individual, she travels with a camera, sketchbook, pens, and pencils. She believes that it is more important to "soak up" what she sees rather than worrying about recording it. The holistic impression she gains from a place or primary source material inspires her and is as important as any particular detail. She states, "sometimes an image, a phrase, or a color palette" is the starting point of the book or can inspire the entire book. She always reads a good deal before she conducts primary research and even more when she completes her initial research. Melissa keeps an archive for each project starting with a new sketchbook, which becomes somewhat of a catch all from jotting notes, to keeping a magazine image, to "writing with lipstick on a paper bag while driving." Melissa states that it is important for her to engage in a haphazard process for her to be creative.

Megan McCaffrey, Governors State University, Chicago, IL



Applesauce

Written and illustrated by Klaas Verplancke

Translated by Helen Mixter

Groundwood Books, 2012, 32 pp.

ISBN-13: 9781554981861

Applesauce is a universal story for children from any culture who deal with daily situations where they come to realize that their parents are people and some of their days are better than others. The book comes from Belgium and has been translated into 11 languages. It was nominated for many awards in the U.S. and abroad and won the best picturebook 2012 award in Spain. The story is told from the point of view of a young boy, Johnny, who describes his father from a child's perspective. According to Johnny, his father has smooth cheeks, an apple in his throat, and sounds like mommy when he sings in the bath. The illustration shows how Johnny watches his father with smiles and looks at him with wide eyes and interest as his father dances around the room with him while they are getting ready for the

day. However, these happy moments do not last because the observant child describes how his father's mood can change on a dime. Johnny sees his father with a cactus growing out of his chin and his breath smells like cauliflower. At times, he has warm hands and his fingers taste like applesauce, but other times his hands are cold and flash like lightning, and he becomes a thunder of anger. Johnny continues to alternate between showing readers the happy Daddy he loves and the other version of his father. In the end, the child decides to find a new father, but he changes his mind when he realizes that people get angry, even those whom we love but that negative feelings do not last where there is love and understanding.

This book's strength lies in the way it captures the reality and complexity of a parent-child relationship and in its illustrations. Most books portray parents as loving and completely understanding. This might be attributed to the fact that authors do not want to be accused of encouraging abuse or poor parenting. But *Applesauce* is a unique and realistic book because it shows that there are good and bad days of parenting. Also, aside from an early remark that Johnny's father "sounds like a mom when he sings in the bath," neither the text nor the illustrations shows a sign of the mother or second adult. However, the story shows readers that a child can be happy with one parent, which helps children to adapt to the idea of single parenting. Since it is not wise for children to only read books about how perfect parents are all the time or imply that children can only have good times if they have two parents, books like *Applesauce* need to be written.

Moreover, the humorous and imaginative illustrations combined with the juxtaposition of the different sides of the father's personality contribute to the uniqueness of this book. The illustrator uses perspective and color to successfully demonstrate the mood of every page. When Johnny's father is "Applesauce Daddy" he looks healthy, smiley, and clean cut. The perspective used is eye level and the colors reflect happiness and warmth. But when Johnny's father becomes "Thunder Daddy," the illustrations darken and the perspective becomes looming. The illustra-

tions show Johnny's vulnerability and fear from a child perspective since he becomes small and diminished in the setting and the father becomes large. In addition, Verplancke uses his imaginative illustrations to show how the scary experience drives Johnny back into the kitchen where his father is. Although Johnny sees his father's transformation into a hairy, scowling gorilla, he offers a bowl of applesauce to his son and his image reverts gradually to the "Applesauce Daddy" as peace and love is restored between the two.

This picturebook is written and illustrated by world-renowned illustrator, author, and graphic designer, Klaas Verplancke. He lives in Bruges, Belgium, and has exhibited his work in Belgium and abroad. Because his illustrations reveal a sense of humor, poetic imagination, and reality, he has won the Bologna Ragazzi Award and was a finalist for the Hans Christian Andersen Award. This book is his first translated picturebook in the English-speaking book market. The inspiration for this book came from a real experience of Klaas Verplancke and the close relationship with his young son.

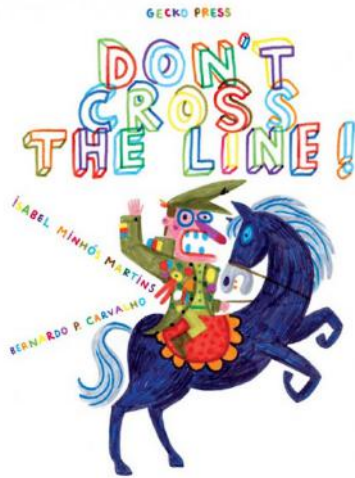
This book can be paired with books to show that children who only have one parent can live happily. *A Day with Dad*, which is written by Bo Holmberg and illustrated by Eva Eriksson (2008), is a good picturebook to pair with *Applesauce*. This book celebrates a loving father-son bond and at the same time acknowledges the difficulty of divorce. After the separation, Tim lives with his father and they spend the whole day together. The story shows how Tim has a good time with father and proudly introduces him to others. The text and colored-pencil illustrations reinforce the importance of the loving father/son relationship and the fact that even if parents do not get along together, the love for their children is not affected. *Applesauce* and *A Day with Dad* both offer comfort to children and their parents in similar circumstances. It's good to encounter realistic picturebooks that remind children of this in compelling ways.

For further information:

<http://vlaamseprimitieven.vlaamsekunstcollectie.be/en/collection/admirers/klaas-verplancke>

<http://www.klaasverplancke.be/Blog/tabid/104/ctl/NewsDetail/mid/476/id/614/p/3/Default.aspx>

Sara Alharbi, University of North Texas, Denton, TX



Don't Cross the Line!

Written by Isabel Minhó Martins

Illustrated by Benardo P. Carvalho

Translated by Daniel Hahn

Gecko Press, 2016, unpagged

ISBN-13: 9781776570744

The story begins with colorful, almost whimsical illustrations on the title page with an implied commander shouting from his horse to a guard, "This is how it's going to be. I give the orders around here!" A turn of the page reveals the guard standing to the left side of the book gutter with only a small dog entering the picture from the top left and nothing at all on the facing right side page. Another page turn reveals a man entering

the left page to whom the guard shouts "stop" as the man approaches on yet a succeeding page. For eight double page spreads, the right-hand page is totally empty as various people approach the guard, revealing in speech bubbles many reasons they need to cross to the right side of the book. When a ball belonging to children rolls to the other side, the guard gives permission for the boys to retrieve the ball, and this opens the way for others to gain permission to cross. The guard, who doesn't seem to have real reasons for why people cannot cross, asks them not to tell who let them through, although ultimately the commander reappears and gives orders to arrest the guard. The many people now on the right side of the page rescue him while shouting a variety of insults to the commander that lead to cheers as they rush away with the guard. Outraged by the litter on the pages, the commander decides to leave the book.

Dictatorship with a peaceful resolution, political commentary, questioning of authority, an immigration story—what might this postmodern book from Portugal imply? Perhaps this is in the readers' mind; however, it requires serious thought around simple, comical figures with large noses and limited text found only in the characters' speech bubbles. These characters are identified on the end pages and can be followed throughout the story, in a way reflecting the community. Whether one finds a more allegorical meaning or just notices themes of borders, working together, or questioning rules that do not seem just, *Don't Cross the Line!* provides opportunities for both critical and creative thinking through illustrative techniques that speak to the universality of issues.

Isabel Minhó Martins and Benardo P. Carvalho are both artists from Portugal who co-founded the publishing company Planeta Tangerina. They have received awards for design and illustration of picture books as well as their publishing company (best European publisher in 2013 at the Bologna Book Fair). Further information about them, their company, and their books can be found at planetatangerina.com/en.

With so many possibilities of response, *Don't Cross the Line!* can be a useful addition to a number of text sets for all ages on themes of questioning authority, immigration, or bullying. Paired with *Two White Rabbits* (Jairo Buitrago, 2015), the theme of immigration and borders can be discussed. Paired with *Sit-In* (Andrea Pinkney, 2010), peaceful protests or questioning rules or authority can be explored. *The Composition* (Antonio Skarmeta, 2003) can be paired for a discussion around dictatorships.

Janelle Mathis, University of North Texas, Denton, TX



Flowers for Sarajevo
Written by John McCutcheon
Illustrated by Kristy Caldwell
Peachtree, 2017 (with audio CD), unpagued
ISBN-13: 9781561459438

The Balkan wars of the 1990s reflected ongoing ethnic conflicts between Croats, Bosnians, and Serbians that led several republics to declare their independence from Yugoslavia. Sarajevo, the largest city in Bosnia and Herzegovina, had for centuries been a crossroads of cultures, nationalities, and religions, and so was frequently the site of attacks and military offensives. On May 27, 1992, an early morning mortar attack by Bosnian Serb groups targeted one of the last remaining bakeries in Sarajevo, killing twenty-two people waiting in line. The next morning, at the exact time of the attack, a cellist from the Sarajevo Opera Orchestra, Vedran Smailovic, stepped out into the square directly across from the bakery and began playing. For twenty-two days, Smailovic played the same tune, Ablinoni's Adagio in G Minor, to give tribute to the twenty-two lives. His act of brave resistance lifted the spirits of the people of Sarajevo.

John McCutcheon, an author, songwriter, and singer, wrote a song, "Streets of Sarajevo," to honor the bravery of Smailovic. Ten years later, he found the song buried in his files, and was encouraged by Margaret Quinlin at Peachtree Publishers to use the song as the basis for a picturebook. Since children were the audience for the book, he did not want to make the book about Smailovic, even though he was inspired by his actions. "I wanted to set up another hero who kids could identify with. Though they might be inspired by this brave musician, most readers probably couldn't imagine doing what he did after the bombing. But every single day, kids can do something nice for someone else or stand up to a bully. Kids are capable of heroic acts, no matter how small" (Lodge, 2017).

This picturebook is a fictionalized account of the incident through the eyes of young boy, Drasko, who takes over the family flower stall when his father is called to the battlefield. He witnesses the bombing as well as the actions of the cellist who goes to the crater to play the most beautiful music Drasko has ever heard. Drasko had marveled at the way his father always had a kind word (and occasional free flower) for everyone regardless of religion or race, scowl, or smile. The cellist's simple defiant act of beauty inspires Drasko to feel a small thread of hope and to offer a smile and a free flower to others. McCutcheon chooses not to identify Drasko's ethnicity or religion, instead emphasizing that "Serb and Croat, Muslim and Christian" are all affected by the violence.

Caldwell outlines the figures with a thick line, creating deeply expressive illustrations, rendered in ink, charcoal, graphite pencil, and Adobe Photoshop. She illustrates the bombing in a somber and scary tone without the scene becoming gruesome. Key moments are depicted in framed foregrounds with faded and smudged backgrounds and the use of deep rich colors to draw the reader's eye to the roses or violin in the framed insets.

In addition to the powerful visual images, the book comes with a CD that brings music into the story. The recording includes the original song by McCutcheon as well as Adagio in G Minor. The book includes historical notes on the war, an author's note about McCutcheon's interest in this story, the lyrics for the song, and a biographical profile of Vedran Smailovic.

This picturebook reflects multiple collaborations, including McCutcheon's work with editors at Peachtree and with the illustrator and the cellist. McCutcheon visited Smailovic in Ireland, where he now lives, because he did not want to go forward with the book without his permission. That contact led to the cellist recording a solo performance of the historical adagio for the CD and accompanying McCutcheon on his recording of his song about the streets of Sarajevo. McCutcheon also reached out personally to Caldwell, visiting her in her home. The vision for this book was created collaboratively across everyone involved in the project.

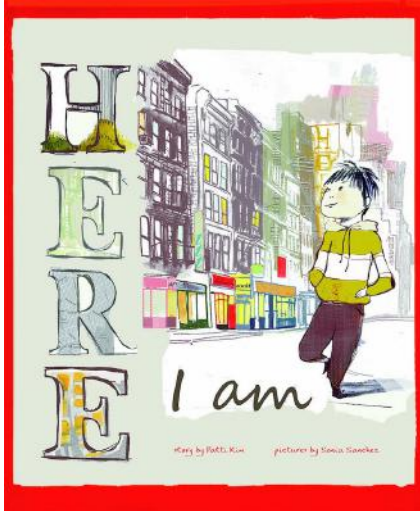
Flowers for Sarajevo is Caldwell's first book and she drew creative energy from her discussions with editors at Peachtree as well as her own community in Queens, whose ethnic composition resembles Drasko's Sarajevo neighborhood with many people originally from Serbia, Croatia, and Bosnia. Caldwell also visited a cellist, asking him to play and taking many photos, later sending the cellist sketches to be sure she had details correct such as the hands on the instrument and the way the cello is carried (Lodge, 2017).

This powerful story about the healing power of music and the beauty that rises from violence can be paired with other picturebooks reflecting these themes, such as *The Cello of Mr. O* by Jane Cutler and Greg Couch (1999), *A Child's Garden* by Michael Foreman (2009), and *Silent Music* by James Rumford (2008). Another excellent pairing is *Zlata's Diary* by Zlata Filipovic (1994) about her life growing up during the civil war in Sarajevo. Resistance is a theme to explore for pairings with biographies of musicians, such as *John's Secret Dreams: The Life of John Lennon* by Doreen Rappaport and Bryan Collier (2016) and *Stand Up and Sing! Pete Seeger, Folk Music and the Path to Justice* by Susanna Reich and Adam Gustavson (2017). Acts of resistance and caring in face of violence and oppression could be highlighted by pairing this book with *The Rooster Who Would Not Be Quiet!* by Carmen Agra Deedy and Eugene Yelchin (2017), *Rose Blanche* by Roberto Innocenti (1985), and *Fish for Jimmy* by Katie Yasakaki (2013).

McCutcheon is a highly-regarded performer, songwriter, and musician, with thirty-eight albums that have garnered six Grammy nominations. He is the author of the picture-book *Christmas in the Trenches* (2006) and lives in Smoke Rise, Georgia with his wife, Carmen Agra Deedy. In his author's note McCutcheon provides two powerful quotes. One is the response of Smailovic to a soldier after one of his performances, who asked, "Why are you playing where there is bombing?" In a voice of hope and defiance, the cellist replied, "Why are you bombing where I am playing?" McCutcheon ends with a quote from Leonard Bernstein, "This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before."

Lodge, S. (2017). *Flowers for Sarajevo* commemorates war through words, pictures and music. *Publishers Weekly*, March 21, 2017. <http://www.publishersweekly.com/pw/by-topic/childrens/childrens-book-news/article/73135-flowers-for-sarajevo-commemorates-war-through-words-pictures-and-music.html>

Kathy G. Short, University of Arizona, Tucson, AZ



Here I Am

Written by Patti Kim

Illustrated by Sonia Sanchez

Capstone Publishing, 2014, unpagged

ISBN-13: 9781479519316

"I hope it encourages you to live out your own story of arriving to that place where you can say, 'Here I am.'" - Patti Kim (2014)

This wordless picturebook tells an immigration story of a young boy and his family as they travel from their homeland to a large American city. The move is difficult for the young boy as he misses the comforts and familiarity of home. He finds a seed in his coat pocket that provides him comfort during the

transition and as his new situation becomes overwhelming, he holds the keepsake close. One day, while playing with the seed, he drops it from his apartment window and it is picked up by a young girl who is skipping outside the building. In his efforts to recover his treasure, he is exposed to many positive people and experiences in his new neighborhood. He catches up to the girl and a friendship grows. The two plant the seed in a local park and the story ends with the hope of what will grow.

There is much to love and enjoy in this book beyond the story itself. The story is distinctly the boy's as readers follow him and see his movement through the various feelings and emotions of leaving his home as well as finding his place in a new community. Readers see the boy discovering new experiences and friends in a new country and city. Color is used powerfully throughout that progression, beginning with a dark and gray scale at the beginning and transitioning to darker, subdued coloring of people and surroundings. As the main character discovers the positives and opportunities of this new place, the colors become more bold and vibrant. The seed, outside of the clear symbolism of new life and opportunity, has intriguing visual elements. Throughout the book, contrasting brilliant red violet colors as well as a roundness and glow of the seed emphasize safety and security. In addition, there is often an imagined growth emanating from the seed. These elements make the seed stand out as the boy clings to it initially as a remembrance of his homeland and later as the catalyst for new opportunities, experiences, and friendship.

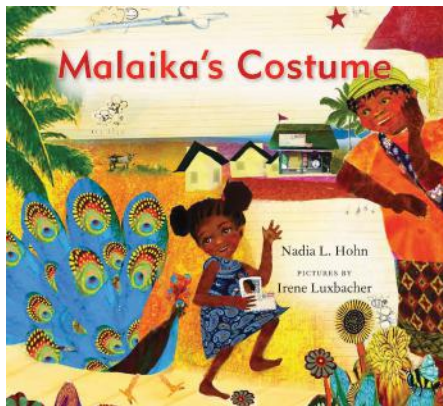
Possibly the most fascinating visual element present is the use of text as part of the illustrations in this wordless picturebook. As the young boy makes his way through the various surroundings, environmental print uses familiar symbols that are jumbled, making them unreadable. This print is both an alienating and engaging element all at once. It is alienating as the reader can feel the confusion that comes along with not knowing a written language, and engaging as the reader seeks context and the familiar to interpret the meaning of letters and symbols.

Being a wordless picturebook, the instructional opportunities in writing and reading abound. This book allows students to write creatively and demonstrate use of plot elements in their writing as they write the story of the journey. *Here I Am* would make a great addition to an immigra-

tion story text set highlighting the varied stories and experiences of those who undertake the journey. Others to include are *Grandfather's Journey* (2008) by Allan Say, *From Here to There* (2014) by Laurel Croza, *All the Way to America: the Story of a Big Italian Family and a Small Shovel* (2011) by Dan Yaccarino, *My Name is Jorge On Both Sides of the River: Poems in English and in Spanish* (1999) by Jane Medina, and *My Name is Sangoel* (2009) by Karen Lynn Williams and Khadra Mohammed.

The author's note indicates that this book is based upon on Patti Kim's own immigration story from Korea to America. Her immigration story began on Christmas Day 1974 when her family traveled from Pusan, Korea to the United States, which inspired her work as an author. *Here I Am* is her first children's picturebook and was on Kirkus Review's list of best children's books of 2013. She is most noted for her young adult novel, *A Cab Called Reliable* (1997) on immigration. *Here I Am* is illustrated by Sonia Sanchez and is her first picture book, earning her an Eisner Award nomination for best painter.

Brett Stamm, University of North Texas, Denton, TX



Malaika's Costume

Written by Nadia L. Hohn

Illustrated by Irene Luxbacher

Groundwood Books, 2016, unpagged

ISBN-13: 9781554987542

Malaika's Costume begins with a young girl's dream to march in the Carnival parade in a colorful winged peacock costume, saying "I close my eyes and dance. I am a beautiful peacock." There's a sweetness in the way Malaika's caregiver grandmother sees herself in her granddaughter's free spirit that is

longing to emerge.

Malaika's mummy (her term of endearment for her mother) left their Caribbean island home for Canada where she seeks a good job and a "better way of life" for Malaika and Grandma. This far-away place with unfamiliar weather and customs is a mystery to Malaika. "The snow look like coconut sky juice. She say that children play in it and build man with it. What a sticky mess!" While she waits for a letter from her mother with the promised money for a costume, the children in Malaika's neighborhood prepare their costumes based on Carnival characters like Job Molassie, Moko Jumbies, and Pierrot. (On the verso of the title page, the author provides a glossary of the Caribbean terms used in the story.) In an effort to help, Grandma offers a costume she wore when she was a girl. Malaika hurts Grandma's feelings by calling the costume "tired," "dusty," and a "tear-up old thing." Malaika runs away, but stops when she hears a neighbor playing one of Grandma's favorite kaiso songs. "It is true we are poor but we have dignity." Malaika becomes more determined to not give up on her dream. She solves her problem by asking Ms. Chin, the tailor lady, for scraps of cloth.

After apologizing for her unkind words, Malaika shows Grandma the bag of bright pieces of cloth. The girl notices that Grandma had cleaned up her childhood costume and sprinkled it with baby powder. Together, they start with Grandma's costume and add buttons and the colorful cloth: red chiffon, blue silk, jade, purple ribbon. They fashion a head piece and a peacock costume complete with feathers and wings. Malaika proclaims, "The costume fit me, and I shine from head to toe." Grandma takes a photograph to put in the mail to Mummy. Then Malaika joins the bouncing and dancing in the streets of the Kiddie Carnival. The final wordless page of the book shows Malaika's teary-eyed mother holding a card with the photograph of her proud daughter in her peacock costume.

This story is infused with Caribbean cultural markers--food, clothing, and festivals--as well as patois English narration and dialogue. Written in the first person, author Nadia Hohn invites readers to experience Malaika's life--to share her hopes, sorrows, resilience, creativity, and her exuberance. The precise island on which the story takes place is not mentioned. The kaiso music, originating in West Africa and evolved into calypso, is common on many Caribbean islands. One could infer that the story takes place in Jamaica since Malaika remarks on the cassava chips and jelly coconut Menelik the Rastaman sells and the author's parents were born in Jamaica.

Capturing the colors of the Caribbean, illustrator Irene Luxbacher vividly depicts the cultural context of Malaika's story. With mixed media, graphite, and oils on paper, her paintings communicate dance and music--the movement and sounds that emanate throughout this island community. Irene Luxbacher effectively portrays the feelings of Malaika, her family, and her neighbors through the emotional vicissitudes of the story. She adds pencil doodles around the printed text, which is presented on lined paper furthering the letter-writing aspect of the story.

Malaika's Costume could be paired with books that show children and their grandparents interacting in creative and supportive ways. *Because...* (Baryshnikov & Radunsky, 2007) and *My Abuelita* (Johnston & Morales, 2009) are two favorites, both about grandmothers. *A Family Is a Family* written by Sara O'Leary and illustrated by Qin Leng (2016) is another possible pairing. This picture book depicts the various responses of first-grade children when their teacher asks them to draw their families. One child, a member of a large family with many foster children, worries that her family is "too" different. Each of her classmates' drawings depicts a family different in some way from other students. Like *Malaika's Costume*, this book is also on the USBBY 2017 Outstanding International Book List.

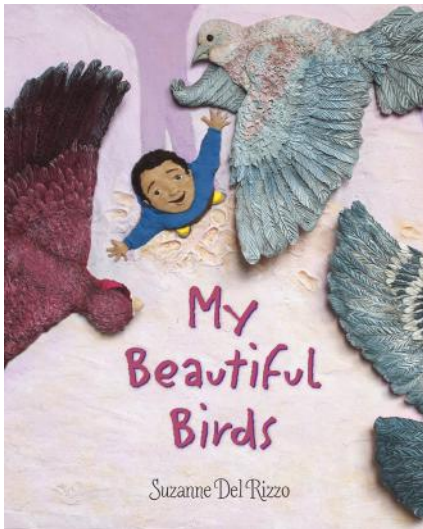
Like Malaika, Saya, the child in *Mama's Nightingale: A Story of Immigration and Separation* by Edwidge Danticat and illustrated by Leslie Staub (2016), is also separated from her mother. Saya's Haitian undocumented immigrant mother is being held in a U.S. detention center. During weekly visits, Saya's mother tells her daughter stories of the nightingale, or *wosiyòl*. Later, her mother mails Saya cassette tapes with stories she has recorded. These "conversations" with her mother give the young girl hope and make her feel less sad and lonely. When Saya writes her own story, her father sends it to a newspaper reporter. The publicity helps secure freedom for Saya's mother.

Nadia Hohn, the author of *Malaika's Costume*, is Toronto-born with Jamaican parents. She is a writer of "colourful realism in non-fiction, middle-grade, picture book, young adult, and book reviews about carnivals, music, media, diversity, and make-believe." She is also an activist who supports the essential voice of cultural insider authors and illustrators.

In 2014, before the book was published, Hohn won the Helen Issobel Sissons Children's Book Award for the manuscript of "Malaika's Costume." The book is on the USBBY 2017 Outstanding International Book List and earned recognition as the 2016 Ontario Library Association Best Bets, 2017 Notable Children's Books Discussion Titles by the Association for Library Service to Children, and a 2016 Canadian Children's Book Centre Best Picture Book of exceptional caliber. A French translation, *Le costume de Malaika*, was published by Scholastic Canada this spring. *Malaika's Winter Carnival*, the sequel to *Malaika's Costume*, was published in fall 2017.

Canadian artist, author, and illustrator Irene Luxbacher has written or illustrated three picture-books to date. You can visit her Web site at: ireneluxbacher.com.

Judi Moreillon, Literacies and Libraries Consultant, Tucson, AZ



My Beautiful Birds

Written and Illustrated by Suzanne Del Rizzo

Pajama Press, 2017, unpagged

ISBN-13: 9781772780109

Among the many refugee stories in public media and later captured in books that provide points of discussion for young readers is *My Beautiful Birds*. Focused on Syrian refugees who are forced to leave their homeland and seek shelter in a variety of other countries, this story reflects a first person narrated fictionalized story of one young child, discovered in a newspaper article by this author. This book addresses the effects of displacement from the home a child has always known and, in this case, grieving for the pet pigeons he left behind and whose soaring images as they fled are imprinted in his mind. Life in

the refugee camp is not pictured as grim but as a community of people who are trying to continue their lives as best they know how in this temporary and uncertain arrangement by planting a garden, opening small shops, cooking traditional foods, and organizing a school.

A mother herself, the author says she sought ways to explain this situation to her children with the result being this engaging picturebook. While there is a contrast in the book's beauty and the grim situation of these families, the story realistically portrays the boy's struggle with his loss and offers many points of connection and discussion for young readers. Eventually, the child finds solace and hope in the appearance of birds who cluster to him daily in the camp. Realizing these are probably birds belonging to someone who also is far away from home, the boy reveals his own inner strength in dealing with the situation, a sense of agency as he consoles a newcomer to the camp, and a sense of hope for the reader as the story ends. Realizing this isn't the end of the Syrian story, the author includes a note that clearly states facts about displaced families in our global community with a focus on Syria. Factual information is provided as coming from The United Nations Refugee Agency that states around 65.3 million people are displaced around the world as of July 2016. Readers are invited to examine resources about the Syrian conflict by going to pajamapress.ca/illustrator/del_rizzo_suzanne.

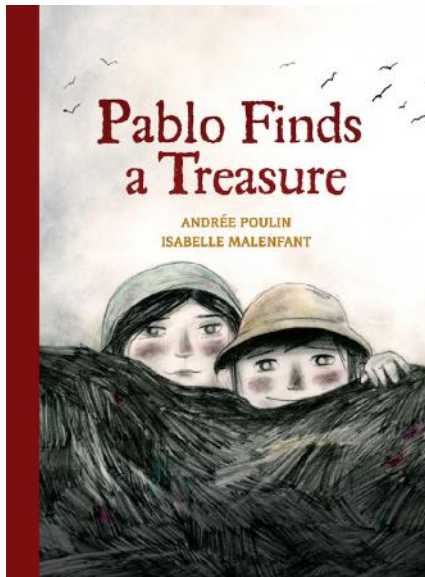
Art is a key element in the telling of this story, both in the beautiful images created from plasticine, polymer clay, and paint as well as the use of art within the story. Suzanne Del Rizzo tells this refugee story with scenes that have texture, are vibrant though realistic shades of color, and occupy varying placement and perspectives on the pages. This rich illustrative setting contextualizes the role of art in the story as a means of disclosing the inward struggles of the child as he draws images of his birds only to cover them with black paint. He imagines his birds with somewhat of an artist's eye in the clouds of the brilliant sky above him, soaring and swirling. Eventually, as he begins to find peace within his heart and bravely faces the challenges before him, readers see a brilliant artistic display of kites made by school children from scraps and bright paints.

Suzanne Del Rizzo lives in Ontario, Canada and, interestingly enough, gave up a career in scientific research to work in illustration for children. She won the SCBWI Crystal Kite Award as il-

illustrator of her first picture book, *Skink on the Brink* (2013) and is both author and illustrator of *My Beautiful Birds*. More information on Del Rizzo can be found at suzannedelrizzo.com.

Other books pair well with *My Beautiful Birds* as they relate the stories of refugees fleeing from different countries: *The Journey* (Francesca Sanna, 2016); *Stepping Stones* (Margriet Ruurs, 2016); *Lost and Found Cat: The True Story of Kunkush's Incredible Journey* (Doug Kuntz and Amy Schrodes, 2017). Additionally, WOW has numerous previous reviews and responses to books in its various forums that encompass a number of immigrant stories, speaking to the effects of displacement on families, especially children, and inclusive of animals, art, and connections to others.

Janelle Mathis, University of North Texas, Denton, TX



Pablo Finds a Treasure
 Written by Andrée Poulin
 Illustrated by Isabelle Malenfant
 Annick Press, 2016, unpagged
 ISBN-13: 9781554518678

Early morning, Sofia awakens in shantytown and rouses her younger brother Pablo so they can begin their daily search for treasure. As Mama leaves for the market, the children head towards the treasure mountain where, with many others, they rush to search the mound just dumped by a truck. Ignoring the stink, Pablo and Sofia weave in and out of the crowd searching for treasures. Sofia gathers cans, glass, plastic, and scraps Mama can recycle and sell, while Pablo is more selective, much to Sofia's dismay. She reminds him if they work hard, they might have enough money for Mama to purchase half a chicken for dinner. Pablo finds a book, while Sofia finds two wrinkled carrots they quickly eat. Pablo and Sofia manage to hide when the town villain, Filthy-Face, arrives and snatches the bags of children he can grab. When he leaves, Pablo and Sofia continue to search, though they are tired and thirsty from the heat, the flies, and the gases emerging from the garbage.

Then Pablo discovers a shiny gold chain they know will bring lots of money. As they dream of what the chain may allow them to get, Sofia pleads with Pablo to let her hide the chain since his pockets have holes. Filthy-Face notices the children and insists Pablo give him their treasures. Pablo and Sofia try to run but are caught and reluctantly give Filthy-Face their day's bag of treasures. Slowly the children walk home. Pablo is silent while Sofia scolds at him for not giving her the chain to hide. When they arrive home, Mama asks what is wrong. After he closes the door, Pablo opens his mouth to reveal the gold chain on his tongue.

This poignant story powerfully shows not only life in a poverty-stricken environment but also the universal love of families, the relationships and playfulness between siblings, and the ingenuity and brilliant problem-solving abilities of children. The double-page spreads with loose rough charcoal sketches masterfully bring the stark bleak environment of treasure mountain to life and invite readers into the story. With selective touches of color on Sofia and Pablo and in the trash heap, Isabelle Malenfant inspires readers to hope. When Filthy-Face robs Pablo and Sofia of their treasures from the day and all seems lost, Pablo closes the door at home and opens his mouth. The ending of the story is told in the art; no more written text is necessary.

Andrée Poulin grew up in Orléans, Ontario, and now lives in Gatineau, Quebec. She was a journalist and worked in international development and has now written over 30 books for children that focus primarily on friendship, poverty, tolerance, and empathy. Andrée Poulin believes books can change the world and thus uses cultural settings such as Canada, Asia, and Africa for her stories.

Isabelle Malenfant graduated with a degree in Graphic Design from the University of Quebec in Montreal, where she lives. When she isn't writing or illustrating, she likes to listen to music, sculpt, read, sew, and continue to read.

Pablo Finds a Treasure would work well in a text set with *Ada's Violin: The Story of the Recycled Orchestra of Paraguay* (Susan Hood & Sally Wern Comport, 2016) and *Mia's Story: A Sketchbook of Hopes and Dreams* (Michael Foreman, 2006). In these books, families need the trash in their environments to survive and all show the strength, creativity, and ingenuity of children.

Prisca Martens, Towson University, Baltimore, MD



Playground

Written by Mies Van Hout
Translated by Ineke Lenting
Lemniscaat, 2016, unpagged
ISBN-13: 9781935954514

"Are you coming?" (np).

The idea of a playground conjures an assortment of images. Swings, the jungle gym, hop-scotch, slides, and merry-go-rounds. There are sandboxes, and places to play basketball, sometimes tennis, and Four Square. Let's face it--the playground is a magical place where children meet and share numerous outdoor activities. It is a place where the imagination

can run wild! In Mies Van Hout's delightful picturebook, two children decide to venture to the local playground for just the type of exciting activities in which any child would want to engage. It is on the way to the playground when the adventures really begin. In fact, their adventures in the woods and along the path to the playground are so much more exciting than the actual playground, that upon reaching the playground, they decide to head back from whence they came.

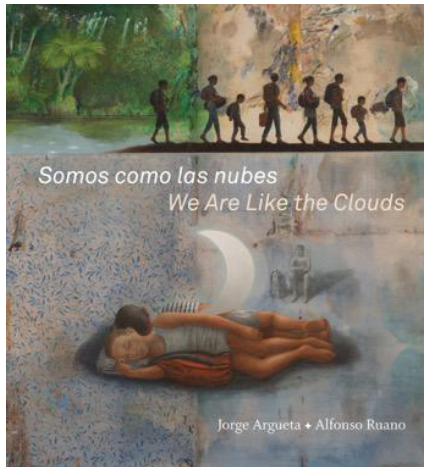
This engaging book from the Netherlands presents a current movement in playground development from around the world. Addressing issues such as the lack of environmental or ecological knowledge, countries from around the world are creating playscapes in natural settings or using natural materials to introduce nature to children. Playscapes have the capacity to develop children's inquiry as well as imaginative scenarios borne from the natural environment.

This book presents such imaginative play! While the concept is presented through this narrative, the use of color--bold and beautiful--may not necessarily reflect the natural environment of sand dunes and the forest in realistic colors. Meant to engage young children, the author/artist chose bright colors to attract younger readers. The illustrations are line drawings with watercolor overlays suggesting a rich imaginative journey. The use of white space at the beginning of the journey and at the city playground represents a reality unmarked by such imagination.

This book could be used as a way to introduce young children to page-turning as well as the prospect of outdoor play in a natural environment. Arrow prompts facilitate page-turning--continuing the adventure--and young readers are encouraged at the beginning of the narrative to follow them. This book could also be used to begin a text set about the wonders of nature, which could include Patricia Wynne's (2016) *My First Book about Backyard Nature* or Stacy Tornio's and Ken Keffer's (2013) *Kid's Outdoor Adventure Book: 448 Great Things to Do in Nature Before You Grow Up*.

Mies Van Hout has written and illustrated numerous books for children. From the Netherlands, she studied as a graphic designer and in 1989 started writing books for children. Meet Mies Van Hout at minedition.com.

Holly Johnson, University of Cincinnati, OH



Somos como las nubes/We Are Like the Clouds

Written by Jorge Argueta

Illustrated by Alfonso Ruano

Groundwood Books, 2016, 32 pp.

ISBN-13: 9781554988495

Poetry books based on a theme are readily available, but this book is a unique collection in that genre--bilingual poems describing the immigrant experience of thousands of children and teens from El Salvador, Guatemala, Nicaragua, Honduras and Mexico. But more than just description, these are the voices of children who have made the hard decision to leave what they love, seeking safety and the chance to be with loved ones.

Jorge Argueta is the natural person to write these poems since he fled El Salvador in the 1980s.

Argueta first introduces readers to the children's dreams and their homes as the children describe the familiar landscapes they have grown up in: volcanic mountains, flame trees, colorful birds, fields of corn, vegetables and fruit, and finally one of the joys of childhood, coconut pop-sicles sold by Mr. Silvario. The poet then introduces readers to the reasons children make the tough decision to leave--gangs with identifying tattoos, bullies, and parents already in the United States. The journey across several countries by foot, by Beast (train), and with guides (coyotes) is long, but the many kilometers give the children time to remember family, schools and pets, and dream of the future. The travelers sing to ward off fatigue and fear, and listen to the constant music of birds and crickets. As children band together for safety, their voices reflect the varieties of Spanish words from across Central American countries. A climactic poem describes meeting the border guard, asking for asylum, and a prayer to the patron saint of immigrants for safety from *la migra*, the traffickers and the minutemen. The final poems about clouds and *paletas* act as a bookend with the initial poems. They describe life with reunited family members, reiterating the dreams of the children and the pull of two different homes.

The acrylic illustrations are surrealistic as the children describe their dreams and fears but quickly move into muted realistic portrayals as decisions are made to leave and the journey begins. Striking is the range in ages portrayed--children traveling alone, with younger siblings, or with single parents.

The poems are based on the work that Jorge Argueta has done with young people in Mexico and the United States. The poems also reflect the stories of many of the children who are the focus of an IBBY-REFORMA project. Currently the artwork for this book is part of a silent auction to support the efforts of this project serving the over 120,000 Central American youth who have walked across the border.

Many books describe refugee journeys that pair well with *Somos como las nubes/We Are Like the Clouds*. Refugee journeys, whether in the Sudan, Cambodia, Syria, or Mexico, share the commonality of taking the risk to travel to safety but at the same time longing for what used to be. Several in particular describe journeys across South and Central America to the United

States. *La Línea* is a novel based on many of the stories author Ann Jaramillo (2008) heard from her students in California. The picturebooks *Two White Rabbits* (Jairo Buitrago, 2015) and *Pancho Rabbit and the Coyote* (Duncan Tonatiuh, 2013) describe the journey on the train and across the desert to the border.

Jorge Argueta is a celebrated poet and writer whose bilingual children's books have received numerous awards. He is well-known for his picturebooks of cooking poems *Guacamole* (2015), *Salsa* (2016), and *Sopa de frijoles/Bean Soup* (2017). A native Salvadoran and Pipil Nahuatl Indian, Jorge spent much of his childhood in rural El Salvador. He feels that everybody is capable of writing, especially young children who are natural poets.

Alfonso Ruano is an award-winning illustrator from Spain. He has been the artistic director of a publishing house in Spain since 1976 and illustrated *The Composition* by Antonia Skarmeta.

Susan Corapi and Aranza Sparks, Trinity University, Deerfield, IL



The Journey

Written and illustrated by Francesca Sanna
Flying Eye Book, 2016, unpagged
ISBN-13: 9781909263994

The Journey is a heartfelt refugee tale that speaks hauntingly of the horrors of unrest and war and their repercussions. The decisions of families during dire conditions are highlighted and the turmoil and tragedy of war is represented through both the

visual and written text.

This picturebook begins a first person account with an overall feeling of peace and harmony among people at the beach. The colors are muted and serene; the opening words, "I live with my family in a city close to the sea," reinforce the scene. On the second page the sea becomes predominantly and alarmingly black with black hands reaching out into the peaceful scene as if taking it apart and tearing it to shreds. Then the father is killed and the family decides to flee. The image that represents the death of the father is an all-dark black, double-page spread with a few of his personal belongings linearly and metaphorically representing him. The journey of these characters is a long and arduous one, where danger lurks at every step. They pack whatever they can carry and travel by cars, busses, trains and a boat in an effort to reach safety. The mother tells her children, "our journey is not over yet," as they must cross many borders, through land, sea and mountains.

The characters belong to a Muslim country but it is not specified as to which exact region. This opens the story to a number of regions that have war or unrest and that are predominantly Muslim. Diversity is represented through attire of the various female characters; the mom is shown with her dark hair lush and flowing whilst her friends wear traditional headgear (hijab).

This family of three comes across various challenges during their journey. Scale and size in the visual narrative weighs strongly on the meaning-making process of the story. First of all they reach a wall and confront red haired giants with beards and have to hide for their lives. Then in the darkness of the night they meet another black giant and give him money to help them cross the border. The family is represented as Lilliputians who are at the mercy of the giants. They come to an ocean and know that they have to cross it. Here they have other "terrible and dangerous monsters that hide beneath our boat, ready to gobble us up if the boat capsizes!" trying to pull them into the water. They do manage to make landfall and the children ask, "Is this the place we will be safe?" They make it to a train and cross many borders, observing birds flying above them and enviously thinking of their journey and the lack of borders restricting the birds, "I hope, one day, like these birds, we will find a new home. A home where we can be safe and begin our story again." Thus this story concludes in a realistic manner, as there are a myriad of refugees who never find a "home" and spend their whole lives in either refugee camps or in an effort to reach one.

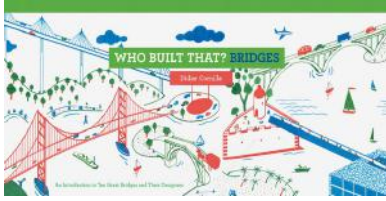
Sanna felt deeply about this issue, and says, "*The Journey* is actually a story about many journeys, and it began with the story of two girls I met in a refugee center in Italy. After meeting them I realized that behind their journey lay something very powerful. So I began collecting

more stories of migration and interviewing many people from many different countries. A few months later, in September 2014, when I started studying a Master of Arts in Illustration at the Academy of Lucerne, I knew I wanted to create a book about these true stories. Almost every day on the news we hear the terms 'migrants' and 'refugees' but we rarely ever speak to or hear the personal journeys that they have had to take. This book is a collage of all those personal stories and the incredible strength of the people within them."

The same themes can be found in *Baddawi* by Leila Abdelrazaq (2015); *Stepping Stones: A Refugee Family's Journey* by Margriet Ruurs (2017); *Flight* by Nadia Wheatley (2016); *Guantanamo Boy* by Anna Perera (2012); *Mama's Nightingale: A Story of Immigration and Separation* by Edwidge Danticat (2015); *Irena's Children: Young Reader's Edition; A True Story of Courage* by Tilar J. Mazzeo (2017); and *Don't Cross the Line!* by Isabel Minhos Martins and Bernardo P. Carvalho (2016).

The Journey is Sanna's first picture book. Francesca Sanna is Italian and is an illustrator and graphic designer who moved to Switzerland to follow her dream to work as an illustrator. She graduated in 2015 from the Lucerne School of Art and Design with a Master of Design focused on Illustration. This book was selected for a number of awards including the 2017 USBBY Outstanding International Book List; a Notable *New York Times* Children's Book for 2016; and *Kirkus Reviews* Best Picture Books of 2016.

Seemi Aziz, University of Arizona, Tucson, AZ



Who Built That? Bridges: An Introduction to Ten Great Bridges and Their Designers
Written and Illustrated by Didier Cornille
Translated by Yolanda Stern Broad
Princeton Architectural Press, 40 pp.
ISBN-13: 9781616895167

"Erected in just eight weeks, the first iron bridge has been used by many travelers. It is still standing today!" (p. 15)

One of USBBY's Outstanding International Books for 2017, this picturebook is a wonderful introduction to bridges and their designers for readers of all ages. While illustrated in a simple scheme of red, black, blue, and green drawings, this alternative format presents the intricacies of ten of the most important bridges from around the world, including the Golden Gate Bridge built in 1937 and New York's Brooklyn Bridge built in 1883. Just knowing when these 10 bridges were built is inspiring. The Iron Bridge in the United Kingdom was built in 1779 and is still standing. The newest entry is the Mucem Footbridge opened in 2013 in France.

The book is long and narrow, replicating the concept of bridges that span wide expanses. Especially delightful are the historical notes about the bridges and some of the inventions engineers developed to address particular issues or problems connected to some of the bridges. Part of a series that currently includes *Who Built That? Skyscrapers* (2014) and *Who Built That? Modern Houses* (2014), also by Didier Cornille, this book can readily inspire aspiring engineers and inventors.

This engaging book from France brings together design, engineering, and history. It would make a terrific addition to other books on engineering or innovation as well as other STEM-related concepts currently highlighted in schools. It would make a wonderful resource for a unit on design or bridge-building itself and could be paired with other books such as Donna Latham and Jenn Vaughn's (2012) *Bridges and Tunnels: Investigate Feats of Engineering with 25 Projects* (Build It Yourself) or Michael Hurley's (2011) *The World's Most Amazing Bridges*. Other texts could include *How Things Work Now* (2016) by David Macaulay or *Rosie Revere, Engineer* (2013) by Andrea Beaty and David Roberts. For a more narrative addition to a study of bridges, readers might also like the 2006 *Pop's Bridge* by Eve Bunting.

Didier Cornille lives in Paris, France where he works as a designer and illustrator. He is also a professor at the Ecole des Beaux-Arts in France. He began his career as a designer of lamps and continues to work in the design of objects and furniture.

Holly Johnson, University of Cincinnati, OH