

Teacher Packet
Tall Grass Arts Association presents

WORLDS IMAGINED:
THE ART OF CHILDREN'S BOOKS

March 7 through May 31, 2008

Tall Grass Arts Association 367 Artists Walk, Park Forest, IL 60466
Phone: 708-748-3377 Fax: 708-748-9132
E-mail tallgrass367@sbcglobal.net Web site www.tallgrassarts.net
Gallery Hours: Tuesday through Saturday, 11:00 am to 4:00 pm

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Contents

Introduction
Mission Statement
Origin of the Exhibit
Introduction to the Exhibit
Biographies of illustrators
Books illustrated by illustrators
Classroom Discussion and Project Ideas
Glossary
Information for ordering books

***This teacher packet is a compilation of material from a number of sources. Already published materials, such as the interview contained in the Muth bio, may be used for educational purposes only. Tall Grass has credited sources when information is cited.

Introduction

This packet is intended to help teachers prepare students for a gallery visit. Experience has shown that students who have been presented with information about an exhibit and have seen some of the artworks prior to a visit have a more meaningful experience during their visit.

Different circumstances and different curricula will prompt different uses of material. Some of it may be used after the visit as well as before.

In this packet Tall Grass presents information about *Worlds Imagined: The Art of Children's Books*. It includes biographies of all of the illustrators and lists of their books as well as suggested lesson plans.

The goals for the packet include:

- to provide tools for teachers to prepare students for a visit.
- to provide material to use as references.
- to inspire teachers and students to come to the exhibit with some prior knowledge of the works presented.
- to help students become informed viewers and to gain a better appreciation for the illustrator's art.

Tall Grass Arts Association Mission Statement

To promote public education and appreciation of the arts; to encourage artists; and to support high quality art through exhibitions, sales, classes and special programs available to the public of all ages.

Origin of the Exhibit

Jan Spivey Gilchrist believes that children's books are a marriage between pictures and words. "The pictures come alive because of the words and vice versa." Jan was the inspiration for a show that will demonstrate the illustrator's art.

Tall Grass greatly appreciates the help of Jan Spivey Gilchrist and the Park Forest Public Library in making this exhibition possible. Tall Grass also expresses its deep appreciation to the eleven illustrators who loaned their original works of art to make this exhibit possible.

Introduction to the Exhibit

There are eighty works of art on display. All are original drawings that have appeared in published books. In order to demonstrate the relationship between words and pictures in a children's book, the words that accompany each specific work of art are presented on the walls of the gallery next to each of the works of art.

The gallery exhibition features original works of art by **Ashley Bryan and Jan Spivey Gilchrist** (ten drawings from *My America* and fifteen drawings from Gilchrist's book *Honey, I Love*), **Jules Feiffer** (three drawings from *The House Across the Street*), **Wendy Halperin** (seventeen drawings from *Thank You, World*), **Elisa Kleven** (ten drawings from *Apple Doll*), **Barbara Lavallee** (one drawing from *Mama, Do You Love Me?* one from *Papa, Do You Love Me?* and one from *Grandma Calls Me Beautiful*), **Kevin Luthardt** (12 drawings from *The Vowel Family*), **Jon J Muth** (three from *Zen Shorts*), **Don Nedobeck** (three from *The Twelve Days of Christmas*), **Claire Nivola** (three from *The Friday Nights of Nana*) and **Susan Sturgill** (three from *I'm Just a Cat Mattress*). In addition to the featured artworks, books by these illustrators are on display in the gallery for students and parents to read.

The majority of the illustrators presented in the exhibit have illustrated books for a large number of authors. Ashley Bryan, for example, has illustrated approximately 45 books. Jan Spivey Gilchrist has illustrated approximately 67 books. Jon J Muth has illustrated more than 14, including two for Carolyn Kennedy (*A Family of Poems* and *A Family Christmas*). Several have written and illustrated their own books. Biographies and book lists of all of the illustrators are included in this teacher packet.

History of Illustration

The Columbia Electronic Encyclopedia defines illustration as "any type of picture or decoration used in conjunction with a text to embellish its appearance or to clarify its meaning." It notes that, "illustration is as old as writing." (Illustrator Claire Nivola points out that "is possible, for example, to think of most religious paintings as illustrations.") With the advent of printing, the art of hand-painted illumination declined as a means of book illustration.*

Modern book illustration originated in the 15th-century block books, in which the text and the illustration were cut on the same block. Book illustration has followed closely the development of the printing processes. Copperplate engraving and etching tended to replace the woodcut during the 16th and 17th century but it was not until the close of the 18th century that the art was revolutionized by the invention of lithography. This process greatly stimulated the production of illustrated books and magazines and was utilized by artists such as Daumier. *

In the late 19th century, wood engraving and lithography were superseded by the photomechanical processes that made possible the reproduction of a wide variety of painting and drawing techniques. The exploitation of these processes for cheap and rapid but sloppy mass production obscured their artistic potential. Thus, early hand

processes were revived in book illustration by such artists as Matisse, Rouault, Picasso, Chagall and many others. However, such major illustrators as Aubrey Beardsley and Howard Pyle understood and exploited the photomechanical processes to great effect in the reproduction of their art works. *

The art of illustration in children's books flowered during the late nineteenth century with the illustrations of *Alice in Wonderland*, the *Wind in the Willows*, *Rip Van Winkle* and *Winnie the Pooh*. Sir John Tenniel's illustrations for *Alice's Adventures in Wonderland* are almost as well known as the text itself. Today much of the finest illustration is done in the field of children's literature. From Beatrix Potter to Maurice Sendak, a number of gifted writers of children's stories have illustrated their own books. Among the great illustrators of children's books are N. C. Wyeth, Kate Greenaway, Randolph Caldecott, Edward Lear and the illustrators represented in *Worlds Imagined: The Art of Children's Books*. *

* Information adapted from website: The History of Book Illustration (at infoplease), The Columbia Electronic Encyclopedia

What is the difference between fine art and illustration?

Illustrator Elisa Kleven defines illustration as "something that tells or enriches some kind of story or narrative while art 'for its own sake' doesn't necessarily tell a story. While a piece of art can contain or suggest a story, its purpose is not necessarily to tell one." She adds, "Of course not all illustrations tell stories -- pictures for medical texts, for instance -- but they still serve to illuminate information."

Jan Spivey Gilchrist says, "I began my career as a fine artist. I am still a fine artist. As a fine artist, I go into the studio and create and it's just about my ideas and creations. They come to me for no one else but me. As an illustrator, I take the words of an author and bring them to life through my pictures. The author has created the characters and scenes. The author created them through words. My job is to give the characters a face that you can see. You can see the characters as I see them. So, the author and the illustrator come together to give you one picture."

The artist works from his/her imagination. Inspiration can be drawn from anything in the real world, a photograph, a story, his memory or his imagination. The illustrator begins with the written word. Sometimes the words are his own. Often, they are not. In fact, the illustrator may not even know the author.

When an artist sets out to illustrate a book, he or she must interpret the writer's story. Many choices must be made in planning how to take a book and turn it into an integrated visual experience: what medium to use, which scenes to illustrate and how to conceptualize the characters.

The illustrator begins by making a "dummy" which is a small layout of the book, with each page boxed out. After the art director and editor at the publishing house approve the dummy, the illustrator begins sketches of each page spread. After the sketches are approved, the illustrator can work on the final art.

What are the tools of the illustrator?

The illustrator uses four visual elements to create pictures that will explain the writer's story. These four are line, color, shape and texture.

Color is the element that often makes the strongest visual impression. The artist must decide what kind of colors should be used? Should they be brilliant or muted? Should they be heavily or sparsely used? Should they obscure or complement the text? (*My America* by Ashley Bryan and Jan Spivey Gilchrist, for example, uses a full palette of colors. The colors in *The Vowel Family* by Kevin Luthardt are exceptionally bold.)

Many decisions also have to be made about line. Should it be bold or delicate? Should it be spare or elaborate? Thick or thin? (*The House Across the Street* by Feiffer, for example, relies on thick, ink outlines while *Zen Shorts* by Jon J Muth uses soft, diffuse edges.)

How shall shape be used? Should the shapes be distinct or vague? Should they be free flowing or rigid? (Shape is very important in the work of Barbara Lavalley – *Mama, Do You Love Me?* and *Papa, Do You Love Me?* and *Grandma Calls Me Beautiful*. Note, for example, her characters' faces that are divided into halves.)

Should the texture appear as a flat, smooth surface or one with three-dimensional qualities? (*Apple Doll* by Elisa Kleven utilizes the art of collage, which gives many of her illustrations a three-dimensional appearance.)

All of these elements must be artistically combined with the text and arranged on the page so that the pictures reflect the mood of the story and extend the story text without distracting from it.

It is also important that the artists select the media and the technique most appropriate for establishing the mood of the book. Five types of commonly used media are: (1) lines and washes, (2) watercolors, acrylics, pastels and oils, (3) woodcuts, (4) collage and (5) computer graphics. The majority of the illustrations in "Worlds Imagined: The Art of Children's Books" utilize watercolors. *Apple Doll* by Elisa Kleven utilizes watercolor, ink and colored pencils, rice paper and collage. Wendy Halperin utilizes crayons over Xeroxed pencil drawings. Barbara Lavalley, Jon Muth and Don Nedobek utilize watercolor while Kevin Luthardt utilizes acrylics. Claire Nivola utilizes watercolor and gouache. Susan Sturgill utilizes pen and ink drawings with colored pencils.

In evaluating illustrations, the following should be considered:

- Does the design of the illustrations reinforce the text and give a sense of unity?
- Does the artistic style enhance the literary style?

- Do the illustrations help the reader anticipate the action?
- Do the illustrations convincingly portray and develop the characters?
- Are the illustrations accurate in historical, cultural and geographic detail?

What is the relationship between an author and an illustrator? The process of creating a children's book begins with the author. The author writes a book and submits it to a publisher. The publisher's art director selects an illustrator for the book. The author does not have review or rejection rights. In fact, the author may not know what illustrator has been selected and how his book will appear until it has been published. If an illustrator has several books published and has earned a reputation in the field and if that illustrator can write as well as he/she can draw, a publishing house will accept both the words and pictures of the same artist. However, according to some of the authors, art directors are sometimes "annoyed" if authors submit their own drawings for a book and have, on occasion, rejected well-written books because they did not care for the illustrations.

**ILLUSTRATORS BIOGRAPHIES
AND
ARTIST STATEMENTS**

ASHLEY BRYAN

"If you don't hear a poem spoken, it's like never hearing a song sung."

Ashley Bryan was born July 13, 1923, in New York City, and grew up in the Bronx and in Harlem. A child of immigrants from the West Indies island of Antigua, he was one of seven children. His parents also made room for three cousins who had been orphaned. His father, a greeting-card printer, loved birds. Once Bryan counted a hundred of them in cages in their home. Besides memories of his home, Bryan recalled an idyllic time in the city during the 1930s. During his youth, he told *American Visions* interviewer Donna Gold, "New York City was a different world. There were no fears.... It was the time of the Work Projects Administration; there were artists and musicians in the schools. We all drew, painted, played instruments."

Bryan became an author at an early age; he wrote his first book, an alphabet primer, at the age of five for his kindergarten classmates.

As a young adult, his interests began to focus exclusively on the visual arts. Bryan attended Cooper Union but a tour of duty during World War II interrupted his studies. After the war, he earned a degree in philosophy from Columbia University and a Fulbright scholarship for overseas study. He traveled in Europe and Africa before settling into a career as a painter and art teacher.

He taught painting and drawing at Queens College, Brooklyn and Black American Poetry at Lafayette College, Easton, PA. He taught children at Brooklyn Museum and The Dalton School, New York City and, until the mid-1980s, was a professor of art and visual studies at Dartmouth College in Hanover, New Hampshire. After retirement, he was a professor emeritus until 1986. When not teaching, he spent his summers in Maine, and later moved there permanently.

Bryan's children's book career began when Jean Karl, an editor at Atheneum, heard about his colorful, hand stitched books and went to his studio to see them for herself. Immediately impressed, she signed him for their first project together. His early artistic successes led to an offer to illustrate children's books. The first ones he did, in the late 1960s, were retellings of folk tales from India and France.

Bryan later came across some African folktales written for young people and was dissatisfied with the stiffness of their English text. He decided to try retelling them himself, using translations done by anthropologists and missionaries who had lived and worked in Africa. In this way he was able to acquire a better understanding of the country's language and culture. Among these first titles, which he also illustrated, were ***The Ox of the Wonderful Horns and Other African Folktales***, published in 1971, and ***The Adventures of Aku; or, How It Came about That We Shall Always See Okra the Cat Lying on a Velvet Cushion While Okraman the Dog Sleeps among the Ashes***. The latter was a 1976 tale that offers a whimsical explanation of the reason why dogs and cats seem to be natural foes.

Subsequent titles from his pen often featured Anansi, the trickster spider common to the folklore of several West African cultures. Bryan also drew upon his own Caribbean heritage, and Asian cultures as well, for some of his books. His 1988

retelling of a Japanese folktale, ***Sh-Ko and His Eight Wicked Brothers***, is a tale of sibling rivalry and the triumph of substance over appearance. The title character, Sh-Ko, is teased because he is not handsome like his brothers, but the boy journeys with them to the court of Princess Yakami. On the way, Sh-Ko befriends a rabbit, which gives him a magical gift--and in the end, Sh-ko wins the Princess's love. A book by Bryan published the following year, ***Turtle Knows Your Name***, urges readers to take pride in one's heritage.

His 1992 book ***Sing to the Sun*** was his first for both children and adults. Its 23 poems, influenced by his Antiguan ancestry, won praise from a *Publishers Weekly* contributor, who noted that "Bryan's language relies not only on resonant island rhythms but lyrical traditions as well."

Bryan has also worked with poet Nikki Giovanni on a 1996 title for children, ***The Sun Is So Quiet***, providing the illustrations to accompany her 13 poems. A reviewer in *Publishers Weekly* called theirs "a fruitful partnership," and praised Giovanni's "underlying exuberance" in her verse; the critic felt that it was a "joy ... reflected in the warmth and vigor of Bryan's radiant, rainbow hues." A perennial favorite with teachers and librarians, "Bryan has encouraged people to read his tales aloud, so that the meaning as well as the spirit of the stories may be fully appreciated," noted an essay that appeared in the *St. James Guide to Children's Writers*. "He has made several audio tapes of stories and poems himself, and his strong, vibrant voice brings them to life. He encourages those who listen to his tapes to clap, dance, shout, and laugh with him."

Bryan has also illustrated a revised edition of Lorenz Graham's ***How God Fix Jonah***, which appeared in 2000 in a new edition. Graham's biblical tales, told in the vernacular of West African English speakers of the 1920s, was originally published in 1946.

In 2003, though he was nearly 80 years of age, the retired art professor was still writing and drawing from his coastal Maine island home and anticipating the publication of his Zambian folktale, ***Beautiful Blackbird***. Published in 2003, it won praise for its simple yet endearing retelling of a Zambian folktale. In it, the birds of the forest cast their vote for most attractive among them, and the darkest one, the blackbird, wins. All wish to be like him, and so he dances and flits about to give them dark flecks on their feathers and tails. Yet Blackbird warns that a little bit of color is not the same as being black, and concluded with a message that a writer for *Black Issues Book Review* interpreted as, "Don't strive to be something you're not. Embrace your own heritage and be yourself. More important, beauty cannot be measured by physical appearance."

Bryan has explained that the birds that often crop up in his stories are inspired by the beloved collection his father kept so many years ago, and he noted that they are common in many African folktales as well. He still looks for his favorite birds on walks on Little Cranberry Isle, an island off the coast of Maine, where he makes his home, along with 90 other island residents. A puppet maker and toy collector, he likes to teach classes on occasion. As he told Gold in an *American Visions* interview, "At every moment, I strive for connection. If you are in the moment, you are stretching out to reach that which you recognize in others. Whether with a child or an adult, I am striving for an exchange. That's my secret."

Bryan has said that his early years in a gentler, more community-oriented urban landscape helped to shape his own success, and has stressed his belief that exposure to the arts can indeed shape someone's life, especially a young one. "The arts are the most important thing for growing people," he told Gold, "and for creating a citizenry for whom you don't have to make a jail."

Publishers Weekly writer Sally Lodge asked Bryan about his prolific career and indefatigable energy, but the writer explained, "I don't really understand what one means by years. I approach everything as if I've just begun. I'm always discovering a new world and always have the urge to keep developing. Each time I finish something, I can't wait to start again and do something even better."

Awards

Ashley Bryan's numerous awards and honors include the Coretta Scott King Award for illustration, six Coretta Scott King Honors, the Arbutnot Prize, and a Fulbright Scholarship. He won the Coretta Scott King Award, for illustrating ***Beat the Story-Drum, Pum-Pum*** in 1980, for writing ***Lion and the Ostrich Chicks and Other African Folk Tales***, 1986; Coretta Scott King Honor Award, for illustrating ***What a Morning! The Christmas Story in Black Spirituals***, 1988. He also won a Silver Medallion, for contributions to children's literature from the University of Southern Mississippi.

JAN SPIVEY GILCHRIST

Jan Spivey Gilchrist's career as a fine artist has spanned a quarter of a century. She has exhibited extensively throughout the United States, Canada, Europe and the Caribbean. Ms. Gilchrist has won numerous awards and commissions throughout her career, including the Coretta Scott King Award for *Nathaniel Talking*, and a Coretta Scott King Honor Book for *Night on Neighborhood Street*. This book is also a Reading Rainbow Book.

Ms. Gilchrist is also the author of two picture books, *Indigo and Moonlight Gold*, and *Madelia*. *Indigo and Moonlight Gold* is treasured by many for its sensitive and moving text, as well as the striking illustrations, and *Madelia* is a beautifully illustrated story of an artistic young girl.

Her latest book is *My America* (HarperCollins, 2007), which she wrote and co-illustrated with Ashley Bryan.

Ms. Gilchrist has illustrated many of Eloise Greenfield's books, including several award winners. *In the Land of Words* was named a 2005 Notable Children's Book in the Language Arts (Children's Literature Assembly/NCTE). *When the Horses Ride By* and *The Friendly Four* were chosen for the CCBC's (Cooperative Children's Book Center's) 2007 Choices. *The Friendly Four* was included on the 2007 Texas 2x2 Reading List for ages 2 to grades 2.

Ms. Gilchrist's works have appeared on national television. Her illustrations have been featured or reviewed in the *New York Times*, *Boston Globe*, *Washington Post*, *L.A. Times*, *USA Today*, *Chicago Tribune*, *Ebony Magazine*, and others.

She was inducted in the International Hall of Fame for Writers of African Descent in October of 2000. She was also inducted in the prestigious Society of Illustrators in 2001.

Jan Spivey Gilchrist has four degrees: a BS in Art Education from Eastern Illinois University, an MA in painting from the University of Northern Iowa, an MFA in writing for children from Vermont College, and a doctoral degree in English from Madison University.

She also has a grown son, William, who as a boy was the model she used for *William and the Good Old Days* by Eloise Greenfield. She also has a daughter, Ronke, and a granddaughter, Raena Bethany Prude.

Jan and her husband, Dr. Kelvin Gilchrist, live in a suburb of Chicago, Illinois.

JULES FEIFFER

Jules Feiffer, children's book author and illustrator is also one of American's most influential editorial cartoonists, a playwright, novelist and screenwriter. His syndicated cartoon strip, for which he was awarded a Pulitzer Prize, ran for forty years in *The Village Voice*.

Feiffer's 1967 play *Little Murders* received a number of prestigious awards, including the London Theatre Critics, Outer Circle Critics and Obie Awards. *Little Murders* was adapted to film in 1971 starring Elliott Gould and Marcia Rodd.

Feiffer was born in the Bronx, N.Y., in 1929. At the age of five he won a gold medal in an art contest, a reward gained so effortlessly that it immediately decided him upon a career. After high school, he enrolled at the Art Students League of New York and attended drawing classes at Pratt Institute in Brooklyn.

He sought employment with several comic strip artists, including Will Eisner, creator of "The Spirit," who allowed Feiffer to write scripts for him until the aspiring cartoonist was drafted into the Army. From 1949 to 1951, Feiffer drew a Sunday cartoon-page feature called "Clifford," which ran in six newspapers. Jules Feiffer is the only cartoonist to have a comic strip published by *The New York Times*. Feiffer's cartoons have also appeared in *The New York Times* Sunday Magazine and *The New Yorker*.

Feiffer served a two-year stint in the Signal Corps. He spent his off hours drawing cartoons and during this time developed the character of Munro, the four-year-old boy drafted by mistake into the Army.

After he got out of the Army, Feiffer drifted from one job to another. During his non-working periods, he turned out a book of cartoons called *Sick, Sick, Sick*. It became

a film and, in April of 1958, Feiffer's *Sick, Sick, Sick* was awarded The Oscar by the Academy of Motion Picture Arts and Sciences as the best short-subject cartoon of the year.

Feiffer also likes to write occasional novels, publishing his first, *Harry the Rat with Women*, in 1963 and his second, *Ackroyd*, in 1967. He is also author of the screenplays for *Little Murders*, *Carnal Knowledge* and *Popeye*.

The Man in the Ceiling was Jules Feiffer's first book for children. Highly praised in *The New York Times* and elsewhere, it was selected by Publishers Weekly and The New York Public Library as one of the best children's books of 1993. Since then, Feiffer has released *A Barrel of Laughs*, *A Vale of Tears* (1995), his first all-color picture book, *Meanwhile* (1997), *I Lost My Bear* (1998) *Bark, George* (1999), and *I'm Not Bobby!* (2001).

In May of 1997, Jules Feiffer left the *Village Voice*. He became a Senior Fellow in the National Arts Journalism Program at Columbia University's Graduate School of Journalism. He is also a Professor in the Southampton College Writers Program and a Visiting Professor at Medill School of Journalism, Northwestern University. Previously he taught at the Yale School of Drama and Northwestern University. Feiffer is a member of the Dramatists Guild Council and has been elected to the American Academy of Arts and Letters.

Jules Feiffer and his wife live in New York City and on Martha's Vineyard and have three daughters.

Solo Exhibitions

- 2006 *Golden Oldies: The Strips*, Adam Baumgold Gallery, New York, NY
Drawings for *The Long Chalkboard & Other Stories*, The Graduate Center, The City University of New York, NY
- 2005 Jean Albano Gallery, Chicago, IL
- 2004 *Julz Rulz: Inside the Mind of Jules Feiffer*, District of Columbia Jewish Community Center, Washington, DC
- 2003 Jean Albano Gallery, Chicago, IL
Julz Rulz: Inside the Mind of Jules Feiffer, The New York Historical Society, New York, NY
The Time of My Life, a solo retrospective of children's book art, University of Wisconsin-Milwaukee, WI
Carol Craven Gallery, West Tisbury, MA
- 2002 Jean Albano Gallery, Chicago, IL
- 1996 Retrospective, Library of Congress, Washington, DC

Group Exhibitions

- 2007-8 *Aqua Art Miami*, Adam Baumgold Gallery, Miami, FL
- 2005 *Words in Pictures*, Adam Baumgold Gallery, New York, NY
Painting the Town Red, Jean Albano Gallery, Chicago, IL
- 2004 *Out of the Blues*, Jean Albano Gallery, Chicago, IL
- 2003 *14th Annual Children's Illustration Show featuring Jules Feiffer, R. Michelson Galleries*, Northampton, MA

WordWorks, Adam Baumgold Gallery, New York, NY

Awards, Commissions, & Publications

- 2006 Masters Series Award, The Visual Arts Foundation, New York, NY
Benjamin Franklin Creativity Laureate Award, Smithsonian Resident Associate Program, Washington, DC
- 2005 Illustrations, Holiday Book Review (Dec. 4), *The New York Times*
- 2004 Harold Washington Literary Award, presented by the Near South Planning Board
Lifetime Achievement Award, Writer's Guild of America East
Lifetime Achievement Award, National Cartoonist Society
- 2002 Illustrations, Holiday Book Review (Dec. 8), *The New York Times*
- 1999 Honorary Doctor of Humane Letters, Long Island University
- 1995 Elected to American Academy of Arts and Letters
- 1989 Best Screenplay for *I Want to Go Home*, Venice Film Festival
- 1997 Commissioned by *The New York Times* to draw monthly Op-Ed cartoon
- 1986 Pulitzer Prize for political cartoons
- 1970 Obie and Outer Circle Critics Awards for *White House Murder Case*
- 1969 Obie and Outer Circle Critics Awards for *Little Murders*
- 1961 Academy Award for Best Animated Short, *Munro*
- 1959-2000 National cartoon syndication
- 1956-1997 Published cartoons in *The Village Voice*

WENDY ANDERSON HALPERIN

Wendy Halperin is the author of 23 children's books. She was born in Joliet, Illinois and grew up in a family that spent most of their time (in her words) MAKING THINGS! Her mom is an artist (She makes sculptures.) and her father's nickname is "Handy Andy". Wendy's sisters and brother are things like industrial designer, interior designer, fine artist/painter. Her husband is a stone carver/storyteller.

She studied anatomy and commercial art at Syracuse University, illustration at the Pratt Institute, painting and anatomy at California College of Arts & Crafts, pastel and figure drawing with David Hardy, old masters techniques of painting at the American Academy of Art in Chicago and oil painting and drawing at Northern Michigan College.

Halperin worked as an art director for Leo Burnette in Chicago, for the Think Groupe and for Benton & Bowles in New York City. From 1993 to the present, she has been teaching drawing workshops for elementary schools, teachers, librarians and educators. She conducts workshops on portraits, three-dimensional drawing, drawing the figure, drawing nature and how to incorporate art and drawing into the classroom. She also lectures on creativity and children's book illustrations.

Her numerous awards include a star rating from the Bank Street College NYC Children's Book Committee and a Marion Vannette Ridgeway Honor Book Award for

Hunting the White Cow. *Hunting the White Cow* was picked by the *New York Times* as one of the 10 notable children's books for the year in 1993. National Council of Teachers picked it as one of the 30 notable children's books. She received a Boston Globe Best Book of the Year and *Parents Magazine* "Pick of the Lists". She also received a *School Library Journal* "Best Books of the Year" for *Homeplace*. It was also nominated for a Kentucky Bluegrass Award and was selected as a Junior Library Guild Selection of the Month.

Her books have been translated into Afrikaans, Dutch, German, Danish, French, Chinese, Japanese, and Korean.

Wendy's daughter lives in New York City and is a fabric designer. Her son manages a restaurant in Miami (and has the "handy Andy" abilities). Her other daughter just started college in New York and is a dance major. The emphasis on the arts continues in her family and surroundings. Wendy lives on the beach on the shores of Lake Michigan where, she says, there are lots of seagulls, beautiful sunsets, sand dunes, and the town is famous for its blueberries.

ELISA KLEVEN

I write and illustrate picture books because I've never outgrown a deep childhood urge to enter a magical world. As a child growing up in Los Angeles I used to wish that my huge, congested city were more like the places in the books that I loved - places where forests grew and seasons changed, where animals talked and anything was possible. I envied those characters who slid down rabbit holes, or visited with Charlotte and Wilbur, or flew with Peter Pan, or floated with Mary Poppins, or journeyed to Oz.

Since I couldn't actually visit these wonderful worlds (except, of course, by reading), I made little imaginary worlds of my own, using the materials at hand - paper, paint, clay, scraps of cloth, yarn, nutshells, seashells, bread dough, even dried apples. My favorite project was an enormous dollhouse in my closet. The house was filled both with "store-bought" toys and with dolls and creatures, which I made myself. I'd lose myself for hours making up stories about these characters. I loved to make them treasures from scraps of this and that: a paper doily would become a lace tablecloth; half a walnut shell would be a baby's cozy cradle; a postage stamp would make a lovely portrait on the wall. Around the dollhouse I painted a mural, a fanciful landscape of forests, fields, mountains, blue skies - the world that I wished I could live in.

Now that I'm an adult, I'm still making characters out of paper, paint and scraps and giving them stories and words. Like all authors and illustrators, I love to make up characters and build stories and environments around them. To make my pictures I combine many media: watercolor, gouache, ink, colored pencils, pastels, markers, crayons -- anything that works! I also use lots of collage. As I did in childhood, I snip and glue old scraps into new shapes: a piece of wool becomes a lion's mane or a child's hair. A doily, snipped to bits, becomes a snowstorm.

I am the author and/or illustrator of more than 25 children's picture books. Like my collages, my stories are also about the power of imagination to transform old into new, familiar into fantastical. In the book *The Lion and The Little Red Bird*, a lion turns his tail into a paintbrush, and the walls of his cave into a sunlit, painted world. In *The Paper Princess*, a drawing on paper becomes full of possibilities: by turns, it is a paper doll, a crumbled wad of litter, a birthday card, and a beloved doll again. The child in *Hooray, A Piñata!* imagines that a dog piñata is a favorite pet. Ernst the crocodile in *The Puddle Pail* sees ordinary rain puddles as sparkling, collectible treasures. In the story *Ernst*, Ernst imagines an entire universe, where all his "what-ifs" come true. The girl in *A Monster in the House* imagines her baby brother to be a giant, messy, screaming, toe-sucking, hair-pulling monster. In the book, *Sun Bread*, a baker brightens a bleak winter by shaping bread dough into a warm, glowing, life-giving sun. In *The Wishing Ball* a homeless and hungry cat and a wistful young crocodile transform their loneliness into friendship, by making each other's wishes come true. And in my newest book, *The Apple Doll*, a little girl, afraid of starting school, transforms an apple from her tree into a friend.

Although I love creating imaginary worlds, I also enjoy drawing real places. Three of the books I've illustrated take place in big U.S. cities. *Abuela*, by Arthur Dorros, is set in New York. *City By the Bay*, by Tricia Brown, is "a magical journey around San Francisco." And *City of Angels*, by Julie Jaskol and Brian Lewis, explores my home city of L.A. The life, energy, textures and wealth of detail in cities inspire my collages.

Abuela is an American Library Association "notable book". *The Puddle Pail* won the School Library Journal "Best Book of the Year" award. *Sun Bread* was a New York Times "Best Illustrated Book".

I'm very inspired as well by my children, Mia and Ben (ages fourteen and ten), my husband Paul, and our various dogs and cats. They all appear in many forms and disguises in my books! My family and I live in the town of Albany, California, next door to Berkeley and across the bay from San Francisco. From our window, we can see the Golden Gate Bridge, and the boats on San Francisco Bay.

(To learn more about Elisa and her books see her article "Points of View: Creating Miniature Worlds in Picture Books" on the American Library Association website or see the Kleven website at www.elisakleven.com.)

BARBARA LAVALLEE

Barbara Lavallee describes herself as a "very happy person." Indeed, her happiness is vividly presented in her folk art scenes. Born a month and a day before the bombing of Pearl Harbor in Davenport, Iowa, she was the second of four daughters. Her father was a minister and her mother had been an art teacher before marrying her father. Her earliest memories are of making art with her sisters. She grew up before television and spent many hours with her sisters entertaining themselves by telling stories and illustrating them on a blackboard.

In the third grade, the family moved to Wisconsin. She continued to love to make art and never considered majoring in anything but art in college. In 1964, she received a degree in art from Illinois Wesleyan University. Never expecting to earn a living as an artist, she took a job with the U. S. Army Special Services as a Recreation Specialist in an Army Service Club in Lenggries, Germany where she met and married her husband. They moved to Maine and later to Arizona. After teaching art in Arizona on a Navajo Indian Reservation, she took a position at Mount Edgecumbe native school in Sitka, Alaska in 1970. At that time, Native children from rural villages attended high school at a boarding school because there were no high schools in most of the small, remote villages. Lavallee became fascinated by the Native way of life in Alaska. Her experiences teaching art in the Bureau of Indian Affairs schools both in Arizona and Sitka, Alaska have given her a rich knowledge of Native American culture.

In 1975 she left teaching to devote her time to painting and printmaking. Since then, she has painted hundreds – perhaps thousands – of paintings, mostly of people because that is what she likes to paint best.

In 1986, a chance meeting with author Vicki Cobb, led to her first children's book illustrations. Together, Vicki and she traveled around the world to exotic locales like Brazil, Peru, Australia and Japan, researching the "Imagine Living Here" series for Walker and Co. That led to other book contracts. Additionally, she illustrated *Snow Child* for Scholastic Press and the award winning *Mama, Do You Love Me?* for which she received the coveted 1991 Golden Kite Award for the Society of Children's Book Writers for excellence in illustration.

Lavallee loves the challenges presented in illustrating books. "Each book has its own set of problems to solve. Whether it is a non-fiction piece that requires meticulous research or an imaginary character that must maintain integrity throughout a story, each is a delicious dilemma to analyze and resolve."

A happy Eskimo child hides in the closet peeking out from under her mother's parka, a Native dancer moving to the century-old music of a walrus drum or a hot tub full of friends on a snowy winter evening are just a few of the images Barbara Lavallee has offered in her popular watercolors. Now living in downtown Anchorage, Lavallee paints prolifically with many originals reproduced into limited edition prints. In addition, she has also become nationally known as an illustrator of children's books.

Lavallee is known for her happy people - people working, playing and living with smiles on their faces. Her watercolors portray whimsical, stylized characters in vibrant colors reflecting her interest in people. "I prefer to portray the magnificence of man... his joy and humor, his tenacity, his ability to overcome," she says.

Barbara credits her two sons, Chip and Mark, with adding immensely to the wealth of experiences and memories from which she derives a lot of the humor found in her characters. "They also shared the roller coaster ride of Mom making a living as a freelance artist."

Lavallee can't imagine her life without painting. "I want people to have fun. If people look and smile, then I feel the art is a success."

Besides illustrating children's books, Barbara is a painter and many of her watercolor paintings have been reproduced as limited edition prints. Her art is also seen in note cards, holiday cards, calendars, coasters, magnets, coffee mugs, tile trivets and Christmas ornaments. Shops which carry her work include: Art Shop Gallery in Homer, Alaska, Artique Gallery in Anchorage, Picture This Gallery in Eagle River, Town Square Gallery in Wasilla, Annie Kaill's in Juneau, Scanlon Gallery in Ketchikan, New Horizons Gallery, Fairbanks, Frames and Things, Soldotna and Seaport Gallery in Petersburg. In the U. S., her work can be seen in the Scott Collection in LaConner, WA.

ARTIST'S STATEMENT

"I've always loved 'the womanly arts' of embroidery and sewing and fabrics. I grew up learning to embroider pillowcases and dish towels. My mother and grandmother both sewed their own clothes as well as the clothing my sisters and I wore. We all learned to sew as well.

It seemed natural to me to decorate the women in my paintings in bright colors. To me, painting in wonderful patterns on the clothing that my figures are wearing is one of the fun parts of a painting. I think it's why I love to paint Alaska – playing hot colors off against the stark white of the snow – or making them vibrate amongst the intense but cool green of summer. I have also designed a fabric collection for quilters, which is produced by Red Rooster Fabrics, New York.

I've had a life full of adventure and creative accomplishment. Along the way, my life experiences have included recreation, counseling, social work, teaching, owning a restaurant and being a mom to my two sons. It is those life experiences that give me the background to draw upon in the art I create. My current delights include my grandchildren, Justus and Fannie; my cat, Moonie, and a long time passion for travel."

KEVIN LUTHARDT

Kevin Luthardt is an artist, muralist and picture book author/illustrator based in the Chicago Area. He earned a BFA in painting from the University of Illinois at Champaign-Urbana. He is the author and illustrator of five children's picture books: ***Mine!*** (Simon and Schuster—Atheneum), ***Peep!*** (Peachtree), ***Larabee*** (Peachtree), ***Hats!*** (Albert Whitman), and ***You're Weird!*** (Dial). He is also the illustrator of the picture book ***Zoom!*** (Peachtree, written by Diane Adams). His upcoming books include ***Meet the Vowels*** (Spring 2008, Carolrhoda, written by Sally M. Walker and ***Flying*** (Spring 2009, Peachtree).

Kevin was the chosen artist for the 2005 Chicago Public Library and the 2006 Illinois Library Association Summer Reading Program. He is a member of the Society of Children's Book Writers and Illustrators (www.scbwi-illinois.org, <http://www.scbwi-illinois.org/Luthardt.html>).

His original illustrations are represented by Storyopolis in Los Angeles and his other paintings and drawings are represented by Mars Gallery in Chicago. He is also a muralist creating large-scale mural projects for schools, libraries, and other venues. Kevin is active in using his work to teach and inspire students of all ages. He has spoken at over 300 schools, libraries and conferences in Illinois and around the country.

Some questions about Kevin Luthardt:

- *When were you born?*
June 10, 1973
- *Where did you grow up?*
I spent my whole childhood in Schaumburg, Illinois, a northwest suburb of Chicago.
- *What was family life like in your home?*
I grew up in a pretty simple, fun household. My mom is a registered nurse and my dad is a computer engineer. I have an older brother, Mike, and a younger sister, Wendy. I was the typical odd middle child.
- *Did you have any pets?*
We had a beagle dog named Chopper, a cat named Buttermilk, a cat named Benny, and a little duck named Peepsee (inspiration for my book "**PEEP!**")
- *Did you know you wanted to be an artist as a child?*
Yes! I have been fanatical about drawing as far back as I can remember. When I was young, I wanted to be a comic strip cartoonist like Charles Schulz (Peanuts) or Bill Watterson (Calvin and Hobbes). I even took cartooning classes at the local recreation center. Later, I was really interested in the Disney and Warner Brothers-Looney Toons animation styles. It is a great joy to make a living doing what I love to do!
- *What were your favorite books growing up?*
My favorite book as a child was **Mouse Soup** by Arnold Lobel. I also loved all of the Dr. Seuss books. When I got a little older, I loved the **Encyclopedia Brown** series by Donald J. Sobol. In high school I was addicted to Agatha Christie mystery novels.
- *What other interests did you have as a child?*
Star Wars, Atari 2600 (if you don't know what an Atari 2600 is, ask your parents), break-dancing (yes, I can still do a few moves), eating cereal, playing soccer, and all sorts of other fun kid stuff.
- *What is your family like now?*
I have a beautiful wife Alicia, a music teacher, a three-year-old son Avery, a baby boy Elijah, and a goldfish named Jo Jo. We live in the Chicago area.
- *Where do you get your ideas?*

Ideas for stories, paintings, murals, etc. come from just about anything and everything. Personal experiences play a big role in generating ideas. I try to visit bookstores and libraries about once a week to look at new books and illustrations. A lot of ideas come from just sitting down with a pencil and paper and letting my mind wander. As a Christian, I always seek to glorify God with my work. Although I am not necessarily creating "Bible stories", I strive to let the themes and spirit of my stories reflect my faith and values.

- *What are your hobbies and interests?*

I play the guitar, listen to music, do crossword puzzles, read books, listen to books on tape, listen to old time radio shows, watch movies and plays, and go to art galleries and museums. One of my favorite things to do is just sit in a bookstore and check out all the new picture books. I enjoy traveling to other countries and experiencing other cultures when I get the chance. I have been to Africa and India on mission trips and Italy for a vacation.

- *Aside from your work and hobbies, how else do you spend your time?*

I hang out with my family of course. I am a Christian, and I spend a lot of time worshipping God at church (www.armitagechurch.org), studying the Bible, and developing my relationship with Jesus Christ. My wife and I both serve in the kids' ministry at church.

- *What advice would you give an aspiring artist or writer?*

My advice is simple: Practice, practice, practice!!! The more that you develop your skills as an artist or writer now, the stronger your work will be later. Work hard in school, and you can also take writing and art classes outside of school. Read lots of books, and look at lots of different artists' work. Most importantly, practice on your own.

JON J MUTH

"My work in children's books really grew out of a desire to explore what I was feeling as a new father. At the time, I was working in comics -- a natural forum for expressions of angst and questioning one's place in the universe. With the births of my children, there was a kind of seismic shift in where my work seemed appropriate -- it became important to say other things about the world.

Growing up in Cincinnati, Ohio, I drew and drew and drew and drew, and painted. Drawing was my way of making things exist, which didn't exist. And writing became a way to have my drawings interact. My mother was an art teacher and she took me to visit museums all over the United States. I studied painting, drawing and printmaking in several schools here and in Europe. Then I had the good fortune to apprentice with two very brilliant but very different artists. One was a romantic realist and the other was a neo-dadaist. I went on to study stone sculpture and sho (brush calligraphy) in Japan.

When I am painting in the right state of mind, my hand disappears, the brush disappears, the paint stops being paint, and all that exists is the thing that's

becoming. I am all of those things at one time. This happens naturally when every effort is concentrated on the moment and letting go of expectations. This doesn't mean "anything goes" -- often I will do an image over and over until it offers what that precise moment in the story needs. It is a balance of being open to all possibilities and also discovering what is necessary.

Zen Shorts came from wondering, "What it would be like to live down the street from a Zen master... who happened to be a Giant Panda?" My stories often come from questions, "Why is this so?"... "If this, then why not that?"... and of course, "What if...?" Sometimes words come first and sometimes an image will prod a story out into the open. I might see a girl opening a door in my mind's eye but I can't see what she is looking at. When I consider these questions with careful attention -- without expectations -- they tend to open my eyes to the world in new ways."

Jon J Muth's children's books have received numerous awards and critical acclaim.

Stone Soup, a familiar tale that he set in China won a National Parenting Book Award. The New York Times Book Review called Muth's **The Three Questions**, "quietly life-changing". Books he has illustrated include **Come On, Rain!** written by Karen Hesse, which won the Gold Medal from the Society of Illustrators in 1999.

Gershon's Monster by Eric Kimmel, was an ALA Notable Children's book, winner of the Sydney Taylor Award, as well as a National Parenting Book Award, and was a finalist for the National Jewish Book Award. **No Dogs Allowed**, written by Sonia Manzano was chosen as one of the Best Children's Books of the Year by **CHILD** Magazine. **Zen Shorts** is a New York Times Bestseller as well as being a Quill Award nominee, and was awarded the 2006 Caldecott Honor. Kirkus Review said, "Every word and image comes to make as perfect a picture book as can be."

Hyperion has just published **A Family of Poems**, a collection of poetry, which Muth illustrated for Caroline Kennedy.

Jon currently lives with his family in upstate New York, flying kites with his son, dancing with his daughter, and planting trees with his wife. He is astonished at his good fortune.

INTERVIEW WITH JON J MUTH BY BOOK WHOLESALERS, INC.:

Book Wholesalers Inc.: As children's book people, we're interested to know what books you particularly liked when you were a child.

Jon J Muth: *I really liked the Dr. Seuss books. **Harold and the Purple Crayon** was cool. I remember those little Golden Books. I remember my great-grandmother telling me the story of the **Three Billy Goats Gruff**. That had a big lasting effect on me. But the pictures were in her telling of it. I can't really remember a lot of picture books. I've spoken with other people my age and they have memories of specific children's picture books, but I don't seem to. Then I remember Dickens.*

BWI: That's quite a jump! When did you first discover that you had artistic abilities and how did you decide to become an artist?

JM: *Well, my mother was an art teacher, and she tells me that I showed up with a pencil. I don't remember ever not drawing. I don't remember ever having to choose to be an artist. Art was always just my way of being in the world. It just happens that*

this is where the path has led me now. So, I've been drawing and writing stories around the pictures pretty much as far back as I can remember.

BWI: Do you have any advice for children or adults who want to paint with watercolor, but are frustrated because they are unable to convey enough detail in it?

JM: The only bit of advice I can offer is: I've never won an argument with a watercolor. You really have to pay attention to the nature of the medium. That's true of any medium; it's true of stone. I do find that if I try to make watercolor do something it doesn't want to do, I make pictures, which are somehow not quite right. It's really a matter of paying close attention to the nature of the medium and your own intentions.

BWI: Do you prefer to illustrate your own text, or someone else's?

JM: I've enjoyed both. It's really marvelous when someone hands you a text and the images spring full-blown into your mind and your heart. I've been lucky to have been offered text by wonderful writers. While I like doing both, at this point I'm leaning more toward writing and illustrating my own work.

BWI: When you're preparing to illustrate them, how much and what type of research do you do for titles such as *Gershon's Monster* and *Stone Soup*?

*JM: It depends. On **Gershon's Monster**, I did have to do a lot of research on what the Hassidim would wear, or what Orthodox Jews would wear, and I wanted to know more about what kinds of things would be in their homes at that time. So, I did do quite a bit of research. I'm not a research hound, but I always want to make the details specific. Those moments of detail really bring something to life. People, characters-- are specific, they're not general. On the other hand, detail can also be the thing that pushes you away. I mean, if you're not Jewish and you think this is a story that's specifically for someone who is Jewish, then I haven't made things clear. I like making the purport of a story available to everybody. A story like **Gershon's Monster** is a very understandable story; it's important no matter where you're from.*

BWI: Do you write for yourself or just for the audience?

*JM: I think I write to just one person at a time. I write for myself. I wouldn't know how to write for a particular audience. I did start writing **The Three Questions** specifically because I wanted my son to have that story. I wanted him, who at the time was four, to have the tools I found in Tolstoy's story but I didn't want to wait until he understood Tsarist Russia. So I adapted it, and as I was working on it I did find that I wasn't just writing it for him; but for me and, by extension, I hoped, for everyone. **Zen Shorts** I wrote with an ear toward what kinds of things I thought would be interesting to read to children. I believe it's important that kids read to "become", not to escape. They are becoming every moment and every culture has a rich wellspring of literature to draw from. By reading to your children you're giving them more of the world. And the world becomes more their own.*

BWI: I read in your biography that you're a musician as well as an artist. What instrument do you play?

JM: *I play guitar, and piano a little bit. I have made music since I was fairly young -- played in bands. I did a graphic novel called **M** based on Fritz Lang's film, when I was living in Cincinnati and I created music for that project. I worked with musicians in the symphony there. I wrote pieces for a quartet. Working with my brother, we created music for a sound installation in some exhibitions of my work. Now, my son plays the flute and my daughter plays clarinet. I've been working on musical ideas with them. I've always kept music close.*

BWI: On that note, how does your music compare with your visual art in terms of your creative process and artistic rewards?

JM: *The creative process is usually the same, that is to say, always changing. I don't like to work self-consciously so I don't really think, I just do. This is why I'm hopeless as a professional. My intention is to bring myself and the moment to the task and all of the painting, sculpture, books, music, all of it, is distilled from that. The rewards are the joy that comes from the work.*

Thanks to Book Wholesalers Inc. for permission to excerpt their staff interview with Jon J Muth copyright 2006

DON NEDOBECK

Profile of Don Nedobek by Carmen Alicia Marguia

If there were one word to describe artist, storyteller, musician, husband and father Don Nedobek, it would be expressionist. To listen to his name is to hear the sounds of basic keys on a clarinet, Ne-do-beck, and with practice it becomes more fluid. Talking with Nedobek is like sitting in your most comfortable old worn out chair with a fat, furry feline nestled upon your chest. Besides his greatest talent of putting people at ease, he's a man capable of anything. You see, ever since Nedobek was a boy, he was encouraged by his parents, a Russian father, also a fine artist, and a Polish mother whose landscaped garden surpassed Boerner's Botanical's gardens, to use two very important gifts: his imagination and his creativity. It was his creativity that allowed him to draw life from a whimsical point of view during his "occupational development" period as Good Humor man, stock boy, grain inspector and meter reader for the gas company.

Don Heads for Dixieland:

Before Nedobek pursued his dream as a Dixieland musician, he married Mary Elizabeth and together they had three children: Melissa, Patrick and Mary Beth. Over the next several years, Nedobek supported his family traveling around the country playing Dixieland jazz with "Old Sugar Blues," Clyde McCoy. During a two-week engagement at The Biltmore Hotel in West Palm Beach, Nedobek found himself faced with a new challenge and another reason to use his imagination. The hotel went out of business and he was out of a job. Being a painter all of his life, Nedobek turned to his love and painting acrylics and met Tanya Brooks, a gallery owner and an international distributor. She represented him in his first one-man

show, and soon after Nedobeck was traveling on the road, only this time selling his artwork.

Art On His Terms:

"You have to do it this way --- your way is wrong!" This is what teachers at the Milwaukee College told him, according to Patrick, his son and biggest fan, who works closely with Nedobeck. "Dad draws from the soul," he continues, "and that's where true art comes from." It is through his true art that he has made a living for over 30 years. In addition to his painting, Nedobeck has authored numerous books from his personal observations under "New Wrinkle Press," his publishing company. To date, there are over 800,000 Nedobeck books in print, including "No Known English Translation" and "Nedobeck's Alphabet Book". New Wrinkle Press also produces Nedobeck's note cards, calendars and prints. His signed prints have been collected by nearly 30,000 people world wide, and have universal appeal --- they conjure up laughter and smiles at first glance.

When Nedobeck's not using his hands to create art or music, he has his hands in the soil --- his real form of meditation. Perhaps that's where Don Nedobeck's imagination is planted, tilled, shaped and continues to grow, producing art for the child in all of us.

CLAIRE A. NIVOLA

Claire Nivola is a painter, sculptor and illustrator. She was born in 1947 in New York City. When she was a year old, her parents bought an old farmhouse in The Springs on Long Island. Claire told the story of her mother in a book she wrote and illustrated entitled *Elisabeth*. Ruth, the child of a Jewish family grew up in Nazi Germany. She fled with her family, forsaking everything they owned, including Ruth's beloved doll, Elisabeth. Years later, with a daughter of her own, Ruth was reunited with Elisabeth while shopping in an American antique store. The Springs is the seaside town that appears in *Elisabeth*.

As the daughter of an artist father and mother, Claire drew and sculpted from earliest childhood and "took art for granted, like breathing and walking."

From her father, Claire learned to paint and sculpt. They would paint new murals in the garden of their home every summer. According to Claire, "We would use a kind of powder tempera paint that would fade away after a couple of years from the sun and the rain. Then we would whitewash over the old murals and start again."

Costantino filled the yard with sculptures, a tradition that Claire has continued. Among other large commissions with architects, he cast a large bas-relief for the Olivetti showroom in New York, which is now housed in the Science Center at Harvard University. Claire and her son recently restored the Science Center Mural.

Claire was a conscientious student. She attended Radcliffe College where she majored in history and literature. She remained in the Boston area for ten years.

Soon after graduating, she illustrated her first children's book. Her father had been asked by Fabio Coen, head of children's books at Pantheon and a fellow Italian, if he would illustrate ***The Disobedient Eels and Other Italian Tales*** by Maria Cimino. Claire's father gave the job to her. Over the next eight years, Fabio Coen asked Claire to illustrate ***The Messy Rabbit*** written by her mother, Ruth Nivola, and ***Save the Earth*** by Betty Miles, a book on ecology whose editor, a young woman named Frances Foster, was in the office next door at Knopf.

During those years, Claire also tried her hand at mural painting and graphic design and occasionally exhibited her paintings and sculptures in private and group shows. She did all that as "an extension of how she grew up with little idea of building a career."

In 1980, she moved back to Manhattan and joined the art department at *Newsweek Magazine*. In 1982, she married and a year later her son was born and, three years after that, her daughter. Being a mother "absorbed her heart and intellect." Unlike many of her contemporaries, Claire stayed home with her children and did little work of her own. When her children were older, in 1992, as a rare exception, she took on a commission for 53 bas-relief panels telling the story of man's changing relationship to the Tennessee River for the Chattanooga Aquarium. She worked on a raised table in the playroom off the kitchen after her children went to bed at night, and her children often commented on panels before they were shipped out for casting.

In 1994, good fortune chanced to put her back in touch with Frances Foster, who had become a revered children's book editor. Claire illustrated ***Tell Me a Real Adoption Story*** by Betty Jean Lifton and since Frances Foster has moved to Farrar, Straus & Giroux with her own imprint, the two of them have worked together on four more books: ***Elisabeth***, ***The Mouse of Amherst*** by Elisabeth Spires and her own two books, ***The Forest*** and ***Planting the Trees of Kenya: The Story of Wangari Maathai***. Frances Foster has been Claire's friend and inspiration.

In recent years, Claire has worked with publishers in Boston, illustrating ***The Friday Nights of Nana*** by Amy Hest for Candlewick Press, and ***The Flag Maker*** by Susan Campbell Bartoletti and ***The Silent Witness*** by Robin Friedman for Houghton Mifflin.

Having spent many years reading the same books she loved as a child to her own children (often more than once), and discovering new ones, Claire's appreciation for the best of children's literature has only grown. She says, "Writing for children is serious business. Even if the result is only to delight one's small readers, the words and images are destined to become a vivid and lasting part of a child's lived experience."

SUSAN STURGILL

I've been drawing all my life. My professional training began at Rhode Island School of Design in Providence where I majored in graphic design and illustration. I

have also taken classes at the Cleveland Institute and at Columbus College of Art and Design.

I started as a freelance illustrator in 1975. Since then my work has appeared in obscure publications, on college textbook covers, calendars and book-related products, I've done some 20 jigsaw puzzle designs and decorated a life-size fiberglass horse for Lexington KY. I show my etchings and drawings at art festivals around the midwest. That brown Astro with the funky decoration you see around

town? That's my Art Car.

In 1977 my first book, ***The Frog Prince***, was published by New Rivers Press, a small press, and I was hooked on making books. Nothing happened. In 1983 I worked with an author on my only bona fide children's book ***Animal Fair*** (I drew the pictures and she then wrote poems to go with them). She published her own books, which gave me the idea that I could Do It Myself. Thus The Laughing Academy Press was born in 1988, the vanity publisher devoted entirely to my own vanity.

I published ***The History of the Universe Vol. I***, in which God, the main character, creates the universe. This was followed in 1990 by my first book ***about cats: Only Two (Seems Like More)***. ***The History of the Universe Vol. II - dinosaurs! hominids! more commandments!*** - was published in 1992. And finally, ***Lunch at the Calories-Don't-Count Cafe*** came out in 1995. Nothing happened. Making books is easy. Marketing is hard. That's why I was overjoyed when a real publisher approached me about another cat book. The result was ***I'm Just a Cat Mattress***, published in 2006 by Crescent Hill Books, the book I'm featuring in this exhibition.

Apparently, I'm going to keep doing cat books until I get it right. But that's fine, because I get plenty of material from my own cats. In fact, I get all my ideas from my life - my garden, my love of cake, my friends at the community swimming pool. In fact, if you're a friend of mine, you are likely to end up as art (some people are more flattered by this than others although I mean it in the nicest possible way). Some day I hope to do books on mermaids, angels and chefs.

As you can see, there's not a lot of writing in my books. I use the pictures to tell the story and add captions for more clarity - or if I've thought up a particularly hilarious line - but my plan is that the drawings will say it all. I like to put a lot of detail in the background of the main event to set the scene and give you the idea that something happened both before and after this frame of the story. The original art from ***I'm Just a Cat Mattress*** featured in this exhibition was done in pen and ink and colored pencil on illustration board. I lay out each drawing carefully in pencil, ink in the lines I want to keep, and then add the color.

**BOOKS PUBLISHED
BY ILLUSTRATORS**

ASHLEY BRYAN

The Adventures of Aku: Or, How It Came About That We Shall Always See Okra the Cat Lying on a Velvet Cushion, While Okraman the Dog Sleeps Among the Ashes. Atheneum, 1976

All Night, All Day - A Child's First Book of African-American Spirituals. Photos by David Manning Thomas. Atheneum, 1991. Ages 4-8

Poems and Folktales. Audio Cassette ed. Audio Bookshelf, 1994.

Ashley Bryan's ABC of African American Poetry: A Jean Karl Book. Edited by Ashley Bryan. 1st ed. Atheneum, 1997. Ages 4-8

Ashley Bryan's African Tales, Uh-Huh. 1st ed. Atheneum, 1998. Ages 9-12

Beat the Story-Drum, Pum-Pum. Reprint ed. Aladdin, Paperbacks, 1987; Atheneum, 1980. Ages 9-12

Beautiful Blackbird. 1st ed. New York: Atheneum Books for Young Readers, 2003.

The Cat's Purr. Atheneum, 1985.

The Cat's Purr, Why Frog and Snake Never Play Together, the Fire Bringer. Pa. Houghton Mifflin, 1989. Ages 9-12

The Dancing Granny. Rep ed. Aladdin, 1987; 1st Aladdin ed, 1980; Atheneum, 1977.

I'm Going to Sing.

Lion and the Ostrich Chick: And Other African Folk Tales. Aladdin, 1996; Atheneum, 1986. Ages 4-8

The Night Has Ears: African Proverbs. Edited by Ashley Bryan. Atheneum, 1999.
The Ox of the Wonderful Horns: And Other African Folktales. Reissue ed. Atheneum, 1993; Atheneum, 1971. Ages 4-8

Sh-Ko and His Eight Wicked Brothers. Retold by Ashley Bryan; illustrated by Fumio Yoshimura. 1st ed. Atheneum, 1988.

Sing to the Sun. Reissue ed. HarperTrophy, 1996; HarperCollins, 1992. All ages

The Story of Lightning & Thunder. Atheneum, 1993. Ages 4-8

Turtle Knows Your Name. Aladdin, 1993; Atheneum, 1989. Ages 4-8

Walk Together Children.

Jethro and the Jumbie. By Susan Cooper. Illustrated by Ashley Bryan. Atheneum, 1979.

I Greet the Dawn: Poems. By Paul Laurence Dunbar. Illustrated by Ashley Bryan. Atheneum, 1978.

Jump Back, Honey: Poems By Paul Laurence Dunbar. Selected and with introduction by Andrea Davis Pinkney. Illustrated by Ashley Bryan. New York: Jump at the Sun, 1999

Jim Flying High By Mari Evans. Illustrated by Ashley Bryan. 1st ed. Doubleday, 1979.

The Sun Is So Quiet: Poems. By Nikki Giovanni. Illustrated by Ashley Bryan. Henry Holt, 1996. Ages 4-8

Aneesa Lee and the Weaver's Gift. By Nikki Giovanni. Illustrated by Ashley Bryan. Lothrop, Lee & Shepard, 1999

It's Kwanzaa Time! By Linda. Illustrated by Ashley Bryan. With contributions by Clay Goss. Putnam, 1995. Ages 4-8

Carol of the Brown King: Nativity Poems. By Langston Hughes. Illustrated by Ashley Bryan. Atheneum, 1998. Ages 4-8

Climbing Jacob's Ladder: Heroes of the Bible in African-American Spirituals. By John Langstaff. Illustrated by Ashley Bryan. Photographs by John Andrew Ross. Margaret McElderry, 1991. All ages

What a Morning: The Christmas Story in Black Spirituals. By John Langstaff. Illustrated by Ashley Bryan. Little Simon, 1996. All ages

The Story of the Three Kingdoms. By Walter Dean Myers. Illustrated by Ashley Bryan. HarperCollins, 1995. Ages 4-8.

Salting the Ocean: 100 Poems by Young Poets. By Naomi Shihab Nye, ed. 1st ed. New York: Greenwillow, 2000.

Why Leopard Has Spots: Dan Stories from Liberia. By Won-Ldy Paye and Margaret H. Lippert. Illustrated by Ashley Bryan. Fulcrum Pub., 1998. Ages 9-12

Christmas Gift: An Anthology of Christmas Poems, Songs, and Stories. By Charlemae Hill Rollins, comp. Illustrated by Ashley Bryan. William Morrow, 1993. All ages

The House With No Door: African Riddle-Poems. By Brian Swann. Illustrated by Ashley Bryan. 1st ed. Harcourt Brace, 1998. Ages 4-8

Moon, For What Do You Wait? By Rabindranath Tagore. Selections by Richard Lewis. Illustrated by Ashley Bryan. Atheneum, 1967.

What a Wonderful World. By George David Weiss and Bob Thiele. Illustrated by Ashley Bryan. Atheneum, 1995. All ages

JAN SPIVEY GILCHRIST

Written by Andrea Butler:

*Recycling Dump**, hardcover (Goodyear)

Written by Lucille Clifton:

*Everett Anderson's Christmas Coming**, hardcover (Holt)

Written by Joy Cowley:

*Singing Down the Rain** hardcover (HarperCollins)

Written by Alice Duncan and Phyllis Dooley:

Christmas Soup, hardcover, (Zonderkids/HarperCollins)

Written by Rebecca Kai Dotlick:

Lemonade Sun, paperback (Boyd's Mills)

Written by Paul Lawrence Dunbar:

Jump Back Honey, hardcover (Jump at the Sun)

Edited by Linda and Clay Goss

*It's Kwanzaa Time** hardcover (Putnam Juvenile)

Written by Eloise Greenfield:

*Aaron and Gayla's Alphabet Book** hardcover (Black Butterfly)

*Aaron and Gayla's Counting Book** hardcover (Black Butterfly)

*Angel*s*, hardcover (Hyperion)

*Big Friend, Little Friend** hardcover (Black Butterfly)

*Easter Parade**, hardcover (Hyperion)

*First Pink Light** hardcover (Black Butterfly)

For the Love of the Game: Michael Jordan and Me, paperback (HarperCollins)

The Friendly Four, hardcover (HarperCollins)

*Honey, I Love** hardcover (Amistad)

How They Got Over, hardcover (HarperCollins)

*I Can Draw a Weeposaur and Other Dinosaurs** (Green Willow)

*I Make Music**, hardcover, (Black Butterfly)

In the Land of Words, hardcover (HarperCollins)

*Kia Tanisha** Board book (HarperCollins)

*Kia Tanisha Drives Her Car** Board book (HarperCollins)

Koya Delaney and the Good Girl Blues, hard and soft cover, (Scholastic)

*Lisa's Daddy and Daughter Day** (Sundance)

*Me and Neesie**, reillustrated, trade hardcover and paperback (HarperCollins)

*My Daddy and I** Board book (Black Butterfly)

*My Doll, Keisha** Board book (Writers and Readers)

Nathaniel Talking, Hard and Soft Cover (Writers and Readers)

Night on Neighborhood Street, paperback and hardcover (Penguin Putnam)*

*On My Horse** hardcover (Let's Read Aloud)

Sister, hardcover (Harper Collins)

*Sweet Baby Coming** Board book (HarperCollins)

Water, Water, hardcover (HarperCollins)

When the Horses Ride by: Children in the Times of War, hardcover (Lee & Low)

William and the Good Old Days, hardcover (HarperCollins) *

Written by Monica Greenfield

*The Baby** Board book (Harper Collins)

*Waiting for Christmas** hardcover (Scholastic)

Written by Jan Hudson:

Dawn Rider (Putnum)

Sweetgrass (Putnum)

Written by James Weldon Johnson:

*Lift Ev'ry Voice and Sin*g*, paperback (Scholastic)

Edited by Susan Kantor:

*An Illustrated Treasury of African American Read-Along Stories**, hardcover
(Black Dog & Lethenthal Publishers)

Written by Lessie Jones Little:

Children of Long Ago (Lee and Row)

Written by Dandi Daley Mackall

A Friend from Galilee, paperback (Augsburg Fortress Publishers)

Written by Sharon Bell Mathis:

*Big Dog Blue Fly** (Viking)

Written by Angela Shelf Medearis:

*Sharing Danny's Dad**, hardcover (Goodyear)

Written by Evangeline Nicholas:

*There's Magic in Me** (Modern Curriculum Press)

Written by Tyria Thomassie:

*Mimi's Tutu**, paperback (Scholastic)

Written and Illustrated by Jan Spivey Gilchrist:

Indigo and Moonlight Gold, paperback (Writers & Readers) (May 2007)

*Madelia**, paperback and hardcover (Penguin Putnam)

My America, (also illustrated by Ashley Bryan) hardcover (HarperCollins)
(available May 2007)

*These titles may be difficult to obtain, so please check out-of-print resources or Amazon.

JULES FEIFFER

- | | |
|------|--|
| 2007 | <i>Henry, the Dog with No Tail</i> , by Kate Feiffer, illustrated by Jules Feiffer |
| 2005 | <i>A Room with a Zoo</i> |
| 2004 | <i>The Daddy Mountain</i> |
| 2002 | <i>By the Side of the Road</i> |
| 2003 | <i>The House Across the Street</i> |
| 2001 | <i>I'm Not Bobby!</i> |
| 2000 | <i>Some Things are Scary</i> , by Florence Parry Heide, illustrated by Jules Feiffer |
| 1999 | <i>Bark, George</i> |
| 1998 | <i>I Lost My Bear</i> |
| 1997 | <i>Meanwhile</i> |
| 1995 | <i>A Barrel of Laughs, A Vale of Tears</i> |
| 1993 | <i>The Man in the Ceiling</i> |
| 1961 | <i>The Phantom Tollbooth</i> , by Norton Juster, illustrated by Jules Feiffer |

WENDY ANDERSON HALPERIN

Books written by Jim Aylesworth:

The Full Belly Bowl

Books written by Frances Hodgson Burnett:

The Racketty-packetty House

Books written by Karin Cates:

The Secret Remedy

Books written by Marsha Wilson Chall:

Bonaparte

Books written by Kathryn Lasky:

Sophie and Rose

Books written by Reeve Lindbergh:

The Visit

Books written by Alice McGinty:

Thank You World

Books written by Cynthia Rylant:

A Little Shopping

In Aunt Lucy's kitchen

Let's Go Home

Some Good News

Special Gifts

Summer Party

Wedding Flowers

Books written by Pete Seeger:

Turn, Turn, Turn

Books written by Tres Seymour:

Hunting the White Cow

Books written by Anne Shelby:

Homeplace

Books written by Elizabeth Spurr:

The Peterkins' Thanksgiving

The Peterkins' Christmas

Books written by Douglas Wood:

Nothing To Do

Books written by Jane Yolen:

Soft House

Books written and illustrated by Wendy Anderson Halperin:

Love Is...

Once Upon A Company

When Chickens Grow Teeth

ELISA KLEVEN

Written by Tricia Brown:

The City by the Bay

Written by Julie Durango:

Angels Watching Over Me

Written by Arthur Dorros:

Abuela

Isla

Written by Linda Glaser:

Our Big Home

Written by Julie Jaskol and Brian Lewis:

City of Angels: In and Around L.A.

Written by Tony Johnston:

The Whole Green World

The Magic Maguey

Written by Reeve Lindbergh:

In Every Tiny Grain of Sand, A Child's Book of Prayer and Praise

Written by Karen Lotz:

Snowsong Whistling

Written by Jose-Luis Orozco:

De Colores and Other Latin American Folksongs

Diez Deditos and Other Play Rhymes and Action Songs from Latin America

Fiestas: A year of Song and Dance from Latin America

Written by Isabel Wilner:

B is for Bethlehem

Written and Illustrated by Elisa Kleven:

The Apple Doll

The Wishing Ball

The Paper Princess

The Paper Princess Flies Again

The Paper Princess Finds Her Way

The Dancing Deer and the Foolish Hunter

Sun Bread

Ernst

The Lion and the Little Red Bird

Hooray, A Pinata!

The Puddle Pail

A Monster in the House

BARBARA LAVALLEE

Written by Vicki Cobb, published by Walker and Co.

From the "Imagine Living Here" series:

This Place is Cold. 1989

This Place is Dry. 1989

This place is High. 1989

This Place is Wet. 1989

This Place is Crowded. 1992

This Place is Lonely. 1991

This Place is Wild. 1998.

Written by Barbara Joosse, published by Chronicle Books.

"Mama, Do You Love Me?" 1991

"Papa, Do You Love Me?" 2005

Grandma Calls Me Beautiful 2008

Written by Kristine Franklin, published by Chronicle Books.

The Gift. 1999

Written by Alice Schertle, published by Harcourt.

All You Need for a Snowman. 2002

All You Need for a Beach. 2004

As told by Freya Littledale, published by Scholastic (out of print).

The Snow Child. 1989

Written by Trisha Brown, published by Graphic Arts.

Groucho's Eyebrows. 2003

Written by Pat Mora, published by Houghton Mifflin.

Uno, Dos, Tres: One, Two, Three. 1996

KEVIN LUTHARDT

Mine! Published by Simon and Schuster-Atheneum

Peep! Published by Peachtree

Larabee Published by Peachtree

Hats! Published by Albert Whitman

You're Weird! Published by Dial

Written by Diana Adams, published by Peachtree:

Zoom!

Written by Sally M. Walker, Published by Carolrhoda

Meet the Vowels (Spring, 2008)

Written by Sally M. Walker, Published by Peachtree

Flying (Spring, 2009)

JON J MUTH

Written by Remy Charlip:

Why I Will Never Ever Ever Ever Have Enough Time to Read This Book, Tricycle Press (Berkeley, CA), 2000.

Written by Karen Hesse:

Come on, Rain!, Scholastic (New York, NY), 1999.

Written by Amy Hest:

Mr. George Baker, Candlewick Press (Cambridge, MA), 2004.

Edited and chosen by Caroline Kennedy:

A Family Of Poems, Hyperion (New York, NY), 2005

A Family Christmas, Hyperion (New York, NY), 2007

Eric A. Kimmel, reteller:

Gerson's Monster: A Story for the Jewish New Year, Scholastic (New York, NY), 2000.

Written by Douglas Wood:

Old Turtle and the Broken Truth, Scholastic (New York, NY), 2003.

No Dogs Allowed! written by Sonia Manzano, Atheneum Books for Young Readers (New York, NY), 2004.

Written by Jacqueline Woodson:

Our Gracie Aunt, Hyperion Books for Children (New York, NY), 2002.

Written by Linda Zuckerman:

I Will Hold You 'till You Sleep Arthur A. Levine Books (New York, NY), 2006.

Written and Illustrated by Jon J Muth:

The Three Questions (based on a story by Leo Tolstoy), Scholastic (New York, NY), 2002.

Stone Soup, (reteller) Scholastic (New York, NY), 2003.

Zen Shorts, Scholastic (New York, NY), 2005.

Zen Ties, Scholastic (New York, NY), 2008

DON NEDOBECK

Nedobek's Alphabet Book

Nedobek's Numbers Book

Nedobek's Twelve Days of Christmas

No Known English Translation

CLAIRE A. NIVOLA

Written by Susan Campbell Bartoletti:

The Flag Maker

Written by Maria Cimino

The Disobedient Eels: and Other Italian Tales

Written by Robin Friedman:

The Silent Witness

Written by Amy Hest:

The Friday Nights of Nana

Written by Elizabeth Spires:

The Mouse of Amherst

Written by Betty Jean Lifton:

Tell Me a Real Adoption Story

Written by Betty Miles:

Save the Earth! Things to Know, Things to do: An Ecology Handbook for Kids

Written by Ruth Nivola:

The Messy Rabbit

The Unready Rabbit

Written and Illustrated by Claire A. Nivola:

Elisabeth

The Forest

DISCUSSION TOPICS AND ACTIVITIES FOR CLASSES
(For before, during or after visits to the exhibit)

Younger Grades Discussion Questions

1. How many of you have ever written a story and made a picture to go with it?
How did your picture make the story better?
2. What is an illustrator?
3. If you were an illustrator, what colors would you use to make a picture of:
 - A sunny day
 - A rainy day
 - The way you are feeling right now
 - How you feel when you are sad
4. Looking at a specific illustration, how does it make you feel? (Happy, angry, confused, wanting to read more, etc.)
5. (After the visit to the gallery) Which pictures in the exhibition did you like best? Why?

Upper Grades Discussion Questions

1. What is an illustrator? How does the art of illustration differ from any other form of fine art?
2. What makes an illustrator successful? (Imagination, artistic talent, ability to convey the meaning of the story, ability to inspire the reader to read the story, etc.)
3. Who do you think were the first illustrators?
4. Why are illustrations used more in children's books than adult books?
5. How can a successful illustrator make a book with a dull story line more interesting?
6. Can you cite an example of a book that you found uninteresting because it had no illustrations and tell how you would improve it with illustrations?

7. Can a book have too few or too many illustrations? Give examples.
8. Discuss how an illustrator can enhance or diminish the value of a book.
9. Find examples of books where the illustrator definitely diminished or enhanced the value of a book.
10. Recall the four visual elements of an illustration. (See glossary). How are these elements used in this illustration?
11. What kinds of media are used in the drawing? (See glossary.)

All Grades Activities

1. Have students draw their own illustrations for a favorite book.
2. Working in small groups, or as a whole class, write a children's story and illustrate it.
3. Have students research authors or illustrators from this show via the internet. Ask them to write a report or discuss some of the authors' and illustrators' other works.
4. Make an all-class collage illustrating one of the books in the exhibit.
5. After the teacher reads a passage from a children's book, have students draw how they imagine a character would look.
6. Have the class brainstorm the characteristics of a bear. (Or other animal.) Ask small groups to design their own bear and write a brief story about it. The class can vote on which group's story and drawing best represent the bear.
7. Read one of the books in the exhibit. Ask students to imagine what happens 5 (or 10) years into the future. Draw a picture and write text for the sequel to the original book.
8. *Mama, Do you Love Me?* contains illustrations and examples of Inuit Masks. Ask students to make an Inuit Mask. *Papa, Do You Love Me?* contains illustrations and examples of Massai Shields. Ask students to make a Massai Shield.

GLOSSORY OF TERMS

<u>Author</u>	A person who writes a book.
<u>Publisher</u>	A company that pays for the development and printing of a book and then sells it to the public.
<u>Illustrations</u>	Art work that accompanies stories in a book.
<u>Illustrator</u>	A person who creates the art work in a book to accompany the text.
<u>Media</u>	The materials used to create the art work. <ul style="list-style-type: none">• Lines and washes• Watercolors, acrylics, pastels and oils• Woodcuts• Collage• Computer graphics

Visual elements

- **Color**: can be brilliant, neutral, dark, or light. Few or many colors can be used.
- **Line**: bold or delicate, sparse or elaborate.
- **Shape**: distinct or vague, free flowing or formal.
- **Texture**: a flat, smooth surface, or one with three dimensions.

Please note: Three of the books, *Mama, Do you Love Me?*, *Papa, Do You Love Me?* and *Grandma Calls Me Beautiful*, all illustrated by Barbara Lavalée, contain their own glossaries.

Worlds Imagined: The Art of Children's Books

Information for ordering books

**Ashley Bryan and
Jan Spivey Gilchrist**

My America

HarperCollins Publishers
1350 Avenue of the Americas
New York, NY 10019
ISBN-10: 0-06-079104-7, ISBN-13: 978-0-06-079104-9,
ISBN-10: 0-06-079105-5, ISBN-13: 978-0-06-079105-6

Eloise Greenfield (author)

Jan Spivey Gilchrist

Honey, I Love

HarperCollins Publishers
1350 Avenue of the Americas
New York, NY 10019
ISBN 0-06-009123-1
ISBN 0-06-009124-X (lib. Bldg.)

Jules Feiffer

The House Across the Street

Michael Di Capua Books
Hyperion Books for Children
114 Fifth Avenue
New York, NY 10011
Library of Congress control number: 2001099821

Alice B. McGinty (author)

Wendy Anderson Halperin

Thank You, World

The Penguin Group
375 Hudson Street
New York, New York 10014
ISBN 978-0-8037-2705-2

Elisa Kleven (author and illustrator)

The Apple Doll

Farrar Straus Giroux
19 Union Square West
New York, NY 10003
ISBN-13: 978-0-374-30380-8
ISBN-10: 0-374-30380-0

Barbara M. Joose (author)
Barbara Lavalley (illustrator)

Mama, Do You Love Me?

Chronicle Books
275 Fifth Street
San Francisco, CA 94103
ISBN 0-87701-759-X

Papa, Do You Love Me?

Also Chronicle Books but a different address is provided:
680 Second Street
San Francisco, CA 94107
ISBN-10: 0-8118-4265-7
ISBN-13: 978-0-8118-4265-5

Grandma Calls Me Beautiful

Chronicle Books
680 Second Street
San Francisco, CA 94107
ISBN 978-0-8118-5815-1

Sally M. Walker (author)
Kevin Luthardt (illustrator)

The Vowel Family

Carolrhoda Books
A Division of Lerner Publishing Group, Inc.
241 First Avenue North
Minneapolis, MN 55401
ISBN 978—0-8225-7982-3

Jon J Muth (author and illustrator)

Zen Shorts

Scholastic Press
557 Broadway, New York, NY 10012
ISBN 0-439-33911-1

Don Nedobeck

Don Nedobeck's Twelve Days of Christmas

New Wrinkle Press
P. O. Box 20737
Milwaukee, WI 53220
ISBN 0-944314-02-3

Amy Hest (author)

Claire A. Nivola (illustrator)

The Friday Nights of Nana

Walker Books, Ltd.

87 Vauxhall Walk

London SE11 5HJ

England

ISBN 0-7445-9426-X

Susan Sturgill (author and illustrator)

I'm Just a Cat Mattress

Crescent Hill Books

2410 Frankfort Avenue

Louisville, KY 40206

ISBN 10: 1-889937-10-X

ISBN 13: 978-1-889937-10-6