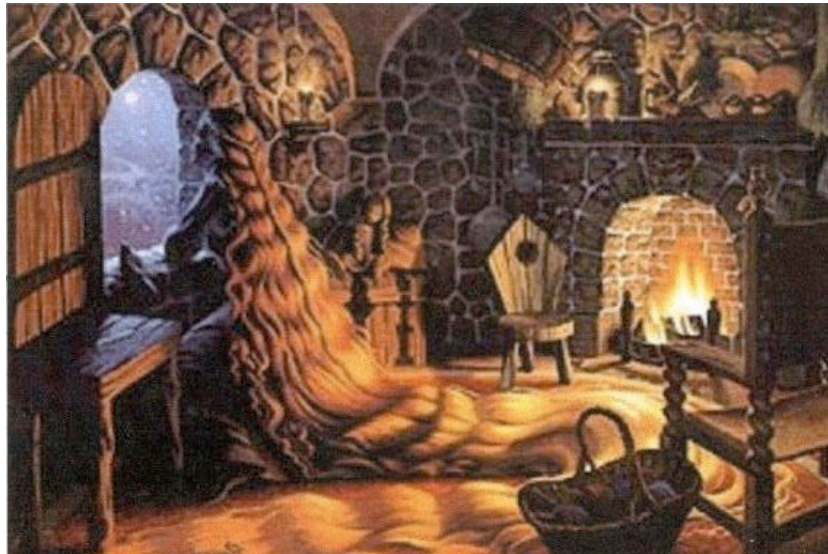


Storytime
by Katie Eberts

Everyone remembers their favorite childhood book. Mine is *Rapunzel*, written and illustrated by Alix Berenzy, adapted from the original German story. Each page featured a painting that was beautifully detailed, capturing facial expression and actions, using rich colors to bring the tale to life. The most beautiful image was of Rapunzel, sitting and staring out of her tower into the night, her long hair flowing around the room behind her, reflecting the yellow light from the fire in the fireplace. I can still remember the day when my mom read this book to me, and considered taking it away after discovering the part where Rapunzel had children out of wedlock. Luckily for me, she figured that I didn't understand what was going on (entirely true), and I was able to keep the book and fantasize over the images as much as I wanted.

What I experienced when reading *Rapunzel* is the same feeling that I want to invoke



with my illustrations: the excitement of turning the page to see what the next image would be, and continuing to have that same energy every time the book is opened.



My interest in children's literature is often based around the illustrations that accompany them. I discovered this while trying to read fairytales from a non-illustrated Brothers Grimm book. I had thought that fairytales were one of my favorite genres of literature, but while skimming *Little Red Riding Hood*, I found I couldn't finish the story. Upon further thought, the version of *Little Red Riding Hood* that I had fallen in love with was one that had been illustrated by Trina Schart Hyman. Her



drawings had brought the story to life for me. With incredible attention to detail, she

portrays the transformation of the characters throughout the story, from Little Red conversing naively with the wolf in the woods, to the wolf deceiving and eating her and her grandmother.

I have been influenced by many illustrators, most notably David Shannon, Lisbeth Zweger, and Edward Gorey. David Shannon's work is playful and immersive. In *Alice the Fairy*, the story is more of a conversation with the little girl, Alice, rather than a plotline. She describes how she uses her temporary fairy powers to do things like turn oatmeal into cake with fairy dust (i.e. sugar). The illustrating style changes depending on the story and its audience. The books David Shannon illustrates for toddlers have a scribbly, childish line quality, whereas the books for older children are more developed and realistic.

Lisbeth Zweger is very influential in her use of

watercolor.

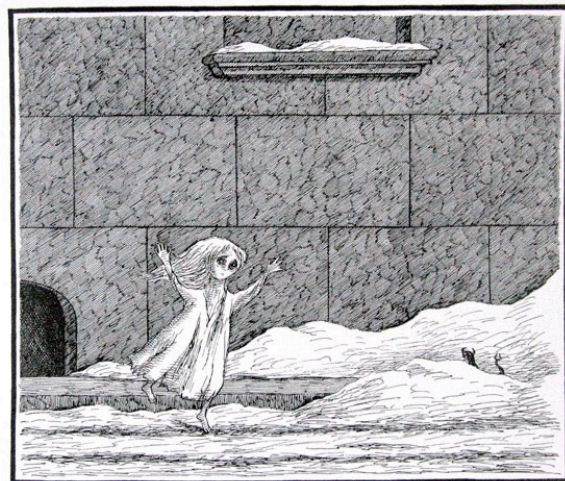
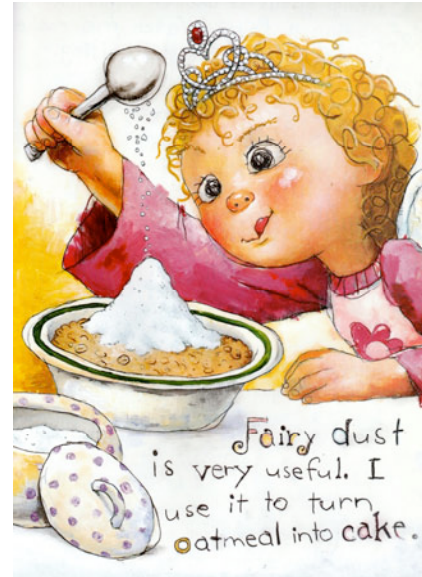
Her

illustrations seem to be simple upon first glance, but looking closer shows how incredibly detailed they are. She uses the watercolor as a wash over large areas as well as in fine, detailed line work. Her color palette is exquisite, often using a huge array of greys to give her illustrations a very earthy, solemn quality.

I look often at the work of Edward Gorey. His incredibly detailed pen and ink drawings have so much going on, to the point where the subject of the painting is sometimes



confused in the jumble of obsessive crosshatching. His illustrations have a dark, grim quality that pair well with the sardonic one-liner captions, and create an overall sense of tongue-in-cheek.



Charlotte Sophia, now almost blind, ran into the street.

My books – a counting book, a conversation narrative, and a picture book, explore the different ways in which a story can be told. Butterflies are depicted in the counting book, *All A Flutter*, which starts off with one butterfly and increases by one each page, until nine is reached. The wing of the newest butterfly on each page can be lifted



(delicately) to see what number it is. The group of nine waits while a caterpillar transforms inside of its chrysalis into a monarch, who then joins the flock to become an even ten.

Flowers!! Is very much inspired by David Shannon's *Alice the Fairy*, in that the

story is a one-sided conversation with a little girl, rather like a show and tell. The small girl, Annabelle, is spending a day in the middle of winter dreaming of the garden she will plant as soon as spring comes. She expresses to the reader her love of flowers, and goes on to talk about what she is and is not going to plant, where she gets seeds from, and how quickly she expects them to grow (despite what her mother says). The illustrations are brightly colored and whimsical, the flowers seemingly more imaginary, created in this little girl's mind, than realistic.

I have some seeds already.
There's lots of them in the kitchen.





The final story, *Float*, is a picture book about a little boy who picks up a frog and puts it in his pocket. For some reason unknown to the reader (allergy, magic frog, etc.), the boy's hands swell to such an extent that they turn into balloons and carry him and the frog skyward. They float higher and higher up until eventually the boy's hands pop and he and the frog come rushing back down to earth. This book has no text, so it was important that the facial expressions of the boy and frog were clear, and that the sequence of images created a cohesive storyline.

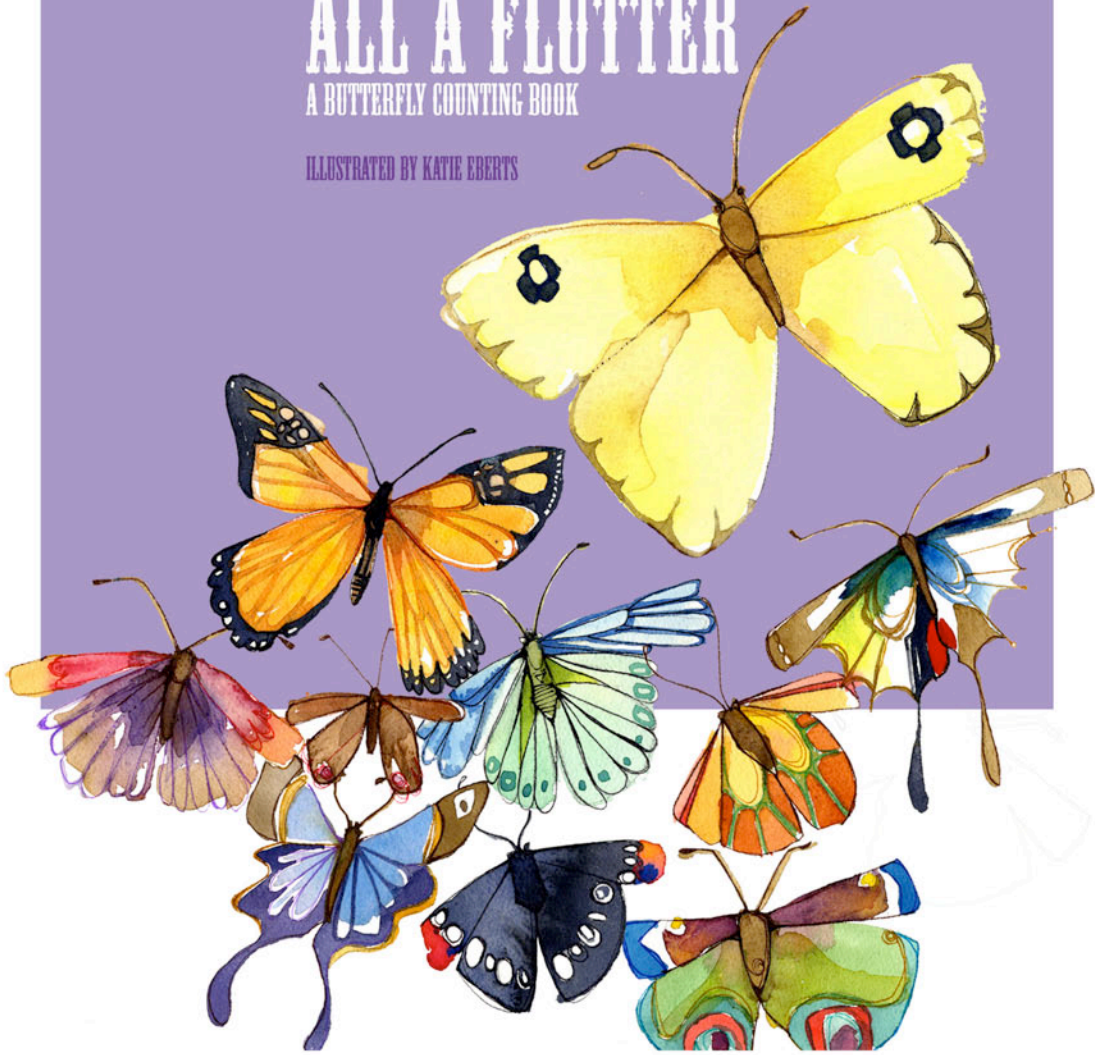
My intention in writing and illustrating these books was to invoke a feeling of excitement in people as they go through the pages. I hope that the happiness I felt when creating each image will pass on into the reader, and that they will, in turn, share that feeling with others.

Nine butterflies flutter and
play, waiting for the tenth to
come out to stay.

ALL A FLUTTER

A BUTTERFLY COUNTING BOOK

ILLUSTRATED BY KATIE EBERTS

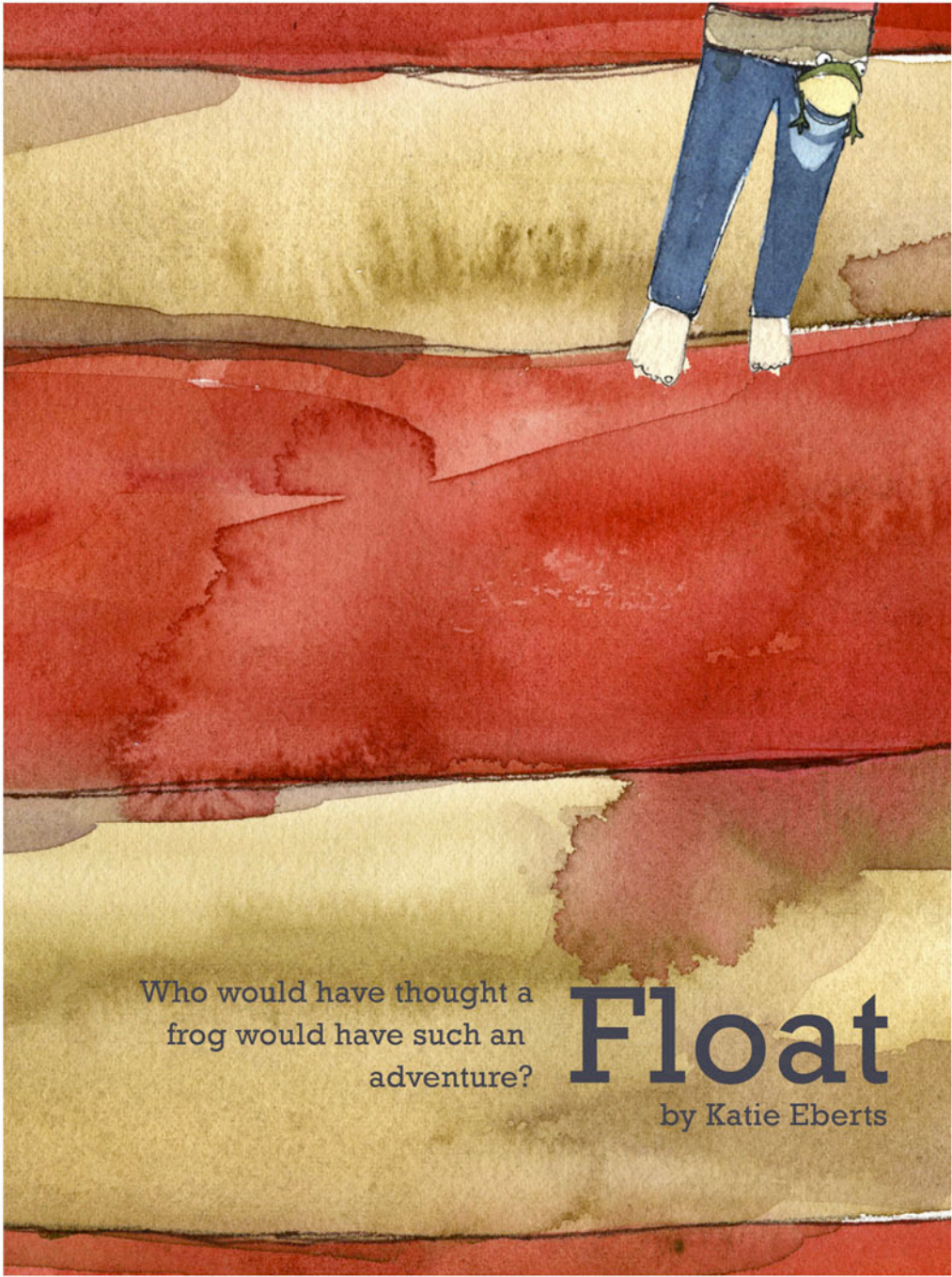




flowers!!

Katie Eberts

Spring better get here pretty quick, because this girl has got some planting to do.



Who would have thought a
frog would have such an
adventure?

Float

by Katie Eberts

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