

# AUTHORS AND ILLUSTRATORS IN THE EXHIBITION

**David Bareda** (illustrator, Los Angeles, CA): *Pirates vs. Cowboys*, *The Tickle Monster Is Coming!*, *Snowbots*. bareda.com

**Lisze Bechtold** (author/illustrator, Pasadena, CA): *The Buster the Very Shy Dog* series, *Sally and the Purple Socks*, *Edna's Tale*, *Toots the Cat*. liszebechtold.com

**Marcia Berneger** (author, San Diego, CA): *Buster the Little Garbage Truck*, illustrated by Kevin Zimmer. marciaberneger.com

**Steve Björkman** (author/illustrator, Irvine, CA): *In the Waves*, written by Lennon and Maisy Stella. stevebjorkman.com

**Tim Bowers** (illustrator, Granville, OH): *Pirate's Lullaby: Mutiny at Bedtime* by Marcie Wessels. timbowers.com

**Steve Breen** (author/illustrator, Encinitas, CA): *Big Bad Baby*, *Santa's Christmas Island*. penguin.com/author/steve-breen/229433

**Paul Brewer** (author/illustrator, San Diego, CA): As illustrator: *Clip Clip Clip: Three Stories About Hair*, *How to Trick or Treat in Outer Space*, written by Kathleen Krull. As co-writer: *Farfiste*; *The Beatles Were Fab (and They Were Funny)*; illustrated by Boris Kulikov and Stacy Innerst, respectively. paulbrewer.com

**Lisa Brown** (author/illustrator, San Francisco, CA): *Mummy Cat*, written by Marcus Ewert. americanchickens.com

**James Burks** (author/illustrator, Los Angeles, CA): *The Bird & Squirrel* series, *Willy Maykit in Space Itty Bitty Kitty*. jamesburks.com

**Janell Cannon** (author/illustrator, San Diego, CA): *Stellaluna*, *Pindull*, *Verdi*, *Crickwing*, *Trupp*, *Little Yau*.

**Joe Cepeda** (illustrator, Los Angeles, CA): *Cub's Big World*, *Two Bunnie Buddies*, *Mice & Beans*, written by Pam Muñoz Ryan. joecepeda.com

**Victoria Chang** (author, Los Angeles, CA) *Is Mommy?*, illustrated by Maria Frazee. victoriachangpoet.com

**Cátia Chien** (illustrator, Los Angeles, CA & Brooklyn, NY): *The Sea Serpent and Me*, *My Blue is Happy*, *A Boy and A Jaguar*. catiachien.com

**David Clemesha** (illustrator, San Diego, CA) *Train Man* with Andrea Zimmerman. andreaanddavid.com and gaiseverngallery.com/david-clemesha.html

**Kent Culotta** (illustrator, Los Angeles, CA): *Dan, The Taxi Man*, written by Eric Ode. kentculotta.com

**Christopher Denise** (illustrator, Providence, RI): *Sleepytime Me*, written by Edith Hope Fine. christopherdenise.com

**David Diaz** (illustrator, New Orleans, LA): *Wilma Unlimited: How Wilma Rudolph Became the World's Fastest Woman*, written by Kathleen Krull.

**Kim Doner** (illustrator, Tulsa, OK): *Cryptomania! Teleporting into Greek and Latin with the CryptoKids*, written by Edith Hope Fine. kimdoner.com

**Jane Dyer** (author/illustrator, Northampton, MA): *A Woman for President*, written by Kathleen Krull.

**Tim Egan** (author/illustrator, Los Angeles, CA): *The Dodsworth* series. timegan.com

**Marcus Ewert** (author, San Francisco, CA): *Mummy Cat*, illustrated by Lisa Brown.

**Margarita Engle** (author, central CA): *Drum Dream Girl*, illustrated by Rafael Lopez. margaritaengle.com

**Edith Hope Fine** (author, Encinitas, CA): *Sleepytime Me*, *Cryptomania! Teleporting into Greek and Latin with the CryptoKids*, illustrated by Kim Doner. edithfine.com, cryptokids.com, and grammarpatrol.com

**Carolyn Fisher** (author/illustrator, Alberta, Canada): *Weeds Find a Way*, written by Cindy Jenson-Elliott. carolynfisher.com

**Courtenay Fletcher** (illustrator, Los Angeles, CA): *The Rhino Who Swallowed a Storm*, written by LeVar Burton and Susan Schaefer Bernardo. readingrainbow.com/site/therhinowhoswallowedastorm

**Christina Forshay** (illustrator, Los Angeles, CA): *Goodnight Baseball*, *Goodnight Hockey*, written by Michael Dahl. christinaforshay.com

**Marla Frazee** (author/illustrator, Los Angeles, CA): *Is Mommy?* written by Victoria Chang (Simon&Schuster, November, 2015). marlafrazee.com

**Mary Ann Fraser** (author/illustrator, Simi Valley, CA): *No Yeti Yet!*, *Heebie-Jeebie Jamboree*, the *Ogg and Bob* series. maryannfraser.com

**Susie Ghahremani** (illustrator, San Diego, CA): *What Will Hatch?* boygirlparty.com

**Henry Herz** (author, San Diego, CA): *Monster Goose Nursery Rhymes*, written with his sons, Josh and Harrison, illustrated by Abigail Larson. henryherz.com

**Jennifer Hewitson** (illustrator, Encinitas, CA): *The Rainbow Hand: Poems about Mothers and Children*, written by Janet S. Wong, *Brother Rabbit: A Cambodian Tale* by Minfong Ho and Saphan Ros. thespot.com/artist/jhewitson

**Kathryn Hewitt** (illustrator, Los Angeles, CA): *The Lives of* series: *Scientists, Writers, Musicians, Artists, Extraordinary Women* written by Kathleen Krull; *Flower Garden*, written by Eve Bunting. kathrynhewitt.com

**Denise Hilton-Campbell** (illustrator, San Marcos, CA): Covers and ads for *Organic Gardening*, *Bon Appétit*, *Viking Penguin*, *Harcourt*, *McDonald's*, *Betty Crocker*. denisehiltoncampbell.com

**Stacy Innerst** (illustrator, Mount Lebanon, PA): *Lincoln Tells A Joke: How Laughter Saved the President (and the Country)*; *The Beatles Were Fab (and They Were Funny)*, written by Kathleen Krull and Paul Brewer; "M" is for Music, written by Kathleen Krull. stacyinnerst.com

**Helen Foster James** (author, San Diego, CA) *Paper Son: Lee's Journey to America*, co-written with Virginia Loh-Hagan (Virginia Shin-Mui Loh), illustrated by Wilson Ong.

**Cindy Jenson-Elliott** (author, San Diego, CA): *Weeds Find a Way*, illustrated by Carolyn Fisher. cindyjensonelliott.com

**Steve Johnson & Lou Fancher** (illustrators, Moraga, CA): *The Boy on Fairfield Street*, written by Kathleen Krull. johnsonandfancher.com

**Kathleen Krull** (author, San Diego, CA): *The Lives of* series: *Scientists, Writers, Musicians, Artists, Extraordinary Women* illustrated by Kathryn Hewitt. kathleenkrull.com

**Boris Kulikov** (illustrator, Brooklyn, NY): *Giants of Science* series written by Kathleen Krull; *Farfiste*, co-written by Kathleen Krull and Paul Brewer. boriskulikov.com

**Abigail Larson** (illustrator, Chicago, IL): *Monster Goose Nursery Rhymes*, written by Henry, Josh, and Harrison Herz. abigailarson.com

**Virginia Loh-Hagan** (Virginia Shin-Mui Loh) (author, San Diego, CA): *Paper Son: Lee's Journey to America*, co-written with Helen Foster James, illustrated by Wilson Ong. virginialoh.com

Special thanks to the amazing team at The California Center for the Arts, Escondido Museum — thank you, Leah Goodwin, for reaching out! To Stella Karl and her exhibition design team, we were like kindred spirits in presenting picture book making as story. And to Kirsten Vega for inspiring future children's book illustrators with the Juried Student Competition. You all made it fun!

-Joy Chu, Curator

THE CALIFORNIA CENTER FOR THE ARTS, ESCONDIDO PRESENTS

# WRITING WITH PICTURES



**Margaret Lott, Rob Hills, and Daniel Renner** (illustrators, San Diego, CA & Brooklyn, NY): *The Gallaudet Children's Dictionary of American Sign Language*

**Yuyi Morales** (author/illustrator, Mexico): *Harvesting Hope: The Story of Cesar Chavez*, written by Kathleen Krull. yuyimorales.com

**Rafael López** (illustrator, San Diego, CA and San Miguel de Allende, Mexico): *Drum Dream Girl*, written by Margarita Engle. rafaellopez.com

**Deloss McGraw** (author/illustrator, Los Angeles, CA and Oklahoma): *Fish Story* by Katherine Andres.

**Lori Mitchell** (illustrator, San Diego, CA): *Different Just Like Me*, *Holly Bloom's Garden*. differentjustlike.com

**Annika Nelson** (illustrator, Cardiff-by-the-Sea, CA): *The Colors of Me*, written by Brynne Barnes. annikanelson.com

**Wilson Ong** (illustrator, Corning, NY): *Paper Son: Lee's Journey to America*, written by Helen Foster James and Virginia Loh-Hagan. wilsonong.com

**Mary Peterson** (illustrator, Los Angeles, CA): *Piggies in the Pumpkin Patch*, *Wooby and Peep*. marypeterson.com

**Ann Whitford Paul** (author, Los Angeles, CA): *All by Herself*, illustrated by Michael Steirnagle. annwhitfordpaul.net

**Antoinette Portis** (author/illustrator, Los Angeles, CA): *Wait*. antoinetteportis.com

**Luciana Navarro Powell** (illustrator, San Diego, CA) *My Dad is the Best Playground*, *My Mom is the Best Circus*. lucianaillustration.com

**John Rocco** (illustrator, Los Angeles, CA): *Blackout*, *Blizzard*, *Beep Beep Go to Sleep* (publication date September 8, 2015), written by Todd Tarpley. roccoart.com

**Tracy Sabin** (illustrator, Carlsbad, CA): *Castle: Medieval Days and Nights*, production work by Robert Sabuda and Matthew Reinhart; *Balloon ABC* (available at the iBookstore); *¿Cuantos Cruces?*; *Monk & Crock: Sadako's Message of Peace*. tracysabin.com

**Enrique O. Sanchez** (illustrator, Bar Harbor, ME): *María Molina and the Days of the Dead*, written by Kathleen Krull.

**Michael Steirnagle** (illustrator, Escondido, CA): *All by Herself*, written by Ann Whitford Paul. steirnagle.com

**Lennon and Maisy Stella** (authors): *In the Waves*, illustrated by Steve Björkman. lennonandmaisystella.com/inthewaves

**Debbie Tilley** (illustrator, Escondido, CA): *Hey, Little Ant*, written by Phillip M. Hoose; *The Gallaudet Children's Dictionary of American Sign Language*. writershouseart.com/debbie-tilley

**Marcie Wessels** (author, San Diego, CA): *Pirate's Lullaby: Mutiny at Bedtime*, illustrated by Tim Bowers (Doubleday Books for Young Readers, August 25, 2015). marciewessels.com

**Eliza Wheeler** (illustrator, Los Angeles, CA): *Wherever You Go*, written by Pat Zietlow Miller. wheelerstudio.com

**Brian Won** (author/illustrator, Los Angeles, CA): *Hooray for Hat!*, *Outer Space Bedtime Race*. brianwon.com

**Keika Yamaguchi** (illustrator, Los Angeles, CA): *What About Moose?*, written by Corey Rosen Schwartz & Rebecca J. Gomez; *Puddle Pug*, written by Kim Norman. keikashouse.com

**Salina Yoon** (author/illustrator, San Marcos, CA): *The Penguin and Bear* series; *Be a Friend* (Bloomsbury January 5, 2016). salinayoon.com

**Kevin Zimmer** (illustrator, Michigan): *Buster the Little Garbage Truck*, written by Marcia Berneger. zimmerart.com

**Andrea Zimmerman** (author/illustrator, San Diego, CA): *Train Man*, co-written and illustrated by David Clemesha. andreaanddavid.com

**Andrea Zull** (author/illustrator, San Diego, CA): *Wolf Camp* (Schwartz & Wade/Random House 2016). zull.us/andreablog; henandink.com/coop/azuill



Rafael López, *Drum Dream Girl*, written by Margarita Engle, published by Houghton Mifflin Harcourt

Every picture tells a story!

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# AUTHORS PICTURE BOOKS COMMUNICATE THROUGH IMAGES PLUS WORDS



**Art and text coalesce to form a story.** Add the inquisitive reader, with their own set of unique perceptions, and you have the ultimate experience. It all seems so simple.

A story can be told through pictures alone, through a series of visual **actions**. A trend towards this approach is on the rise in direct response to the increase in e-book versions of children's books. Authors are evolving into script writers, dedicated to originating a narrative with a beginning, middle, and ending that conjures up myriad visions for the skilled artist.

However the story is delivered, it must have continuity and make sense. While most picture books are 32 pages, they can also be longer, usually in multiples of 8, due to commercial paper sizes and press demands.

Nowadays we are seeing challenges to the picture book form, as it attracts more highly polished talent than ever before. **Content** must rely upon the right combinations of **color, pacing, shapes, and sounds**. Coupled with unique principles of visual narrative, the right sequencing conjures immediate emotions, meaning, and memories from its target audience.

Story topics have exploded beyond the tradition-rooted folk tales, songs, and rhymes (*Anansi; Beep! Beep! Go to Sleep; Brother Rabbit; Piggies in the Pumpkin Patch*).

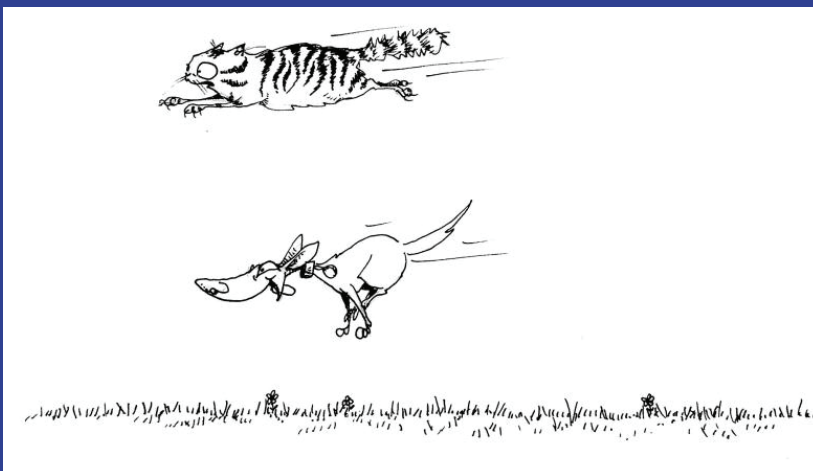
Humor is always welcome. Examples include *Pirates vs. Cowboys; the Dodsworth series; Bird & Squirrel, Hooray for Hat! And bedtime fare, like Good Night Baseball; Pirate's Lullaby: Mutiny at Bedtime; and Sleepytime Me*.

Stories can take their cues from historical fiction (*Paper Son*), nonfiction biography (*The Boy on Fairfield Street, Drum Dream Girl, Harvesting Hope, A Boy and a Jaguar*), philosophical/ethical concepts (*Wait, Hey Little Ant!, Found, Is Mommy?, My Blue is Happy*), or nonfiction within a narrative structure (*Blizzard and Blackout, Sadako's Message of Peace, Mummy Cat*). Children's picture books can be about anything, and they're not just for kids!

A story begins with an **idea**. Where do picture book creators find them? Anywhere and Everywhere!

"I wrote **Weeds Find a Way** after returning from spring break to a school garden exploding with weeds. I began the back-breaking task of pulling weeds, only to find them exploding into seeds. That's when it occurred to me what a fabulous free resource I had in my hands for teaching about adaptations. There were no children's books about weeds... by connecting on an emotional level with what I appreciate and love about the subject...I began with a brainstorm . . . Later, the academic research began."

—Cindy Jenson-Elliott, author



"Looking back on family pictures, I'd also say that I'm partial to pirates. For my nine year old son's first Halloween, we dressed him as a pirate. I remember desperately wanting a pirate themed bedtime book for him. There were lots of terrific pirate themed books already out, but none set at bedtime. Six years later, I wrote the pirate themed bedtime book I was looking for.

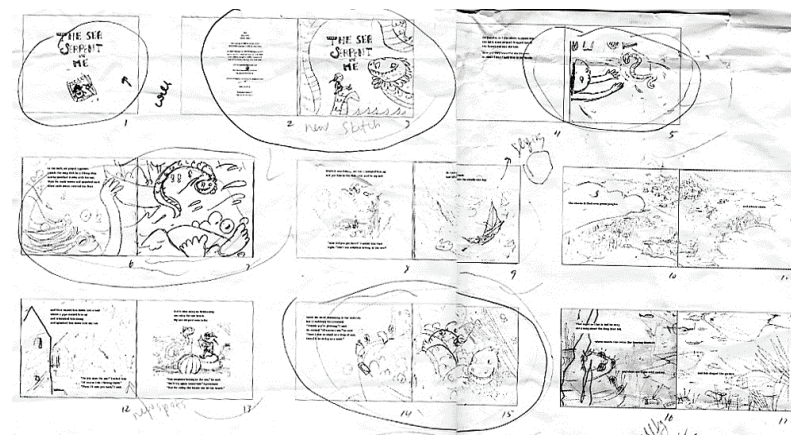
**Pirate's Lullaby: Mutiny at Bedtime** was well received in class and one of my instructors encouraged me to expand and revise the story to fit the 32 page picture book format." —**Marcie Rinka-Wessels**, author



Left: Original art from *Pirate's Lullaby: Mutiny at Bedtime* by Marcie Rinka-Wessels, illustrated by Tim Bowers  
Right: Marcie Wessels and family at Halloween

**Characters** and **setting** have a reciprocal relationship. One feeds off of the other. Every aspect, from their surroundings, the way they touch objects, and the social rules about their world and its inherent consistency, gives us context as to how to view what's going on. Each character in a group would have different reactions to the same situation. Note how a toddler, a dog, a tool-laden plumber, a princess, or a whale would amble into a grocery store. A skilled illustrator sketches each character completing an action, step-by-step, as part of their research and development.

At the core of each picture book is compression. There are only 32 pages! Much of a story's setting can be implied or inferred through visual suggestion. What is left out is just as significant as what is implicitly shown. The best picture book text is as minimal as the best prose poetry.



Many artists carry a sketchbook with them at all times. Equally handy are digital cameras and smart phones. Photo archives, or other visual reference files categorized by subject matter or color, serve to inspire imagination and memory. Digital tools like Pinterest allow for sharing and exchanges. Today's resources for ideas are just a walk or a click away.

When research is completed, the next essential step is drawing up a storyboard. It is the overall plan, the bird's eye view of the entire story on a single sheet of paper. This is analogous to the architect drawing plans for a house. A builder would never construct, paint, nor furnish one room at a time. It would never get done.

With a storyboard, you can see the whole story at a glance, how each page relates to the next, and to the whole. This facilitates placement of the main visual elements, and keep it all within the 32-page boundary. Drawings are rudimentary yet readable. Avoiding details keeps focus on the essential, how they work with each other, and an overall pattern. Is there too much repetition, or not enough? Is there a sameness between images? Where is more action or variation needed?

From there, a 3-dimensional model is made: **the book dummy**.

This is also where the distribution of words, and how they relate to their pictures come into play. A lot of switching and changes invariably happen. This is why



the drawings themselves must be kept simple, as decisions are made along the way.

Many artists will enlarge their dummy drawings, using them as templates to create their finished drawings. They will work directly with the publisher's in-house art director or designer, to fine-tune details while advising on art media, color palette, and its reproduction quality from painted image to the printed page. It must all be produced to industry standards.

The advent of digital tools increases the effective collaboration between editor and author; illustrator and designer.

It doesn't all end when the artist hands over their work. There's behind-the-scenes technical preparation — layouts, color proofing, plus reviewing and technical checking in between. Meanwhile publicity and marketing plans are drawn up.

Printing of an entire season's worth of books is scheduled on a massive scale. It can take two full years from the time an author hands in a finished picture book manuscript, to when a completed book with illustrations is off press, printed, and bound. And no two books will look, feel, or sound alike.

This exhibition is made possible by the drive and passion of many picture book creators. Many thanks to the authors, artists, editors, and their respective publishing houses for making their personal process, inspirations, original works, and book videos available for us to share. You are all an inspiration!

