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The Hans Christian Andersen
Awards 2006

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IBBY

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THE HANS CHRISTIAN ANDERSEN AWARDS 2006



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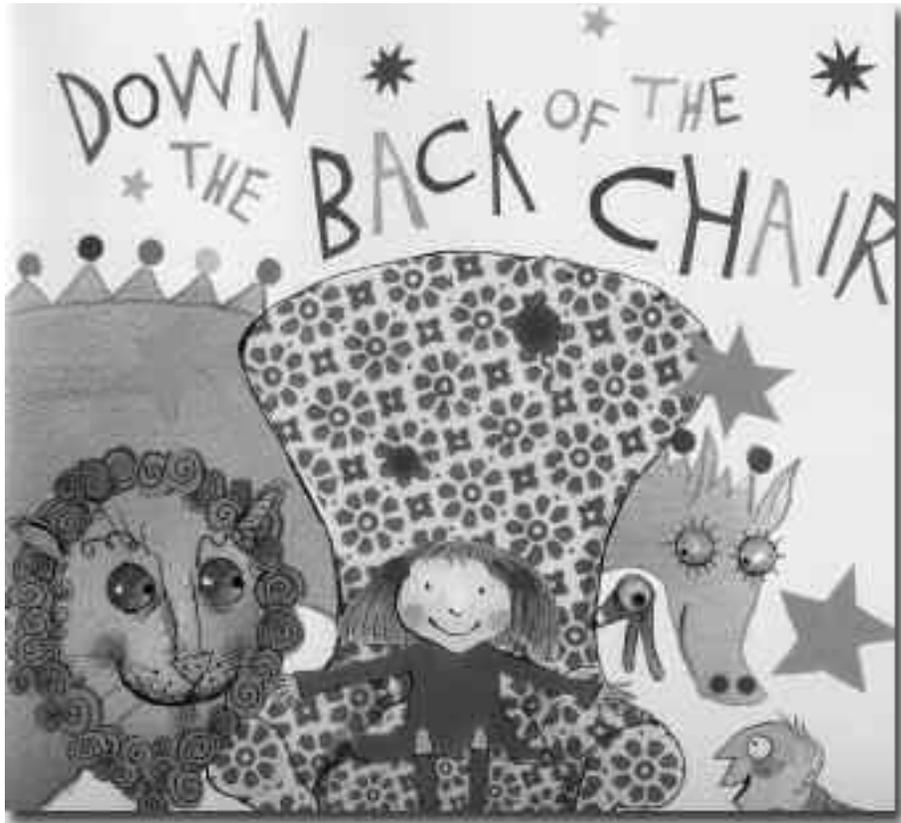
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Winner of the 2006 HC Andersen Author Award
Margaret Mahy

• *Introducing Margaret Mahy, winner of the
• 2006 Hans Christian Andersen Author
• Award, Anna Jackson suggests that the
• power of her language renders Mahy's work
• extraordinary*

Margaret Mahy remembers attempting as a child 'to inhabit impossibility'. After dressing up as a witch for a school fancy-dress ball, for weeks afterwards she insisted on the truth of her magical properties, threatening the other children with her poisonous bite. After going to a film of *The Jungle Book*, she ate grass and drank from puddles in order, she explains, 'to prove my kinship with the animal world'. From her perspective today as an adult, she sees that 'of course I had made a huge misjudgement. What is disconcerting about this is my belief I could somehow make it true' (Margaret Mahy, *Notes of a Bag Lady*, Wellington: Four Winds, 2003).

Margaret Mahy has grown up to become neither a witch nor a jungle-dwelling savage, but a librarian, mother and, since 1980, a full-time writer. No doubt there have been moments in her life as a librarian and as a mother when she has inhabited impossibility, but

by ANNA JACKSON

Anna Jackson is a lecturer in children's literature and contemporary fiction at Victoria University, Wellington.



Margaret Mahy

When the announcement was made this year that she had won the Hans Christian Andersen Author Award, New Zealand entered a mode of national celebration that would usually be reserved for the winning of the Rugby World Cup :

it is as a writer that she has really been able to explore impossibility and map it out in the kind of detail that allows her to ‘make it true’ for her readers.

The power of her writing to make the impossible true has been acknowledged with numerous awards for her novels and picturebooks, including the Esther Glen Award, the Carnegie Medal, the Aim Children’s Book Award, the New Zealand Post Children’s Book Award, the Boston Globe Horn Book Award, the Young Observer Fiction Prize, the Italian Premier Grafico Award and the Dutch Silver Pencil Award. In New Zealand she has been honoured with the Prime Minister’s Literary Award, an Arts Foundation Icon Award and, in 1993, the Order of New Zealand was bestowed on her for services to literature. When

the announcement was made this year that she had won the Hans Christian Andersen Author Award, New Zealand entered a mode of national celebration that would usually be reserved for the winning of the Rugby World Cup.

Mahy’s first published story, *The Lion in the Meadow*, which appeared in New Zealand’s *School Journal* in 1961, centres around this theme of the power of imagination and the power of story to make the impossible come true. In this story a little boy is frightened of a lion in the meadow and runs to tell his mother. She doesn’t believe in the lion but at last

hands him a matchbox, telling him it contains a dragon which will chase the lion away. Now it is the lion which rushes into the house, closely followed by the boy, both of them chased inside by the dragon. ‘You should have left me alone,’ the lion tells the boy, ‘I only eat apples.’ In the version of this story originally published in the *School Journal*, the mother protests that the dragon wasn’t a real dragon, only a story. But as the lion explains, ‘That is how it is. Some stories are true and some aren’t.’ The boy and the lion make friends, and learn to play on the other side of the meadow, which remains dragon-free. It is the mother who is chastened: this version of the story ends, ‘The mother never made up a story again.’

In 1969, this story along with four other of her *School Journal* stories, was sold to an American publishing company and they appeared as picturebooks. These books and the many other picturebooks she wrote in the 1970s were received with critical acclaim, but the ending to *The Lion in the Meadow* troubled many readers, librarians and reviewers. When a new edition was published in 1986, Mahy followed the advice of her editor and gave it a new ending, in which the mother continues

to tell stories, with the lion as well as the boy now listening and eating apples at the same time. This edition leaves it much more open as to whether the lion and the dragon really exist or exist only in the small boy's imagination. But Mahy has said she feels 'the ruthlessness of the first ending still lurking under the second kinder one', and believes the first ending 'to be the true ending'. In story after story, from picturebook to early reader to young adult novel, Mahy represents narrative as extraordinarily powerful, and in ways that can be dangerous as well as empowering.

In *The Other Side of Silence*, a novel for young adults, Mahy returns to the image of the lion when the main character of this novel, Hero, decides to burn the narrative she has been writing, closing the door of the woodburner to leave 'her story ... roaring like a lion in the long throat of the stove pipe'. The power of stories to change lives when they do become public is explored in *The Tricksters*. Ariadne, known as Harry, has been keeping a number of secrets, including not only her own private fantasies but also dangerously hurtful secrets about other people's sexual relations. When those secrets come out, family life for the Hamiltons is changed for ever. In many of Mahy's novels, narrative is given a supernatural power. In *The Changeover*, Laura must change over into a witch in order to have the power she needs to save her brother from the evil Carmody Braque. The journey she embarks on is a journey of the imagination, a journey which must be taken with enough conviction to 'make it true'. This kind of conviction is presented as requiring tremendous mental strength. In *Alchemy*, Jess has placed her whole house and her parents within it under a spell that holds them still in a frozen time zone, but the force of the spell damages her so that she is unable to reverse it again. She explains to her friend Roland, 'the force of the spell – it sort of – it disconnected *me*. I've turned into my own ghost.' Later, referring to the force of his feelings for her, he jokes that she might have put a spell on him. Her sober response echoes the response of the mother in *The Lion in the Meadow*: 'No,' she said, 'I'll never do that again.'

But in the same story, Roland comes into his own power, which he uses to rescue Jess from the dangerous Quando, described as a 'greedy collector' who 'plays games with people's lives'. Roland is depicted coursing with magical power, spinning in space, feeling for the first time both whole and fully connected to other people. Novel after novel includes these scenes in which the situation is saved by the adolescent

• ***In story after story, from picturebook to early reader to young adult novel, Mahy represents narrative as extraordinarily powerful, and in ways that can be dangerous as well as empowering***



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A Summery Saturday Morning
Selina Young illust. Hamish Hamilton

Memory HarperCollins

Down the Back of the Chair
Polly Dunbar illust. Frances Lincoln

The Changeover HarperCollins

The Catalogue of the Universe
HarperCollins

Alchemy HarperCollins

protagonist realising a tremendous power in themselves that they have never been fully in control of before that moment. Perhaps the most memorable scene is the one in *The Haunting*, where the older sister Troy, who has been a background character, shut away in her tidy bedroom and behind her curtain of black hair, steps into the limelight at last and dazzles everyone as she displays her magical self: ‘she held out her arms, became a flowering tree, a flying bird, a burning girl, a creature made of stars ... She shrank to the size of a seed, grew great and dim like a mist spreading through the room, blazed once more and then became Troy again.’ This new power is not always represented in supernatural terms. In the realist young adult novel *24 Hours*, Ellis comes into his power as an actor, speaking lines from Shakespeare not on stage but in order to save the life

of a suicidal friend. Ellis finds himself ‘speaking in a state that, later, he was to describe to himself as exaltation’. Where Troy and Roland are shown flying, spinning in space, Ellis more realistically feels ‘so light he half-believed he could fly’. Even in the supernatural romances, other characters have their own sources of power. Troy reminds her younger sister Tabitha, in *The Haunting*, that ‘You’ve got your novel ... You’re going to be a world famous novelist, don’t forget.’

While characters such as the soul-stealing Carmody Braque or the greedy collector Quando represent the danger of unbridled power, many of these stories also feature characters whose repression of their power is shown to have its own serious consequences. Grandmother Scholar in *The Haunting* is a sinister character, described as looking like ‘a doll brought out of a glass case at a museum’. Her repression of her own powers and her rejection of her magical son, the terrifying Great-

Uncle Cole, turns out to be the cause behind Barney’s being haunted and Uncle Cole’s terrifying possessiveness. In *Alchemy*, Roland’s father confesses, ‘I wouldn’t let myself believe what I truly was. I betrayed myself, so in the end I betrayed everything and everyone I loved.’ In this novel too, there is a ‘puritanical grandmother’ whose stern views ‘made them both shrink from becoming their wider selves’. It is this balance between repression on the one hand and domination on the other which is insisted on in all of these novels, and



though these two possibilities might seem poles apart, the need to take care to maintain this balance is always emphasised. Crucially, power must never be used to dominate others or take away other people's autonomy.

• ***Crucially, power must
never be used to dominate
others, or take away other
people's autonomy***

This carefulness for other people is emphasised again and again, whether it is supernatural powers under consideration or just the ordinary power all people have to hurt the people close to them. When Roland's mother tells him at the end of the novel what he already knows – that his father will be returning home once again, 'not moving in or anything ... but *longing* to see us all again' – she emphasises that 'we'll be careful'. Not all family reunions are successful. In *The Catalogue of the Universe*, Angela's attempt to make contact with the father who abandoned her at birth only leads to a painful rejection. Initially she, in turn, rejects the attempt to take on the role of a grandmother made by the mother of this father, but by the end of the novel, she has decided to give her a chance. 'I don't mind you being kind-hearted in principle, but be careful,' is her mother's response. She gives her the same advice about entering into a romantic relationship with her friend Tycho. 'Go on! Don't take for ever, but take care,' she instructs her, as Angela goes outside to see Tycho into his car. But while the need for carefulness is emphasised again and again, in novel after novel, story after story, being kind-hearted and going ahead with the risk of a relationship is always presented as a risk worth taking.

Many of Mahy's novels centre around difficult reunions and awkward combinations of different relationships within a family. *Aliens in the Family* explores the difficult integration of the protagonist Jake into her father's new family from his second marriage, with the science fiction parallel plot about a real alien intrusion nicely reflecting Dora's impression of her step-sibling as looking 'like an alien in the new house – a fierce Jake from outer space, there in the family sitting room'. As Roland's father comes to recognise in *Alchemy*, betraying your own sense of who you can truly become leads to various forms of dislocation and alienation within families. The revelation of identity and even the revelation of family secrets, while often upsetting or dislocating at the time, can always eventually be accommodated by a loving and accepting family. The possibilities for families to accommodate difference, and to take all kinds of forms, are celebrated in Mahy's many stories for younger children involving pirates, from picturebooks such as *The Man whose Mother Was a Pirate*, to chapter books for younger

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children such as *The Pirate Uncle*. In stories like these, conventional expectations about family relationships are overturned, as mothers persuade their sons to be more adventurous and children find themselves having to look after their own grown-up uncle. Ultimately, it is the loving connections between family members that seem more important than anything else in Mahy's stories, and are shown to be more important even than the extraordinary powers displayed by individuals. As Tabitha tells her Great-Uncle Cole, whose terrifying powers of

telepathy and mind control have haunted her younger brother throughout *The Haunting*, he needs to learn 'to be more of an uncle and less of a magician'.

Of course Jess, in *Alchemy*, might ask whether the law of an uncle can control the mess of a magician. Everything in Mahy's world can be revisited, looked at from another direction, with values overturned, and new possibilities opening up. In all of Mahy's stories the most powerful magic, and the most messy, is the magic of language. So Jess turns language around, changing 'the flattery of being seen' into 'the battery of fleeing scene', and goes on to consider the 'battery of flattery', having

***In all of Mahy's stories
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discovered for herself that playing with language can result in 'great surprises and hidden jokes and meanings'. Jess is a character who must be fairly closely modelled on Mahy herself as a teenager. Mahy remembers liking to joke and play games with words, even inventing a club for herself and her friends

called the Appolonniquartodeciman Junior Society of Genii and involving the study of Tautology, Idiosyncrasy, Huggermugger and Procrastination. It is this love of language that more than anything else makes all of Mahy's works extraordinary. It is through the power of language that a dragon can emerge out of a matchbox, and it is a testament to Mahy's extraordinary facility with language that a work like Mahy's recent picturebook *A Summery Saturday Morning* can be read over and over again, with the reader enjoying it as much as the child listening. Remembering her attempts to be taken seriously as a witch and as a jungle child, Mahy explains, 'I wanted to become astonishing not only to myself but to other people as well'. The Hans Christian Andersen Award expresses something of our astonishment.



Winner of the 2006 HC Andersen Illustrator Medal
Wolf Erlbruch

• *Silke Schnettler discusses the work of Wolf Erlbruch, concluding that his strong-minded individuality gives his illustrations their originality and strength*

Wolf Erlbruch doesn't run after trends: he sets them. On a visit with the children's book illustrator from Wuppertal, who has just won the Hans Christian Andersen Prize, I noted that he has long, grey eyebrows, given to curling. On the outside of his left eye a spike of eyebrow hangs down as far as his round spectacle lens. Erlbruch's grey hair is only a few millimetres long, which makes the eyebrows all the more obvious. Some people would prune such undergrowth. It's lucky that Erlbruch doesn't do that, because his eyebrows give him both a gentle and at the same time a rakish air. And he is not the type to cut back distinctive idiosyncracies.

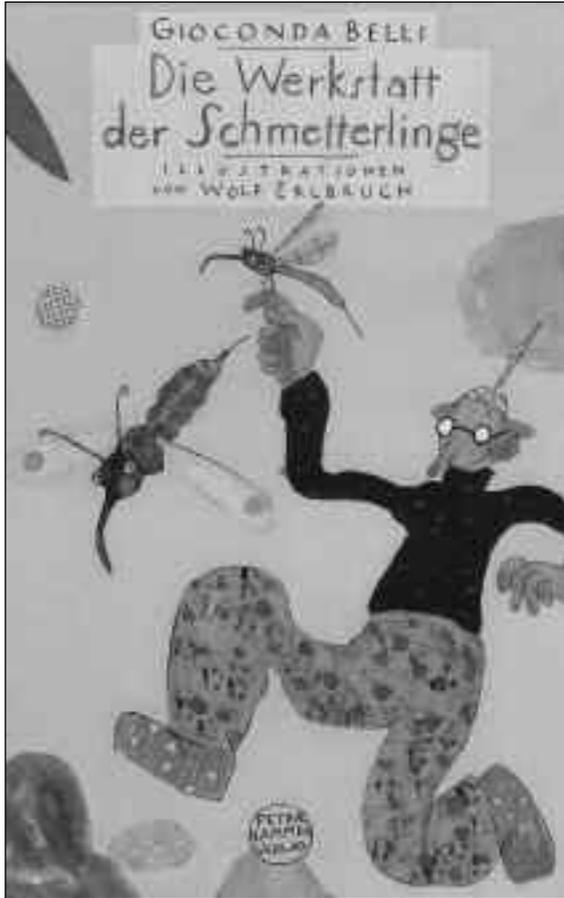
He doesn't do that in his books either. If they have a moral, he says, then it is that people should view themselves from a certain distance, and take on board what is unusual, strange and along with that what is

by **SILKE SCHNETTLER**

(translated by Siobhán Parkinson)

Silke Schnettler works as a freelance journalist and reviewer of books for children and young people; she also lectures in journalism

Only people organise themselves and give each other endless gold medals and certificates, so that we don't forget how important we are :



perhaps not so very pretty in themselves – and perhaps even like these things. Whether he is drawing a mole, a rat, a little boy, a man-eating ogress or a devil, all his figures have something lumbering, crooked, disproportionate about them, and are personalities that are beautiful in their own special way. Erlbruch lovingly shows the scurrilous in them, and at the same time their – and our – faults and peculiarities.

Erlbruch has made a picturebook career out of this courageous attitude to the individual. If one asks if he can remember a bad review of

any of his books, first he takes a pull on his cigarette – he smokes, on this afternoon in the cosy little garden of his house in Wuppertal, almost half a packet of Reval untipped – and thinks for quite a while. Finally he remembers a short notice on *Die fürchterlichen Fünf* [The dreadful five] that appeared thirteen years ago in *taz* and that was at least partly critical. That's all that occurs to him. Since then, critics have overwhelmed him with hymns of praise. He can't complain of a lack of accolades either: he has, for example, won the Deutscher Jugendliteraturpreis twice, as well as the Leipziger Gutenberg-Preis for artistic book design, and the Von der Heydt-Preis of the city of Wuppertal, and now, as the crowning glory of his career, the Hans Christian Andersen Prize, the most renowned international prize for children's authors and illustrators.

He won't be going to Macau to the prize-giving ceremony, for practical reasons: much work, little time, and his students at the University of Wuppertal have their degree exams at that time. But it's also surely got to do with his distanced stance to such events. 'If a stag in the forest can jump especially far, no prize jury takes any notice of it. Only people organise ourselves and give each other endless gold medals and certificates, so that we don't forget how important we are.' He tends to modesty: he



says he has always thought that there were people who achieved much more important things than he, but who, for lack of a lobby, would never win a prize. 'Hence my scepticism, in spite of a certain acknowledgement and pleasure, when I am once again drawn into the limelight.' He has never hankered after prizes, says Erlbruch. 'I do nothing to make myself go down well with others.' If there is an explanation for his success, then this is it: he does his own thing, unwaveringly. And he has done that ever since, as an 18-month-old, he drew glasses on a fruit bag. Round glasses with frames, drawn with perspective. His whole childhood long he drew, 'like a madman'. At the age of 15 he had a breakdown that he calls his 'woodcutter phase'. His father regarded it as some sort of nonsense, but he gave him an axe, 'the best present I ever got'. Erlbruch cut wood, felled trees, and after a year went back to his drawing. Even as a youngster, he was very sure about some things, especially drawing, 'that was what I would always do'.

He studied graphic design at the Folkwang school in Essen, became an advertising illustrator and published illustrations in magazines like *Stern* and *Esquire*. In 1985 his first illustrated children's book appeared: *Der Adler, der nicht fliegen wollte* (Hammer Verlag) [The eagle who didn't want to fly]. Since then, he developed from title to title what has become known as the Erlbruch style, which is much copied – and not only in Germany.

His figures are near and far the same. Whoever opens one of his books enters an amazing, timeless world. Erlbruch often works with collage, sets a clearly contoured figure in front of empty planes, which each viewer must fill with their own imagination. He works with pencil, pen, chalk, stamps, uses old foolscap paper, maps, log tables, lining paper. And he presents his material as material – it should be recognisable as paper, charcoal, chalk. Everyone who looks carefully can see how the pictures are made. The way Erlbruch emphasises the material in his books is a reaction to the way in which what we see, hear, understand, in our everyday experience is constantly disappearing. And is being replaced by virtual worlds. The artist tells of six young men he noticed in an ice-cream parlour. They all looked the same, from the gelled-up hair to the polished black shoes. 'These six young lads could have had plenty to say to each other, could have become close through their differences, but they chatted about PC programs and

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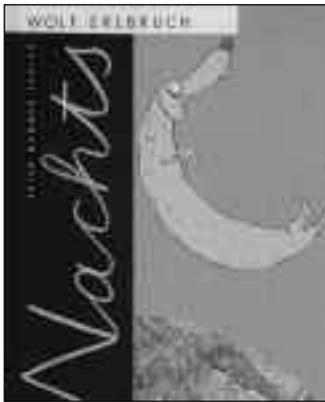
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Nachts Peter Hammer Verlag

Die grosse Frage Peter Hammer Verlag



• **Whoever opens one of his books enters an amazing, timeless world**



drank the correct drink.’ He himself, as a youngster, found discos too loud, full and squashed. When asked if he was never afraid to be an outsider, he said, ‘Perhaps I was one, but to people for whom I had no regard.’

How important he considers individual experience to be is one of the things he teaches as a professor of illustration at the University of Wuppertal. He has sung with his students. To stand in front of a group and sing, well or badly, that takes courage. But then each one suddenly hears his own voice. He notices that students often do not have the ability to perceive themselves or the world. ‘The world is full of the most interesting pictures,’ he says, and that does not mean drums and trumpets. ‘I can look for half a day at the edge of a table, until I have seen everything about it. Its form, its character, the way it reflects the light.’ And this is how he sees the task of a creator, ‘to put what you see against the virtual madness’. He often looks for a long time at a drawing, ‘until something looks back, something comes alive and breathes’. In the meantime, he laughs about how ‘terrible’ this process was in the case of his new book, *Olek schoss einen Bären* (Hammer Verlag, text by Bart Moeyaert) [Olek shot a bear]. Four times he delivered a cover image to the Dutch publishing house, Querido, till he had found what he was looking for. The head of the young boy Olek is cut out of red

Erlbruch says straight out that he considers 90 per cent of children’s and young people’s books entirely dispensable :

paper, on top is a fur hat, a huge thing in smooth dark brown. Olek’s upper body is just sketched in with a few strokes. Why the expressive red face? For him it suited Olek’s courageous setting off into the world. Children’s books commonly abound in clichés. For example, the devil always has horns, a club foot and dark hair. The devil Olek meets is far removed from



that. He does have tiny horns, but he is a black fire-spitting lump on wheels, patched together with stitches, with malicious yellow eyes. A devil-machinery, an armoured car, a weird bugbear. A shocking figure, which surely has to do with Erlbruch's own – and perhaps with all our – ideas of spookiness.

How many devils have we seen in children's books, and forgotten as soon as we have turned over the page? Erlbruch says straight out that he considers 90 per cent of children's and young people's books entirely dispensable. Most children's books are failed explanations of the author's own childhood. He also does not believe that one helps an unloved child by telling him or her about some other unloved child who overcomes his fate. Every child deserves books that take him or her seriously, because someone is telling them a story from their point of view. 'No child,' Erlbruch is convinced, 'is as infantile as is often implied by the things adults want to give them as suitable for children.' Unfortunately, especially small children have no chance, among all the superfluity, to make up their own minds. The children's entertainment industry is far too present. He thinks that adults have so often experienced mutilation 'that they can no longer plumb the depths of children'.

In Erlbruch's opinion the reason for the poor quality of many children's books is that their creators do not take the time to find out what they are really about. He himself likes to play the saxophone from time to time, but he takes good care to make sure that there's no-one around when he does so. 'I believe that everyone could do something really well.' But it doesn't have to be art. 'One could sell apples passionately, instead of passing them across the counter bad-temperedly.' By passion he means that a person forgets himself and his idle desires and is completely given over to what he is doing. The precondition for this would be that every activity is equally valuable, whether one herds goats, makes children's books or sells apples. It would be important – though this is utopian – to get the opportunity from society to discover one's own talent, and to be able to follow it. Erlbruch can still remember a dream which he had some time ago: he was running a cleaning machine in a giant hall with a smooth gleaming stone floor. The light fell diagonally across the floor, which sparkled with cleanliness. 'I was happy that this room had become so beautiful.'

**• Every child deserves books
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This paper is published in association with JuLit, the magazine of the Arbeitskreis für Kinder- und Jugendliteratur in Munich.

Author Finalists



••• *Jon Ewo (Norway), Peter Härtling (Germany),*
••• *Philip Pullman (UK), Toon Tellegen*
••• *(Netherlands) and Eugene Trivizas (Greece)*
••• *were finalists for the 2006 Hans Christian*
••• *Andersen Author Award*



JON EWO

Norway

I will not give the reader monotony. One shall be shocked in the nooks of one's heart.

—Jon Ewo

Jon Ewo has had a varied career which has provided a great deal of material for his writing. He was born in Oslo, Norway, in 1957. In his teens he played in a punk rock band, and at the age of 19 decided he wanted to be a poet. After university he studied to be a librarian and worked in this profession for six years. During that period he wrote poems and short stories for adults. His first collection was published in 1986, and his first adult novel was published in 1991.

Then he moved into publishing, working as an editor and a publisher. During a period editing at Egmont Damm, he was persuaded to write an easy-reader for young children. Suffering from writer's block with his adult books, he agreed, and thus began Ewo's career as an author for young people. Since then he has written over 30 books for children and young adults.

His books for younger readers focus on fantasy and absurd humour. For older readers his writing is quite experimental, drawing on the language of comic books and youth culture

in a style that at times eschews the need for sequential reading of the text. To explain how he attempts to achieve 'spontaneous prose' in order to provide his characters with a variety of emotions, he likens reading to listening to a CD: some tracks may be skipped and others listened to again and again. Music is also an inspiration for Ewo, as is the cinema, especially films like *A Clockwork Orange* and *Die Hard*. Lars von Trier is his favourite film director: 'I like his way of putting together various elements that do not correspond.'

Ewo's playful approach to form and structure is demonstrated in his young adult book, *Sola er*

en feit gud [The sun is a fat god] (1999), and its sequels *Månen er en diger pudding* [The moon is a big pudding] (2000) and *Månen suger* [The moon sucks] (2001). These books span the late teens of Adam Halvorsen as he grapples with adolescence, experiencing depression, constant battles with his hormones and eventual resolution.

Jon Ewo has received much critical acclaim for his work, especially in the Nordic countries, and his new books are anticipated with interest and enthusiasm.



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PETER HÄRTLING

Germany

Many authors get things all wrong. They don't understand children. They try to be little again, they lisp, they stammer, they use childish language – and they don't take children seriously.

–Peter Härtling

Novelist, poet, essayist, literary editor and journalist, Peter Härtling has played a decisive role in the renewal and formation of German children's literature during the past 36 years. Largely motivated by his concerns about the literature for young people written during the 1960s, he wanted to develop a literature that is much closer to the reality of the lives of children and young adults. In doing this, he describes events entirely from the child's point of view, mercilessly showing the realities of divorce, death, unemployed parents, living with an older person. This unsentimental view of family life is transparent in his first novel for children, *Und das ist die ganze Familie* [And that's the whole family] (1970), which was based on his own family life.

Peter Härtling was born in Chemnitz, Germany, in 1933. In 1941 his family fled to

Austria from Germany to avoid persecution by the Nazis, and subsequently, this time fleeing the Russian invasion, returned to Germany. His father died in 1945 in a Russian war camp, and his mother killed herself in 1946. He attended art college and published his first book of poetry in 1953. He went to work as a newspaper journalist, and later in publishing. He has been a freelance writer since 1974, has published some twenty books for young people, and has won many awards.

A characteristic of Härtling's approach to writing for young people is to see events through the eyes of his protagonists, whether the story is told in the first or the third person. *Oma* [Granny] (1975) tells the story of Karl, orphaned by the death of his parents in a car accident, who is brought up by his grandmother. The narrative

shows events from the grandmother's viewpoint, as well as from Karl's. *Krücke* [Crutches] (1986) is an examination of another tough theme, that of a 12-year-old boy who becomes friendly with a prisoner of war. Here, as in his other books, Härtling allows his readers opportunities for optimism, while showing them the realities of the lives of his characters.



Selected bibliography

Oma [Granny] Weinheim: Beltz & Gelberg, 1975

Theo haut ab [Theo runs away] Weinheim: Beltz & Gelberg, 1977

Alter John [Old John] Weinheim: Beltz & Gelberg, 1981

Krücke [Crutches] Weinheim: Beltz & Gelberg, 1986

Reise gegen den Wind [Journey against the wind] Weinheim: Beltz & Gelberg, 2000



photo © George Rzeznar, The Oxford Times

PHILIP PULLMAN

United Kingdom

I pay my readers the compliment of assuming that they are intellectually adventurous.

—Philip Pullman

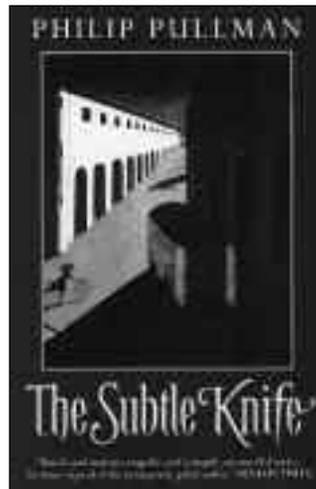
Philip Pullman has written over twenty novels to date. While they range over different genres they have in common an uncompromising stance to their readers' ability to grasp complexities, whether of content or form.

Pullman was born in 1946 in Norwich. His childhood was spent in England, Zimbabwe, Australia and Wales. He studied English at Oxford, and subsequently became a primary school teacher and then a lecturer in education and English at Westminster College, Oxford. Following the publication of *Northern Lights* (1995), the first volume in the 'His Dark Materials' trilogy he became a full-time author. He has, however, retained outspoken opinions about education, and in particular about the teaching of literacy and literature.

His earlier novels began as school plays, and were subsequently adapted to book form. *Count Karlstein* (1982) was the first of these; heavily influenced by the conventions of the comic strip and graphic novel, it retains many of the visual and dramatic attributes of a stage drama. Others like this include *Spring-heeled Jack* (1989), the highly imaginative and challenging *Clockwork, or All Wound Up* (1996) and *I Was a Rat* (1999). This last story tells what happened when one of the enchanted footman rats who

attended on Cinderella's coach remained in the form of a boy, but with many ratty characteristics. While these titles are primarily for a younger audience, they are not simple and engage readers on many levels.

Pullman has also written historical thrillers, notably the 'Sally Lockhart' quartet, and realistic, contemporary fiction, including *The White Mercedes* (1992), now renamed *The Butterfly Tattoo* (2001). It was, however, *Northern Lights* which brought him to the attention of a worldwide audience, and gave him a place as an author whose books are read by adults as well as children. Influenced by Pullman's love of



Milton's epic poem *Paradise Lost* and the poetry of William Blake, it sets out his ideas about the nature of good and evil. It is huge in scope and in the depth of its imagined worlds, and while it contains many of the familiar elements of fantasy novels, it also asks

questions not often asked in children's literature about morality and ontology.

Pullman has won many of the great awards of the children's literature world: the Carnegie Award, the Guardian Children's Book Award, the Whitbread Book of the Year Award, and the Astrid Lindgren Memorial Award among others.

Selected bibliography

Northern Lights London: Scholastic, 1995

Clockwork, or All Wound Up London: Doubleday, 1996

The Subtle Knife London: Scholastic, 1997

The Amber Spyglass London: Scholastic, 2000

The Scarecrow and his Servant London: Doubleday, 2005



TOON TELLEGEN

Netherlands

I write because I want to write that I'm happy.

—Toon Tellegen

Toon Tellegen was born in 1943. For many years he combined writing with his work as a doctor in general practice, but in 1997 he became a full-time author. He began his writing career as a poet for adults, and subsequently he wrote poetry for adolescents and for children.

In 1984 he published his first collection of stories for children, *Er ging geen dag voorbij* [Not a day went by]. These animal stories were followed by four more collections about a group of squirrels, a hedgehog, a frog and a beetle who live a wood. Other animals such as elephant and gnu also appear in the stories, and all of the collections are bound together by the importance of a series of letters which have a bizarre life of their own. For instance, the penguin writes on ice-floes that have melted by the time they arrive at their destination, and the toad's furious letter swells up, starts to glow, combusts and falls sizzling into a river.

In 2005 Tellegen published a new book of these stories, *Midden in de nacht* [In the middle of the night]. They have also been turned into a musical, 'The cricket recovers', with music by Richard Ayers and text by Rozalie Hirs.

Tellegen has also written poems and other books for children. *Mijn vader* [My father] (1994), like many of his stories, takes a preposterous situation and renders it almost believable. Here the father is a friendly giant and his son Jozef is a mini-person, who in every sense looks

up to his father. This was made into a play for theatre in Germany, and his *Teunis* (1996) has been turned into a television series, 'Tim'. It tells of a young elephant who lives with his mother in an otherwise human world.

Tellegen's bizarre, moving and unfailingly poetic mental constructions have generated a body of enthusiastic readers of all ages and won many major prizes.

Selected bibliography

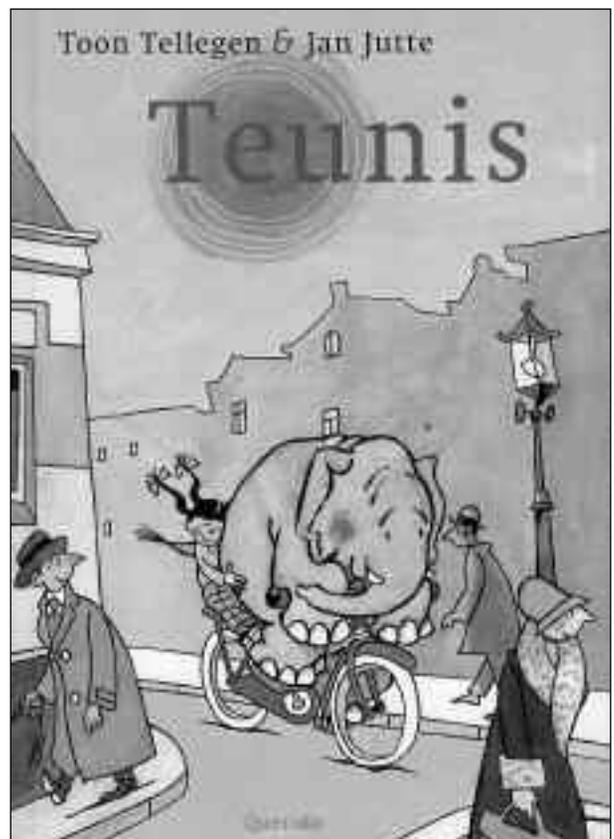
Er ging geen dag voorbij [Not a day went by] (Geerten ten Bosch illus) Amsterdam: Querido, 1984

Mijn vader [My father] (Rotraut Susanne Berner illus) Amsterdam: Querido, 1994

Teunis (Jan Jutte illus) Amsterdam: Querido, 1996

Plotseling ging de olifant aan [Suddenly the elephant turned on] (Annemarie van Haeringen illus) Amsterdam: Querido, 2004

Midden in de nacht [In the middle of the night] Amsterdam: Querido, 2005





EUGENE TRIVIZAS

Greece

Trivizas encourages children to dream and, at the same time, to draw strength from their dreams and to strive to make them come true.

—Alexandra Zervou

Eugene Trivizas, author of more than a hundred children's books, was born in Athens in 1946 and is one of the most important contemporary Greek authors for children. Currently professor of criminology and criminal justice at the University of Reading, Great Britain, he received his primary degree, an LLB, in Greece. This was followed by an LLM from the University of London, and in 1979 he was awarded a PhD in criminology by the same university.

For more than 30 years he has been involved creatively with many genres of literature: fairy tales, poetry, humorous stories, historical texts, opera librettos, children's theatre, comics and educational software.

Perhaps it is his background in law that give his children's books their thought-provoking and original twists. *Ta tria mikra lykakia* (*The Three Little Wolves and the Big, Bad Pig*, 1993) subverts the traditional tale of the bad wolf, encouraging readers to look beyond the stereotypical portrayals of familiar figures in fairy tales. This story lay around on Trivizas's desk for many years before it was published, as publishers were wary of publishing a book showing wolves as good. Once published, it became a

huge success. Now translated into seventeen languages, it has been selected for the Heinemann collection of the ten best classic picturebooks ever published.

Conflicts between legal justice and morality underpin *Carecrow* [The scarecrow's dream] (1984), a play in which a kind-hearted scarecrow suffers for his tolerance towards the birds he is supposed to be scaring away from a hunter's crop of lettuces.

In *Ta ogdonta-ochto ntolmadakia* [Eighty-eight dumplings] (1997), an interactive fairy tale, Trivizas invites his readers to take part in constructing what happens in the book, as the king's cook tries to decide how many dumpling rolls must be prepared for the royal astronomer.

Eugene Trivizas's 'Fruitopia' series of comic books, now turned into a television series, are



hugely popular in Greece. He recently won a court case against a soft-drinks company which tried to use the name of the series as a brand for one of their products.

Selected bibliography

Carecrow [The scarecrow's dream] Athens: Hestia, 1984

The Three Little Wolves and the Big, Bad Pig (Helen Oxenbury illus) London: Heinemann, 1993

Ta ogdonta-ochto ntolmadakia [Eighty-eight dumplings] Athens: Kalentis, 1997

I teleftea mavri gata [The last black cat] Athens: Ellinkia Grammata, 2001

I Despina ke to peristeri [Despina and the dove] (Maro Alexandrou illus) Athens: 2003

Illustrator Finalists



••• *Lilian Brøgger (Denmark), Etienne Delessert*
••• *(Switzerland), Isol Misento (Argentina),*
••• *Grégoire Solotaroff (France) and Klaas*
••• *Verplancke (Belgium) were finalists for the*
••• *2006 Hans Christian Andersen Award for*
••• *Illustrators*



LILIAN BRØGGER

Denmark

... for the illustrator the story is a starting point for the very personal process of actually creating the images. Even though I always make sure that the pictures relate faithfully to the story, the most important thing for me is to find my own pictorial cosmos in the text – or behind it, or maybe between the lines.

–Lilian Brøgger

Lilian Brøgger was born in 1950 on the island of Fanø off the west coast of Jutland. At the age of five she moved with her parents to Copenhagen, where she studied from 1967 to 1972 at the Danish School of Arts and Crafts (now the Danish School of Design). She was the first student to graduate with a degree in illustration, and her first picturebook, *Der hvor Linda bor* [Where Linda lives] (text by Bodil Bredsdorff) was published in 1975. Since then she has published over a hundred picturebooks and has also illustrated the covers of many children's books.

Her work as an illustrator and as a teacher at the School of Design in Kolding has influenced many other illustrators, and has also had an influence on the development of children's visual language for over 25 years.

In her earlier works she cultivated a consciously crude and awkward socially realistic style intended to make readers look with interest and wonder at her illustrations. Since then, she has developed and refined her style, while retaining an originality of imagination which gives her images humour, depth and variety.

Brøgger is interested in experimenting with style and technique. When she set out to illustrate Louis Jensen's *Hundrede historier* [A hundred stories] (1992) she was not daunted by the bizarre nature of the text, but got to grips with it by creating a smoky atmosphere with the help of paper stencils and a can of black spray paint. This technique was further refined in subsequent volumes in the series.

In the fifth book she introduces some colour to highlight certain aspects of these little stories, every ten of which is introduced by an illustration. Its originality was rewarded with a Golden Apple Award at the Biennial of Illustration in Bratislava in 2005. This is just one of many awards and honours received by Brøgger.

Her influence on emerging illustrators

continues with her role on the judging panel at the Bologna Children's Book Fair and as a member of the selection committee for the fair.



Selected bibliography

- Hans Christian Andersen *Ole lukøje* [The sandman] Copenhagen: Gyldendal, 1985
- Kim Fupz Aakeson *Historien* [The story] Copenhagen: Høst, 2000
- Hjördis Varmer *Den fattige dreng fra Odense – en bog om HC Andersen* [The poor boy from Odense – a book on HC Andersen] Copenhagen: Forum, 2001
- Erik Trigger Olesen *Rimfiskeremser. Fiskenes ABC* [Rhyemefishes. An ABC for fishes] Hillerød: Alma, 2004
- Louis Jensen *Hundrede meget firkantede historier* [A hundred very square stories] Copenhagen: Gyldendal, 2005



ETIENNE DELESSERT

Switzerland

I'm pushing the limits as much as I can. I can talk about life and death, the fragility of a world cracking, but I can talk about it in a way that's entertaining.

—Etienne Delessert

Etienne Delessert, painter, writer, graphic designer and designer of animated films, was born in Lausanne, Switzerland, in 1941. He worked as a graphic designer in Switzerland and then in Paris for two years, where he became art director of two magazines before moving to New York in 1965, where he spent nearly nine years. Here he became aware of new developments in creating picturebooks, and in 1967 *The Endless Party*, a retelling of the Noah's Ark story, was published. It received critical acclaim, launching Delessert as a successful picturebook artist.

In 1968 he illustrated Eugène Ionesco's *Story Number One*, one of the best-known of his works and generally considered to be a milestone in the development of children's literature. After its publication Delessert received offers from major American publishers and his books were translated widely abroad. *How the Mouse Was Hit on the Head by a Stone and Discovered the World* (1971) was created with advice from the psychologist Jean Piaget. This experience deeply influenced Delessert's method of communicat-



ing with children and encouraged him to continue working with picturebooks.

From 1972 to 1984 Delessert directed the Carbosse Studios at Lausanne. Here 40 graphic artists created animated films under his direction, including films for *Sesame Street*. During this period he also started the publishing house Tournesol, giving many illustrators the opportunity to publish their books. He also created an animated film featuring Yok-Yok, whose antics were turned into a series of books by Delessert. These became a huge success and were translated into many languages.

Delessert is an artist of great skill, and the influence of his work as a graphic artist and

also in film may be seen in the definition of his line and in his liking for dramatic moments to illuminate the narrative. In *Who killed Cock Robin?* (2004) he revisits the iconographic and philosophical vein of his first picturebooks, and in 2005 he produced *A Was an Apple Pie* and *Jeux d'enfance* [Children's games], which has been described as 'didactic and whimsical at the same time'.

There have been many exhibitions of Delessert's work, and he has received awards and accolades for the 80-plus titles which he has published to date.

Selected bibliography

- The Endless Party* (text with Eleonore Schmid) New York: Harlin Quist, 1967
 Eugène Ionesco *Story Number One* New York: Harlin Quist, 1968
Chanson d'hiver/A Long Long Song Paris: Gallimard, 1988/New York: Farrar, Strauss & Giroux, 1988
The Seven Dwarfs/Les Sept Nains Mankato: Creative Editions/Paris: Gallimard, 2001
Jeux d'enfance [Children's games] Paris: Gallimard, 2005



ISOL MISENTO

Argentina

I work from a pictorial vision, always researching new ways to perform my job as an illustrator, trying to find a different language for each book I work on. This search is the most challenging part for me – finding the visual concept and the general structure for the book.

–Isol Misento

Isol's quest for a visual language with which to express the concepts and thoughts in each book which she has illustrated is evident in her work. While her style is distinctive, it also adapts to different narrative situations, partly due to the varying media she employs in her efforts to catch the essence of what a book is about. Her use of a strong line – although at times it is deliberately uncertain and wavering – characterises much of her output. But with this she blends a variety of techniques and media including oil pastels in her first book, *Vida de perros* [A dog's life] (1998), collage in *El cuento de Auggie Wren* (*Auggie Wren's Christmas Story*) (2003/4) and the appearance of engraving in other titles, and frequently too she utilises the possibilities of digital colouring for special effects.

Isol Misento was born in 1972 in Buenos Aires, her current home. She studied art at the University of Buenos Aires and had ambitions to become a teacher of fine arts, but this was abandoned when she began to achieve success with her books.

Her first book *Vida de perros* [A dog's life] was published in 1998. She submitted it to a competition organised by the publisher FCE

(Fondo del Cultura Económica, Mexico), and while she didn't win the competition, it was decided that the book should be published.

She writes the text for much of her own work, but has also illustrated books by Paul Auster and Jorge Luján. The influence of the comic book is evident in her work and for five years she contributed visual material to the *Clarín* newspaper's Sunday magazine.

Isol has been invited to exhibit her work in a number of international exhibitions, including the Biennial of Illustration in Bratislava (BIB) where she won a 2003 Golden Apple Award for *Tic Tac*. She also exhibited at the British Council's 'Magic Pencil' exhibition in Buenos Aires

in 2004, and won the ALIJA (Association for Books for Children and Young People of Argentina) Award for Best Integral Book in 2004 for *Piñatas*.



Selected bibliography

Vida de Perros [A dog's life] Mexico: Fondo de Cultura Económica Publishers, 1998

Jorge Luján *Tic Tac* Mexico: Alfaguara Publishers, 2001

Paul Auster *El cuento de Auggie Wren* Buenos Aires: Sudamericana, 2003 / *Auggie Wren's Christmas Story* New York: Henry Holt 2004

Piñatas Buenos Aires: Del Eclipse Publishers, 2004

Jorge Luján *Ser y Parecer* [Being and appearing] Mexico: SM Publishers, 2005



GRÉGOIRE SOLOTAREFF

France

*What I am mostly interested in in life is people.
Human beings, their personalities, their secrets and
their relationships. That is what I want to explore.*

—Grégoire Solotareff

Grégoire Solotareff was born in Egypt in 1953. His father was a physician and poet of Lebanese origin and his mother was an artist of Russian origin. In 1956 the family moved to Lebanon and subsequently settled in France. During his childhood his mother took him to visit art museums and encouraged him to paint, draw and make books. He enjoyed reading La Fontaine's fables, and his books reflect the simplicity of these tales, and also the use of animal characters with distinctive moral attributes. Solotareff graduated as a physician in Paris and practised medicine for five years, before deciding that the artistic side of his genetic inheritance should hold sway, and he decided to devote himself to writing and illustrating. His first book was published in 1983.

Since then he has written and illustrated more than 150 books. He works to a daily timetable that makes it possible for him to publish between seven and ten books a year. In Paris he shares a studio with his sister, who is also an artist, but he also spends time in Brittany where, like many other artists, he finds inspiration.

His work is inspired by Maurice Sendak and Tomi Ungerer, and he says his background in the Middle East has influenced his style. But his main

artistic inspirations are Van Gogh and Matisse, and following their examples he uses strong colour – red, blue, yellow – frequently contained within strongly defined black lines on large surfaces. While his colour palette may be limited, he uses colours to great effect to tell a story, darkening reds or lightening yellows to create atmosphere. Simplicity in word and image dominates Solotareff's work. Pared down text is matched to stylised shapes portraying people and objects, reinforcing what it is exactly that he wishes to convey to his readers. Perspective, shadows and depth are absent from Solotareff's work. Humorous and ironic observations of people and things create a surreal atmosphere, which enables the artist to say and portray everything, including ugliness and evil.

Solotareff's work has received many honours, and has been translated into various languages including English, German, Spanish and Japanese.



Selected bibliography

Loulou Paris: L'École des loisirs, 1989

Mathieu Paris: L'École des loisirs, 1990

Un jour, un loup [One day, one wolf] Paris: L'École des loisirs, 1994

Toi grand, moi petit [You big, me small] Paris: L'École des loisirs, 1996

Le roi crocodile [Crocodile king] Paris: L'École des loisirs, 2005



KLAAS VERPLANCKE

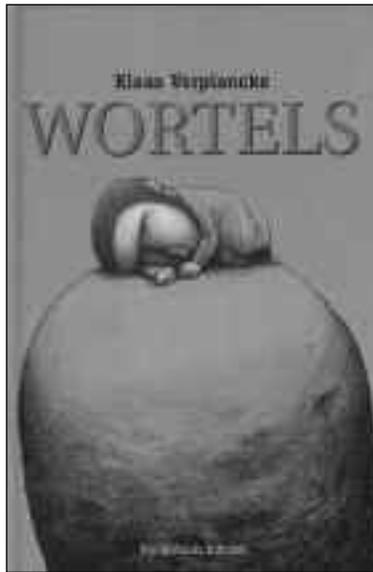
Belgium

... as if our work can only be light and airy and is only meant to make texts more easily digestible – I'm not willing to surrender to such a serving role. On the contrary, with respect to content, I just want to give the reader more space. I want to take it a step further and demand that the reader uses his intellect even more.

–Klaas Verplancke

This dedication to expanding the message of the text through his artwork is indeed the cornerstone of Verplancke's work. His earliest work was more realistic, but he felt it was necessary to go through this phase of development before switching to a mode which shows rather than tells what is happening, and, in particular, which conveys the thoughts and emotions of the characters.

Wortels (2004), for which he also wrote the text, is at first glance a simple story in which Ries, a gloomy hill warden, is confronted with Kerel, a character in the form of a tree grown from a seed which landed on the hill. Kerel is all that Ries is not, and this is expressed in the bodily shape and gestures of each of them. Here we see the use of a minimal basic form in order to obtain a maximal emotion. The main character is always at the centre. Verplancke succeeds in



converting emotions into body language.

Born in 1964 in Zwevegem, Verplancke studied commercial graphics design and photography in Ghent, and in 1990 started his career as a full-time illustrator and designer. His output is prodigious, and in 2001 he won the Bologna Ragazzi Award for his artwork and design for *Ozewiezewoze* (2000), a book of rhymes collected by Jan van Coillie. And in the same award *JOT* (2000) received 'Special Mention'. Verplancke has received many other awards and his work has been translated into numerous languages.

He says that his inspiration for his art comes from Flemish and Dutch illustrators such as Bosch, Ensor and Permeke, and also from comic books, films and photography. He uses both digital and more traditional techniques, includ-

ing pencil, pen, acrylic paint, scraperboard, collage and photographs, endeavouring to come up with a different approach best suited to each text.

Verplancke wants books to stir up the imagination. Children should be presented with questions, not bite-size chunks, because they are able to concentrate on the image.

Selected bibliography

- Jan van Coillie *Ozewiezewoze* Wielsbeke: De Eenhoorn, 2000
JOT Leuven: Davidsfonds/Infodok, 2000
Wortels Leuven: Davidsfonds/Infodok, 2003
Nopjes Wielsbeke: De Eenhoorn, 2005
Reus Wielsbeke: De Eenhoorn, 2005

Author and Illustrator Nominees

Country by country



- ⋮ *Author and illustrator nominees are here*
- ⋮ *presented in alphabetical order by country*



EMA WOLF

Argentina • Author

We authors work with the prime material of the word, the imagination, where there are no limits. The limitations are our own, they are personal and not part of the terrain we cross.

—Ema Wolf

Highly imaginative, indeed fantastical plots and characters are the overarching characteristic of Ema Wolf's books. *Los Imposibles* [The impossibles] (1988) is a fine example of her gift for creating situations in which, somehow, her readers find themselves believing, no matter how bizarre they might be. In her elegant play on accepted rules of logic, we meet a knitted man unravelling, a freckled Dracula, an aeronautic hen, and a granny who grows progressively younger, all presented within Wolf's scheme of alternative logic. Truly a world of 'what if...?'

This is also exemplified in *Libro de los prodigios* [Book of wonders] (2003), in which strange 'natural' occurrences are presented in somewhat tongue-in-cheek fashion — like a cat constructed from sand who is able to terrify rats. Cats often play an important role in Wolf's work, as in *Hay que enseñarle a tejer al gato* [Teaching kitty how to knit] (1991), where the reader encounters a woman who believes that knitting is a way of civilising the domestic feline. In *Historias a Fernández* [Stories to Fernández] (1994), the narrator is compelled to tell stories to keep her cat awake. The sleepy cat serves as a framing device to enable Wolf to present a set of absurd tales, some with their roots firmly in the tradition of folk-narrative.

And, in *La sonda aventura de Ben Malasangüe* [The resounding adventure of Ben Malasangüe] (1987) the inefficient pirate Captain Ben's cat plays an important role. Based on a traditional saga, it is an affectionate tribute to Wolf's Italian ancestors. It concludes with the pirate fleet landing in Buenos Aires, in the neighbourhood settled by immigrant Italians in the 19th century.

Buenos Aires in 1948 was the birthplace of Ema Wolf. She studied at the university there, and subsequently worked as an academic, an editor and a journalist. Her first children's book, *Barbenegra y los buñuelos* [Blackbeard and the buns]

was published in 1984. Since then she has published 23 books, and has won many awards, including the National Prize for Children's Literature in Argentina six times.



Wolf's use of language is a frequent source of comment in discussions of her work. It is not seen in a utilitarian

and operational sense but as an end in itself. Wolf values words as precise instruments to explore the world and she believes that it is the text that constructs a reader for itself.

Selected bibliography

La sonda aventura de Ben Malasangüe [The resounding adventure of Ben Malasangüe] (Atilio Lagusi illus) Buenos Aires: Torres Agüero, 1987

Los imposibles [The impossibles] (Jorge Sanzol illus) Buenos Aires: Sudamericana, 1988

Historias a Fernández [Stories to Fernandez] (Jorge Sanzol illus) Buenos Aires: Sudamericana, 1994

Pollos de campo [Country chickens] (Jorge Sanzol illus) Buenos Aires: Alfaguara, 1997

Libro de los prodigios [Book of wonders] (Matias Trillo illus) Buenos Aires: La Torre de Papel, 2003



ADELHEID DAHIMÈNE

Austria • Author

Language is the film director, the costume designer and make-up artist, the composer of colours and sounds, the creatrix of water from light, from flickers of dust.

—Adelheid Dahimène

Born in 1956 in Altheim, Upper Austria, Adelheid Dahimène travelled widely following commercial art training in Munich. She now lives in Wels, Upper Austria, and as well as writing books for children, young adults and adults, she works as a freelance advertising copywriter.

Commenting on the variety of ages for which she writes, Dahimène says ‘For me, there is no real difference between older and younger readers, except that I allow the one a higher dose of linguistic acrobatics than the other.’ Indeed, such acrobatics may be found in her YA novels, such as *Indie Underground* (1997) and *Ich, Rosa Lii, die Betraumte* [I, Rosa Lii, the Bedreamed] (1995). The former is subtitled ‘A novel for young adults in LP form’. It is created in the manner of an LP record, with an A-side and a B-side; the book has to be physically turned over on reaching the middle in order to read the other half. It contains the words of songs as part of the text, and has contemplative inserts instead of grooves, all enforcing the construction of guitar-playing Indie and his band.

But Dahimène finds picturebook texts most difficult ‘because of the succinctness that is necessary’. She has created a number of picture-

books with the illustrator Heide Stöllinger, such as *Esel* [Asses] (2002), *Schnell, Rudi, schnell!* [Quick, Rudi, quick!] (2003) and *Die Brillenhuhn* [The bespectacled hen] (2004).

In *Esel* [Asses] she takes a simple notion of two old asses who fall out with each other when planning their wedding anniversary. Each sets out in search of a better mate, but having considered the limitations of a cow, a goat and camels, they decide that they are best suited to each other after all. This gentle satire on those who make asses of themselves in marriage displays Dahimène’s ability to translate quite complicated notions into a language and form from which young children can take whatever they want to without missing out on the inherent fun.

Esel has been widely translated and has won several awards in Austria, and *Indie Underground* won the 1998 Austrian Children’s and Young Readers’ Book Prize.



Selected bibliography

Indie Underground Linz:Verlag Grosser, 1997

Esel [Asses] (Heide Stöllinger illus) St Polten: NP Buchverlag, 2002

Die seltsame Alte [The strange old woman] Heidi Stöllinger (illus) St Polten: NP Buchverlag, 2003

Spezialeinheit Kreiner [Special Agent Kreiner] St Polten: NP Buchverlag, 2003

Schnell, Rudi, schnell! [Quick, Rudi, quick!] (Heidi Stöllinger illus) Vienna: Picus Verlag, 2004



HEIDE STÖLLINGER

Austria • Illustrator

When I read or listen to a story, then I imagine the figures and their world. The illustrations are precisely what I imagine, and that is what I try to convey to the reader of the picture book.

—Heide Stöllinger

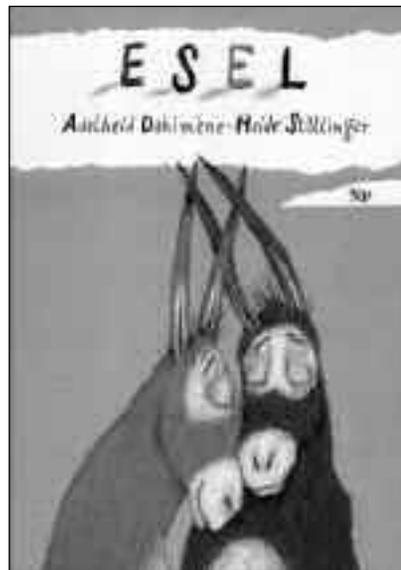
Heide Stöllinger was born in Klagenfurt, Austria, in 1941. On leaving school she spent a year studying to be an interior designer, but realised this was not what she wanted, and transferred to the University for Applied Arts in Vienna. After graduation she worked in an advertising agency and as a freelance artist for various magazines and an educational publishing house. Finding illustrating schoolbooks too limiting, she now specialises in picturebook art, and continues to work as a freelance artist from her home in Linz.

Stöllinger has collaborated with the author Adelheid Dahimène on a number of books, and Dahimène says of her '[she] does not illustrate, in her work she exposes the change of perspective which links the written word with the imagination. In this she is a soloist of the first rank, for I am convinced that the possibilities of ... my stories are better known to her than they are to myself ... [she uses] the charcoal to translate the contours in a compulsively subtle way, here creating that symbiotically interwoven transition between linguistic image and pictorial image.'

This transition is very evident in *Apo Stroph.* *Die Strich in der Gegend* [Apo Strophe. The line

in the vicinity] (1997) which, she thought she could never illustrate, when she first read Dahimène's text. But she succeeded in finding a way of expressing the quirky storyline in a comic-strip format, giving her plenty of opportunity for the quickly observed, at times almost sketchy drawings that characterise her work.

Paint is Stöllinger's least favourite medium; she favours charcoal, pencil, felt-tip pens, anything it seems that enables her to give urgency and spontaneity to her subjects. This lively style is well regarded in Austria where she has received many awards for her work. She has also been recognised internationally, receiving, for example, a Golden Apple at the Biennale in Bratislava for *Josefine* (1998).



Selected bibliography

Adelheid Dahimène *Der Schatten vom Hans* [Hans's shadow] Hamburg: Carlsen, 2002

Adelheid Dahimène *Esel* [Asses] St Polten: NP Buchverlag, 2002

Adelheid Dahimène *Die seltsame Alte* [The strange old woman] St Polten: NP Buchverlag, 2003

Adelheid Dahimène. *Schnell, Rudi, schnell!* [Quick, Rudi, quick!] Vienna: Picus, 2004

Klara Fall *Elfriede* Vienna: Jungbrunnen, 2005



PIERRE CORAN

Belgium • Author

To read, to write, to play with poetry is like playing a sport: it keeps you healthy.

—Pierre Coran

Not many writers for young people have a library named after them, but Pierre Coran is one of the few. Several schools and a children's library in his native Belgium bear his name, attesting to the popularity of this author of many books of poetry and stories for a young audience.

Coran, a maths teacher and already an author for adults, began writing for young people almost by accident. Following a question from one of his pupils asking why he never wrote for children, he began to think up stories for a younger audience. In this, he has not been short of material for inspiration, and his trilogy *Le commando des Pièces-à-trous* was prompted by memories of his childhood in German-occupied Belgium during World War II.

Coran's novels also consider serious issues affecting society, and in *Memoire blanche* [Blank memory] (1997) he confronts the issue of alcoholism. Here, he presents his readers with a

graphic account of the damage inflicted by excessive drinking when a suspected murderer cannot recall his actions at the time of the killing as he was too drunk to remember anything.

Coran was born in 1934 in Saint-Denis en Brocqueroie, near Mons in Belgium. For many years he combined his career as a teacher – and later as a headmaster – with his writing, but eventually words kept calling him away 'from the bothers of the administrator's day and offered him their secrets to tempt him into the freedom of stories'. However, he continues to visit schools and to work with children, performing his poetry and telling stories.

He is the winner of many awards in the French-speaking world, and his poetry has brought him one of his most treasured prizes. In 1989 he received the *Grand Prix de poésie pour la jeunesse*, awarded by the French Ministry of Youth and Sports. This was for *Jaffabules* (1990), which remains one of his most popular collections of poetry. He has published almost a hundred books, and his work has been

translated into many languages, including Braille.

Selected bibliography

La peau de l'autre [The skin of another] Tournai: Casterman, 1983

Jaffabules Paris: Hachette Jeunesse, 1990

Le roman de Renart [The story of Renart] Tournai: Casterman, 1996

Memoire blanche [Blank memory] Paris: Seuil, 1997

L'amour mauve [Purple love] Grasset Jeunesse, 2005





JOEL RUFINO DOS SANTOS

Brazil • Author

... literature has a huge power of 'opening minds' – if we prefer a commonly used formula. That is why literature is always subversive.

– Joel Rufino dos Santos

Joel Rufino dos Santos was born in Rio de Janeiro in 1941. His family was not well-off and he supported himself through high school and at the National University of Philosophy, where he obtained a doctorate in communication. At university he began to co-operate in writing *Historia Novado Brasil* [New Brazilian history]. He spent 1964 and 1965 in exile in Chile and Bolivia because of his political opinions, for which he was imprisoned from 1972 to 1974. He has not lost his commitment to human rights and has held a number of public offices. He is also active internationally, and represents Brazil on UNESCO's International Scientific Committee.

Santos's first literary inspirations were the Bible, comic books, his father who read to him, and his grandmother who was a well-regarded indigenous storyteller. Black and Amerindian folktales influence his work, and in his writings and his political work he constantly displays a commitment to these groups. His first

published work for children was retellings of Brazilian folktales in a magazine, *Recreio*. While in prison he wrote letters to his then 8-year-old son, Nelson, which were later published in a book, *Quando eu voltei, tive uma surpresa* [When I came back I had a surprise] (2000).

He has published almost 30 books, both fiction and non-fiction, for young people. While his characters are often members of minorities and in his books he confronts issues of prejudice, domination and social inequality, his work is never didactic, and story is never subordinate to his ideals.



Santos currently teaches Brazilian literature at Universidade Federal do Rio de Janeiro. He has received awards for his writing in Brazil and other parts of South America; his work has been widely translated, and has been adapted for the stage and screen. He has also received public recognition for

his social and political work.

Selected bibliography

- Uma estranha aventura em Talalai* [A strange adventure in Talalai] Sao Paolo: Pioneira, 1978
- O curriculum que virou gigante* [The curriculum that became a giant] Sao Paolo: Atica, 1980
- O Saci e o Curupira e outras historiasndo foclore* [Saci and Curupira and other stories from folklore] Sao Paolo: Atica, 1984
- Gosto de África* [Flavour of Africa] Sao Paulo: Global, 1998
- Quando eu voltei, tive uma surpresa* [When I came back I had a surprise] Rio de Janeiro: Rocco, 2000



RUI DE OLIVEIRA

Brazil • Illustrator

His art is extremely concrete, figurative and tangible.

—Andersen dossier

Rui de Oliveira was born in 1942 in Rio de Janeiro, where he studied painting at the Museum of Modern Art and graphic arts at the Fine Arts School of the Federal University. Subsequently, he studied illustration and animation in Budapest and worked there as a film animator. He returned to Rio de Janeiro in 1975 to become the art director of Globo Television Network, and in 1979 became art director of TV Educativa. During his time in television he produced programmes for children, and worked with children's authors.

In 1983 he became a freelance artist, creating posters, book covers, animated films and illustrations for children's books. Perhaps it is this varied background that has helped in the development of his eclectic style, of which he says 'it is impossible to find stylistic coherence in [his] work'.

Now professor of visual communication at the Federal University in Rio de Janeiro, he has continued to work as a children's book artist, and has over a hundred titles to his credit. Oliveira cites his main influences as British

illustration of the Victorian period, and in particular he admires the work of Walter Crane. He likes to work with the traditional media of gouache and watercolour, but is not averse to using other media when he feels it suits the subject matter. Of *O touro de lingu de ouro* (1994) he says 'I wanted to illustrate it as if it were a popular tapestry and so I used acrylic paint. I wanted the texture ... to recall those paintings made by the Black Jamaicans. The technique has those two sides: identification and adequacy, personal identification and text adequacy.' In *Tapete magico* [Magic carpet] (2003) we can see



the variety in Oliveira's style, but the unifying force is the attention to details, and the strength and vigour which permeates his work.

Oliveira has won many awards for both his film work and his books. These include a Norma Concourse for Picture Book Illustration for artwork for Michael Ende's *Momo*, numerous awards from FNLIJ, the Brazilian section of IBBY, and the Luis Jardim Award in 2003 for 'The Best Book without Text'.

Selected bibliography

- William Shakespeare *The Tempest* Sao Paulo: Companhia das Letrinhas, 2000
- Luciana Sandroni and Lilia Schwarcz *Chapeuzinho Vermelho e outros contos por imagem* [Little Red Riding Hood and other imaginary tales] Sao Paulo: Companhia das Letrinhas, 2002
- Ana Maria Machado *Tapete magico* [Magic carpet] Sao Paulo: Atica, 2003
- Adriana Lisboa *Lingua de Trapos* Rio de Janeiro: Rocco, 2005
- Cartas lunares* [Moon letters] Rio de Janeiro: Record, 2005



JEAN LITTLE

Canada • Author

... when you're there, in a book, and you can now look at yourself – whether for the first time or the umpteenth time – then, in a sense, you're known for who you are, you're accepted as you are.

–Jean Little

Jean Little's parents were doctors serving as medical missionaries in Taiwan when she was born in 1932. In 1939 the family returned to Canada and settled in Guelph, Ontario. Born with a severe visual disability, Little attended a regular school and obtained a BA in English language and literature at the University of Toronto. Now, she writes with a talking computer and travels everywhere with her guide-dog.

Her sight impairment has given her an empathy with others who are disabled, and she worked with children with special needs after her graduation. It also made her aware of the lack of books that realistically portrayed children with disabilities. She comments that "The few books of the fifties that featured handicapped children usually portrayed them as moping their lives away while enviously gawking at the "normal" friends doing everything that they couldn't."

Her first book, *Mine for Keeps*, was published in 1962 and was about a child with cerebral palsy. She captures Sally's physical and emotional challenges in her life, and does not ignore the insensitivity of the adult world, including Sally's mother, to a child who requires much encouragement in coping with her situation.

Since then Little has published over 40 books, and has received many awards. *Mama's Going to Buy You a Mockingbird* (1987) has received particular recognition for its approach to a sensitive theme for a children's writer, that of the terminal illness and death of a parent.

Little has written novels, poetry, text for picturebooks, biography and autobiography. A sense of growing up in Canada in times of turmoil is evoked in *Orphan at my Door* (2001), the story of a 'home child' from London, placed with a Canadian family in the early 20th century. *Far from Home: The World War I Diary of Eliza Bates* (1965) describes how the war affected a town in Canada. *From Anna* (1972) and *Listen for the Singing* (1977) are both set against a backdrop of World War II, and recount the experiences of exiled children. But Little has not ignored problems of modern Canada:



Willow and Twig (2000) is the story of two children abandoned by their drug-addict mother in the slums of downtown Vancouver.

Little is a member of the Order of Canada and has been awarded several honorary doctorates.

Selected bibliography

Mine for Keeps Toronto: Viking, 1962

From Anna New York: Harper & Row, 1972

Mama's Going to Buy You a Mockingbird Toronto: Penguin, 1987

Little by Little Toronto: Penguin, 1987

Willow and Twig Toronto: Penguin, 2000



MICHÈLE LEMIEUX

Canada • Illustrator

Drawing is for me a form of writing, a direct way to transcribe our emotions into the language of imagery. I like the abstract element of imagery, an image that must speak to a narrative.

—Michèle Lemieux

Michèle Lemieux is an artist whose work constantly surprises, varying from softly outlined watercolour and gouache images to the spiky figures of *Gewitternacht*, which won her much acclaim and the Bologna Raggazi Prize. In 2000 the National Film Board of Canada selected it to be made into an animated film, *Nuit d'orage*, and it too has garnered many awards, including the Crystal Bear Award from the International Berlin Film Festival.

Lemieux was born in Quebec city in 1955. Her interest in art was encouraged by her parents, and from an early age she was interested in illustrating stories. At Laval University, Quebec, she developed her talents as an illustrator, and continued her training at the German Association of Visual Arts, specialising in drawing and printing. She developed a career illustrating books while teaching at the School of Design at the University of Quebec.

Le bal des chenilles (1979) was Lemieux's first published children's book, and since then she has produced over fifteen more. Many of her titles have been published in more than twenty countries, and have been adapted for stage and screen. Her work ranges from illustrations for books for young children to the intriguing *Gewitternacht*, a book for all ages.

In *Double espace* (text by Francine Sarrazin)

she creates a world of strange beings. Reviewing this book in *Lurelu* (Printemps 1998), Edith Bourget said, 'Michèle Lemieux inhabits many worlds, touching different levels of consciousness, and always growing and evolving. Life and death intertwine: the subtle message and the free quality combine with the passion.'

Her work has also featured in international art exhibitions and in graphic arts journals. In 1999 and 2001 she mounted two retrospectives of her work, in Austria and in Montreal as part of the Biennale de l'illustration Québécoise.

Michèle Lemieux's work is strongly self-aware, always imbued with powerfully rich and evocative images. Her art subtly brings to question, through the strength of visual metaphor, the fundamentals of narrative art. These qualities have been widely recognised, and on several occasions she has been a finalist for Canada's prestigious Governor General's Literary Award; she has received the *Prix d'excellence* from the Association of Quebec Illustrators.

Selected bibliography

- Gian Carlo Menotti *Amahl and the Night Visitors* Toronto: Kids Can Press, 1986
 David Booth (comp) *Voices on the Wind* Toronto: Kids Can Press, 1988
What's that Noise? Toronto: Kids Can Press, 1989
 Edward Lear *There Was an Old Man ... : A Collection of Limericks* Toronto: Kids Can Press, 1994
Gewitternacht [Stormy night] Weinheim: Beltz und Gelberg, 1998





TAO WENJIE

China • Illustrator

Tao Wenjie's illustrations break through the shackles of cultural traditions, and expand much in the traditional techniques of ink colour and line drawing in Chinese drawing.

—Pang Bangben

Tao Wenjie was born in 1958 in Hangzhou, in Zhejiang province in China. The beautiful lake-land scenery and the traditional Chinese culture of the area have exerted a strong influence on his work. Following graduation from the China Academy of Art and army service, he embarked on a career in publishing with Zhejiang Juvenile and Children's Publishing House as an art editor and illustrator. He has continued to work in publishing while developing his career as an illustrator, and is now a senior editor and a director/commissioner of children's art and illustration design with the China Publishing Association, children's division.

Subject matter varies in Tao's work. *Hugong* [Grandpa Pot] is a traditional story set in the Han Dynasty about an old man who makes a living selling medicines, while *Xiao Xiong Ba Lipu*

[Little bear Ba Lipu] tells of a little bear who protects a leaf which has been injured by a beetle. The natural world is often the subject matter of Tao Wenjie's art, frequently imposed on a dream-like landscape, as in 'Spirit Horse'. Here, a strange horse comes to earth, encountering a lion who plays flowery music. *Tong Nian de Meng* [Dreams of childhood] is a nostalgic look at all those dreams we had in childhood, and the dreams adults have about scenes from their childhood.

Tao's work is distinguished by a fine attention to detail. Each image is bustling and lively, full of exuberance and wit, whether it centres on traditional Chinese tales or more universal anthropomorphic stories. His palette varies between sensuous bursts of colour and more

muted tones, depending on the topic of the book, but in every case the eye of the reader is encouraged to dwell on his visual interpretation of the narrative.

He has illustrated more than 30 bestselling books, and many of these have won awards. His picturebook art is collected by the Chinese Art Museum, and his work has been displayed in many exhibitions. He has been featured in a television programme, and also has been the subject of many newspaper and magazine articles.



Selected bibliography

Hugong [Grandpa Pot]

Xiao Xiong Ba Lipu [Little bear Ba Lipu]

Tong Nian de Meng [Dreams of childhood]

Ti Tuo Ti Tuo Xiao Hong Xie [Little red tapping shoes]

Zheng Yue Zheng [The first moon]



ZHANG ZHILU

China • Author

I want to bring [children] happiness, but worry they may become weak and lack bravery in the face of reality, like those children living on ice-cream and chocolate. Children's literature needs to lead children to think and learn, which is as important as being happy.

—Zhang Zhilu

Zhang Zhilu is one of China's best-known authors of novels for children, and has also turned many of his stories into film plays and television series. His books span a wide range of themes and topics, including realism, fantasy, science fiction and humour. In all of them his overwhelming concern is for his young readers, but Zhang Zhilu's works are more than morality teaching or political lecturing. He has always wanted to stimulate children to ask: What is the relationship between all of us and the world? What does it mean to be human? What is life? What is meaning and value?

Zhang Zhilu was born in 1945 in Beijing. He grew up in a traditional *hutong* (alleyway) courtyard-house in a family that was not well-off. As a child he was shy and spent much of his time reading, often in a picturebook store at the entrance to the *hutong*. He also read the classics and contemporary Chinese literature and books from the former Soviet Union, all of which later informed his writing. When he finished school in 1964 he enrolled in the Physics Department of Beijing's Teachers' University.

In 1966 as the Cultural Revolution gained

momentum throughout China, his father was denounced because he served as a military officer with the Kuomintang Nationalist Party during the anti-Japanese war. Family property was confiscated, and both of his parents were forced to clean up their neighbourhood with humiliating signs hung around their necks. As a result, his father drowned himself in a lake.

All of this had a profound effect on Zhang, who was sent to a military farm in 1968 to grow rice. Following this, he was assigned to teach in a middle school in Beijing. Encouraged by praise for a poem which he wrote after the ending of the Cultural Revolution, he began to write novels and film scripts. However, success did not come quickly, and it was not until the 1980s that he was recognised as a novelist. Since then he has been critically acclaimed in China and Taiwan and he has received many awards



and honours for his books and film scripts. He is also gaining an international reputation now that English translations of some of his books are available.

Selected bibliography

- Silly Duck Oboe. Nanjing: Jieli Publishing House, 1988
 The Third Corp. Beijing: China Children's Publishing House, 1991
 Me and my shadow. Nanjing: Jiangsu Children's Publishing House, 1995
 Do you have mouse pencils? Hangzhou: Zhejiang Juvenile and Children's Publishing House, 2002
 Illusion unlimited. Wuhan: Hebei Children's Publishing, 2004



JOŽA HORVAT

Croatia • Author

Borne by courage and passion, Horvat's figures often challenge fate and extend the boundaries of human passion.

—Andersen dossier

In all his works about the sea, Horvat creates protagonists that have an arresting enthusiasm for exploration, linked with the curiosity and courage to defy the majestic and dangerous ocean. Borne by courage and passion, Horvat's figures often challenge fate and extend the boundaries of human passion.

The sea is central to the writings of Joža Horvat. Frequently, his novels concern the tension between man's relationship with the sea juxtaposed with an elemental desire to conquer nature. Many factual details about navigation, anthropology and geographical locations are included, not surprisingly perhaps, as his books are often based on his own travels. Named after his boat *Besa*, in which, in 1965, he sailed around the world for two years with his wife and son, *Besa* (1973) draws on the logbook he kept during that journey.

Horvat, one of nine children, was born in 1915 in Kotoriba, Croatia. His father was a baker and an innkeeper. During his schooldays he had to help to support himself by working as a liftboy, and during his final year at secondary school in Zagreb, he was a teaching assistant in a school for the blind. After military service, he studied for a degree in philosophy, pedagogy



and literature at Zagreb University. From 1941 until 1945 he fought in Tito's army.

After the war, he began a career writing film scripts. His first film won an award, but his second, *Ciguli Miguli*, a political satire, was banned for 27 years. His first published book was *Sedmi be* (1939). 'An ABC of human waste' (1960) was written for his two sons, and was his first children's book.

His books with a maritime setting have received particular acclaim. His work has been compared to that of Hemingway and Herman Melville, especially in its descriptions of the sea allied to

a gripping adventure story. *Dupin Dirk i Lijena Kobila* [Dolphin Dirk and the lazy mare] (1997), while primarily an adventure story about a talking dolphin, also has elements of science fiction and fantasy.

Written following a period of great personal tragedy, *Operacija 'Stonoga'* [Operation centipede] (1982) reflects his endeavours to find a fresh meaning in life. In it,

the protagonists sail in search of a non-existent archipelago somewhere in the Bermuda Triangle. *Waitapu* (1984), written when Horvat was 70, is his most celebrated book. Set in the South Seas, it is again about a mythical place, and a young fisherboy's search for truth and justice.

Many of Horvat's books have been translated. His work has received awards, and he was awarded the Order of the Morning Star of Croatia in 2005.

Selected bibliography

Besa Zagreb: Liber, 1973

Operacija 'Stonoga' [Operation centipede] Zagreb: Mladost, 1982

Waitapu Zagreb: Mladost, 1984

Dupin Dirk i Lijena Kobila [Dolphin Dirk and the lazy mare] Zagreb: Mozaik Knjiga, 1997

Svjetionik [The lighthouse] Zagreb: Naklada Ljevak, 2000



JOSEFINE OTTESEN

Denmark • Author

I don't think it's possible to write about war and fighting without allowing it to get bloody. Personally I am tired of those novels about boys, tiny as shrimps, who are being bullied by big hooligans and then – like Odysseus – turn out to be smarter in the end. I wanted to write a story about one of the hooligans!

– Josefine Ottesen

The above comment defines Josefine Ottesen's attitude to writing her 'Warrior' trilogy, in which she was concerned with defining a positive, active masculine power, a power that is often frowned upon in polite society. The series is described as 'a philosophically based fantasy'; in it her protagonist, Odd, a boy without inborn restraints, plunges into fights and adventures in his journey from slavery to becoming an enlightened king.

The 'Warrior' trilogy displays the meticulous planning which Ottesen undertakes before starting to write. For it she consulted authorities on Viking ships, aikido, psychotherapy, shamanistic rituals, weaponry of various kinds, and even tried shooting a longbow so that she would know how it felt when Odd took aim.

Perhaps this painstaking desire to experience the reality of what she describes in her books stems from her background in theatre. She is an actor and stage director and has worked in children's drama around the world, and has also adapted several of her books for stage, film, tele-

vision and radio. She was born in Copenhagen in 1956 and still lives in Denmark, on the island of Fyn, with her musician husband and two children. She holds a degree in dramaturgy from the University of Aarhus, and lectures in and gives workshops on acting and writing.

Her first published book was *Prinsesse Morgenrøde og Lindormen* [Princess Morningbloom and the lindorm] (1983). This was followed by *Eventyret om fjeren og rosen* [The feather and the rose] (1986), a fantasy novel, published at a time when the emphasis in Danish writing for young people was on social and political realism. It gained her national recognition for this reason as well as for the quality of her writing and storytelling. Since then she has written more fantasy

novels for older readers, as well as the 'Roselil' and 'Grønnesø' series for younger children, and the text for several picture-books. She has won prizes for her work in Denmark, and is widely regarded for her work in the fantasy genre.



Selected bibliography

- Eventyret om fjeren og rosen* [The feather and the rose] Copenhagen: Mallings, 1986
- Regnbuestenen* [The rainbow stone] Copenhagen: Høst & Son, 1999
- På den yderste ø* [On the furthest island] Copenhagen: Høst & Son, 2001
- Bag borgens mure* [Behind the castle wall] Copenhagen: Høst & Son, 2003
- Over åbent vand* [Across open water] Copenhagen: Høst & Son, 2003
- Dæmonernes hvisken* [The demon whisper] Copenhagen: Høst & Son, 2005



HANNELE HUOVI

Finland • Author

One can always find the answers to the problems of life within fairy tales, and within fairy tales there is always a place for the individual amid the universe.

—Hannele Huovi

Hannele Huovi's storytelling includes elements of old fairy tales, myths, legends, fantasies, humorous stories and realism, underpinned by a determination to make her readers think. These are the tools by which she draws children into a world where they can find themselves. Her themes are varied and she does not shrink from dealing with darker aspects of life, even in her humorous tales: death, illness, loneliness and fear are present in her work, but these are always tempered by humanity, warmth and tolerance.

A dichotomy between longing for power while desiring freedom is also a preoccupation for Huovi, particularly in her later writing. *Höyhenketju* [The feather chain] (2002) is a fantasy novel situated in the mythical kingdom of the birds, and in the land of shadows, inhab-



ited by humans. Narrated alternately by Eleisa, a blind girl who loves birds, and the mysterious Two-Face, as they trek through a deep forest, it is a tale of the characters' inner growth as well as an intriguing adventure.

Huovi was born in 1949 in Kotka, Finland. She graduated from the University of Helsinki with a BA degree, and worked as a freelance journalist for Oy Yleisradio Ab (Radio Finland). She has written radio plays and scripts for radio and television programmes, but it is as a writer of children's books that she is best known, and she has won many awards for her work in this area. She has written nursery rhymes, text for picturebooks, fairy tales, novels for emerging readers and for young adults. She became a full-time author in 1983, and has translated over 50 children's books into Finnish. She has also participated in the creation of teaching materials for pre-school and school children.

She is committed to encouraging children to find enjoyment in their reading, and humour is a strong element in her writing for this age group. *Maailman paras napa* [The best bellybutton in the world] (2005) explains parts of the body in a clear and fascinating way to small children by using the device of creation myths to explain how each part came into being and its uses.

Selected bibliography

- Urpo ja Turpo* [Urpo and Turpo] (Jukka Lemmetty illus) Espoo: Weilin & Göös, 1987
- Vauvan vaaka* [Nursery rhymes and poems for babies] (Kristiina Louhi illus) Helsinki: Tammi, 1995
- Vladimirin kirja* [The book of Vladimir] Helsinki: Gummerus, 1998
- Matka joulun taloon* [Journey to the Christmas house] (Virpi Talvitie illus) Helsinki: Tammi, 2001
- Höyhenketju* [The feather chain] Helsinki: Tammi, 2002
- Gepardi katsoo peiliin* [The cheetah looks in the mirror] (Kirsi Neuvonen illus) Helsinki: Tammi, 2003



VIRPI TALVITIE

Finland • Illustrator

It seems to me unnecessary to draw only some familiar person or item doing something that is already exhaustively described in the text. It feels fun to begin illustrating if there is some kind of visual insight in the picture.

–Virpi Talvitie

Virpi Talvitie was born in Ilmajoki, Finland, in 1961. She began her career as an illustrator by illustrating schoolbooks and magazines. She won awards for her work on schoolbooks and her magazine art has featured in a number of exhibition. In 1989 she was awarded an MA by the Department of Graphic Design at the University of Art and Design, Helsinki, and following on that she began to illustrate book covers and adult and children's books. She has illustrated books in a wide variety of genres, and most recently has started to illustrate classic Finnish fairy tales, creating characters with whom contemporary children can easily identify.

She uses oil pastels, watercolours and crayons, often scratching through layers of colour to create particular effects. She enjoys portraying human figures in her work, capturing their characters and emotions, often in a humorous or light-hearted fashion.

Talvitie not only wants to show what is in the text in any book she illustrates; her aim is also to add fresh nuances to the text. She claims that as a child she was a lazy reader, finding rest in the pictures in a mass of text, and in her work, she

hopes to give children the same opportunity to pause and reflect. She draws on her own experiences of nature, memories of childhood and holidays with her family for ideas for her work. *Kivikauppaa ja ketunleipiä* [Stone trade and wood sorrel] (2002) is based on her own images of childhood and the flat, regular landscape in which she and Katri Tapola, the author of the text, grew up. In it, a quarry used as a playground by a group of girls is the target for a takeover by two boys, and the rural setting and childhood games are elegantly caught by Talvitie.

She enjoys collaborating with authors in the planning stages of a book and has a number of successful partnerships with authors, including Katri Tapola with whom she has worked on several children's novels. She has illustrated three picturebooks with text by Eppu Nuotio, and has illustrated books of poems and a number of novels featuring characters Elsa and Eetu by Tittamari Marttinen.



Selected bibliography

- Hannele Huovi *Matka joulun taloon* [Journey to the Christmas house] Helsinki: Tammi, 2001
- Leena Laulajainen *Lumottu lipas* [The enchanted box] Helsinki: Tammi, 2002
- Eppu Nuotio *Epsukepsu* Helsinki: Tammi, 2002
- Katri Tapola *Kivikauppaa ja ketunleipiä* [Stone trade and wood sorrel] Helsinki: Tammi, 2002
- Tittamari Marttinen *Elsan ja Eetun harharetki* [Elsa and Eetu's Odyssey] Helsinki: Tammi, 2003
- Katri Tapola *Satu joka oli totta* [A fairy tale that was true] Helsinki: Tammi, 2004





PIERRE-MARIE BEAUDE

France • Author

I do not search systematically for heroes who will please my readers. I write, first of all, for myself, to explain to myself some of the great questions of life – love, death, suffering, joy, homelessness.

–Pierre-Marie Beaude

One of seven children, Pierre-Marie Beaude was born in Saint-Pierre-Église in Normandy in 1941. His father and grandfather worked in the submarine-building arsenal in Cherbourg, and young Pierre-Marie spent his childhood close to the nearby harbour. His studies at St Paul's school in Cherbourg included Greek, Latin and English, and when he finished school he entered a seminary at Coutances, where he added Hebrew to his languages. From 1966 to 1970 he attended the Gregorian University and the Biblical Institute in Rome, and completed a doctoral thesis on the history of the interpretation of the bible, a subject in which he specialised in his later work. He became a teacher at the Centre of Theological Studies at Caen, and learned Aramaic, German and Italian with a view to conducting research into religious sciences at the University Marc Bloch in Strasbourg. In 1988 he became a teacher and researcher at the University of Metz.

He is the author of books for adults about the origins of Christianity, but *Flora: l'inconnue de l'espace*, his first novel for young people, was published in 1987. His travels in the Middle East influenced the plot and setting for many of

his novels. In 1996 he visited Canada for the first time to undertake research at Laval University in Quebec, and following visits to the Canadian forests and the Saint Laurent river he was inspired to write *Coeur de louve* [Heart of a she-wolf] (2003).

The prairies of the American west are the setting and inspiration for *Jeremy cheval* [Jeremy the horse] (2003), the story of an American Indian boy who goes to search for his missing mother, is transformed into a horse, and has to live with a pack of wild horses. This metamorphosis allows Beaude to explore the contained borders that separate us from the animal world and to question what it is that makes us human beings.

Beaude's intimacy with the great Middle Eastern texts in Sumerian, Assyrian, Babylonian, Egyptian and Hebrew taught him the importance of the great founding stories, and how

through them mankind can approach the fundamental questions that condition existence.



Selected bibliography

Issa, enfant des sables [Issa, child of the sands] Paris: Gallimard Jeunesse, 2002

La maison des lointains [Faraway house] Paris: Gallimard Jeunesse, 2002

Jeremy cheval [Jeremy the horse] Gallimard Jeunesse, 2003

Fleur des neiges [Snow flower] (Claude Cachin illus) Paris: Gallimard Jeunesse, 2004

Leïla, les jours [Leïla's days] Paris: Gallimard Jeunesse, 2005



VASSO PSARAKI

Greece • Illustrator

Colours and fairytales have enchanted me and turned my life into a voyage ... and beside me, fellow-travellers, the children.

—Vasso Psaraki

Vasso Psaraki was born in Athens in 1945. She studied at the Vakalo School of Fine Arts, taking courses in stage design, painting and engraving. From 1966 to 1974 she was art director at Pavlidis, the oldest Greek chocolate firm. During this period she designed hundreds of packages for products for the market in Greece and abroad. Many of these products were for children, and her ideas for designs were taken from well-known fairy tales. One of these, the wrapper for ‘Lacta’ milk chocolate is still in circulation 32 years later. In the 1970s she also taught typography and packaging at the Vakalo School of Fine Art.

Her first book was published in 1979. This was *Gyro-gyro oli sti mesi i chara* [Round and round with joy in the middle] with text by Niki Vourvouli. Since then she has illustrated 54 books, and of which she wrote the text for sixteen. She also designs book and CD covers, posters, textiles and greeting cards. She created the 1991 International Children’s Book Day poster for IBBY.

Psaraki’s palette varies according to the theme and tone of the book she is illustrating. At times her choice of colours is strong and bright, but more often her tones are calm, even muted, bringing to the fore the subtleties of the text. She illustrates using different media and tools,

often favouring egg tempera and an airbrush.

In 1982 she took a course in handloom weaving at the Hellenic National Handicrafts Organisation, specialising in tapestry work using handmade natural dyes. The experience of using colours drawn from nature influenced her subsequent work, and can be observed in many of her books. Her creative energy also goes into making masks, and insects, using springs, cogwheels and parts from old watches, and these have been the subject of several exhibitions.

She continues to work at tapestry making, using wool which she dyes herself from plants gathered in her garden. She remarks that ‘It’s a lovely experience to create this palette of soft natural colours ... when you know how these delicate shades came into being, and when you picked the leaves of flowers that went into them, it binds you much more closely to your work.’



Selected bibliography

- Tò vatrachaki me tin kitrini grammi* [The little frog with the yellow stripes] Athens: Lotos, 1988
- Melina Karakosta *T’asteria pou zilevan* [The stars that were jealous] Athens: Patakis, 1995
- Maija Bariç *Joen laulu* [The river song] Helsinki: Lasten Keskus, 1999
- Ksero tragoudia na sas po* [I know songs to tell you] Athens: Patakis, 2001
- Tò sofo vivlio tis soumoutou* [Soumoutou’s book of wisdom] Athens: Patakis Publications, 2005



MOHAMMAD HADI MOHAMMADI

Iran • Author

I grew up in a land of long history, which has inherited intricate and interwoven layers of thought that are very difficult to penetrate. So whether we want it or not we are part of that tradition.

—Mohammad Hadi Mohammadi

Mohammad Hadi Mohammadi's parents moved from a village in central Iran to Tehran in 1940, and in 1961 Mohammadi was born. His mother was a gifted storyteller, and had many recollections of traditional Iran as well as a knowledge of folktales with which she entertained her son. These are two elements which have informed much of his writing.

Young Mohammadi was sent to a strict school which he hated, preferring to play soccer in the dusty streets around his home. When he was about 12 he discovered a library newly established by Kanoon, and here he began to read avidly, and also to write his own stories. He left school early to work in a printing house in Tehran, but later went back to complete his high school education. During the Islamic Revolution he was forced to go into hiding with his brother in a remote area. In 1988, at the end of the Iran–Iraq war his first book, *Fazanavard-ha dar Koureh Ajor Pazi* [Astronauts in the brick kiln] (1988) was published. It was very successful in Iran, and was followed by more books and a seven-volume history of chil-

dren's literature in Iran. He has extended his interest in literature internationally with a stay at the International Youth Library in Munich (1997), and a period of research in Sweden (2003/4).

Much of Mohammadi's work is rooted in fantasy and folktale, but he has also produced books which draw attention to the plight of working children and deprived minorities who live in destitution. *Avareh bi khorshid* [Without roof, without sun] takes as its theme refugee Afghan children living in Iran. Here he depicts the pain of homelessness and rejection in a new society in a novel for young adults. Unusually for an Iranian male author, girls have a high status and play active roles in Mohammadi's books, such as *Dokhtarak va ahouye Abrishami* [The girl and the woven silk gazelle] (1990), which contrasts the lives of a girl in a well-off family and that of a little girl who has lost her sight in a carpet weaving factory.



Selected bibliography

- Fazanavard-ha dar Koureh Ajor Pazi* [Astronauts in the brick kiln] Tehran: Amir Kabir/Shokouofeh, 1988
- Afsaneh derakhte khorma va bozi* [The tale of the palm tree and the goat] (Sara Irvani illus) Mashad: Bonyad Pazhouhesh-haye Eslami, 1994
- Fantezi-ye shalgham va' aql* [The fantasy of turnip and wisdom] Tehran: Markaz/Maryam, 1998
- Gav-haye Arezou* [Cows in Dona's aspirations] Tehran: Khaneh Adabiyat, 1999



PJ LYNCH

Ireland • Illustrator

It's easy to patronise kids. Anyone who wants to write or draw for children must really immerse themselves in children's books.

—PJ Lynch

PJ Lynch lives in Dublin, where he works full-time as an artist, mainly illustrating children's books, but also engaged in some oil painting and poster design. He was born in Belfast in 1962 and studied art at Brighton College of Art in England.

Not originally intending to work as an illustrator, he entered work in a student exhibition, which won him the job of collaborating with the author Alan Garner on *A Bag of Moonshine* (1986), a book of folktales. His pen-and-ink drawings, full of suggested menace, won him the Mother Goose Award for the most exciting newcomer to British children's book illustration, and marked him as an artist to be noted. However, most of his work is now in water-colour, in which medium his skill at achieving depth and luminosity is remarkable. His paintings are highly textured; wrinkles on hands and faces and fur on animals are defined, and garments flow and billow around their wearers. In *East o' the Sun and West o' the Moon* (1991) his depiction of the Long-nose and the company of fearsome Trolls shows his ability to convey the ugly and bizarre; and in *Melisande* (1989), the story of a princess bewitched at birth, Lynch's fairies are robust and malevolent.

But Lynch also portrays the comic and

burlesque, as in Brendan Behan's *The King of Ireland's Son* (1996), a romping play on a traditional story. Love and longing are eloquently captured in *The Christmas Miracle of Jonathan Toomey* (1995) and *When Jessie Came across the Sea* (1997), where Lynch often uses facial expression and the gaze between protagonists to show emotions. Both of these books won the prestigious British Kate Greenaway Award for Lynch, consolidating his career as a picturebook artist.

Much of Lynch's work has consisted of illustrating traditional stories or stories set in the past. He has illustrated the work of classic authors such as Hans Christian Andersen and Oscar Wilde, and returned to pen-and-ink for Mervyn Peakes's *Boy in Darkness* (1996). His most recent work is an illustrated version of Charles Dickens's *A Christmas Carol* (2006).



Selected bibliography

- East o' the Sun and West o' the Moon* London: Walker, 1991
 Antonia Barber *Catkin* London: Walker, 1994
 Brendan Behan *The King of Ireland's Son* London: Andersen, 1996
 Amy Hest *When Jessie Came across the Sea* London: Walker, 1997
 Frank R Stockton *The Bee-man of Orne* London: Walker, 2003



EMANUELE LUZZATI

Italy • Illustrator

I tell stories as I like and as best I can, and I must confess that I enjoy doing it. If I also manage to communicate with people and amuse them, so much the better, if not, too bad! The important thing is to be oneself.

– Emanuele Luzzati

Emanuele Luzzati was born in Genoa in 1921. He graduated from the *École des Beaux Arts* in Lausanne. A painter, decorator, illustrator and ceramist, he devoted his skills to building stage sets and designing costumes for some of the most important national and international theatre companies. With Giulio Giannini he designed the opening credits for Mario Monicelli's films *L'armata Brancaleone* and *Brancaleone alle Crociate* [Brancaleone at the Crusades].

He has designed over four hundred sets for plays, operas and musicals, working with many of the leading directors in Italy and abroad. In 1975 he co-founded the Teatro della Tosse in Genoa. Since then he has received two Oscar nominations for his films. He has designed decorative panels and wall-hangings for many luxury ships, and is a member of the Alliance Graphique Internationale.

His work illustrating children's books spans many decades, from the 1940s to the 21st century; he has interpreted visually the work of many great authors including Gianni Rodari and Italo Calvino, and has written the text for much of his own work. Perhaps the work for which he has received most acclaim is his interpretation of traditional stories, including those of the Brothers Grimm, and his vivid depiction of Mozart's *Il flauto magico* [The magic flute] (1995).

His work is characterised by a carefully crafted simplicity, which seems almost artless. His theatrical background stands him in good stead; when he catches moments of drama in the scenes he depicts, he often counterpoints them with humorous visual asides. His figures have an almost childlike quality, outlined heavily in black and coloured in, they convey animation and intensity.

Emanuele Luzzati has also created animated films for children, and many of his stories have been turned into audiotapes.

He has won many awards both in Italy and abroad, and a museum has been founded and named after him in Porta Siberia. Here a broad range of his work is on display, and temporary exhibitions of other artists' work are also hosted.



Selected bibliography

Ali Baba e i quaranta ladroni [Ali Baba and the forty thieves] Milan: Emme Edizioni, 1968

Mariana Bassani *Zefrino Collolungo* Milan: Feltrin-Ragazzi, 2000

Carlo Collodi *Pinochio* Genoa: Nuages, 2002

Alla Fiera dell'Est [At the fair of the east] Milan: Gallucci, 2004

JM Barrie *Peter Pan e Wendy* Milan: Edizioni Nuages, 2004



ANGELA NANETTI

Italy • Author

Angela Nanetti is a writer with a strong and authentic calling, who knows how to speak to readers of any age and who pursues research with the goal of removing all gender barriers, leaving aside what is in fashion or current.

—Andersen dossier

Angela Nanetti began writing for children more than twenty years ago. During that time her work has covered a multiplicity of themes and genres. The author of more than twenty novels and books of short stories, her work appeals to children of varying ages.

Angeli [Angels], aimed at younger children, tells the story of fifteen angels, including a baby angel made with a piece of cloud, and a great stone angel on a cathedral facade; some stories are realistic, some fantastic, but each covers some essential aspect of life: misery, beauty, mercy, and so on. *Era calendimaggio* [It was May Day] (2004) is for older readers, with its more sophisticated plot and complex theme, yet it too speaks in a straightforward way of human love and desires. In it the reader meets an ageing Dante who tells of his time in Florence, of his love for Beatrice, and of the anguish of his wife, Gemma Donati. *Cristina di Belgioioso, una principessa italiana* [Cristina di Belgioioso, an Italian princess] (2002) is set in 1828. It is based on the true story of the eventful life of Cristina di Belgioioso, who, choosing to exile herself from her treacherous husband, encounters conspirators, revolutionaries, artists and states-

men in settings ranging from Rome and Milan to Turkey and Jerusalem.

Each of these books conveys Nanetti's respect for her young readers, and her determination to provide them with an engaging story while not condescending in any way through reducing the impact of her language.

Angela Nanetti was born in Budrio, near Bologna. She graduated from Bologna University with a degree in medieval history and began teaching Italian in a secondary school. Many of her books were published during her time as a teacher, and since her retirement from teaching in 1995 she devotes herself to her writing for young people.

She has won many national and international awards, including the French prize *L'été du livre* in 1993. Her works have been translated into French, German, Spanish, Lithuanian, Japanese, Korean and other languages.



Selected bibliography

- Le memorie di Adalberto* [Adalberto's memories] (Federico Maggioni illus) Trieste: EL, 1984
- Angeli* [Angels] (Fausto Bianchi illus) Trieste: Einaudi Ragazzi, 1998
- Cristina di Belgioioso, una principessa italiana* [Cristina di Belgioioso, an Italian princess] Trieste: EL, 2002
- L'uomo che coltivava le comete* [The man who grew comets] Trieste: EL, 2002
- Era calendimaggio* [It was May Day] (Roberto Innocenti illus) Trieste: Einaudi Ragazzi, 2004



TOSHIKO KANZAWA

Japan • Author

I feel like a wrinkled dried persimmon having a good time in a pleasing breeze.

—Toshiko Kanzawa

The above remark is a wry reflection by the 75-year-old Toshiko Kanzawa made in a book about her life based on interviews with two editors, *Obasan ni naru nante* [And to think I am an old woman now] (1999). But this was not a remark signalling the end of her career as an author, for, at the age of 80, she published *Shikayo, oreno kyodaiyo* [Oh deer, my brother deer] (2004) to great acclaim, and was awarded Japan's two major literary awards for writing.

Toshiko Kanzawa was born in Fukuoka Prefecture on the southern island of Kyushu in 1924. As her father was a mining engineer, the family moved many times. She spent much of her childhood on the northern island of Hokkaido, and in Sakhalin which now belongs to Russia. When she went to school in Tokyo at the age of 13, it was a huge culture shock for a girl who had spent her life in remote rural areas, and she was ill for much of her teenage years. However, it was at this time that she began to write poetry. At the age of 20 she married and had two children, but she and her husband both suffered from tuberculosis and

life was extremely difficult for her.

Interested in what her children enjoyed reading, and motivated by a need to make money, she began to write for children during the 1950s. Her first book, *Chibikko Kamu no boken* [The adventures of little Kam] was published in 1961. This is a mythical adventure story, set in the north of Japan, telling of young Kam's fight against a giant who embodies a volcano. The giant is defeated by Kam's threat to tilt the Big Dipper until it spills water from the Milky Way into the giant's volcanic crater. This story represents two influences on Kanzawa's work: her



fascination with the natural world, and an attachment to the north island of Japan. Both the landscape and the wildlife of this island are prevalent in much of her work. The animals that appear in her stories are often wolves, seals and reindeer, and they are surrounded by expanses of snow.

She has published many books for pre-school children also, and is recognised as one of Japan's outstanding authors. In 2005 her achievements were honoured by a special exhibition.

Selected bibliography

- Chibikko Kamu no boken* [The adventures of little Kam] (Saburo Yamada illus) Tokyo: Rironsha, 1961
- Kuma no ko Ufu* [Uf, the little bear] (Yosuke Inoue illus) Tokyo: Poplar, 1969
- Nagare no hotori* [Standing by the river] (Uasou Segawa illus) Tokyo: Fukuinkan, 1979
- Poton poton wa nan no oto?* [Ma, do you hear anything?] (Eizo Hirayama illus) Tokyo: Fukuinkan, 1980
- Shikayo, oreno kyodaiyo* [Oh deer, my brother deer] (Genadii Pavlishin illus) Tokyo: Fukuinkan, 2004



DAIHACHI OHTA

Japan • Illustrator

What the child nurtures inside from reading picturebooks is ... aesthetics. Aesthetics is the philosophy of one's sensitivity. Sensitivity is one of the human being's five senses ... these are the elements that expand the human being.

—Daihachi Ohta

Born in the Nagasaki Prefecture in 1918, Daihachi Ohta spent his early childhood in Vladivostok where his father had business interests. His later childhood was spent in Tokyo, and in 1941 he graduated from Tama Imperial Art School. While a student he had already begun to illustrate picturebooks, and in 1949 his first book was published. This was *Usagi to kitsune no chiekurabe* [Try and see which rabbit is the cleverest]. In 1952 he became a freelance illustrator, and since then has published approximately 150 picturebooks and illustrated some 250 other books.

He works in media varying from oil paints to the black lines and shading of *Kasa* [Umbrella] (1975) relieved only by the bright red umbrella belonging to a little girl. His style too varies to suit his subject matter, which ranges from traditional Japanese tales to modern European stories. His work is noted for its harmonisation of traditional and modern elements, and for his meticulous attention to detail and to high standards in the printing process.

Daihachi Ohta is hugely respected by other Japanese artists, including Mitsumasa Anno who writes, 'We are proud that there is such an illustra-

tor in Japan, one who has steadily and silently kept drawing for all these many years.' (Andersen dossier). He has constantly striven for better recognition for Japanese illustrators, and for improvements in the quality of Japanese picturebooks. He founded the Japanese Association of Illustrators of Children's Books in 1963, and in 1990 he helped with the establishment of the Picturebook Academy, which includes educators, reviewers and researchers as well as illustrators. He has been active in promoting international understanding and co-operation through picturebooks, and has been actively involved with IBBY in Japan. When the 20th world congress was held in Tokyo he was the vice-chairperson. His work has been translated into many languages, and has been recognised with awards in Japan and abroad.



Selected bibliography

Kasa [Umbrella] Osaka: Bunken, 1975

Dai-chan to umi [Dai-chan and the sea] Tokyo: Fukuinkan, 1979

Ehon Tamamushi no zushi no monogatari [The story of Tamamushinozushi] Tokyo: Doshinsha, 1980

Kinsei no kodomo saijiki [Japanese children's seasonal works in modern age] Tokyo: Iwanami, 1990

Wu Cheng'en *Ehon saiyuki* [The monkey] Tokyo: Doshinsha, 1997



ANNEMARIE VAN HAERINGEN

Netherlands • Illustrator

Annemarie van Haeringen is at the moment one of the most promising illustrators for picturebooks and children's books in the Netherlands.

—Andersen dossier

Annemarie van Haeringen was born in 1959 in Haarlem. She studied at a teacher training college specialising in art in Tilburg, and later continued her studies at the Rietveld Academie in Amsterdam, graduating in 1983 with a specialisation in illustration. Following graduation, she became involved in starting a collective of illustrators. During this period she illustrated many schoolbooks; in particular her work is associated with leading methods of teaching reading and arithmetic. Through this, and also her creation of artwork for well-known early readers by Rindert Kromhout, it is thought that over 80 per cent of children in the Netherlands have become familiar with her art.

Her first picturebook written and illustrated by herself was published in 1985, *Kattesprongen en reuzestappen* [Cat leaps and gigantic steps]. Further picturebooks were inspired by a visit to Kenya, and the atmosphere of Africa is especially caught in *De kleine jager* [The little hunter], with text by Pauline Mol.

She achieved further recognition with her illustrations for books by Lydia Rood, Anke de Vries and Hanna Kraan. The series of books about a wicked witch by Kraan were widely praised, van Haeringen's drawings receiving particular recognition. Further success came with the illustration of Hans Christian Andersen's 'Ugly Duckling', and of DA Cramer-Schaap's *Bijbelse verhalen voor jonge kinderen* [Bible stories for young children] (1993), a classic book of bible stories.

Annemarie van Haeringen's preferred media are pen-and-ink, reed and watercolours on reed or watercolour paper. She uses the moist base of the paper to subtly encourage the spread of colour, giving translucency and fluidity to her illustrations. These are marked too by humour; frequently some characteristic or foible of her characters, often anthropomorphised animals, birds or insects, is captured by a few seemingly simple strokes of van Haeringen's pen.

Van Haeringen has worked with many of the Netherlands most significant authors, and has won many awards in that country for the quality of her illustration, both in the interpretation of the work of other authors and for her own work.



Selected bibliography

- DA Cramer-Schaap *Bijbelse verhalen voor jonge kinderen* [Bible stories for young children] Amsterdam: Ploegsma, 1993
- Rindert Kromhout *Kleine Ezel en jarige Jakkie* [Little donkey and Yakky, the birthday boy] Amsterdam: Leopold, 2001
- Het begin van de zee* [Where the sea begins] Amsterdam: Leopold, 2002
- Toon Tellegen *Plotseling ging de olifant aan* [The elephant suddenly turned on] Amsterdam: Querido, 2004
- Bear is op vlinder* [Bear woos butterfly] Amsterdam: Leopold, 2004



SVEIN NYHUS

Norway • Illustrator

I draw and write first and foremost because I think it is fun. It is fun to play and it is fun to make and create a fantasy world that becomes nearly real. It is more fun than many other things anyway.

—Svein Nyhus

Svein Nyhus was born in 1962 in Tønsberg, Norway. He studied at the National Academy of Art and Craft in Oslo between 1981 and 1985, and then began to work with his twin brother as an illustrator of newspapers and magazines. In 1993 he decided to concentrate on illustrating children's books, and in 1995 produced the first book which he both wrote and illustrated. Since then he has produced five other picturebooks with his own text. However, he has continued to illustrate books with text by his wife, Gro Dahle.

Nyhus is inspired by the cartoon tradition and pop culture, and makes use of the conventions of the comic book. He uses watercolours, pencils, coloured pencils and crayons, achieving a detailed and stylistically assured effect, which, at the same time, is clearly delineated and accessible to young readers. In his earlier work he used ballpoint pen to draw on watercolours, but now considers that pencil gives richer effect, while allowing him more control. Muted and sophisticated tones distinguish his books, giving them complexity and depth. His work is always executed after much planning, and in great detail. Sometimes he worries that some of the playfulness and spontaneity evident in his quick

roughs is lost in the finished illustrations, but his final versions often achieve greater simplicity and more focus as he systematically removes all extraneous detail, allowing the essence of the narrative to emerge unencumbered by anything which might distract the reader.

He considers himself a modern illustrator, one who tries to make experimental and imaginative yet easily understandable pictures in books for children. He comments 'some of my picturebooks can be considered very serious and demanding, whereas my style of drawing is rather conventional and should be easily accessible for most people. I do consciously include seriousness and depth in what I create in order to give the readers a more emotional experience – and perhaps something to reflect upon.'

Svein Nyhus's work has been the subject of many articles in newspapers and magazines, and of exhibitions throughout Norway, and he has received many awards.



Selected bibliography

Pappa Oslo: Gyldendal Tiden, 1998

Verden har ingen hjørner [The world has no corners] Oslo: Gyldendal Tiden, 1999

Ingen [Nobody] Oslo: Gyldendal Tiden, 2002

Gro Dahle *Snill* [Nice] Oslo: Cappelen, 2002

Gro Dahle *Sinna Mann* [Angry man] Oslo: Cappelen, 2003



MATILDE ROSA ARAÚJO

Portugal • Author

[The work of Matilde Rosa Araújo] is marked by fidelity to the great affections, to poetry as vital experiences, to the religiosity of feelings.

—António Torrado

Matilde Rosa Araújo was born in Lisbon in 1921. In 1945 she graduated in Romance philology and became a secondary school teacher. While still at university she published two novels, *Garrana* (1943) and *Estrada sem nome* [Road without a name] (1945). Both of these books achieved critical success and were awarded prizes.

She has also published short stories, poetry and essays, but it was as a teacher that she began to think about writing for a young audience. She has written textbooks for primary-school children, and also poems for this age group. Her first book for young readers was a collection of poems, *O Livro da Tila* [Tila's book] (1957). It offers a deeply tender vision of childhood as the reader observes the discovery of the world by a child. Since then she has produced some 30 books.

Matilde Rosa Araújo's literary style is simple in counterpoint to the profundity of the topics about which she writes. She is concerned with the child alone: abandoned children or children adrift in depopulated places. Sometimes the suffering of her characters is societal – directly related to abandonment or poverty or other social inequalities. In other cases the abuse is

inflicted by particular adults, either deliberately or through indifference. But her vision of children is always optimistic, and is freighted with a firm belief that forgiveness for wrongs is essential. She allows her child characters their dreams, as in *O Reino das sete pontas* [The kingdom of the seven tips] (1974), in which events in a dream landscape provide company for her protagonist.

She has contributed short stories and poems to many anthologies, has created text for picturebooks, and has published a volume of poetry for adults, *Voz nua* [Naked voice] (1986).

In 1980 Matilde Rosa Araújo was distinguished by the award of the Calouste Gulbenkian Grand Prize for the entire body of her work, and in 2003, to celebrate International Women's Day, she received a decoration from the president of Portugal.



Selected bibliography

O Gato dourado [The golden cat] Lisbon: Livros Horizonte, 1977

Problemas [Problems] Lisbon: Vega, 1993

A Fadas verdes [The green fairies] Porto: Civilização, 1994

Segredos e brinquedos [Secrets and toys] Lisbon: Caminho, 2000

O Capuchinho cinzento [Little Grey Riding Hood] (André Letria illus) Camarate: Paulinas, 2005



ALAIN CORBEL

Portugal • Illustrator

To draw is a voyage. There was a time when, in each drawing, I involved all my life, all my desires, all my anger. No longer.

—Alain Corbel

Alain Corbel was born in 1965 in Brittany, France. He studied comic strip art at St Lukas in Brussels. There he met Eric Lambert, with whom he produced two highly influential modern comic strip magazines, *Makka* and *Pelure Amère*. Subsequently, he became director of children's art for the Breton weekly newspaper, *Nekepell*. In 1997 he moved to Lisbon, where he now lives and works as a comic artist, illustrator and writer for magazines, newspapers and books.

His first published book in Portugal was *O pássaro verde* [The green bird] in 1994, with text by Alice Vieira. Since then he has illustrated a steady stream of titles by various authors, only recently writing text himself for a book that he illustrated, *A máquina infernal* [The diabolical machine] (2005).

He finds inspiration for his work in travel, and since 2000 regularly visits Guinea-Bissau and São Tomé to organise workshops for schools on illustration and writing. His book *Ilhas de fogo* [Island of fire] (2004) was a result of his work for a Portuguese NGO in Portuguese-speaking African countries, including Angola and Mozambique.

For each of his books he has developed a special graphic language characterised by flexibility and freedom in style and technique. He likes to adapt his illustrations to the language of

the writers with whom he collaborates, injecting his work with originality while staying true to the essence of the theme. This is especially so where he has illustrated traditional stories such as tales from Macau or China, or turned his skills to reinterpreting Jonathan Swift's 'Gulliver' story, retold by Lucía Ducla Soares.

The author Pedro Rosa Mendes comments 'Authenticity is never confused with mimicry or the representations of characters and scenes, and Alain Corbel demonstrates on every page that even imagination and dream have a sensorial exactness that produces their narrative effectiveness.'

Corbel continues to produce comic books and books for adults, and occasionally to work in poster design and advertising. He has participated in exhibitions throughout Europe, and has had several one-man shows in Lisbon.



Selected bibliography

- Ana Esteves *No meio da cidade* [In the city] Lisbon: Salão Lisboa, 1999
- Lucía Ducla Soares *Gulliver* Lisbon: Civilização, 2001
- Alice Vieira *Contos e lendas de Macau* [Folktales and legends of Macau] Lisbon: Caminho, 2002
- Ana Saldhana *O Pai Natal preguiçoso e a rena Rodolfo* [Lazy Santa Claus and reindeer Rudolph] Lisbon: Caminho, 2004
- A máquina infernal* [The diabolical machine] Lisbon: Caminho, 2005



SERGEY KOZLOV

Russia • Author

Sergey Kozlov shows with confidence that a writer can speak to children seriously about beauty and greatness of nature, irrevocability of time, about love and trust, about fear, pain and death.

—Andersen dossier

Author of tales, poems and plays, Sergey Grigorievitch Kozlov was born in Moscow in 1939. He worked as a steam locomotive fireman, a singing master, a travel guide in Mikhailovskoye and travelled with geological expeditions. In 1965 he graduated from the Gorky Literary Institute and started writing children's stories. His first books were published in the late 1960s. Taking traditional tales as their foundation, his stories explored some of the great themes of literature set in a landscape created through Kozlov's fertile imagination.

Through his many books he has created a world beloved by children, populated by Hedgehog, Hare, Donkey, Lion Cub, Tortoise and a singing Piglet. In this world the animals behave like people, living in their own houses, fishing, gathering mushrooms, going for walks. And like humans they have their own characteristics, and are a bit eccentric in some cases. The 'Hedgehog' books have become hugely popular throughout Russia, and are the most celebrated of Kozlov's works. Their appeal to small children is perennial. There is no fighting, no grief, no sharp contrasts in images and situations in these stories, and the small heroes know how to be friends.

The 'Hedgehog' stories have been made into an animated film 'Hedgehog and the fog',



animated by Yuri Norstein. This catches well the atmosphere of the Russian forest in which the creatures live, and it has been suggested that like all of Kozlov's work, no matter how simple it may seem, it is rooted in Russian philosophy.

Sergey Kozlov has produced well over a hundred books. His work has been translated into many languages, including French, Czech, German, Italian, Japanese, Polish, Spanish and Swedish.

Selected bibliography

L'vёnok i cherepakha [Lion cub and tortoise] (O Svetov illus) Moscow: Samovar, 1999

Ya na solnyshke lezhu [I am lying in the sun] (O Gorbushin illus) Moscow: Samovar, 2000

Abyika l'vёnka i cherepakhi [ABC of lion cub and tortoise] (B Akulinichev illus) Moscow: Samovar, 2004

Ejkina radost [Hedgehog's joy] (Tatiana Abalakina illus) Moscow: Olma Press, 2004

Triam! [How do you do!] (Tatiana Abalakina illus) Moscow: Olma Press, 2004



ALEXANDER and VALERY TRAUGOT (aka G.A.V. Traugot)

Russia • Illustrators

We do not like workmanship, we like artistry.

—Alexander and Valery Traugot

The Traugot brothers were born in Leningrad into a family of artists, Alexander in 1931 and Valery in 1936. From a very early age they began drawing. Their father, recognising their ability, encouraged them and was their main teacher in their early years. In the late 1940s and up to the mid-1950s they studied at the Academy of Arts in Leningrad. Valery took a particular interest in sculpture and in 1955 entered the Surikov Institute in Moscow to study this subject.

However, the brothers began to co-operate on creating artwork for books from 1956 onwards. For their first books they worked with their father, Georgy Traugot, hence the pseudonym GAV Traugot. These were versions of 'Bluebeard' and 'The emperor's new clothes', and were published in 1962. Work on fairy tales continues to be their main interest when considering children's book illustration. Since the 1960s they have illustrated work by many authors, and have continued work on Andersen's tales, producing 'Fairy tales and stories' in 1969, and more recently a version of 'The princess and the pea' in 2005. They have also worked with the texts of work by some of

Russia's greatest authors, including Chekhov, Pushkin and others.

Throughout their working lives they have adhered to traditional stories, but have not always been strictly traditional in their manner of illustration. The younger brother, Valery Traugot, is now the main artist at the publishing house Tsarskoje Selo, and is chairman of the graphic section of the Union of Artists at St Petersburg.

They use a variety of techniques and media in their work, but watercolour and wash, allied to a strong emphasis on line, remain their favourites. They use colour to create volume on the page, and invest their characters with psychological characteristics.



They have produced more than 150 books; their work is exhibited in many galleries and museums throughout the world, and has been published outside Russia. They have received awards and honorary degrees.

Selected bibliography

- HC Andersen [Fairy tales and stories] Leningrad: Detskaja Literatura, 1969
 Charles Perrault [Magic fairy tales] Leningrad: Detskaja Literatura, 1979
 Grimm Brothers [Fairy tales] Leningrad: Hodoznik RSFSR, 1979
 Vihelm Gauf [Fairy tales] Leningrad: Hudoznik, 1979
 Anton Chekov *Kashtanka* Moscow: Malysha, 1985
 HC Andersen *Printsessa na goroshine* [The princess and the pea] St Petersburg: Tsarskoje Selo, 2005



L'UBOMÍR FELDEK

Slovakia • Author

The core of L'ubomír Feldek's literary work lies in the idea that only a free man can provide a guarantee of living a meaningful life.

—Andersen dossier

L'ubomír Feldek was born in 1936, in Žilina, Slovakia. After graduation from Bratislava's Pedagogical College, he worked as an editor for *Mladé letá*, a publishing house in Bratislava. Subsequently, he had an editorial role with the *Slovenský spisovateľ* publishing house, and at the same time was a drama critic with *Poetický Súbor Novej Scény* (Poetic Ensemble of Nová Scéna Theatre, Bratislava). He is now a full-time writer.

Feldek is highly regarded in Slovakia, not only for his literary work, but also for his liberal stance during a period of repression in Slovakia. He formulated a manifesto aimed at setting a child free from any subjugation to literary primitivism and suggesting that writing for children should be artistically free. Feldek's opinions were branded as socially dangerous, and the scrapping of his poetry was ordered. However, Feldek's stance soon attracted support from many other authors. This contributed to a renaissance in Slovak literature, which, in more liberal times, gained it a place in an international context.

Feldek's writing is highly sympathetic to his young audience. Many of his stories are based

on traditional Slovakian tales, often superimposed with the universal ethical values of European culture. Hans Christian Andersen is Feldek's artistic ideal, and indeed in his own work the guiding inspiration of Andersen can be detected in their humane interpretation of fundamental moral principles. His *Modrá kniha rozprávok* [The blue book of fairy tales] (1974) and *Zelená kniha rozprávok* [The green book of fairy tales] (1983) are given cult status in Slovakian modern literature. These books, along with others of Feldek's, have won many awards in Slovakia. His work is very well regarded throughout Eastern and Central Europe. It has been translated into Russian and Bulgarian, and is widely reviewed.



Selected bibliography

- Hilava ktorú som mal vtedy* [The head I had then]
Bratislava: Mladé letá, 1967
- Zelené jelene* [Green deer] Bratislava: Mladé letá, 1968
- Modrá kniha rozprávok* [The blue book of fairy tales]
(Albín Brunovský illus) Bratislava: Mladé letá, 1974
- Zelená kniha rozprávok* [The green book of fairy tales]
(Albín Brunovský illus) Bratislava: Mladé letá, 1983
- Veľká kniha slovenských rozprávok* [The great book of Slovakian fairy tales] (Peter Uchnár illus) Bratislava: Readers' Digest Výber Slovensko, 2003



MARTIN KELLENBERGER

Slovakia • Illustrator

Martin Kellenberger's artistic nature perfectly fits the illustrating of a book where he can combine his own smart brainwaves or humorous thoughts with the rich variety of colours he uses.

—Marian Veselá

Martin Kellenberger was born in Bratislava in 1957. Following his graduation from high school, he studied at the Department of Fine Art Education, Faculty of Pedagogy at the Comenius University in Trnava, Slovakia, from 1976 to 1980. He then began his career in the book world as an art editor with the publishing houses Tatran and later Mladé letá, where he worked from 1982 until 1991. Now he lives in Bratislava and works as a freelance artist engaged in graphic design, illustrating books, painting and producing animated films. However, his main occupation is illustrating story books for young people.

His work is distinguished by his approach to his subject matter, where he invariably skilfully matches an appropriate artistic style to the content of the book on which he is working. Symbolism and 'shape stylisation' characterise his work; this is especially evident in his illustrations for fairy tales and traditional stories such as *Kominárik* [The little chimney sweep] (1994), where he uses a somewhat abstract style to illuminate the writings of Peter Glocko.

Kellenberger likes to employ an expressive, structured line which he infills with bright

colours. Often he uses this line to impart an air of humour or mystery, as in *Bol dvakrát baron Lamberto* [Twice he was Baron Lamberto] (1987) by Gianni Rodari, or Daniel Hevier's collection *Odakliata panna* [The disenchanted maiden] (1992).

Martin Kellenberger's work extends from the illustration of original stories by Slovakian authors to new illustrations for translations of books into Slovak by authors such as Erich Kästner and Gianni Rodari, and school reading books. He illustrates both fiction and information books across a wide age range.



Selected bibliography

Erich Kästner *Emil a detektivi* [Emil and the detectives] Bratislava: Mladé letá, 1986

René Guillot *Bielohrivko* [White mane] Bratislava: Mladé letá, 1987

Gianni Rodari *Bol dvakrát baron Lamberto* [Twice he was Baron Lamberto] Bratislava: Mladé letá, 1987

Peter Glocko *Kominárik* [The little chimney sweep] Bratislava: Hevi, 1994

Štefan Moravčík *Veselé potulky po svete* [Cheerful rambles around the world] Martin: Vydavateľstvo Matice Slovenskej, 2001



LILA PRAP

Slovenia • Illustrator

Lila Prap's talent for literature, drawing and design, enriched by fine humour, a kind heart and broadmindedness, enables her to convey to children different kinds of information, experience and wisdom in a spontaneous, playful and witty way.

—Maruša Avguštin

Lila Prap was born in 1955 in Celje, Slovenia. Following graduation from the Ljubljana Faculty of Architecture, Civil Engineering and Geology, she worked on architectural projects and as an interior decorator for public buildings. Following a period teaching, she became a graphic designer, caricaturist and satirical writer, and was published in newspapers and magazines.

In the early 1990s she became an illustrator of children's books. Her experience as an architect and designer stood her in good stead. She is attentive to all the details of a book's design and production: the size of a book, paper colour and texture, positioning of both words and characters on the page, and all aspects of the composition of scenes. Brightly coloured backgrounds and strong black outlines are characteristic of her work, but these are softened by the strokes of a brush, and an impression of organic growth is increased by the roundness of her forms. However, this careful composition is accompanied by playful and spontaneous effects, heightening a seemingly casual effort.



She writes many of her own texts, allowing her to play with the relationship between word and picture, and with language itself. The 'language fantasy plays' of Lila Prap are often semiotic parables, concerning linguistic construction of reality and the cognitive powers of language. Readers have to deal – through humorous plays of language and imagination – with environmental and sexual problems, with the problem of truth and untruth, with uniform treatment of everyday life in the media, with false values, and with the problem of stereotypes and individual identity.

Yet Prap's work remains approachable and humorous, as in *Male živali* [Little creatures] (1999), where each little creature is affectionately endowed with character and individuality. *Male živali* has been adapted for children's dance theatre, and other books of Prap's have been adapted for puppet theatre. *Mednarodni živalski slovar* [Animals international dictionary] (2004) is a highly original work which established Prap's international reputation. In it, animal names and sounds from many countries are shown in words, but all attached to the same picture of an animal, showing diversity and yet sameness.

Lila Prap's work has been shown in many exhibitions, including the Biennial of Illustration Bratislava, and the international exhibition at the Bologna Book Fair.

Selected bibliography

- Male živali* [Little creatures] Ljubljana: Mladinska Knjiga, 1999
Živalska uspavanke [Animal lullabies] Ljubljana: Mladinska knjiga, 2000
Živalska abeceda [Animal alphabet] Ljubljana: Mladinska knjiga, 2002
Mednarodni živalski slovar [Animals international dictionary] Ljubljana: Mladinska knjiga, 2004
 Barbara Jean Hicks *I Like Black and White* London: Hutchinson, 2005



JORDI SIERRA I FABRA

Spain • Author

I vote for truth and honesty, for the struggle for ideals and the endurance of hope, for the power of the written word and the light that arouses the reader. I champion the cause because ... we must accept the commitment to tell the truth wherever we may find it, and offer it to our readers with passion and sincerity.

—Jordi Sierra i Fabra

When he was 8 years old Jordi Sierra i Fabra decided that he would like to be a writer. This followed a serious accident with a glass door which left him badly scarred and in hospital. Unable to read, he started to write, and found that writing cured a stutter that had made him a victim of bullying in school. So he resolved to become a writer and wrote his first novel when he was 12 years old.

However, Sierra i Fabra, who was born in Barcelona in 1947, did not immediately achieve his objective of writing professionally. On finishing high school he worked for a construction company and attended technical school by night. In 1968 he started a music radio programme and, developing his passion for music, became a music journalist. He wrote a history of pop music, the first book in this genre to be published in Spain, and founded a monthly rock magazine, *Popular 1*. Subsequently

he published another music magazine and wrote a six-volume history of rock music. The first volume of this was published in 1981, the same year as his first book for young people, *El cazador* [The hunter]. This won the Prize Gran Angular, and started his career as a successful author of books for young people.

He has published more than three hundred books, and his work is translated into 25 languages. He has retained his interest in popular music, and while this informs some of his writing, he does not confine himself to any particular genre or topic. Jordi Sierra i Fabri's books deal with refugees, immigration, body image, child slavery, drugs and many other difficult or controversial subjects. At the centre of these is a deep empathy with his young protagonists, inspired by his own trials when he was young.



This same empathy with young people has led him to found the Jordi Sierra i Fabri Fundación in Barcelona and Medellín, Columbia, to help and encourage young people who want to write, and to encourage and help the development of youth literature.

Selected bibliography

- Las alas del sol* [The wings of the sun] Madrid: Ediciones SM, 1994
- Campos de fresas* [Strawberry fields] Madrid: Ediciones SM y Cruilla, 1997
- La música del viento* [The music of the wind] Barcelona: Bronce y Columna, 1998
- En un lugar llamado guerra* [In a place called war] Editores Asociados/La Galera, 2002
- El soldado y la niña* [The soldier and the girl] Barcelona: Destino, 2003



JAVIER SERRANO

Spain • Illustrator

A good illustrator must, by definition, be an avid reader.

—Javier Serrano

Javier Serrano says he has been drawing for as long as he can remember. Born in 1946 in Valladolid, Spain, he consolidated his childhood interest in art when he studied Fine Art at Escuela de San Fernando de Madrid.

He has worked as a painter, draughtsman and graphic designer, and now works in journalism and advertising, illustrates school textbooks and designs tableware. But it is as an innovative picturebook artist that he has established his reputation. He has worked with many authors and on many different styles of book, and likes to evolve a particular harmony between words and pictures in each of the books he has illustrated.

An avid experimenter with shape and form, he constantly investigates how best to employ line and colour to achieve an effect. He employs a variety of media, including watercolours, casein paint, wax crayons and ink, and applies them by pen, brush, palette knife and sponge, endeavouring in each book to find the most suitable match for the words and the narrative. In *El Temible Safrech* [Safrech the dreadful] (1992), he uses the background of black pages to heighten the effect of his illustrations, which

hover on the edge of menace. In 2000 the Fundación Germán Sánchez Ruipérez named this book one of the hundred greatest works in 20th-century Spanish children's literature.

He has shown his work in many exhibitions in Spain and abroad, and takes part in symposia throughout Spain dedicated to improving children's literacy and appreciation of books. He designed the poster for the 1999 International Children's Book Day, and in 2003 he was awarded the International First Prize by the Fundación Santa María for *La letra que no tenía trabajo* [The letter that didn't have a job] (2003).



Selected bibliography

- Pilar Mateos *Mi tío Teo* [My uncle Teo] Madrid: Anaya, 1987
- Miguel Fernández-Pacheco *Oriente de perla* [Pearl Orient] Madrid: Anaya, 1991
- Ricardo Alcántara *El temible Safrech* [Safrech the dreadful] Barcelona: Aura, 1992
- Miguel Fernández-Pacheco *El mundo de los cuentos* [The world of stories] Madrid: Anaya, 1994
- Miguel Fernández-Pacheco *Verdadera historia del perro Salamón* [The true story of Salamon the dog] Madrid: SM, 2000



EVA ERIKSSON

Sweden • Illustrator

I think that if you can draw the human body, then you can draw virtually anything.

—Eva Eriksson

Eva Eriksson was born in Halmstad, on the southwest coast of Sweden, in 1949. She studied textile at the University College of Arts, Craft and Design in Stockholm, and after that gained a teaching degree in art. Now she lives near Stockholm, where she has her studio.

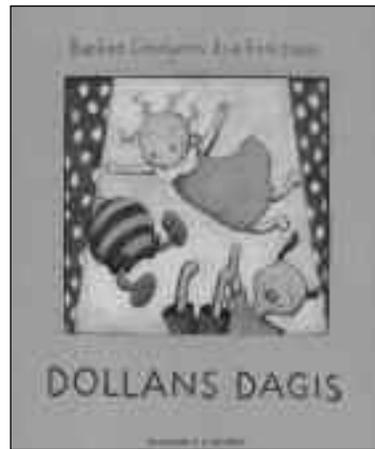
In 1977 her first book was published. This was *Blåsjöbarna i vilda västern* [Blue sea kid in the wild west] with text by Björn Nordström and Jonas Sima. Throughout her career she has varied between writing her own text and illustrating the text of other writers. She has done some of her most significant work with Barbro Lindgren, Ulf Stark and Ulf Nilsson, and has also worked with other acclaimed authors. With Lindgren she has created the character of the ‘Wild Baby’ (Vilda Bebin), an anarchic little character who has become well known and well loved in the many countries where the ‘Wild Baby’ books are available in translation. Eriksson’s line, gentle yet firm, has given the baby character and determination, and no matter how bizarre the situation, she leaves the reader in no doubt that this could really happen.

She also worked with Barbro Lindgren to produce the ‘Max’ books (published in English as ‘Sam’ books), seemingly simple stories of family life, which again are invested with an

appeal that has ensured them enduring success. In partnership with Ulf Nilsson she worked on a series of books about ‘Lila syster Kanin’ (little sister bunny) and her big brother. In general she prefers to work with other authors, but in the acclaimed *Malla handlar* [Molly goes shopping] she recounts a slightly absurd incident from her own childhood when at the age of 4 she was asked to go shopping but forgot everything she was supposed to buy.

Mostly she works in pen or pencil line and watercolours, but recently she has used crayons more, and has used pens and grey paper for some of her most recent books with Danish author

Kim Fupz Aakeson, where again she portrays the absurd side of life. This ability to capture the ridiculous in a sympathetic manner is perhaps the most significant factor in Eriksson’s



successful career as a children’s book illustrator.

She has been nominated for the prestigious August Prize, and in 2001 was awarded the Astrid Lindgren Prize.

Selected bibliography

Barbro Lindgren *Mamman och den vilda bebin* Stockholm: Rabén & Sjögren, 1980/*The Wild Baby* London: Scholastic, 1985

Ulf Nilsson *När lilla syster Kanin gick alldeles vilse* [Little sister bunny gets lost] Stockholm: Bonniers Junior Förlag, 1987

Malla handlar [Molly goes shopping] Stockholm: Eriksson & Lindgren, 1998

Bo R Holmberg *En dag med Johnny* [One day with Johnny] Stockholm: Alfabet, 2002

Barbro Lindgren *Dollans dagis* [Dolly’s daycare] Stockholm: Eriksson & Lindgren, 2005



BARBRO LINDGREN

Sweden • Author

As a child I was afraid of so many things. There was so much that was strange and frightening that I didn't understand. And the grown-ups were so unpredictable. Often, I hadn't the faintest idea whether they would laugh or be angry. ... Worst of all was that they decided about everything.

—Barbro Lindgren

For many readers outside Sweden the name of Barbro Lindgren is associated with the 'Wild Baby' (Vilda Bebin] stories, in which Lindgren's wilful baby, sparkingly illustrated by Eva Eriksson, endeared himself to many readers, both children and adults. Children identify with a rebellious streak in this baby, which they would often like to emulate, and adults see an exaggerated and humorous manifestation of the sort of behaviour which they frequently find wearing in their own children. And indeed perhaps the baby's behaviour is a reflection of the frustration that Barbro Lindgren often felt as a child when confronted with the unpredictability of the world constructed by adults.

The 'Wild Baby' books appeared in the 1980s, but Barbro Lindgren had been a respected children's author for much longer than that. Born

in 1937 in Stockholm, Lindgren studied at the University College of Arts, Crafts and Design in that city. She then worked as a commercial artist, but quickly established herself as an author with *Mattias sommar* [Mattias's summer] (1965) and its sequels. Her reputation was consolidated in 1971 with *Jättehemligt* [Big secret], the first part of a trilogy written in diary form. These are based on Lindgren's own days in primary school where she experienced depression that lasted until she was 15. These unflinchingly honest confrontations of the tribulations of older childhood and adolescence were followed by another trilogy, the 'Sparval' sequence, based around Lindgren's early years, but this time from age 4 to 7 years, and narrated in the third person.

Lindgren has continued to write picturebook

texts, including that for a very popular series of books about a little boy called Max, and also to produce books for older readers which continue to confront the darker side of life. She also writes plays and poems for children and is a member of the Swedish Children's Book Academy.



Selected bibliography

- Hej hej Mattias* [Hi there Matthias] Stockholm: Brombergs bokförlag, 1967
- Mamman och den vilda bebin* (Eva Eriksson illus) Stockholm: Rabén & Sjögren, 1980 / *The Wild Baby* London: Scholastic, 1985
- Max potta* (Eva Eriksson illus) Stockholm: Rabén & Sjögren, 1986 / *Sam's Potty* London: HarperCollins, 1986
- Lilla lokomotivet Rosa* (Eva Eriksson illus) Stockholm: Eriksson & Lindgren, 1995 / *Rosa: Perpetual Motion Machine* Toronto: Groundwood, 1996
- När jag var prins utav Arkadien* [When I was a prince in Arcadia] Stockholm: Brombergs bokförlag, 2003
- Dollans dagis* [Dolly's daycare] (Eva Eriksson illus) Stockholm: Eriksson & Lindgren, 2005



HANNA JOHANSEN

Switzerland • Author

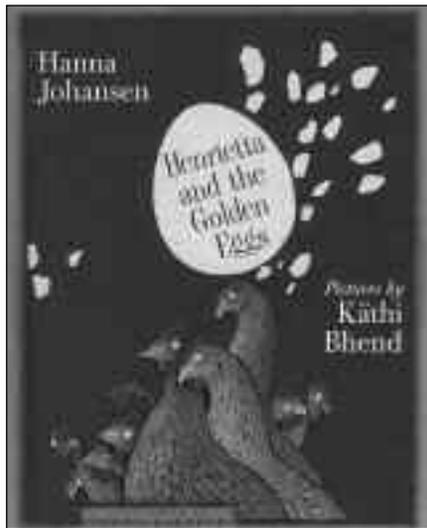
Hanna Johansen's contribution to children's literature lies in an outstanding wealth of narrative forms and stylistic shapes.

—Elisabeth Stuck & Christine Lötscher

Hanna Johansen was born in 1939 in Bremen. She studied German language and literature, classical philology and education in Marburg and Göttingen. She now lives near Zurich. Her first novel for children was published in 1978, and since then she has been writing full-time for a young audience.

Johansen is an innovative writer, enjoying linguistic playfulness, and flirting with the subversion of genres such as the narrative structure of fairy tales and animal fables. In her earlier works, animals exist in their own, defined world. In later books humans assume an important role, but are viewed from the animals' perspective. Only in *Sei doch mal still!* [Be quiet!] (2001) are animals observed solely from a human perspective. Here a little girl tells a boy to 'be quiet', and together they listen to sounds like that of unhatched birds in their eggs, and the sound of a rainbow.

However, her animals and birds are allowed human traits. In *Die Hühneroper* [The chicken opera] (2004) a number of prima donnas



emerge from the mass of 3333 chickens arriving at the opera. These creatures have very human characteristics, which are demonstrated as the birds proceed to bring chaos to the evening's performance. Many of Johansen's animal characters are female, and she uses them, often in humorous ways, to talk about situations with which human children may be familiar: single mothers, stressed mothers, sibling rivalry, trials of growing up.

Scientific accuracy related to her animal protagonists also characterises Johansen's work. Often particular turning points in scientific discovery are the impetus for her texts.

Dinosaurier gibt es nicht [Dinosaurs don't exist] (1994) and its sequel, *Omps! Ein dinosaurier zuviel* [A dinosaur too many] (2003) both hinge around a significant palaeontological find at Solnhofen. Both are delightfully illustrated by Johansen's own pen-and-ink drawings.

Hanna Johansen's work has been translated into many languages including Chinese, English, French, Italian and Spanish. It has been honoured with international awards and recognition.

Selected bibliography

- Felis, Felis* (Käthi Bhend-Zaugg illus) Zurich: Nagel & Kimche, 1987
- Dinosaurier gibt es nicht* [Dinosaurs don't exist] Zurich: Nagel & Kimche, 1992
- Bist du schon wach?* [Are you awake?] (Rotraut Susanne Berner illus) Munich: Hanser, 1998
- Sei doch mal still!* [Be quiet!] (Jacky Gleich illus) Munich: Hanser, 2001
- Die Hühneroper* [The chicken opera] (Rotraut Susanne Berner illus) Zurich: Nagel & Kimche, 2004



DAVID McKEE

United Kingdom • Illustrator

I like humour which is quieter, more surreal.

—David McKee

David McKee is the author and illustrator of a series of well-loved books about Elmer the patchwork elephant. His Mr Benn series and King Rollo books are also held in affectionate regard by many, but McKee has encountered censure for his unequivocal approach to more serious matters. *Tusk Tusk* (1978) tackles the subject of racial intolerance, and *Not Now, Bernard* (1980), now a modern classic, pulls no punches in the story about Bernard's parents who never noticed that their son had been eaten by a monster. McKee is always on the side of the child, whether a real child or a surrogate.

Born in 1935 in Devon, he had a conventional upbringing and attended Plymouth Art College. National service interrupted his art training, which he finished at Hornsey College in London. At college he earned money selling cartoons to the daily papers, but decided this wasn't a long-term career for him. Having gained a reputation as a storyteller at college, he decided to try his hand at creating picturebooks. His first book to be published was *Two Can Toucan* (1964). This story of a black bird who

felt inadequate because he was different set the tone for many of his subsequent publications, which include characters who stand out from their peers in one way or another, including Elmer who is colourful, whereas all the other elephants are a more typical elephant-colour.

Books such as *Not Now, Bernard, I Hate my Teddy Bear* (1982) and *The Monster and the Teddy Bear* (1989) often puzzle adults, but children take them in their stride, more easily identifying what is taking place in the child's imagination, or accepting the lack of resolution as tying in with their perception of the peculiarities of their world.

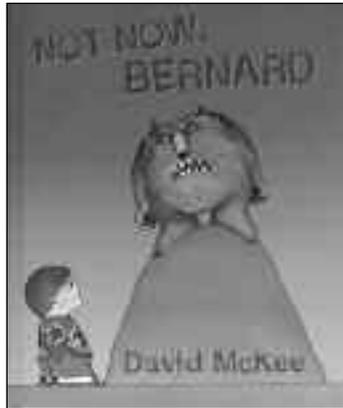
Charlotte's Piggy Bank (1996) is a good example of the possibilities of postmodern readings of McKee's books, as we see all sorts of subplots evolving on the streets near Charlotte's house. Some of the subplots reach some sort of resolution while others do not, tying in with Charlotte's seemingly unfair treatment by the piggy bank, which tricks her out of her money and her wishes after her hard work filling it with coins.

The Conquerors (2004) is a modern parable, touching on intolerance and difference in its account of a large country which, through military conquest, wished to make all other countries conform to its values and way of life.

McKee's Mr Benn and King Rollo series have been developed into animated films; there are 17 'Elmer' titles, and many of these are translated into twenty languages.

Selected bibliography

- Mr Benn* London: Dobson Books, 1967
Elmer the Patchwork Elephant London: Dobson, 1968
Not Now, Bernard London: Andersen, 1980
Charlotte's Piggy Bank London: Andersen, 1996
The Conquerors London: Andersen, 2004





ASHLEY BRYAN

United States • Illustrator

The arts are the most important thing for growing people and for creating a citizenry for whom you don't have to make a jail.

—Ashley Bryan

Ashley Bryan is a consummate performer, but performance is but one joy in the life of this storyteller, author, illustrator, painter, puppet-maker and toy collector. Bryan's delightful illustrations to the well-known song 'What a wonderful world' have been used in classrooms across the United States to inspire children. And as a storyteller his powerful voice captivates listeners to his audiotapes of Caribbean and African stories.

Ashley Bryan was surrounded by music from an early age: his mother's singing and his father's piano, guitar and saxophone playing permeated the house in the Bronx, New York where he was brought up. Born in 1923, in Harlem, New York, where his parents had settled following their move from the Caribbean island of Antigua after World War I, he learned about music and art in the free classes offered to communities in an effort to combat the unemployment rife during the era of the Great Depression in the USA. His degree studies at Cooper Union Art School were interrupted by World War II. He served in

the United States army and took part in the Normandy invasion. After the war, he completed his art studies, gained a degree from Columbia University, and subsequently revisited Europe on a Fulbright scholarship. Back in New York, he was offered a contract to illustrate African tales in a manner that would reflect their origins in oral storytelling, setting the scene for his future career.

Primarily working in paints and blockprints, Bryan has created a distinctive and recognisable style. His highly saturated flat colours, frequently encased within defining lines, are

arranged geometrically to reflect the origin and content of the tales they illustrate. Collage using vividly coloured paper has more recently featured in his books, where he skilfully employs the design possibilities of this medium to emphasise the stylised and timeless rhythmic elements of his work.

Ashley Bryan has written the text for many of his books, and has worked with distin-

guished authors on many others, producing over 30 books in all. He has received many awards, and six honorary doctorates from American universities.

Selected bibliography

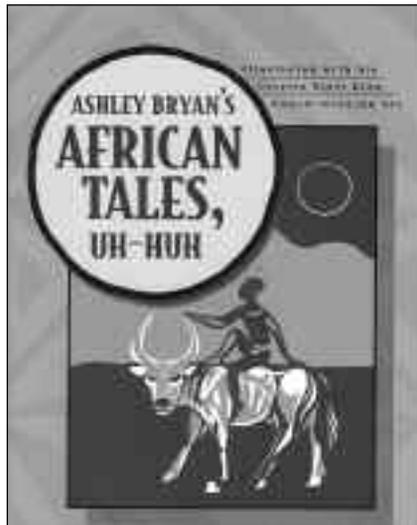
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E L KONIGSBURG

United States • Author

Readers let me know that they like books that have more to them than meets the eye.

—E L Konigsburg

EL Konigsburg made a spectacular entrance to the world of children's books in 1968, winning two of the most prestigious awards in the United States and internationally: a Newbery Honor Book citation and the Newbery Medal for her first and second books. She is the only author to win both awards in the same year, and then, 29 years later, she again won the Newbery Medal for *The View from Saturday* (1996). In between she wrote some twenty other books, and garnered other awards along the way.

Most of her books are aimed at what she terms 'the middle-aged child': a child aged between 9 and 12, although some of her books have extended up the age range, such as the thoughtful *Silent to the Bone* (2000) in which her protagonist invents word games to help his friend who has become mute to communicate, following his incarceration on suspicion that he killed his baby sister. This is a book with a dark theme, but Konigsburg's approach, here and in other books, is to bring a leavening of humour, engaging her readers while

compelling them to confront profound issues including child abuse and religious and cultural differences.

Elaine Konigsburg was born in the Bronx, New York, in 1930. She grew up in a small town in Pennsylvania and studied chemistry at Carnegie Mellon University and at Pittsburgh University. She became a teacher, which gave her an understanding of young people's lives, but it was only after the youngest of her own three children began school that she started to write. Most of her books are concerned with

contemporary life, but she has also written historical fiction, notably *The Second Mrs. Gioconda* and *A Proud Taste for Scarlet and Miniver*, imaginative accounts of the life and times of Leonardo da Vinci and Eleanor of Aquitaine.

She is also an artist and has illustrated a number of her own books, created picture-books and written collections of short stories. Her writing is always provocative and retains its freshness, evidenced by the constant reprinting of her earlier works.



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'Everybody Has Won'

Reflections on the 2006 Hans Christian Andersen Jury

by JEFFREY GARRETT

Jeffrey Garrett was chair of the 2006
Hans Christian Andersen Prize jury



⋮ *Four hundred books, twenty-eight countries,*
⋮ *fifty-three candidates, twelve jurors from five*
⋮ *continents – but alas! only two winners...*

The sheer numbers are daunting enough. On one side of the equation: over four hundred books submitted by IBBY sections in 28 countries on behalf of 53 candidates in the writer and illustrator categories. On the other side: twelve jurors from eleven countries and five continents meeting for just two days at a point on the planet quite distant for most of them. But these numbers just begin to suggest the scale and the complexity of the task. The books under review for the 2006 Hans Christian Andersen medals were in a plethora of different languages: Chinese, Croatian, Dutch, Greek, Japanese, Portuguese, Russian ... Production and editorial standards vary wildly between small-market countries on the one hand and, say, Britain or Germany on the other. And the very definition of what constitutes children's literature is subject to dispute. In sports, if you jump higher, cross the finish line first, score more points – you win. The competition to win the Hans Christian Andersen medals, by contrast, is not measurable, in fact it's not even between competitors – probably no writer, no illustrator puts pen or brush to paper and says quietly to him or herself: I intend to win this award! Instead, it is much like the Caucus-race in Lewis Carroll's *Alice in Wonderland*:

There was no 'one, two, three, and away!' but they began running when they liked, and left off when they liked, so that it was not easy to know when the race was over. However, when they had been running half-an-hour or so, the Dodo suddenly called out, 'The race is over!' and they all crowded round it, panting, and asking, 'But who has won?'

Who has won, indeed? The only way to resolve this question was for the jury members to roll up their sleeves and begin their work very, very early – long before the books arrived or the candidates' names were even known, and a very long time indeed before the actual jury meeting in Fiesole, Italy, on 24/5 March 2006. The process began by introducing ourselves to each other by email in May 2005; embarking on what was to become a fascinating 'criteria and process' discussion over the summer; creating a central jury website during the autumn with information and images from all submitted books (as of this writing still available at <http://www.geocities.com/gotefridus/andersen2006index.html>); and finally, in January 2006, jointly compiling a list of our twenty top choices – a list which remained in flux until the very day we convened in Italy. All the while, of course, beginning in the summer of 2005, books and more books were arriving on each juror's doorstep – not only books, but also the critically important dossiers prepared by the national IBBY sections, containing biographies, critical essays, translations of chapters or even whole books, in fact just about everything a juror might need to appreciate the strengths and the contributions of each candidate.

**: Jurors were often most
: critical of the writers,
: illustrators and works
: from their own countries
: and cultures**

What did the jury members discuss in the run-up to the actual jury meeting in Italy? We considered how even recognised experts in the field could judge quality across cultural boundaries. Our Iranian juror, for example, reminded us how differently children's literature functions in Asian cultures, where the highest values are not necessarily encouraging individual independence, but 'social harmony and deference to the elders and teachers in bringing about cultural cohesiveness'. We discussed and debated whether we should seek to compensate for the dominance of English in reviewing books in other languages, 'that even our concepts about children's literature are permeated by the predominance of English-language theoretical approaches'. In the end, we concluded that we must avoid replacing one prejudice with another, that the only way to proceed 'is to keep one's senses very sharp in search of literary quality'. And we discussed how to avoid serving, even unwittingly, as advocates for candidates from our respective countries or world regions. In the end, what several jurors predicted turned out to be true: that jurors were often most demanding and critical of the writers, illustrators and works from their own countries and cultures – a testimony to the impartiality of the jury.

By the end of our online discussions, we perhaps had no better answers to many of the criteria questions than we did at the outset, but everyone

had a far better grasp of the scope of these questions, the pitfalls we faced, and of the numerous imponderables of such a vast and complex process. As a result, the sixteen hours of jury deliberations were conducted efficiently and harmoniously and – one might say – among friends. For all the diverging opinions presented and debated in Fiesole, the process itself went smoothly and there was a shared sense that the

**“Everybody has won, and all must have prizes.”
Even, and especially perhaps, the twelve members of this very fine jury**

choice of our twelve finalists – and ultimately the two winners – truly represented the collaborative effort of everyone. The criterion for the final voting was not which candidate emerged as the favorite of the most jurors, but rather: which candidate each individual juror felt should emerge from the process as the whole jury’s choice. This is a fine but important

distinction, emphasising the decision as the work of a group thinking as a group rather than the sum total of individual preferences.

A word should be said about the logistics of our meeting. IBBY’s administrative director, Liz Page, personally ensured that all books and dossiers were present in Fiesole for the deliberations. The staff of the Pensione Bencistà – especially the Simoni family, who have owned the villa since 1925 (the building itself dates from the early 14th century, when it was owned by the famous Florentine Bartolomeo di Niccolò) – generously gave us their own private dining room for our meetings. And finally my own good friends and the providers of exquisite book services to my university – Colleen Campbell, Barbara and Michele Casalini, of Casalini libri – treated us as their honoured guests, hosting a reception for us in their castle on the hillside and helping us find several excellent Tuscan restaurants where we were able to restore both energies and spirits before, during and after our difficult but rewarding task. As the Dodo exclaimed at the end of the Causus-race: “*Everybody* has won, and *all* must have prizes.” Even, and especially perhaps, the twelve members of this very fine jury.

.....
The HCA Jury 2006
.....

Jury President Jeff Garrett (USA) chaired the 2006 Hans Christian Andersen Award Jury during its meetings in Fiesole, Italy, 24–25 March 2006.

The Hans Christian Andersen Award Jury consisted of the children’s literature specialists Vasja Cerar (Slovenia), Lona Gericke (South Africa), Grazia Gotti (Italy), Maija Korhonen (Finland), Angela Lebedeva (Russia), Bill Nagelkerke (New Zealand), Parnaz Nayeri (Iran), Isabelle Nières-Chevrel (France), María Cecilia Silva-Díaz (Venezuela) and Junko Yokota (USA).

The President of IBBY Peter Schneck (Austria) and IBBY Administrative Director Liz Page (Switzerland) participated in the meeting *ex officio*.

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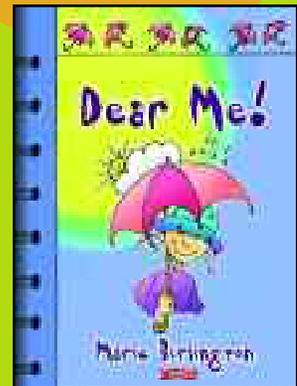


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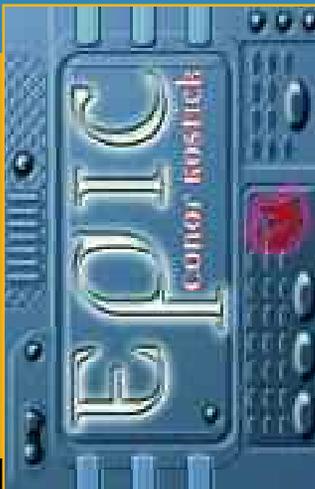
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