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## James marshall illustrator

Cut-Ups at Custer Camp (ink)James Marshall, illustrator, authorKivik Kestral, 1989 James Edward Marshall was born in San Antonio in 1942. He also attended Trinity University and the University of Connecticut. Interested in music, he studied viola at the Boston Music Conservatory until nerve damage in his hand forced him to give up. His book career began accidentally when friends encouraged him to engage in a long-standing sketch hobby, and he became involved in newspaper illustrations and then books. Several of the early books were collaborations with Harry Allard as a writer. He was an illustrator and writer of children's books, probably best known for the picture book series George and Martha (1972-88). He illustrated the books exclusively as James Marshall; when he was creating both text and illustrations that he sometimes wrote as Edward Marshall. In 2007, the American Library Association posthumously awarded him a medal to Laura Ingalls Wilder for a substantial and lasting contribution to American children's literature. Although he had no formal art training, Marshall illustrated more than 70 books with cartoonish figures and moody plot twists. Julie Danielson James Marshall (referred to by friends and family as Jim) created some of the most iconic and beloved characters in children's literature, including, but certainly not limited to, the substitute teacher everyone loves to hate, Viola Swamp, and George and Martha, two hippos who showed readers what true friendship looks like. Since I'm researching Jim's life and work for a biography, I knew that visiting the James Marshall Papers in Archives and Special Collections at the University of Connecticut's Northeast Children's Literature Collection would be extremely useful. In fact, Jim's works and works are also being held in two other collections in this country (one in Mississippi and one in Minnesota), which I hope to visit one day, but I knew that visiting UConn's archives and special collections would be particularly insightful, since Jim made his home there in Mansfield Hollow, not far from the University. Indeed, I spent evenings, because I wanted to maximize every possible moment during my days to explore the collection, talking to people there in Connecticut who knew and loved Jim, including his partner William Gray, who still lives in the home they once shared. The collection is huge and impressive, just what the biographer needs. I had five full days, thanks to the James Marshall Fellowship awarded to me, to explore archives and see, up close, many works of original artwork, as well as many of his sketches. I've seen manuscripts, sketches, storyboards, jacket studies, character studies, drawings, dolls, evidence, original art and more from many of Jim's published works, including a handful of his early books - it's so nice to have a wolf around the house, Bonzini! Tattooed man, Mary Alice, operator number 9, and more. Seeing sketches and art from his earlier books was exciting, because many of these titles are especially dear to me. (Bonzini, I learned in sketches, originally titled Cairo.) The collection also includes sketches and art from his more famous books, as well as books published at the end of his career (he died in 1992), including popular books by George and Martha and Goldilocks and the Three Bears, which received the 1989 Caldecott Honor. Holding Jim's original watercolours in my hand is something I will never forget. As a fan of my books, I admit that I got a little foggy eyes on a number of occasions (happy cries, to be sure). Seeing his artwork and sketches up close also afforded me a rare glimpse into his unique talents as a children's book illustrator, his process as an artist, his work ethic as a whole (he worked diligently and repeatedly re-did a work of art that communicated in its final form a tasteless, uncluttered and perfectly enjoyable simplicity) and even his personality. It goes a long way in informing the biographer about its subject, and for that I am grateful. The collection also includes many of Jim's unpublished works, including story ideas for George and Martha's books. (Readers have never read stories about sack race, football, fishing, and more.) There are also incomplete short stories, art for congratulations (as I wish this painting were available here today; inside it was to say let's look at those ratings), many unidentified sketches and more. These unpublished works, as well as a series of sketches available in the collection - there are a whole range of sketches featuring both published and unpublished works - tell me a lot about how Jim approached his work. For one thing, he always did it with deep and lasting respect for children, which is my favorite aspect of his work. He never spoke to the children's readers. As Maurice Sendak wrote of Jim in the subject in the collection, never condescending to the child, allowing for freshness—sometimes insolence—of the child's true mind and heart. In many of his cartoonists, he also made detailed notes (illustrated, of course) about his days—what he did and who he saw. It's intertwined with notes on ideas for books. Needless to say, this is pure gold for the researcher/biographer, as well as the personal works in the collection. These include some correspondence, an undated music book (Jim studied viola before entering the children's book area), his Caldecott Honor quote and more. Relatively Recent Addition to the Collection the one added after the death of legendary author-illustrator Maurice Sendak in 2012. Jim and Maurice were close friends, and this series included in the collection is a birthday book Jim once made for Maurice; books he donated and signed for Maurice; some of Jim's original art, which Maurice bought; and more. This show has told me a lot about the enduring friendship between the two of them, which is quite touching. It included a wooden box containing some of Jim's brushes and his glasses. (I constantly have to remind my 12-year-old daughter to clean her glasses, but I was able to tell her later that day: You're in good company. The brilliant James Marshall also wore self-made glasses.) Also included is a letter from Maurice, stating the contents of the wooden box. In this letter, he talks about being with Jim in July 1992. That was three months before Jim died of AIDS. Jim, unresponsive, was on his first day of morphine. His last words... for me, wrote Maurice, on the phone [was] 'Lovely, Loyal Maurice.' Maurice, in fact, drew Jim as he was dying, even though those drawings are not in the collection. On my last day in archives and special collections, I watched videos of Jim speaking at one of Francelle Butler's children's literature courses at UConn. (The collection also includes items associated with Jim in the Francella Butler collection, which were extremely useful for my project.) It's a lecture that is, alternately, funny, stimulating and clever. Jim was a delicious opinion of other people's books. Now I know firsthand how much biographers can learn from watching videos or listening to the sound of their subjects. It was the first time I saw (or even heard) Jim speak. I'm going to close with this rare self-portrait (on canvas), which curator Kristin Eshelman thought I'd like to see. Kristin said Jim painted it for his mother, with whom, I learned, he had an affectiona to but probably complicated relationship. (He adored her and stayed close to her all her life, and she refused to accept that he was gay. She was strong-willed, and I quickly discovered that stories about Jim could not be heard without being heard about very often.) I love this picture. It's happy (pink!), a little disturbing (spot the position of his right eye), and gloriously strange, all at once. Jim's staring at us between brushstrokes. I like to imagine he's still here, looking at us just like this. With the same true mind and heart he acknowledged readers in his children. Julie Danielson has MS in information sciences and picture book blogs at Seven Impossible Things Before Breakfast. Co-author of wild things! Works of mischief in children's literature, she also writes a weekly column and conducts a Q&A for Kirkus Reviews. She picture books on BookPage and has written for Horn Book and the Association for Library Services to Children. She was a judge for the Bologna Ragazzi Awards in Italy, as well as the Original Art Award of the Society of Illustrators, and is a lecturer in the Information Sciences Program of the University of Tennessee. Ms Danielson was awarded the James Marshall Fellowship in 2015. The James Marshall Fellowship is awarded bianly to archives and special collections to a promising author and/or illustrator to help create new children's literature. Support is provided for research in the Northeast Collection of Children's Literature to create new text or illustrations intended for a children's book, magazine or other publication. The next guest post is Jerrod Connors, an award-winning app developer, writer and author of Children's Books and an illustrator from California. He was recently awarded a James Marshall Fellowship to continue a picture book project based on the stories of Harry Allard's Miss Nelson. The James Marshall Fellowship encourages the use of unique materials in the Northeast Children's Literature Collection and provides financial support to authors and illustrators for trips to the University of Connecticut's archives and special collections to conduct their research. James Marshall, who considers Maurice Sendak one of the most spirited and rooted authors of children's books, created the popular stories of George and Martha, charming Fox readers and Ms. Nelson's eternal picture books. He wrote most of his stories himself, collaborated on several others with friend and co-author Harry Allard and illustrated the works of several others. Marshall has published more than 80 books since 1967. Although he has received several professional honors, Marshall is considered by many to be one of the great picture books – his works are held alongside works by Maurice Sendak and Arnold Lovel (with whom Marshall shared close friendships) as classics. Miss Nelson gets a phone call (2014) Despite growing up an avid reader in the early 1980s, I have no memory of reading any James Marshall books. It wasn't until later, as a teenager reading to my nephew and niece, that I discovered Miss Nelson's books. And much later, as a young adult reading picture books for her enjoyment, I discovered George and Martha. I became a confirmed fan of James Marshall and sought to find as many of his works as possible. I can think of very few creators whose entire body of work – unmistakably for their sense of fun, the economy of language, subtle play between words and illustration and great respect for his young audience – I hold in a higher regard. Relatively little has been written about Marshall's life and works, but I am. Down what I could and came to be considered something of a Marshall expert, so with great surprise and interest that I discovered the fourth Miss Nelson book, Miss Nelson gets a phone call, written, illustrated and self-published by Harry Allard in 2014, twenty-two years after James Marshall's death. Miss Nelson getting a phone call is an unusual piece of work. It contains all the standards of Miss Nelson: a kind teacher, a confused headmistress, an elementary school setting, and a mystery surrounding a secret identity (the hallmark of miss Nelson's series). But it also has a huge cast of characters, a generous amount of exposure, a bizarre word (Gothic adjectives such as graustarkian, eldritch and stygian abound) and a distinctly creepy tone. And there's a shortage, especially, of any children. All these facts made me wonder how much Ms. Nelson got a phone call (if at all) to Ms. Nelson's original trilogy. It is a well-known fact that James Marshall heavily edited the author's texts that passed by his drawing table (an unusual practice for an illustrator), but I wanted to know how far Marshall had gone in shaping Allard's manuscripts into illustrated stories that we had shrugged off. The books attributed to Marshall and Allard are almost identical in voice, tempo and humor to those attributed exclusively to Marshall. So much so that it was even suggested that Harry Allard might have been an invention, like Marshall's cousin Edward Marshall, to serve as an alias. While that would be entirely appropriate given Ms. Nelson's tradition of dual identity and disguise, that is not true. Harry Allard was a real person. The two met at Trinity College in San Antonio, Texas, where Allard taught French and Marshall taught undergraduate. An academic, Allard holds master's and doctorates in French from Northwestern and Yale. He was a fan of French illustrators and drew and sketched as a hobby and in this sense found a kindred spirit in the artistically minded Marshall. They collaborated on several picture books with Allard credited as an author and James Marshall as an illustrator before developing Ms. Nelson's character. As the story goes, Allard called Marshall at 3:00 a.m. and said, Miss Nelson is missing! This bizarre non sequitur has become a seed that will grow into three books about the teacher and her class. The Northeast Children's Literature Collection contains a rich and rewarding amount of material associated with the working relationship between James Marshall and Harry Allard. Of those materials related to Ms. Nelson's book, the most complete were those for Ms. Nelson's second book that Marshall and Allard worked on together, Ms. Nelson returned. Miss Nelson is back: In the collection in archives and special collections at the University of Connecticut is a series of dolls for Miss Nelson. The earliest of these dolls hints at what must have been Harry Allard's original manuscript for this story. The story opens with Ms. Nelson having to drop out of class for a tonsillectomy. Replacing her is a new character, Mr. Otis Delancey, a well-meaning if inexperienced substitute teacher. Room 207 kids are more than willing to take advantage of it. The cast rounds up Ms. Gomez, the school's secretary, Detective McSmogg (a private investigator from Ms. Nelson's first book, this time in chief officer), and Mother Judkins, a special investigator for the Board of Education. The Miss Nelson doll is back With all these characters, the world's strictest substitute teacher, Viola Swamp (the true star of Miss Nelson's books), gets very little screen time. In fact, her appearance is insignificant. There is no speculation or questioning of the dual identities that made Ms. Nelson's first book so entertaining. Looking through a collection of dolls and storyboards, I saw that within two drafts Marshall had put Harry Allard's story through his paces, shortening the number of characters to a terrific few, namely, principal Blandsworth, Miss Nelson, Viola Swamp and, of course, children of room 207. The biggest entertainment in the story - children posing as Miss Nelson in a horribly obvious and obviously terrible mask - was fully exchanged and the text was trimmed to almost what would appear in the final printed version. The book doll for Miss Nelson's back editing on these dolls were all executed in Marshall's special handwriting. Whole sections are cut, others invented in flight, quickly slid between and along blocks of discarded text. Editing doesn't just happen from Allard's work, it happens from Marshall's. Marshall writes several versions of the sentence So this is your little game?, trying what is this? and settling in so it's your little game! (The method is very similar to a book entirely made only by Marshall, The Cut Ups Carry On, which also exists in the archives and is brilliantly detailed by Sandra Horning in her blog entry here. Tracking change through these sketches, it's very clear that what would appear to be the final version of Miss Nelson Is Back was Marshall's story. For his part, Allard must have been fine with Marshall reworking the script. Ms. Nelson returned was their ninth book together, their second book, Miss Nelson, and they would go make another one. I also noticed that Marshall was trying to preserve some of Allard's inventions through his designs. Otis Delancey survived the transition from the first draft to the storyboard before being cut. Mr. Otis Delancey's last appearance, Storyboard, Miss Nelson Is Back Miss Nelson Has a Field Day: First Pages of a Doll for Miss Nelson Has a Field Day\* (Marshall Allard's third miss Nelson book) is a combination of pencil illustrations with sleuthed clips from written handwriting. Whether the manuscript came directly, unassailed, from Allard is unknown, but some clues suggest it did. First of all, the school in this story is called Alice J. Gomez Elementary. According to Marshall's partner William Gray, Allard could fixate on certain details such as strange words or funny names - that he would bring Miss Gomez back into Miss Nelson's universe seems in keeping with that habit. And, as in Miss Nelson's back, Allard tried to increase college, this time with Miss Witherspoon, the cheerleading team coach. A false and definitive print comparison, Ms. Nelson has a field day doll and a final print comparison, Ms. Nelson has eight pages of field day in this Marshall doll begins to assemble pages by typing directly on his drawing paper. A few pages away from that and Marshall begins writing in his special hand, using a short hand to get his ideas into the paper quickly as they come to him. As with Ms. Nelson, Marshall seems to be making it up on the fly, using this stage of his process to cut and work out the story and ultimately make it his own. \*Footnote: Holding the original cover concept for Miss Nelson Having a field day to the light revealed that the working titles of this story were at one point Miss Nelson is solving trouble and Miss Nelson's Secret Play. Cover concept sketch, Miss Nelson Has Field Day Cover sketch concept up close, turned, Miss Nelson has a field day Miss Nelson takes a back seat: The collection also held a three-page written manuscript of Allard for an unreleased story titled Miss Nelson takes a back seat. Dated in 1989, this story expands the world of Horace B. Smedley Elementary School to include school bus service, a convenient enough story device, but there is little else in the way of character or plot. The whole story is mostly a vehicle for some gongs about members of the circus sideshow. Better watch your 'P's' and 'Q's", kids, the dwarf threatened, brandishing his bull whip. Typewritten draft by Harry Allard, Miss Nelson Takes a Back Seat There are no Marshall clues on this document, nor evidence I could find in the copious collection of sketches (often used to brainstorm and test story ideas) that he ran with the idea. Whether this was because Marshall was focusing at this point in his career on retelling fairy tales or because he felt Ms. Nelson's adventures had been played out is unknown. Although not a trilogy in the strict sense of storytelling, Ms. Nelson's three books form a neat whole. Miss Nelson takes a back seat and adds nothing to Miss Nelson's world. Miss Nelson is missing! From previous examples, it is obvious that most of the work she has shaped is Miss Nelson in what the public was designed to execute Marshall. That doesn't mean Marshall didn't appreciate Allard's contributions. Allard was a brainstorming partner, a writer who could turn out script pages by allowing Marshall to give in to editing, which has been proven many times in the collection as one of Marshall's great strengths. Cover sketch concept, Miss Nelson is missing! Late in my research, I discovered one page near the back of one of James Marshall's sketches. This book, sitting indescrimably in the middle of box 20, held a sketch of the concept of the cover for Miss Nelson is Missing! On July 27, 1976, the sketch would have been made about a year before Ms. Nelson's first book was published. At the top of the page Marshall was written by James Marshall and Harry Allard. He then drew a doubleheader arrow to pass on his and Allard's name to give Allard top billing. Eventually, the front page would remove the lines he wrote and illustrated and featured two names as contributors with Allard's name generously displayed at the top of the page. But despite the vast source of material related to marshall/allard collaborations, it was a very small thing that most informed my understanding of their relationship. In James Marshall's seventeen-minute video in his studio (one in a series produced by Weston Woods/Scholastic to introduce authors to his audience) Marshall speaks directly into the camera, explaining his process in creating picture books. Speaking about where his ideas come from, Marshall describes the infamous 3 a.m. phone call from Allard. I've always read miss Nelson's sentence, as a lush, even manic exclamation on Allard's part. But as Marshall tells the story (for nine and a half minutes, if you should ever be so lucky to find a copy of this footage) it's far more nuanced. Marshall gives the impression of Allard's voice. It's theatrical, a little affected, mysterious. This is done with a smile and, clearly, love for your friend. Marshall appreciated in Allard all those things that I found strange. His eccentricities delighted Marshall. More importantly, Allard's inspirations — whether they ultimately served to chart inappropriate or revealing promising ones — inform Marshall's talents. Given the amount of work Marshall has put into their cooperation, that he will give his friend top billing is a testament to Marshall's generosity. But it would be shortsighted to consider it charitable. Marshall truly appreciated his partnership with Allard. Like Miss Nelson and The Swamp of Viola, in this story no one could exist without the other. If Harry Allard were missing, these three books would be missing, too. Still image from the video, James Marshall in his studio Studio

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