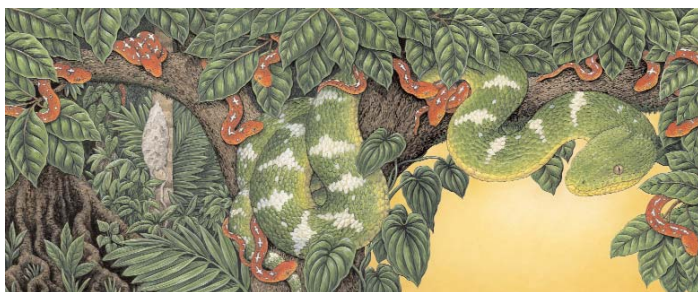


# A Picture Book Tale

by Carol Schwartz

I always knew I wanted to be an artist but it wasn't until I was in college at the Kansas City Art Institute and the Rhode Island School of Design (RISD) that I decided illustration was the right direction for me. I remember Chris Van Allsburg lecturing at one of my illustration classes at RISD and wishing I could illustrate a children's book, too.



**Over the Rainforest**

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol



**Freckles and the Great Beach Rescue**

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol

It was another 14 years before I found my way into children's book publishing. During those years I worked for several design studios in Washington, DC before becoming a free-lance illustrator in the 1980's. Washington, DC was a unique and lucrative place to begin a free-lance business, with its many government agencies and trade associations, in a time before stock art was the norm and original illustration was a necessary part of the editorial and advertising business. I enjoyed working for a wide variety of clients such as *The Washington Post*, National Geographic Society, National Wildlife Association, American Film Institute and Time-Life Books. Often when I would show my portfolio, I would be told my work was well suited for children's publishing. I had been illustrating for children's

textbooks since college but finding my way into the world of children's trade books seemed elusive. I started learning as much as I could about children's publishing by going to workshops and conferences. At one conference I showed my work to an artist's agent. About a year later I sent the agent a children's book I had illustrated for a local publisher. Soon after that I became represented and my children's book illustration career was born. For me, having an agent works well. Some people like to market themselves. I would rather be sitting at my drawing board.



**Maiden of Northland**

Gouache on Strathmore® 500 Series Vellum Bristol

In 1991, I illustrated the book *Sea Squares* by Joy Hulme for Hyperion. It creatively introduces children to squaring numbers by showing various sea creatures and rhyming text. I had to pay close attention to detail, making sure the ocean animals were technically correct and that the parts that need to be counted were the right amounts. For instance, the nine tubfish each have nine clams in front of them to eat. That's 89 clams to illustrate. The ten squid each have ten arms, 100 arms to paint. I've had the good fortune to illustrate several other math-based books, most

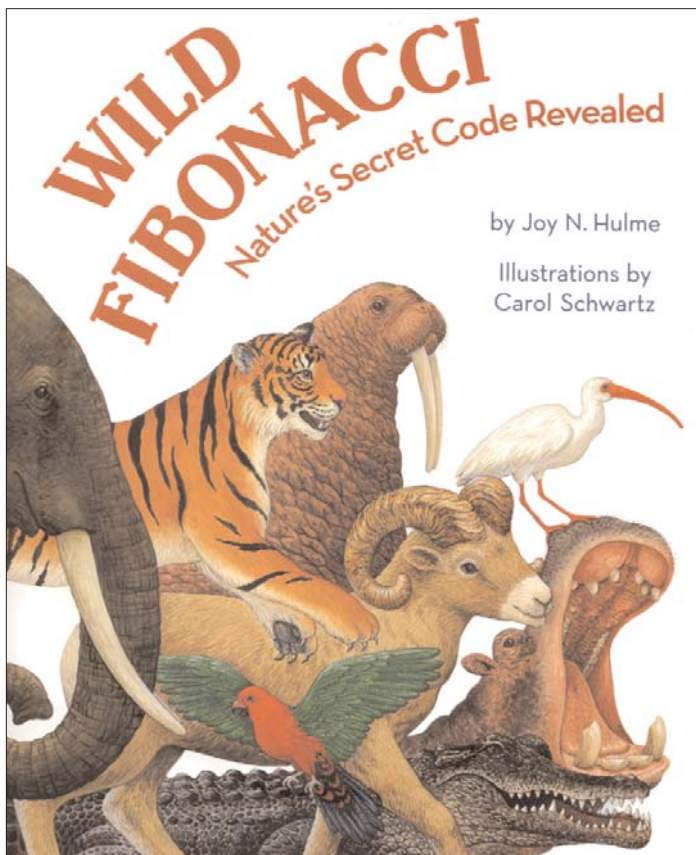
recently, *Wild Fibonacci*, also by Joy Hulme for Tricycle Press. It uses the curve of wild animals' claws, horns, beaks, etc. to show the Fibonacci Spiral, a mathematical sequence that occurs in nature. It was a challenge to illustrate the correct amounts of Fibonacci numbers such as 34 seahorses, 55 ibis birds and 89 seashells.

In May my latest book was published, *Best Friends, The True Story of Owen and Mzee*, by Roberta Edwards for Grosset & Dunlap. It's a beginning reader that tells the story of a baby hippo, Owen, who was rescued after the Tsunami and taken to a wildlife park in Kenya where he became best friends with Mzee, a 130 year old tortoise. I recently finished the illustrations for the book *Emperor Penguins*, by Roberta Edwards for Grosset & Dunlap due out in the fall of 2007.



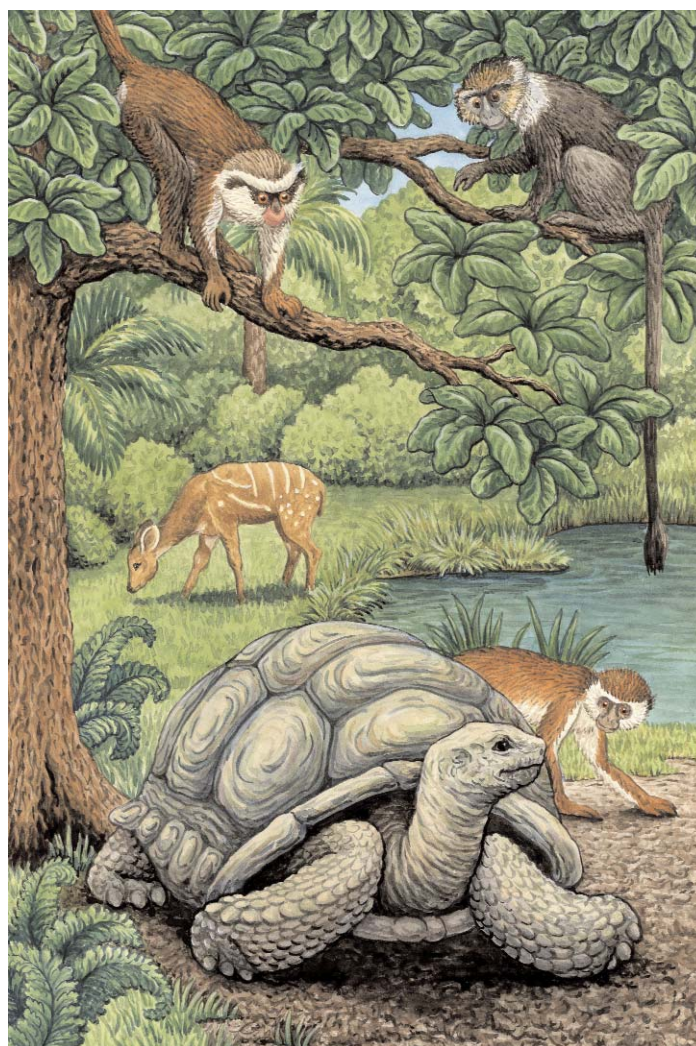
### **Sea Squares**

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol



### **Wild Fibonacci**

Gouache on Strathmore® 500 Series Vellum Bristol



### **Best Friends, The True Story of Owen and Mzee**

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol



I was introduced to Strathmore® papers in college and started out using its illustration board for several years. When I began illustrating children's books, I was told my work had to be on a flexible board to fit around a drum scanner. It became clear that I had to find a thinner paper. I experimented with different thicknesses of Strathmore Bristol and found the same high quality as with the illustration boards. I like the weight of the 3-ply for my work. I have illustrated over forty books on Strathmore Bristol. The vellum surface takes my paint beautifully. If I make a mistake, I can "lift" the color successfully without the paper disintegrating. It also works great for the occasional pen and ink illustration I may do. I paint in gouache and use it in a combination of ways. I can paint in a transparent manner with the white of



### **Starfish of the Sea**

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol

the paper shining through or I can brush it on as opaque color. It also works well in my airbrush which I use for large areas of color or for a smooth look. Before I can paint with my airbrush, first I must cut a mask right onto the bristol board. This is done to cover the areas where I don't want the paint to spray. It's a tedious process of lifting the plastic mask, spraying paint, then putting the plastic piece back in place on the paper and lifting another one to spray a different color. When I'm working on an intricate illustration, I may have 50 or more little pieces of plastic sticking to my drawing board. Many people would ask why I contin-



### **Wild Fibonacci, 34 Seahorses**

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol

ue to work this way when I could do the same thing in Photoshop much easier. I enjoy the painting process and working on a board with brushes much more than sitting at my computer. I also like having an actual piece of artwork rather than only a digital image. Not that I don't use my computer. I work in Photoshop for some things. I scan all of my finished art and more and more send it electronically or burn it onto a CD and send it.

I am happy to have a career that combines my love of nature and art. I am fortunate to be able to illustrate such an interesting variety of subjects, learning something new with each job. I love the research part of creating a book. I may be looking for information on a giant petrel from Antarctica or a kinkajou in a South American rainforest. I've illustrated a "Hide and Seek Science" series for Scholastic, a Finnish folktale and a Mother Goose cookbook. There's been fiction and nonfiction books that have come my way. I've worked on puzzles and labels for gourmet foods. Whatever it is, I always look forward to what the next project will bring.

## ABOUT THE ARTIST

### Carol Schwartz

For many years Carol has illustrated for a wide variety of magazines, newspapers, advertising, and text and trade books for children. Her work has appeared in over forty picture books.

In 1991, her illustrations first appeared in the children's book, *Sea Squares*, by Joy Hulme which was selected as an Outstanding Science Trade Book by the National Science Teachers Association and the Children's Book Council. It was also a Children's Choice for 1992 and selected for the Original Art exhibition at the Society of Illustrators for 1992. It was followed by *The Maiden of Northland*, by Aaron Shepard, which was an Aesop Accolade List book in 1996, *Thinking about Ants*, by Barbara Brenner, also an Outstanding Science Trade Book for Children in 1998, and a six book "Hide and Seek Science" series for Scholastic. Her work has been selected for exhibition many times by The Illustrator's Club of Washington, DC and honored by The EdPress Association of America. Carol's work is included in the Society of Illustrators permanent collection of Outstanding Female Illustrators of the Past One Hundred Years.

Carol enjoys speaking to students about her work and has visited hundreds of elementary schools. She also has made presentations at Frostburg State University, the Kansas City Art Institute, the Corcoran School of Art and the Cincinnati Art Museum.

Even as a child growing up in Kansas City, Missouri, she wanted to be an artist. Her mother enrolled her in art classes at a young age. She attended the Kansas City Art Institute and Rhode Island School of Design, graduating in 1976.

For 24 years she and her husband, Bob, lived and worked in the Washington, DC area, raising two children there. They moved to Florida for several years, followed by a year in North Carolina. Carol now lives in Cincinnati, Ohio, where she continues to combine her love of nature and animals in her book illustrations for children. Carol is represented by Portfolio Solutions, LLC.



### *Whales and Dolphins*

Gouache and airbrush on Strathmore® 500 Series Vellum Bristol

More of Carol's work can be seen at [www.csillustration.com](http://www.csillustration.com) and at [www.portfoliosolutionsllc.com](http://www.portfoliosolutionsllc.com)

## Questions from our Website:

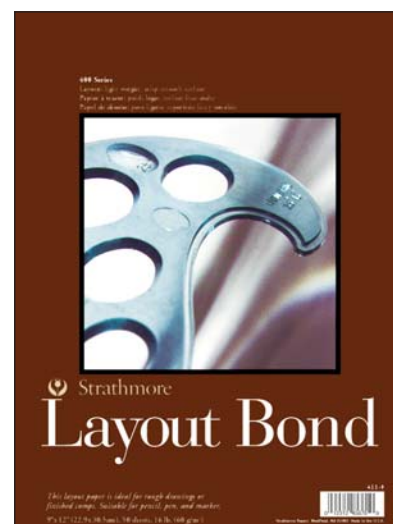
Many consumers use our website to ask questions about paper and we felt that our eNewsletter was good way to respond to several of these frequently asked questions.

### Do you have bond paper?

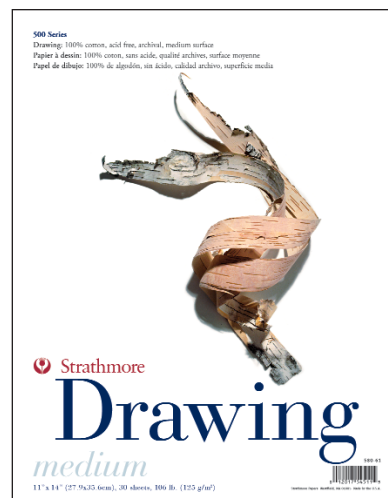
The term “bond” originally referred to paper that was used for certificates, bonds or legal documents. Today the term is used to describe a hard sized paper. In the printing industry there are papers still sold as 16, 20 and 24 lb. For artist applications we have 400 Series Layout Bond. This paper grade was originally designed for commercial artists to present visual concepts using colored pencil or marker. With most designers and commercial artists now using a computer as their primary design tool, this paper has been discovered by many fine artists who like the durable surface and clean white background over many alternative sketch and drawing papers they have used.

### Is rag paper different than cotton paper?

“Rag” and “cotton” have become somewhat generic terms that are often used interchangeably, but there are differences between true rag and cotton papers. At one time all “rag” paper was made from cotton rags. Rags were in fact clippings or waste from textile mills that produced cotton bedding, shirts etc. Rag fibers produce paper with remarkable strength, longevity and maintain stable optical properties, such as brightness. Today many papers are made with cotton linters. Cotton linters are the by-product of cotton processing. These fibers are shorter and less strong than rag but maintain the optical characteristics and longevity of cotton rag. Our 500 Series Drawing, Bristol and Illustration Board Surfaces are manufactured using a combination of rag and linters. The ratio of approximately 3 parts rag to 1 part linters has been found to be the ideal make-up for the number of working properties required of these high end papers. This is the same fiber make-up that has been used since these grades were first manufactured in 1893.



400 Series Layout Bond



500 Series Drawing

## Featured Product

### Strathmore® Inkjet Photo Album

**New from Strathmore – Everything you need to create your own album – just add photos! Easy Assembly!**

Strathmore Inkjet Photo Albums come with: 20 sheets of pre-punched gloss/matte photo paper (40 pages!), sturdy binder covers and post binding hardware. All you need to provide to complete your keepsake is an inkjet printer, your favorite images and a little bit of creativity.

Design your album using images directly from your digital camera's memory card or in conjunction with your favorite computer design software. Take photos that you have stored on compact disks, computer files and in cardboard boxes and create an impressive presentation to share with family and friends.

Is a black album cover too sophisticated or too plain for your album? Experiment with fabric covering, embellishments, souvenirs, ticket vouchers, programs or other memorabilia. Try Strathmore's photo adhesive papers to create a photo label or other visual depiction of your album theme.



Albums come in two sizes –  
8.27" x 11.69" (A4) size prints  
up to an 8" x 10" photo; 8" x 8"  
size prints up to a 5" x 7" photo.

