



Tony DiTerlizzi

Author Program In-depth Interview Insights Beyond the Movie

Tony DiTerlizzi, interviewed in his studio in Amherst, MA on October 29, 2004.

TEACHINGBOOKS: You are a Caldecott Honor recipient for your book, *The Spider and the Fly*, and children love your other picture books, such as *Ted* and *Jimmy Zangwow*. Now, you have co-created the immensely popular *The Spiderwick Chronicles*. Did you always want to create children's books?

TONY DITERLIZZI: I've always been an artist, and in high school I knew I wanted to be a professional artist, and specifically knew I wanted to illustrate children's books. I liked the fantasy and the lands that you could visit in children's books.

TEACHINGBOOKS: In *The Spiderwick Chronicles*, you and co-creator Holly Black have exposed the existence of another world that exists in and among our familiar world.

TONY DITERLIZZI: Holly and I were doing a signing in New York City and she was supporting her young adult novel, *Tithe*. I was supporting my picture books. And we get this letter as we were finishing up the signing from the clerk that was left anonymously by these children. And it said, "We know you're into fantasy. We know you like faeries and folklore and we have something we think might interest you and a story to go with it." So we met these children, and they told us their story. Their great, great uncle, Arthur Spiderwick, had created this almost John James Audubon type of field guide to the faerie world and to other fantastic creatures. And they wanted to get the book published. Holly and I told the children that we could help them restore it and get it published. It's a cool book, and we thought kids would really like it. And we thought the story of Mallory, Jared and Simon was so exciting that we should tell that as well.

TEACHINGBOOKS: You and Holly Black write books for vastly different age groups. *Spiderwick* is aimed at kids somewhere in the middle.

TONY DITERLIZZI: Yeah, Holly had written for young adults with her debut novel, *Tithe*. And I had written some younger picture books. I took a picture book attitude when it came to doing the artwork in *Spiderwick* because if Holly spent two or three pages describing a scene or a sequence I wasn't going to illustrate it. However, with action, she doesn't want to slow it down. She wants to keep the pace of the book crisp and fast. That offered me that wiggle room to go in and illustrate a scene between the lines. That was really neat to embellish her text that way.

TEACHINGBOOKS: What was it like to collaborate on *The Spiderwick Chronicles*?

TONY DITERLIZZI: I really am fascinated by storytelling, and I'm a huge fan of archetypes and what form the archetypes take. Holly is more character driven and wanted to make sure that the

problems that the kids have at home sounded very real to the reader. Between the two of us, we bounced a lot of stuff back and forth.

Holly and I have been friends for a long time so we were able to talk very frankly back and forth about the story and we both share a passion for reading, watching movies, digesting stories in a lot of ways. And so I think the thing is we were able to think together about what kids would really like. What would they think is really cool? Also, we asked ourselves what has been done before and is tired, and what would be really exciting and a new take.

TEACHINGBOOKS: Can you discuss any particular scene that exemplifies your collaborative process?

TONY DITERLIZZI: There's actually one scene that we both like to talk about — in book four. The kids are trying to get away from the dwarven army. The dwarves are chasing them, and I wanted them to hit another creature somewhere in the book, because apart from the shape shifter at the beginning of the book, the dwarves were the only other creature that they meet.

In the field guide, there was mention of this creature called a “knocker,” so I did a drawing of Jared with this giant, weird cave creature wrapped around him and I called Holly up and said, “I've got to send you this scan of this drawing. I've got this idea for this scene that could happen while they're trying to get away from the dwarves when there's a lot of tension going on, and this could possibly amplify the tension.” At this point in the story, there are mechanical dogs after them, too. So I sent Holly the drawing, and she really liked it a lot. Then, a day or two later, she sent a scene back in reaction to my drawing. I was thinking, “This is so cool.” Then, I gave her feedback and redrew the drawing of the knocker, based on how she wrote about it. And, the result is how the kids actually end up finally interacting. Holly had to dovetail the new scene into the plot and make sure it fit and felt natural.

TEACHINGBOOKS: *The Spiderwick Chronicles* books are works of art.

TONY DITERLIZZI: Yes. We wanted it to feel like an old faerie tale book, and we wanted it to be very tactile. For instance, I said that it needed deckled edges, (the raw torn paper edges) and an embossed cover. We wanted the book to offer the physical experience that maybe a video game or watching TV doesn't offer; you know — crack it open and it makes that sound. You're feeling these pages and maybe you smell the ink, that kind of thing. And we thought this experience helped the illusion of that this was a faerie tale that didn't happen a hundred years ago; it happened to three kids in Upstate Maine.

So to further embellish the look and feel of the faerie tale we did the list of illustrations. We did the colored plate in the front and we thought, well, it would be kind of cool if we had memorabilia — little pieces of ephemera that the Grace kids had given us that we could put in the book, including the newspaper article that they find concerning Arthur Spiderwick's brother, Jared's expulsion letter, some drawings of Jared's, and even a watercolor that Arthur Spiderwick did. These were included to enhance the story.

TEACHINGBOOKS: Some of the scenes you illustrate in book five are similar to those in the earlier books, but different enough to reveal an insight to the plot.

TONY DITERLIZZI: I always think of books kind of like music, especially when I'm doing the art for them. And illustrations for book five of *Spiderwick* are a complete and total reprise of the

previous four books, and I purposely re-illustrated existing scenes to emphasize this. For example, the opening shot where the kids are coming home to the Spiderwick gate on page one of book five is the exact same shot of Jared coming home in the beginning of book two after he was expelled from school.

There's a shot later in book five, where Jared comes into Arthur Spiderwick's study and it's ransacked. The scene is similar to book one, when Jared first goes into the study. The idea here is that the reader feels different now. We're revisiting the same scene, but as readers, we feel differently about it. The first time Jared went into Arthur Spiderwick's study, we didn't know what it was, and there was a sense of awe. When we return to the same scene — but now this secret special place has been desecrated — the reader has the same repulsed feeling that Jared has.

TEACHINGBOOKS: What other scenes were particularly important to you to illustrate in *The Spiderwick Chronicles*?

TONY DITERLIZZI: An important scene to illustrate was Jared and his mom hugging. I said to Holly, "It has to be reinforced with words and with a drawing that Jared's mom forgave him and all is good at the end." Because, Jared's mom doesn't believe him from the beginning, and is beside herself by book four when she says, basically, "Your father is going to come and take you now, because I can't handle you anymore." That's real; that's the way things are with some families. But, then it's so awesome at the end. I remember telling Holly when we were working on the scene at the end, "It just needs to be one line. This drawing needs to be in it."

TEACHINGBOOKS: You're restoring Arthur Spiderwick's field guide, called *Arthur Spiderwick's Field Guide to the Fantastical World Around You*. What's it like to work on a field guide?

TONY DITERLIZZI: It's kind of interesting. And I have this 20-20 thing thinking back on what I've done and where I've come from. I've had an intense love for fantasy and imaginary places. I loved the *Wizard of Oz* books, I loved *Never Never Land*, I loved *Alice in Wonderland* and I loved all the Dr. Seuss books. But, I also had this amazing affinity towards complete and total realistic painting, naturalist paintings, like John James Audubon or Roger Tory Peterson who did a lot of the field guides in the 1940s and 1950s. So, I think the *Spiderwick Field Guide* is kind of a culmination of these two worlds merging together into one.

TEACHINGBOOKS: *The Spider and the Fly* is a book on the darker end of the spectrum as well.

TONY DITERLIZZI: I read the Mary Howlitt poem and I instantly had these visions of Edward Gorey's little tongue and cheek pen and ink illustrations or Charles Addams where it's just the darkest humor that as a kid I loved so much. So I said the book has got to be black and white. I instantly saw what the spider looked like. I saw what the fly looked like. The spider was in black and inspired by all the dastardly do-badder guys you'd see on cartoons that would, you know, play with their mustache and say, "I'm tying you to the railroad tracks, ha ha ha ha! Get out of this one."

And the fly was like this doe-eyed creature in white saying, "Oh my gosh, where am I? The world is so big and scary. Wow." I knew I didn't want the spider to live in a web. I wanted him to live in something else that was a little more unconventional so we came up with the

dollhouse in the attic. I thought the idea of a house within a house was kind of clever, so that the human viewer could relate to what was going on.

TEACHINGBOOKS: How did you approach both the illustrations and the overall design of *The Spider and the Fly*?

TONY DITERLIZZI: I focused on showing scenes from interesting angles and providing cool effects with the text or really integrating the text within the pictures. We created a glow on some of the text and the shadow. We included ghost bugs that weren't in Mary's original poem. They're there to warn the fly and help tell the story to the younger readers. And we tried all different ways to create them. I was originally going to do them on tracing paper, and glue them in, but it wasn't working. So, the book designer at the publisher used Photoshop to make the ghost bugs see-through and glowing.

The final thing that we added was the silver. And that was a total homage to the silver screen. I mean, the idea that *The Spider and the Fly* was already like a silent monster movie, so we thought it would be really cool to add to that feel with the silver. And, I wanted the book to look like it had been made a long time ago. The silver helped in that way as well. I try to draw upon older artists and older writers in all my books, so that there's a familiarity to the books — so you feel like you've seen them before.

TEACHINGBOOKS: Did you expect *The Spider and the Fly* to do as well as it did?

TONY DITERLIZZI: We had no idea the book was going to do that well. We really didn't. I mean, we were happy with it, but we thought we'd sell 20 copies to all the Goth kids out there. But we also figured people would either love it or they'd hate it. And we just kept getting starred review after starred review. And then, of course, when we won the Caldecott Honor for it we were stunned. We had no idea when we created it — you don't think about that kind of stuff. You just want to make a book that you think kids are going to dig.

TEACHINGBOOKS: Was part of your surprise over the success of the book due to the fact that the book does not have a happy ending?

TONY DITERLIZZI: I knew that kids would gravitate to the unhappy ending, and I love that about the book. A lot of adults didn't, but still, it was delicious to children — we're so to the usual way stories progress, that the idea that it ends differently delights us. I love reading the ending out loud and seeing the look on kids' faces. I actually pause halfway when I'm reading and say, "Okay, the fly's leaving. Do you think she's coming back?" And it's unanimous: no, she's not coming back. And then I just turn the page. And the look, you know, when they see the tombstone at the very end.... It's great. They love it. I love that. It kind of zings them.

TEACHINGBOOKS: How did you strike the right balance in the "zing" as you call it for the picture book audience?

TONY DITERLIZZI: I was very conscious that I wanted to spook children, but I would never want to terrify them. There's enough stuff that's out there that's violent and terrifying enough that kids are exposed to via maybe television or video games, and even in other books. And so for me it

was more entertainment. It's got to have a little dark grit to it because kids love that. I love that as an adult, too.

TEACHINGBOOKS: Did your parents and teachers support your creativity and desire to be an artist when you were younger?

TONY DITERLIZZI: Yes — both my mom and my father were very supportive of me being a little creative artist and kind of doing my thing. And I had a series of teachers, from fifth grade, middle school and high school that were very supportive of my art. And I think that's just something that you don't realize how special that is until you look back.

TEACHINGBOOKS: Can you provide some examples of the support you got from teachers?

TONY DITERLIZZI: Yeah, my fifth grade teacher, actually, Ray Strassburger, comes to mind. I was consistently having problems with my book reports for class, so he said, "Why don't you do a drawing from the stories and I'll let you get extra credit for that. And it can't be a drawing that's already in the book. You've got to come up with your own scene." I did that for all my book reports, and was able to get good grades.

In high school I had taken all the art classes I could take. And my art teacher said, "You've taken all the art classes and you've got art schools that you're interested in going to. Why don't we have a planning period? Why don't we make up these assignments for you that you can work on. One assignment was for me to illustrate a famous or well-known kid's story. We chose *Alice in Wonderland*, and I spent the entire semester reinterpreting it. He gave me a lot of feedback. And the thing I had to hand in at the end of the semester was an illustrated book. I had a good time doing it. But I look back, and I realize how fortunate I was to be surrounded by adults who actually nurtured my ability.

TEACHINGBOOKS: You played *Dungeons and Dragons* as a teenager, then you created illustrations for gaming companies, and then you began writing and illustrating children's books. Does your experience with *Dungeons and Dragons* and similar games influence your books? If so, how?

TONY DITERLIZZI: The thing that connects *Dungeons and Dragons* with the children's books I've created is that in the game, you create a fantasy world and all the details within it, and it's not just purely driven by the characters. It's driven by the details in the world around them; it's group storytelling. And that's the same kind of attitude that I've used in creating fantasy books, including the *Spiderwick* books.

TEACHINGBOOKS: How did your first book (*Jimmy Zangwow's Out-of-This-World Moonpie Adventure*) come to be?

TONY DITERLIZZI: I had written a bunch of stories, and I felt my artistic ability was such that I could do it; I felt like I was ready to start creating books for children. So, we moved to New York City, and I start knocking on doors trying to break into publishing and it was really, really hard. It took me over a year to get somebody excited about my work.

But the interesting thing was, I was only shopping around my artwork. I wasn't shopping around any of the stories I'd written. So, I would do the portfolio drop off. I'd get feedback, but nobody was picking up on it. One fellow, Kevin Lewis (who ended up becoming the editor that I've worked with up to this day), said, "I really like your art a lot. Have you ever written before? Because the stuff seems so realized, like there's a whole world there." And I said, "Well, they kind of are, and yeah, I have written, but I didn't think you guys would be interested in seeing it." He said, "Well, I'd love to see what kind of stuff you've written."

So I sent him just a couple general ideas; synopses. One of the first things I sent him was *Jimmy Zangwow*. It was actually a poem first. I didn't have a computer; I remember handwriting the actual manuscript and faxing it over to him and he said, "You need to get a computer. I think you need to get this typed up."

TEACHINGBOOKS: How long does it take you to create a book, start to finish?

TONY DITERLIZZI: Books take about a year for me to do, between the writing and then to sit down and do all the painting.

My thing that I've always tried to impress upon Kevin was I want the story good enough that anyone could illustrate it and not me. And so we really work hard; I don't want the text to be captions for the art. I want it to be a good story that kids will truly enjoy. So I work really hard on the script.

TEACHINGBOOKS: How did it feel to get your first book published?

TONY DITERLIZZI: I remember with *Jimmy Zangwow* there was one moment where I got started with the first painting and I thought, "I'm getting ready to start painting the final paintings for my first children's book that's been contracted — it's going to get made." And that was a pretty cool feeling. But, that first painting was terrible, and I ended up redoing it.

When the finished book arrived, it was like a movie moment. I ripped the box open and pulled all the peanuts out and there it was. I said, "Oh my God, it's real!" It was a pretty fabulous feeling.

TEACHINGBOOKS: How would you summarize the story of *Jimmy Zangwow*?

TONY DITERLIZZI: *Jimmy Zangwow* is about a little boy who is very creative. He builds lots of space ships and stuff because he wants a moon pie — it's this big chocolate cookie thing that's full of a lot of sugar. And so he makes a space ship to go to the moon to get his own moon pies and then he crash-lands on Mars. There are a million Mars men and they all want moon pies. Everybody's hungry, and he has to get home in time for dinner.

TEACHINGBOOKS: There are aspects of *Jimmy Zangwow* that evoke the feel of *Where the Wild Things Are*.

TONY DITERLIZZI: Well, both Jimmy and Max come back because of food. But also, there is a device used in *Jimmy Zangwow* that is similar to *Where the Wild Things Are*. If you look at the beginning of *Jimmy Zangwow*, he and his mom are talking, and they're actually encapsulated in boxes. When Jimmy takes off, the box grows to a page and a half. And then when he's in outer

space, the image takes up two full pages. When get gets back on Earth, it starts creeping back into a single-page dimension. This is the same device Maurice Sendack used in *Where the Wild Things Are* — it actually starts off on one page and creeps across. So that was kind of an homage to him.

TEACHINGBOOKS: And kids love the Moon Pies.

TONY DITERLIZZI: The publisher actually put a Moon Pie coupon in the paperback edition of *Jimmy Zangwow*. It wasn't in the original hardback edition, but was added because many people didn't know what a moon pie was. We would bring Moon Pies to book events, and the kids and the teachers would say, "Wait, these are real?" So we thought it would be kind of cool to put a coupon in the book so that kids could say, "Oh my gosh, I can really get a Moon Pie!"

TEACHINGBOOKS: Then came *Ted*.

TONY DITERLIZZI: I have a very big soft spot for *Ted*. This book explores the idea of imaginary friends and the void that an imaginary friend can fill. It asks how an imaginary friend affects the relationship between you and other members of your family. In particular, I was concerned with the relationship between a kid and a parent.

There are other stories about imaginary friends, such as *The Cat in the Hat* — he is an imaginary character that comes in and wreaks havoc and then the kids have to take care of it. There are movies like *Drop Dead Fred* where the imaginary friend never wanted to leave, and the kid grew up. So it was something that had been done before. But, I wrote the story from a multigenerational angle where the dad kind of recollects his own childhood.

TEACHINGBOOKS: There is definitely a sentimental feeling and universality in *Ted*.

TONY DITERLIZZI: I very consciously did not name the child or the parent. The only character that's named is Ted. We were hoping that the readers could project themselves into the story — both the child and the parent. So it could actually be a kid and his mom or a little girl and her father. It could even be a guardian or an aunt or an uncle or grandparent and the child.

We also wanted the father to be just a hard-working parent that's just trying to support the son. We didn't want to make his hard work necessarily a bad thing, but maybe show that he was just a little off track and forgot his priorities.

TEACHINGBOOKS: *Ted* has chapters, yet it is a picture book.

TONY DITERLIZZI: *Ted* was supposed to be a chapter book originally. It was a lot longer when I first wrote it, and we realized that the kid in the story was so young that the readers would be too old if we put it in a chapter book. So we decided to make it a picture book.

TEACHINGBOOKS: The character of Ted himself is an odd-looking, pink creature. How did you come to create him?

TONY DITERLIZZI: Ted's very inspired by the Muppets. The original sketches for *Ted* were little pen drawings. And some of the people at Simon & Schuster were terrified. They're like, "This monster is kind of scary." And I said, "Don't worry, he's going to be pink — Pepto-Bismol pink. He's not going to eat the kid." And then they were okay.

I actually painted Ted in ice cream colors. It was very subtle, but it was an interesting little rule that I put upon myself. There's no true black art in *Ted*. It actually gets down to sepia, like a dark brown. And there's no crystal, bright whites in it either. It's just like ivory or cream colored. So vanilla and chocolate was as light and as dark as I got with *Ted*.

TEACHINGBOOKS: And *Jimmy Zangwow* was bright and bold.

TONY DITERLIZZI: Yeah, I think that's how *Ted* is different than *Jimmy Zangwow*. *Jimmy Zangwow* is actually supposed to be like bright Technicolor. Jimmy wears primary colors. His hair is red. He wears a yellow shirt. He has blue pants. And that was totally intentional. *Ted* was all subdued colors.

TEACHINGBOOKS: You just mentioned how *Jimmy Zangwow* and *Ted* are different. What are their similarities?

TONY DITERLIZZI: The theme that runs through *Jimmy Zangwow* and *Ted* is that instead of "once upon a time in a medieval time or even contemporary time," it was 'once upon a time, it was 1950 or 1960.' I was born in 1969, so as a child growing up watching like *I love Lucy* or *Leave it to Beaver*, and looking at like paintings by Norman Rockwell, which was a huge influence on both books, I got this idea that there was this America that was amazing and utopic, and life was simpler.

TEACHINGBOOKS: Did you admire Norman Rockwell's work when you were growing up?

TONY DITERLIZZI: My parents had this massive coffee table book of Norman Rockwell's art and the covers he did for the *Saturday Evening Post*. It was an amazing book. We kids were allowed to look at it. My mom or my father would spend time with us while we'd look at it and we'd talk about all the little things that were going on, and it became this really special kind of thing to be able to spend a little time and look at art, as opposed to having them read us a story or something.

TEACHINGBOOKS: What's a typical workday like for you?

TONY DITERLIZZI: I get up and have my coffee, and then I usually spend the morning answering mail and e-mail. I get a lot of e-mail from kids. I take care of all that and I try to keep on top of it. I figure that's kind of nice, to start my day off on the right foot, reading notes from people telling you they like your stuff.

Then I'll spend probably up to about lunchtime doing business, taking phone calls, making phone calls, discussing stuff that needs to be discussed, running and doing errands, and anything that needs to be done on the computer. Usually after lunch, I go up in the studio and I'll either write, if I'm writing, or I'll paint if I'm painting. If I'm on deadline, that will go way into the night, just depending, until I'm kind of blurry eyed and can't paint anymore.

TEACHINGBOOKS: What do you do when you get stuck?

TONY DITERLIZZI: A lot of times I read. Books were always my inspiration to begin with. Upstairs I've got a bazillion art books that can hopefully help inspire me. If that doesn't inspire me, I'll do something completely different. I like to be outside, so I'll go hiking. I like to do photography, so I'll go take photos of nature. Or my wife Angela and I will just go to the movies, just something to shut the brain off for a little while and let it chill out for a little bit before I try to warm it up.

Walking away is actually something they teach you in art school. When you're painting a painting, especially with my illustrations, it can take three or four days to paint one painting because of all the details. What happens is when you're staring at something that long day in and day out is, you can't tell if it's good or if it's bad. So one of the things they teach you in art school is to walk away from it. Go into another room and then when you come back you'll see it with fresh eyes and you'll be able to see what's wrong with it. Well, I kind of use the same thing if I get stuck just in general. Walk away from it and come back.

TEACHINGBOOKS: What do you like to tell students?

TONY DITERLIZZI: Usually kids want to know how I do it. They'll say, "How did you come up with the story and how did you draw the drawings to go with the story?" And the thing is I've been doing it since I was probably their age or younger and I do it by keeping a book with me and any idea I have I write down or do a drawing for it. So, my message to kids is to get their ideas down on paper, because you never know when you might be able to do something with them.

TEACHINGBOOKS: What's next for you?

TONY DITERLIZZI: A lot of my stuff's actually been optioned for movies. *Ted* is being worked on by John Williams, who's one of the producers for *Shrek*. And, it got picked up by Paramount and Nickelodeon Pictures. And they're currently working on rewrites for the script. *The Spider and the Fly* was picked up by Playtone, which is Tom Hanks' company. And there's a fellow in Toronto who's set to write and direct it. The last I talked to him it was going to have the original ending. They were kind of insistent upon that. But the challenge for him is that he's got to fill out a poem that takes five minutes to read to be a one-and-a-half- to two-hour movie. I think what they really liked was the production design that's inherent in the book. And, there's a lot of inferred character there. I think that's what Hollywood gravitated toward.

Editor's Note: For more information on *The Spiderwick Chronicles* and its creators, please see our TeachingBooks exclusive Authors Up-close programs featuring *The Spiderwick Chronicles* and Holly Black at www.TeachingBooks.net.

Books in The Spiderwick Chronicles Series by Tony DiTerlizzi and Holly Black

- ARTHUR SPIDERWICK'S FIELD GUIDE TO THE FANTASTICAL WORLD AROUND YOU, Simon & Schuster Books for Young Readers, 2005

- SPIDERWICK CHRONICLES NOTEBOOK FOR FANTASTICAL OBSERVATIONS, THE, Simon & Schuster Books for Young Readers, 2005
- IRONWOOD TREE, THE: BOOK 4, Simon & Schuster Books for Young Readers, 2004
- WRATH OF MULGARATH, THE: BOOK 5, Simon & Schuster Books for Young Readers, 2004
- FIELD GUIDE, THE: BOOK 1, Simon & Schuster Books for Young Readers, 2003
- LUCINDA'S SECRET: BOOK 3, Simon & Schuster Books for Young Readers, 2003
- SEEING STONE, THE: BOOK 2, Simon & Schuster Books for Young Readers, 2003

Additional Books by Holly Black

- VALIANT: A MODERN TALE OF FAERIE, Simon & Schuster Books for Young Readers, 2005
- TITHE: A MODERN FAERIE TALE, Simon & Schuster Books for Young Readers, 2002

Additional Books by Tony DiTerlizzi

- BERNIE MAGRUDER & THE BATS IN THE BELFRY (written by Phyllis Reynolds Naylor), Atheneum Books for Young Readers / Simon & Schuster, 2003
- BOOTS AND THE SEVEN LEAGUERS: A-ROCK-AND-TROLL NOVEL (written by Jane Yolen; cover illustration by Tony DiTerlizzi), Harcourt, 2003
- ALIEN & POSSUM: HANGING OUT (written by Tony Johnston), Simon & Schuster Books for Young Readers, 2002
- BELOVED DEARLY, THE (written by Doug Cooney), Simon & Schuster Books for Young Readers, 2002
- DRAGONRIDERS OF PERN, BOOK 1: DRAGONFLIGHT (written by Anne McCaffrey), Del Rey, 2002
- HARVEY ANGELL (written by Diana Hendry), Pocketbooks, 2002
- HARVEY ANGELL AND THE GHOST CHILD (written by Diana Hendry), Pocketbooks, 2002
- HARVEY ANGELL BEATS TIME (written by Diana Hendry), Pocketbooks, 2002
- SPIDER & THE FLY, THE (based on the poem by Mary Howitt), Simon & Schuster Books for Young Readers, 2002
- ALIEN & POSSUM: FRIENDS NO MATTER WHAT (written by Tony Johnston), Simon & Schuster Books for Young Readers, 2001
- BERNIE MAGRUDER & THE BUS STATION BLOW-UP (written by Phyllis Reynolds Naylor), Aladdin, 2001
- BERNIE MAGRUDER & THE CASE OF THE BIG STINK (written by Phyllis Reynolds Naylor), Aladdin, 2001
- BERNIE MAGRUDER & THE DISAPPEARING BODIES (written by Phyllis Reynolds Naylor), Aladdin, 2001
- BERNIE MAGRUDER & THE DRIVE-THRU FUNERAL PARLOR (written by Phyllis Reynolds Naylor), Aladdin, 2001
- BERNIE MAGRUDER & THE HAUNTED HOTEL (written by Phyllis Reynolds Naylor), Aladdin, 2001
- BERNIE MAGRUDER & THE PARACHUTE PERIL (written by Phyllis Reynolds Naylor), Aladdin, 2001
- BERNIE MAGRUDER & THE PIRATE'S TREASURE (written by Phyllis Reynolds Naylor), Aladdin, 2001
- ONCE UPON A FAIRY TALE (a contributing illustrator), Viking, 2001
- TED, Simon & Schuster Books for Young Readers, 2001
- JIMMY ZANGWOW'S OUT-OF-THIS-WORLD MOONPIE ADVENTURE, Simon & Schuster Books for Young Readers, 2000
- RIBBITING TALES (written by Nancy Springer), Penguin Putnam, 2000

- DINOSAUR SUMMER (written by Greg Bear), Aspect, 1998
- GIANT BONES (written by Peter S. Beagle), Roc / Penguin Putnam, 1997

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