



Daniel Wiseman [He/Him] DANIEL WISEMAN, a New York Times bestselling illustrator, likes to draw . . . a lot. He likes it so much, he's made a career out of it. Usually he draws animals wearing clothes, or kids enjoying a good dance party. However, when prodded, he's been known to draw pretty much anything else. Daniel currently lives in Knoxville, TN, with his beautiful wife and his equally beautiful sons. Some of his books include *THE WORLD NEEDS MORE PURPLE PEOPLE* by Kristen Bell and Benjamin Hart, *DON'T HUG DOUG* by Carrie Finison, *MY BROTHER THE DUCK* by Pat Zietlow Miller, and *The Baby Scientist Series* by Dr. Laura Gehl. When he isn't drawing, he can usually be found hiking, cooking some food, or driving a child to or from school...or maybe napping.

Daniel is accepting applications for: Illustrators (or possibly author/illustrators) who are looking to push their visual storytelling skills, gain insight into what editors and art directors look for in illustrating a book, and just how to create appealing/polished art for picture books.

Daniel is accepting application from: unagented/unpublished creators AND agented creators who have not yet been published.

1. What's one non-publishing-related career that you wish you could have?

A forest ranger, or maybe a geologist, or maybe a drummer, or possibly a baker, or own a food truck, or...

2. If you could have dinner with one person, dead or alive, who would it be and why?

This might be one of the hardest questions in the world to answer. On any given day the answer might change. A lot of people would probably say Gandhi, Abraham Lincoln, Socrates, or some legendary figure from history. I personally don't think I'd be able to have much of a conversation with people like that. I think I'd probably want to sit down with my grandfather who passed away when I was twelve. He (along with my grandmother) raised me. I'd like to fill him in on my life, and maybe

introduce him to his great grandkids. Plus I think I'd have more to talk to him about than I would most anyone else.

3. What are your five favorite picture books not written, illustrated, and/or edited by you?

- a. The Smallest Girl in The Smallest Grade by Justin Roberts and Christian Robison
- b. Wofie the Bunny by Ame Dykman and Zachariah Ohora
- c. I Was So Mad by Mercer Mayer
- d. The Bad Mood and the Stick by Lemony Snicket and Matthew Forsythe
- e. Leo: A Ghost Story by Mac Barnett and Christian Robinson
- f. How to be a Lion by Ed Vere

4. What writing and/or publishing-related accomplishment are you most proud of?

There isn't any one thing really, however I am very proud of the body of work I've created in a fairly short time. Since my first book in 2017, I've illustrated 16 picture and board books with some incredibly talented authors.

5. What about mentoring excites you most?

I really love my job, and getting to help others find this same joy is what really excites me about mentoring.

6. What are your strengths as a mentor?

I feel that because I have the experience illustrating several books (picture and board) for many different major publishers, I can really help others hone their illustration and visual storytelling skills to be in line with what editors and art directors look for.

7. What is your feedback/critique style like?

I'm not entirely sure, as I haven't mentored many people. I'm not a harsh person, and am more likely to help push someone in the right direction through highlighting their strengths, rather than focusing on their weaknesses.

8. What are the most important things you're seeking in a mentee?

I'd love for my mentee to be an illustrator who is a fan of the humorous and absurd. My illustration style is rooted in charm, and humor, with bold colors, and strong expressions. I'd like my mentee to be someone who is interested in creating visuals that are funny as well as charming.

9. Who are you not the best mentor for?

An author who is not an illustrator, or someone who is really, terribly mean.

10. How will you help your mentee and their stories develop?

I can certainly help with industry insight. I can go through each step of the process of working on a book, from thumbnails and sketches, all the way to final art and revisions. There's a lot to the process

that I was unfamiliar with before I started. I can help work through those areas. Things such as illustrating for board books versus picture books, page counts and formats of different types of books, page breaks, etc... I can also critique, and help hone portfolios to be enticing to agents. I'm an open book (pun intended), and I'm more than happy to lend any knowledge I have from how to draw a porcupine, to how to create fun Instagram posts.

11. What is your style of communication like?

I'm very laidback and easy to talk to, although I'm a bit irreverent and opinionated :) I'm open to just about any style of communication, though I don't like the phone very much. I'd rather do a Zoom chat as opposed to sitting with the phone held up to my ear for an hour. I'm usually free to do something in depth like that once a week...probably later at night. I have 2 kids that keep me pretty busy during the day. I'm also available to email any time, and am usually pretty responsive.

12. What are you looking for in the applications you receive?

I'd love to see applications that show a passion for the craft of creating art for picture books. I'd also like to see that the applicant is someone who isn't easily offended or off-put by criticism. Part of making each book is taking A TON of constructive criticism, and making revisions. It's easy to get disheartened if you can't get past your own ego.

13. Any tips/advice for applicants to make their applications and/or manuscripts shine?

Show that you have the ability to create art from a child's perspective, and that it is inclusive of all the different types of children.

14. What advice or inspiring and/or motivational words would you like to offer up to anyone applying to be your mentee or simply reading this questionnaire?

You can do it! Before I became an illustrator I thought that it was some mysterious job that only a select handful of lucky people got to do.